

CORPUS OF ATTIC VASE INSCRIPTIONS

This corpus is simply a collection of notes taken over the years from publications and illustrations, with some autopsy where possible. It is not complete, nor is it a finished product, and the information has to be used with caution. It has been made available by circulating hard copy in a few places and by CD's distributed individually. The Beazley Archive in Oxford has made extensive use of it, but without giving the corpus numbers. Since these have been quoted in a number of articles, I thought it only fair to make it generally available as a website. I have made a minimal revision; Rudolf Wachter is preparing a more thoroughly revised version.

The Greek is GreekKeys (Athena) Unicode.

I would welcome corrections and criticisms.

Henry R. Immerwahr hri@email.unc.edu
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EPIGRAPHIC SYMBOLS

<>: omitted letters
(): miswritten letters
{ }: letters inserted by mistake
[]: letters lost
^ : gap between letters, whether
 caused by intervening objects
 or not
v. vac. vacat: letter spaces left
 blank
: two-dot punctuation
:* three-dot punctuation
|: line break

dotted letters: letters uncertain when taken out of context

accents and breathings: in principle omitted for the vase inscriptions,
but sometimes added for clarity

long marks: added sporadically especially for the ending -on

strike-through: used for ligatures and for the so-called syllabic
heta(h<e>)

* * *

SIGLA: A] lemma : B] subject : C] inscriptions : D] comments

1.

Aachen, Ludwig.

- A] RF cup. Colmar Painter. First quarter fifth. Ca. 490 (Lullies). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 81/35 (facss.). Auktion 34 (M.M.), pls. 49f./153. *Para. 363, 507.
- B] Int: hoplitodromos: youth arming; shield on ground; aryballos, strigil, sponge. A: discobolus; young trainer; runner. B: runner between two javelin throwers.
- C] Int: to left of the athlete, starting near his right calf, ending above his forehead: $\Lambda\upsilon\sigma\iota\varsigma\kappa(\alpha)\lambda^{\wedge}\sigma\varsigma$.(1) A: along the margin, in back of the discobolus: $\Lambda\upsilon\sigma\iota\varsigma$. In the same position between trainer and runner: $\Lambda\upsilon\sigma\iota\varsigma$. B: along the margin, above the jumper: $\eta\omicron\pi\alpha\iota\varsigma$.
- D] Cf. also Hannover, Kestner Museum 1966.99, which has the same kalos-name; cited by Lullies, pp. 82-84. - Present location unknown to me.

(1)the facs. gives much smaller letters for this inscription than for the others.

2.

Aberdeen 743.

- A] RF cup. Antiphon Painter. Ca. 490. *Photo. ARV(2) 336/17. Journal of the Walters Art Gallery 23, 19.
- B] Int.: Youth hunting a boar. Ext.: plain.
- C] Int.: ho-pais-kalos formula (without kalos?).

3.

Aberdeen 744.+

- A] RF cup. From Vulci. Epiktetos. 510-500. *Beazley, JHS 51 (1931) 41/8, figs 2-3. CV, Italy 8, pl.1, B 29 and JHS 51, fig. 2 [the Florence fr.]. ARV(2) 73/28, Add.(2) 168. *Photo. (A) and dr. (Int.) by Beazley.
- B] Int.: satyr and fawn. A: Achilles and Ajax playing a board game, with Athena. B: komos.
- C] Int.: to left of figures: $\epsilon\pi\omicron\epsilon\sigma\epsilon\nu$. A: To left and right of Athena's head: $\eta\mu\pi\alpha\rho\chi\omicron\varsigma$.(1) On the Florence fr. is Achilles' open mouth, from which: tessara.(2) B: $\kappa\alpha\lambda\omicron[\varsigma]$.(3)
- D] + Florence 1 B 29. On $\epsilon\pi\omicron\epsilon\sigma\epsilon\nu$ signatures without the name, see AJA 88 (1984) 345, n. 28.

(1)the omicron perhaps a dot. (2)so Beazley, JHS. Compare Boston 95.15 and Vatican 344. (3)so ARV(2).

4.

Abingdon, Robertson.

- A] WG lekythos. From Vulci. Bowdoin Painter. Second quarter fifth. *Photo. ARV(2) 685/185.
- B] Nike flying to altar, with oinochoe and flower.
- C] Nonsense: to her upper right: $\sigma\tau\alpha\omicron\omicron\sigma\sigma$.
- D] Formerly Cambridge, Robertson. Clear letters, Attic with (once) four-stroke sigma.

5.

Adolphseck 6.

- A] BF hydria. From Italy. Unattributed. Third quarter sixth. Soon

- after mid-sixth (CV). *CV, Germany 11, pl. 10,1-2 (bibl.).
- B] Shoulder: Peleus and Thetis; a cauldron between them. On each side, two men. Body: departure of a bearded warrior, between a woman and an old man.
- C] Body: above the old man: nonsense: ο(π)ουκνκ.(1)

(1)the first three letters uncertain; they could be three omicrons.

6.

Adolphseck 13.

- A] BF/WG oinochoe. From Gela? Theseus Painter. Early fifth. *CV, Germany 11, pls. 14,1,4 and 16,3-4. F. Brommer, *Antike und Abendland* 4 (1954) 42-44, fig. 4. Para. 256.
- B] Two youths with drawn swords; helmets in shape of female busts.(1)
- C] Nonsense: imitation: to left and right of left youth's head: (.)ιοο(.)τ. To his lower left: (υ)γο. To his lower right: (.)ιγoo.
- D] Letters disjointed and uncertain.

(1)Beazley calls it a masquerade.

7.

Adolphseck 16.

- A] BF/WG alabastron. From Greece. Diosphos Painter. Early fifth. *CV, Germany 11, pl. 15,1-4. ABV 703/24 bis, Para. 249.
- B] Women in their quarters: one seated, confronted by three others.
- C] 8 nonsense (imitation) inscriptions between the figures. E.g.: XXXX.
- D] Upright chi.

8.

Adolphseck 31.

- A] RF cup. From Italy. Undetermined Penthesilean. Second quarter fifth. Ca. 470 (CV). *CV, Germany 11, pl. 25,1-2 (bibl.). ARV(2) 969/68.
- B] Int.: youth leaning on his stick and seated youth with stick; between them and above, a bag. Ext.: plain.
- C] Int.: at left, two-liner, upward: ο παις|καλος.(1)

(1)so CV, text; one cannot be sure that this was written without heta.

9.

Adolphseck 32.

- A] RF cup. Tarquinia Painter. Second quarter fifth. Ca. 470 (CV). *CV, Germany 11, pl. 26,1-3. ARV(2) 868/44.
- B] Int.: youth with stick before an altar; at left, sandals hung up. Ext.: palaestra: A: nude youth running; youth leaning on his stick, looks back; nude youth running. B: nude youth extends an arm over a stele (terma?); youth leaning on his stick; jumper.
- C] Int.: behind the youth: ο παις καλος.(1) A: above the scene: καλος.(2) B: above the scene: ο παις.(2)

(1)so CV, text; one cannot be sure that this was written without heta. (2)read as one inscription: καλος|ο παις.

10.

Adolphseck 54.

- A] RF lekythos. From Greece. Unattributed. Ca. 450. *CV, Germany 11, pls. 39,5 and 40,5-6 (bibl.). A. Greifenhagen, *Antike* 18 (1942) 10-17.
- B] Apollo, standing on a low altar, shooting an arrow.
- C] On the altar step at left, in large letters: οχτε(1) vac.(1)
- D] CV: "Eine Deutung der Inschrift hat Greifenhagen versucht. Es wäre zu fragen, ob die Odysseestelle η 100 so aufzufassen ist, dass die Kouroi auf den Altaren stehen." Nonsense inscription?

(1)the last letter a theta with short verticals attached above and below.

11.

Adolphseck 57.

- A] RF alabastron. From Greece. Aischines Painter. Second quarter fifth. Ca. 470 (CV). *CV, Germany 11, pl. 40,7-9. ARV(2) 717/227.
- B] A: woman with mirror, head turned back; at left, stool. B: youth leaning on his stick.
- C] Nonsense: A: above her outstretched arm and to left of the head: κ(ο)λ,(1) retr. B: in front of head: κoo(λ), retr.(2)
- D] Are these attempts to write καλος?

(1)the omicron in the first inscription is given in CV as wide open at the bottom. (2)the lambda reversed (not retr.).

12.

Adolphseck 62.

- A] RF oinochoe (mug). From Tarentum? Brygos Painter. First quarter fifth. Ca. 470 (CV). *CV, Germany 11, pl. 41,5-6; facs. in text. *Photo. ARV(2) 385/27.
- B] Athlete: youth, head turned back, holding an aryballos; fluted column surmounted by clothing.
- C] To youth's left: οπαις(1). Above the column: καλος. On the bottom, Gr.: Τιμοξ(ε)νδ εμι.(2)
- D] Owned by a South Italian.

(1)so CV, text; one may be sure that this was written with heta! (2)xi = χ (red alphabet). The epsilon written over an omicron (correction).

13.

Adolphseck 74.

- A] RF column krater. From Italy. Pig Painter. Second quarter fifth. 470-460 (CV). *CV, Germany 11, pl. 44,5-6; facs. in text. *AJA* 61 (1957) 111, left. ARV(2) 564/16. TGV 154/5F 4, 159/10F 16, 161/13F 2.
- B] A: komos: woman with lyre; youth with skyphos and cane. B: bearded man with skyphos and cane.
- C] Under foot, Grr.: ον<>. κυλι<>. Kl. κο<>.
- D] ωνητης? κυλικες or κυλιφακτοι? Κορινθιουργεις?

14.

Adolphseck 77.

- A] RF calyx krater. Kekrops Painter.(1) Late fifth. *CV, Germany 11, pls. 46, 47 and 48,2-3. Beazley, *AJA* 61 (1957) 111. ARV(2) 1346/1 (bibl.), Para. 482, Add.(2) 368 (much bibl.). F.

Brommer, Hephaistos (1978), pl. 17,1-2 (A, part of A).(2)
Robertson, AVCA 249.

- B] A: Athena and Cecrops, with numerous figures. B: Heracles and the bull, with numerous figures.
C] A and B: numerous inscriptions, καλος, καλη, and variations thereof. On the base of a pedestal: καο(?).
D] According to Robertson the muffled figure on B is Europa, Cadmus' sister, as is also the seated figure on Berlin 2634, by the Kadmos Painter.

(1)follower of the Kadmos Painter. (2)not pl. 18, as Add.(2).

15.

Adolphseck 134.

- A] RF cup. Ancona Painter. Early Classic. 470-460 (Brommer).
*Script 671, Frontispiece. F. Brommer, CV, Germany 16, pl. 67,1-2. ARV(2) 875/17. Cf. Chamoux, BCH 81 (1957) 141ff. *F. Brommer, CV, Germany 16, Schloss Fasanerie 2 (1959), pl. 67,1-2. J. Svenbro, Phrasikleia: Anthropologie de la lecture en Grèce ancienne (1988) 214. *H. Jung, 'Die sinnende Athena,' JdI 110 (1995) 95ff., fig. 5 (Int.).
B] Int.: Youth reading from a stele (meta?). Ext.: plain.
C] Int.: nonsense: To youth's left curving upward: γιγν. On the stele: imitation inscription (seven rows of three letters each, in a kind of stoich.):
(.)οι
υτυ
(.)σ(ν)(1)
(.)(.)(ν)(1)
στυ
γ(ο)α(2)
τιρ(3)
D] Done from the photo. in Script, so far as visible. From same tomb as Adolphseck 135? (Brommer). Svenbro rightly illustrates this vase as an example of an erotic reader. - A parallel: Ferrara, Museo Nazionale di Spina T 381. RF volute krater, Altamura Painter, ARV(2) 589/3, 1660, Para. 393, Add. 129 (bibl.), Script 672. - CV gives parallels for a youth at a stele: see Chamoux, who explains all as palaestra scenes, but Brommer thinks perhaps not always true. B. adds: Adolphseck 62, q.v.; Mainz 114.

(1)nu reversed. (2)disjointed alpha. (3)D-shaped rho.

16.

Adolphseck 135.

- A] RF cup. From Nola. Near Ancona Painter. Second quarter fifth. 470-460 (Brommer). *F. Brommer, CV, Germany 16, pl. 67,3-4. ARV(2)875/2.
B] Int.: young flautist in a long sleeved garment with flutes in the left hand; he holds his other hand over an altar. Ext.: plain.
C] Int.: between his right hand and his head: νοπαις.(1)
Starting to right of his head: καλος.
D] From the same tomb as Adolphseck 134(?).

(1)a probable reading, very faint. The inscription from CV's text; the photo. may show two letters to left of the head.

17.

Adria.

- A] BF frs. From Adria. Unattributed. Date? *Fuhrmann, AA 1941, 349, fig. 8. Mitt. G. Brusin(?) and Le Arti 2 (1939/40) 387 f., figs. 15-16.
- B] Lower part of a nude male. Nude man, head missing, with one hand raised.
- C] Between the legs of the first male: E, retr. To right: ερσυο. Between the legs of right male: σο(.)γ.
- D] Frs. non-joining, but position clear. Nonsense inscriptions?

18.

Adria.

- A] Frs. of BF lip cup. From Adria. Unattributed. Third quarter sixth. *Beazley. AJA 39 (1935) 476/3. R. Schöne, Le antichità del Museo Bocchi di Adria (Rome 1878), pl. 13,1-2. Sprunt Studies 46 (1964) 19 n. 22 (mention). R. Blatter, AA 1 (1973) 69.
- B] Lip: A: ram. B: similar.
- C] Handle zone: A: [χ]α[ι]ρε και περι[ο]μ[ε]. B: [χ]α[ι]ρε και περι[ο]μ[ε].
- D] Two frs. - Cf. 5th Ep. Congress 1967, 57/6 and R. Blatter, AA 1973, 67ff.; idem, AA 1975, 350-51. Script 48 and index give the wrong form for περιω, 'buy me'.

19.

Adria AA3.

- A] Fr. of BF neck amphora. From Adria. Unattributed. Psiax (Bonomi). Last quarter sixth. *Beazley Archive db, no. 44,587. CV, Italy 28, pl. 8,4. H. Froning, T. Holscher and H. Mielsch, eds., Kotinos, Festschrift für Erika Simon (1992), pl. 31,1-2 (incl. dr.).
- B] Struggle for the Tripod: Heracles and Apollo.
- C] Inscriptions: Herakles. Apollon.
- D] = Adria IG 22,915, IG 22,916 [sic]. Not in Beazley.

20.

Adria B 68.

- A] Fr. of RF cup. From Adria. Unattributed. 470-460. *CV, Italy 28, pl. 27, 4. R. Schöne, Le antichità del Museo Bocchi di Adria (1878) 97/295, pl. 9, 6.
- B] Int.: lower part of legs of a running youth; stick.
- C] Below the figure: καλος.

21.

Adria B 454.+

- A] Fr. of RF skyphos. From Adria. Triptolemos Painter. Ca. 480. *CV, Italy 28, pl. 8, 4. ARV(2) 367/98.
- B] A: herm, head right; on the left, object.
- C] A: To left of the 'object': --]ο[--.
- D] + B 63. The two frs. join.

22.

Adria B 485.

- A] Fr. of RF cup. From Adria. Hermaios Painter. Ca. 500? Later.(1) *Photo. *CV, Italy 28, pl. 3, 3. *ARV(2) 110/11, 1626, Add.(2) 173.
- B] Int.: symposium: man reclining and playing kottabos.
- C] Int.: [Χαχ]ρυ[λι]ον επ[ο]ι[ε]σε[ν].(2)

(1)so ARV(2); in ARV(1) 79/1 attributed to Severeano Group,

not far from Hermaios Painter. (2)so ARV(2); readings from the photo. and in CV are unclear.

23.

Adria B 514.

- A] Fr. of RF cup. From Adria. Telephos Painter. Ca. 465 (CV).
*CV, Italy 28, pl. 39, 10. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878), pl. 10, 2. ARV(2) 817/11.
B] A: athletes.
C] --]λ[--.(1)

(1)perhaps by the youth's head on the left.

24.

Adria B 532.

- A] Fr. of RF cup. From Adria. Dokimasia Painter. Ca. 475 (CV).
*CV, Italy 28, pl. 15, 2. ARV(2) 413/18.
B] A: youth in chlamys (hunter?).
C] Above youth, near rim: [--](ι)α[--].
D] The iota disfigured by a blob.

25.

Adria B 545.

- A] Fr. of RF cup. From Adria. Unattributed.(1) Ca. 485 (CV). *CV, Italy 28, pl. 10, 1. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878), pl. 10, 1. ARV(2) 412/(6).
B] Komos (heads of flutist and another).
C] --]α[-- and --]κ[--.

(1)Compared to cups in the manner of the Briseis Painter (ARV(2)).

26.

Adria B 553.+

- A] Frs. (two) of RF cup. From Adria. Dokimasia Painter. First quarter fifth. Ca. 485 (CV). *CV, Italy 28, pl. 10, 3a-b (one fr.). ARV(2) 412/3.
B] Int.: one man preserved (bearded, head turned back). A, B, each: youth leading a horse.(1)
C] Int.: diagonally up, toward man's face: --]α[--.
D] + B 88. Of A, only the lower part is preserved; tree in background.

(1)Beazley in ARV(2) says that the scene on the Ext. may have been a dokimasia as on Berlin 2296 (= ARV(2) 412/1), q.v. The Int. may have had a second man "and the pair would correspond to the officials beside the tree."

27.

Adria B 559.

- A] Fr. of RF skyphos. From Adria. Penelope Painter. Ca. 440 (CV).
*CV, Italy 28, pl. 34, 13. ARV(2) 1302/22.
B] A: head of old man.(1)
C] To right of head: 'Q[---.(2)

(1)CV thinks probably Odysseus. (2)My idea from the photo; CV only says, part of a letter. Would be a wide open omicron. Could be: Q[λνττευς] or the like.

28.

Adria B 576.+

- A] Fr. of RF cup. From Adria. Triptolemos Painter. Ca. 480 (CV).
*CV, Italy 28, pl. 17, 6. ARV(2) 365/69.
B] A: youth with javelin; seated youth.
C] In front of the first youth: ho παῖς.
D] + Bc 67.

29.

Adria B 951.

- A] Fr. of RF cup. From Adria. Unattributed. Date? *CV, Italy 28,
pl. 15, 10.
B] Figure, perhaps writing on a tablet (see CV).
C] (λ) preserved.
D] Poorly preserved. Lambda perhaps of 'Argive' shape.

30.

Adria Bc 2.

- A] Fr. of RF cup. From Adria. Unattributed. (1) Second quarter
fifth. *CV, Italy 28, III I, pl. 7, 1. R. Schöne, *Le antichità
del Museo Bocchi di Adria* (Rome 1878) 69/179, pl. 4, 1.
Rivista del Istituto Nazionale d'Archeologia e Storia del Arte
n.s. 5-6, p. 36, fig. 12.
B] Int.: head, shoulders and head of satyr holding an apple. (2)
C] Int.: --]οῖε[---. (3) κα[λος].

(1) compared to Ancona Painter (ARV(2)). (2) as Atlas?
(Beazley). (3) CV suggests ἐποίησεν or ἐποίησε.

31.

Adria Bc 2 bis.

- A] Fr. of RF cup. (1) From Adria. Unattributed. 500-490? *CV, Italy
28, pl. 4, 2. Robinson-Fluck, *Greek Love-names* 74 n. 7. ARV(2)
1560. (2)
B] Int.: head and right arm of a youth holding a goad.
C] Int.: before his head: --]αῖς---. (3)

(1) or two frs. (2) Beazley points out that he has never
mentioned the fr. (3) CV attributes the fr. to the painter of
the skyphos Berlin 2316 [see ARV(2) 1559/1] and suggests as
an alternative the kalos-name Aisimides on this fr.;
Beazley obviously does not accept this.

32.

Adria Bc 4.

- A] Fr. of RF cup. From Adria. Unattributed. Date? *CV, Italy 28,
pl. 26, 8. R. Schöne, *Le antichità del Museo Bocchi di Adria*
(Rome 1878) 72/188.
B] Int.: foot to left; part of a thyrsus.
C] Int.: ἡ, retr.
D] Part of ἡ παῖς καλε.

33.

Adria Bc 6.

- A] Fr. of cup. From Adria. Unattributed. First quarter fifth. Ca.
495 (CV). *CV, Italy 28, pl. 3, 2. R. Schöne, *Le antichità del
Museo Bocchi di Adria* (Rome 1878) 73/191.
B] Int.: male holding an object.
C] Int.: γει and perhaps a retr. ε.
D] Nonsense?

34.

Adria Bc 11.

- A] Fr. of RF cup.(1) From Adria. Manner of the Tarquinia Painter.(2) Second quarter fifth. *CV, Italy 28, pl. 29,7. R. Schöne, *Le antichità del Museo Bocchi di Adria* (1878) 94/276, pl. 12,8. ARV(2) 872/14.
- B] Int.: head of youth.
- C] --]λ(.)σ(π)α[--. Interpreted in CV as [κα]λο?ςπα?[ις].
- D] CV's interpretation is doubtful, as the second preserved letter is a dot, and the pi is badly disjointed; the absence of the article is also suspect. Nonsense?

(1)may go with an Adria fr. listed in ARV(2) 872/13, which is not in CV. (2)the T. P. is listed in the ch. on the Pistoxenos Painter and his group.

35.

Adria Bc 12.

- A] Fr. of RF cup. From Adria. Tarquinia Painter. Ca. 460 (CV). *CV, Italy 28, pl. 39, 7. ARV(2) 869/71.
- B] Int.: young athlete.
- C] Int.: above his arm: ho παῖς. Below: καλός.

36.

Adria Bc 14.

- A] Fr. of RF cup. From Adria. Unattributed.(1) First quarter fifth. Ca. 480 (CV). CV, Italy 28, pl. 21, 7. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 70/180 b, pl. 9,7.
- B] A: foot left; lower body of a youth with spear; forelegs of a horse; foot of its rider.
- C] A: --?]λαλ[--?
- D] Nonsense or part of name?

(1)"stile di Douris", CV, but not in Beazley.

37.

Adria Bc 15.

- A] Fr. of RF cup. From Adria. Unattributed. Ca. 480 (CV).(1) *CV, Italy 28, pl. 4, 3. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 114/387, pl. 12, 4. ARV(2) 1590/2.
- B] Int.: right hand holding a sprig with pointed leaves.
- C] Int.: along the border, curved: ηαισι(μ)ιδε[ς --?].(2)
- D] For the rough breathing of the name see Malibu 77.AE.105 and GAI i, 501, and ii, 748 and 759.

(1)500-490? (2)the reading is by M. Pellicciaro from the photo. in CV. The mu looks more like a nu. ARV(2) and CV give ηαισιμιδε[ς]. CV adds καλός in the bracket, Beazley, three dots. The name occurs with kalos on Berlin 2316+, RF skyphos (some resemblance to early Onesimos, see ARV(2) 1559/1): A: Αισι[μ]ιδες καλός. B: δοκει ΧΣΥΝΝΟΝΙΙ. Also as *kalos* on Malibu 79.AE.139 (see Add.(2) 392). This does not mean that it need appear with kalos on our vase; it may be the name of the male in the picture. Does the name have any relation to the (pre-ostracism?) sherds Agora P 15,555 and 31,077, the former of which may be read: Εγεστρατος Ιησαιμιονι(δες) or -(δον)? See Script, p. 14, n. 21; and now LGPN ii, s.v. Αισιμιωνιδης.

38.

Adria Bc 20.+

- A] Fr. of RF cup. From Adria. Antiphon Painter. First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 6, 7- 8. ARV(2) 341/87.
B] Int.: youth running with spear and chlamys.(1) A: Heracles and the bull. B: Heracles and Antaeus?
C] Int.: to left of clamys: --]? π(α)ι[ς--?.
D] + B 69. Alpha lacks the cross stroke.

(1)Beazley says: hunter?

39.

Adria Bc 21.

- A] Fr. of RF cup. From Adria. Briseis Painter. First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 12, 1. ARV(2) 406/5, Add.(2) 233.
B] Int.: love-making (on the right, naked woman, wineskin).(1) A, B, each: a maenad preserved.
C] Int.: to left of the figure's head: [κα]λη.
D] This is early for Ionic writing.

(1)so ARV(2); CV speaks of a naked youth seated and sniffing the contents of a wineskin!

40.

Adria Bc 29.

- A] Fr. of RF cup. From Adria. Unattributed. Date? *CV, Italy 28, pl. 15, 9. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 145/387b.
B] Int.: left arm.
C] Int.: παῖς.

41.

Adria Bc 31.

- A] Fr. of RF cup. From Adria. Brygos Painter (late, Beazley). First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 8, 7. ARV(2) 379/152, Add.(2) 227.
B] Int.: maenad. Ext.: plain.
C] Int.: traces of an inscription.
D] Illegible, perhaps nonsense.

42.

Adria Bc 32.

- A] Fr. of RF cup. From Adria. Adria Painter.(1) First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 7,3. ARV(2) 349/4.
B] Int.: young nude komast.
C] Int.: --]ι[--.

(1)Related to Antiphon Group II.

43.

Adria Bc 43.

- A] Fr. of RF cup. From Adria. Unattributed. Ca. 475. *CV, Italy 28, III I, pl. 25,4. Bocchi, manuscript, p. 154.(1)
B] Hand clutching something unidentified.
C] Above the hand, horizontal stoich.(?) two-liner:
ho π[αῖς] | καλο[ς].
D] lambda forward-leaning.

(1)apparently a ms. cat. of the Bocchi collection; see ARV(2), index and under 409/38.

44.

Adria Bc 44.

- A] Fr. of RF cup. From Adria. Douris (Hartwig). Ca. 500-490?
*ARV(2) 443/222. *D. Buitron-Oliver, Douris (Kerameus 9, 1995)
77/76, pl. 51.
- B] Int.: youth seated. Ext.: plain.
- C] Χαίρεσθ[ατος καλος].
- D] Not in CV, Italy 28. B.-O. says the fr. is mislaid.

45.

Adria Bc 45.

- A] Fragmentary RF cup. From Adria. Chairias Painter. Last quarter sixth. 510-500 (CV). *CV, Italy 28, pl. 3, 4 (part). ARV(2) 176/2, 1631 (early bibl.).
- B] Int.: reclining youth playing the lyre.
- C] Int.: around the head: Χαίρ[ιας] καλος.(1)
- D] The rho probably D-shaped.

(1)so CV; Beazley gives: Χαίριας καλος; the photo. in CV is unclear.

46.

Adria Bc 47.

- A] Fragmentary RF cup. From Adria. Unascribed follower of Douris.(1) Second quarter fifth. Ca. 470 (CV). *CV, Italy 28, pl. 27, 1. Micali, Mon. ined., pl. 46,2. R. Schöne, Le antichità del Museo Bocchi di Adria (1878) 79/219 (not ill.). ARV(2) 803/53.
- B] Int.: man leaning on his stick and running youth with lyre.
Ext.: plain.
- C] Intr.: around the scene: κ[---]ις Σ[---].(2)

(1)near the Painter of Munich 2660 (Beazley). (2)CV restores: [καλος ο πα]ις....σ. Is the second sigma the beginning of a name?

47.

Adria Bc 50.

- A] Fr. of RF cup. From Adria. Unascribed follower of Douris.(1) Second quarter fifth. Ca. 460-50 (CV). *CV, Italy 28, pl. 37, 13. R. Schöne, Le antichità del Museo Bocchi di Adria (1878) 107/347, pl. 12, 15. ARV(2) 803/50.
- B] Int.: man (or youth) and boy at right. Ext.: not preserved.
- C] Int.: Between the figures, up: καλοις.
- D] Miswritten for καλος?

(1)Near the Painter of Munich 2660. Could Adria B 565 (784/18, by the Painter of Munich 2660) belong? (Beazley). Cf. Adria Bc 47 (CV).

48.

Adria Bc 51.

- A] Fr. of RF cup. From Adria. Unattributed. Date? *CV, Italy 28, pl. 26, 7. R. Schöne, Le antichità del Museo Bocchi di Adria (1878) 113/384, pl. 9, 8.
- B] Int.: foot and lower leg. Ext.: not preserved.
- C] Int.: along the edge, apparently retr., large and coarse letters: ρσ(δ)υο[---].(1)

(1)CV reads: γι(δ)λο, retr. The letters are unclear. The
`delta' open at the left.

49.

Adria Bc 52.

- A] Fr. of RF cup. From Adria. Unattributed. First quarter fifth.
Ca. 490 (CV). *CV, Italy 28, pl. 8, 1. R. Schöne, *Le antichità
del Museo Bocchi di Adria* (Rome 1878) 96/287, pl. 9, 3.
B] Int.: Part of a youth with bent leg. Ext.: not preserved.
C] Int.: Around the margin, starting at the youth's buttocks:
ho πα[ις]. Similarly, below the bent leg: κα[λος].

50.

Adria Bc 54.+

- A] Fr. of RF cup. From Adria. Epiktetos. Last quarter sixth. Ca.
515 (CV). *CV, Italy 28, pl. 1, 3. ARV(2) 75/61.
B] Int.: Hermes. Ext.: not preserved.
C] Int.: to left of Hermes, along margin:
Χαριππ<πος κ[αλος].
D] + Adria B 272.

51.

Adria Bc 55.+

- A] Fr. of RF cup. From Adria. Manner of Douris II. Ca. 470 (CV).
Late (Beazley). *CV, Italy 28, pl. 22, 1. R. Schöne, *Le
antichità del Museo Bocchi di Adria* (Rome 1878) 92/267 (not
ill.). ARV(2) 450/30.
B] Int.: woman to left, head to right, carrying a basket. Ext.:
plain.
C] Int.: to left of her head: καλος, retr. To right: κ[---](1)
D] + Adria B 328.

(1)CV thinks it could be κ[αλος], but it might equally be
κ[αλε].

52.

Adria Bc 56.

- A] Fr. of RF cup. From Adria. Euergides Painter. Last quarter
sixth. Ca. 520-510 (CV). *CV, Italy 28, pl. 1, 5. R. Schöne,
Le antichità del Museo Bocchi di Adria (Rome 1878) 95/281 (not
ill.; bibl.). Beazley, JHS 33 (1913) 353/42. ARV(2) 95/130,
Add.(2) 171.
B] Int.: jumper. Ext.: plain.
C] Int.: around the figure: ho παις καλος.

53.

Adria Bc 57.

- A] Fr. of RF cup. From Adria. Unattributed.(1) Second quarter
fifth. Ca. 475 (CV). *CV, Italy 28, pl. 22,8. ARV(2) 1653-54.
B] Seated man holding an octopus.
C] Int. κ[---].
D] κ[αλος]?

(1)see ARV(2) 1653-54; ARV(1) 295/ii, 5: `in the manner of
Douris'.

54.

Adria Bc 59.

- A] Fr. of RF cup. From Adria. Unattributed. Second quarter fifth.
*CV, Italy 28, pl. 25, 5. R. Schöne, *Le antichità del Museo*

- Bocchi di Adria (Rome 1878) 113/380, pl. 11, 6.
 B] Int.: part of a couch; hand holding a stick.
 C] Int.: above the couch: ho (π)[αῖς καλός].
 D] Pi: a vertical with a sharp-angled diagonal on top.

55.

Adria Bc 60.

- A] Fr. of RF cup. From Adria. Unattributed. Second quarter fifth.
 *CV, Italy 28, pl. 28, 3. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 113/378, pl. 12, 11.
 B] Int.: legs of galloping horses.
 C] Int.: λλος.(1)

(1)so CV; is this not part of [κ](α)λος?

56.

Adria Bc 62.

- A] Fr. of RF cup. From Adria. Unattributed.(1) Second quarter fifth. Ca. 475 (CV). *CV, Italy 28, pl. 22, 7. R. Schöne, *Le antichità del Museo Bocchi di Adria* (1878) 82/228b (not ill.).
 B] Int.: seated youth leaning on his staff.
 C] Int.: okδ.(2)
 D] Nonsense or misread?

(1)see ARV(2) 1653-54; ARV(1) 295/ii, 4: 'in the manner of Douris'. (2)so CV, text.

57.

Adria Bc 62 bis.

- A] Fr. of RF cup. From Adria. Triptolemos Painter. First quarter fifth. Ca. 485 (CV). *CV, Italy 28, pl. 17, 5. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 82/228b (not ill.). ARV(2) 364/40.
 B] A: portions of two youths with javelins.
 C] A: Near rim: (π)α.(1)
 D] ARV(1) 242/41 has a wrong museum number (Bc 68). - Pi with long vertical and sharp-angled diagonal.

(1)so CV. No doubt: πα[ις]. Or nonsense?

58.

Adria Bc 63.

- A] Fragmentary RF cup. From Adria. Unattributed.(1) First quarter fifth. Ca. 490-480 (CV). *CV, Italy 28, pl. 4, 6. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 110/363, pl. 5, 1.
 B] Int.: Nude archer drawing his bow.
 C] Int.: around the figure: κ[α]λος.

(1)not in Beazley; CV says: "reconducibile al Pittore di Panaitios."

59.

Adria Bc 64 bis.

- A] Fr. of RF cup. From Adria. Unattributed. Second quarter fifth.
 *CV, Italy 28, pl. 25, 7.
 B] Int.: part of the right-hand picture with border: hand holding a wineskin(?).(1)
 C] Int.: along the margin: [---? κα]λος.(2)
 D] This could be the end of a kalos-name. Omicron triangular

and open at right.

(1)CV says : `fabric.' (2)photo. CV has γδ!

60.

Adria Bc 64.10.

- A] Frs. of RF plate. From Adria. Euthymides. End of sixth (CV).
*CV, Italy 28, III I, pl. 2, 7 (part).(1) ARV(2) 9, 28/18, 29,
Add.(2) 156. Script 381.
- B] Warrior.(2)
- C] Ευθυμι[δες] εγραφε.(3)
- D] Beazley (in ARV(2)) points out that the plate has the same shape and checkers on white ground on the rim as the plate Boston 00.325 [read 00.335], which Hoppin attributed to Euthymides: see ARV(2) 29 - 30, top ("lacks his force: possibly his, but an early work?" But Beazley recants this on p. 1621).

(1)one fr. lost (CV); mislaid (Beazley). (2)so Beazley. (3)so ARV(2); CV has only ΠΑΦΕ, with the photo. showing it upside down (is the photo. correctly poised?). The fr. breaks off before the rho and after the epsilon: the beginning was apparently on the lost fr. (seen by Hoppin and Beazley); the preserved epsilon of egraphe need not be the last letter (εγραφε[v]??).

61.

Adria Bc 65.

- A] Fr. of RF cup. From Adria. Unattributed. Date? *CV, Italy 28, pl. 25, 11. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 115/391b, pl. 11, 5.
- B] A: a hand grasping a stone.
- C] A: above the hand: [κ]αλε.
- D] Mixed alphabet. Ionic lambda.

62.

Adria Bc 68.

- A] Fr. of RF cup. From Adria. Unattributed.(1) 520-510?(2) Ca. 480 (CV). *CV, Italy 28, pl. 8, 2a-b. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 70/180 (not ill.). ARV(2) 1624.
- B] Int.: lower part of a satyr.(3) A: fight. B: fight?(4)
- C] Int.: along the margin, starting near the satyr's right foot: ho [παις καλος?].

(1)Beazley compares a lost cup fr. once in Munich said to have had the signature of Euergides as potter, ARV(2) 87, q.v.
(2)see note 1. (3)satyr attacking maenad (Beazley). (4)so ARV(2).

63.

Adria Bc 76.+

- A] Fr. of RF cup. From Adria. Briseis Painter. First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 20, 7 (remaining fr.). *ARV(2) 409/38.
- B] Int.: love-making (man or youth and woman).(1) Ext.: ?
- C] Int.: λο.(2)
- D] + once Adria, Bocchi; a sketch of his shows that about half the picture remained in 1803 (Beazley).

(1)ARV(2). (2)[κα]λο[ς]? This is on Bc 76; was there more?

64.

Adria Bc 82.

- A] Fr. of RF cup. From Adria. Unattributed.(1) First quarter fifth. Ca. 485 (CV). *CV, Italy 28, pl. 4, 1. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 111/368, pl. 12, 13.
- B] Int.: female head, helmeted.
- C] Int.: at right: --|ι(α)ι|--.(2)
- D] Alpha triangular and unclear.

(1)CV says: by same painter as B 603. (2)could this be part of Αθηναια? Or nonsense?

65.

Adria Bc 84.

- A] Fr. of RF cup. From Adria. Brygos Painter. First quarter fifth. Ca. 480 (CV). *CV, Italy 28, pl. 8, 6. R. Schöne, *Le antichità del Museo Bocchi di Adria* (Rome 1878) 72/187 (not ill.). ARV(2) 378/128.
- B] Int.: lower part of woman. Ext.: plain.
- C] Int.: to her left: h[---.
- D] CV compares Adria B 120 (also by the Brygos Painter, ARV(2) 379/153).

66.

Adria Bc 90.

- A] Fr. of RF cup. From Adria. Brygos Painter.(1) First or second quarter fifth. Ca. 475 (CV). *CV, Italy 28, pl. 90. ARV(2) 379/155.
- B] Int.: youthful head.
- C] Int.: in front of the head: --]vv[--, retr.(2)
- D] Probably nonsense of the NNON variety.

(1)"Late. Or school piece? Recalls the Painter of Munich 2676." (Beazley). (2)hardly reversed sigmas.

67.

Adria Bc 93.

- A] Fr. of RF cup. From Adria. Unattributed.(1) First quarter fifth. 500-490? *CV, Italy 28, pl. 4, 7.
- B] Int.: part of right arm and torso of a nude youth.
- C] Int.: κ[---.
- D] Could be κ[αλος].

(1)style of Panaitios Painter (CV).

68.

Adria Bc 101.

- A] Fr. of RF cup. From Adria. Unattributed.(1) First quarter fifth? Ca. 480 (CV).(2) *CV, Italy 28, pl. 9, 5. ARV(2) 1671.
- B] Love making?(3) Head of youth and remains not identified in CV.
- C] Above and to right of head: h[---.
- D] The heta is smeared. Perhaps h[o, etc.

(1)Beazley in ARV(2): "may perhaps be compared" with Adria B 510 which is perhaps by the Painter of Acropolis 356 (see p. 816: a follower of Makron). (2)too early? (3)so Beazley.

69.

Adria Bc 104.

- A] Fr. of RF bell krater. From Adria. Polygnotos. Third quarter fifth. *CV, Italy 28, pl. 42,1. ARV(2) 1029/19, *1678, Para. 442, Add.(2) 317 (bibl.). Script 764. *Robertson, AVCA 210-11 and fig. 222. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 60, 257-58, *262, 350/P21, pl. 45. LIMC vi, 186, Laios no. 3.
- B] A: Death of Laios: at left, just below the top rim: club of a missing figure (Oedipus); part of a male figure (Sikon) with raised club; chariot horses; upper part of a female with raised right arm (Kalliope).
- C] A: near Oedipus' club: [O]ιδιποδες.(1) By the left-hand male: Σικόν. The woman: Καλλιόπα.
- D] Alphabet Ionic. - The phot. in CV shows the first inscription. Sikon's club is his goad with which he hit Oedipus. Beazley (ARV(2) 1678) considered Kalliope a muse representing all muses; C. Robert, Oedipus (1915) II, 315 a single muse in company of others. Perhaps a figure in Laius' retinue (CV). But according to Robertson, Kalliope marks the locale as Parnassus where the Muses walk. Webster, PP, connects the scene with the Laios of Aeschylus; but the vase is about 20-25 years later than the play (467 B.C.). M. suggests Sophocles' OT.

(1)so M., p. 262; [O]ιδιποδης p. 350 (cat.).

70.

Adria Bc 111.

- A] Fr. of RF cup. From Adria. Painter of London D 12 (Penthesilea workshop). Ca. 450 (CV). *CV, Italy 28, pl. 41, 8. ARV(2) 962/80.
- B] Int.: boy(?) seated (Beazley). Part of head.
- C] [--](ρ)(γ)[--].?
- D] Letters smeared and disjointed.

71.

Adria Bd 2.

- A] Fr. of RF cup. From Adria. Unattributed. Second quarter fifth. Ca. 470 (CV). *CV, Italy 28, pl. 23,1. *ARV(2) 1565. Robertson, AVCA 111 (mention).
- B] Int: preserved is part of a stele.
- C] On the stele, vertically: Απ{π}<ο>λ<λ>οδορος καλο[s].
- D] Dotted delta. Tailed rho. Miswritten.

72.

Adria Bd 3.

- A] Fragmentary RF cup. From Adria. Unattributed.(1) First quarter fifth. *CV, Italy 28, pl. 4,5. R. Schöne, Le antichità del museo Bocchi di Adria (1878), pl. 5,2. Riv. dell'Istituto, n.s. 5-6, 35, fig. 10. *ARV(2) 1559, Add.(2) 388. *F. Willemsen, 'Ostraka,' AM 80 (1965) 109 and n. 29, pl. 33,1 (Int.).
- B] Int.: warrior facing left.
- C] Int.: along the rim of his shield (which is seen in profile), in large BG letters, facing out and vertically down: Αγασια[s].(2) In the field: Αγα[σ]ι[α]ς κα[λος].(3)
- D] W. publishes two ostraca of two different Agasias'.

(1)CV thinks late Panaitios Painter, dates 490-480. (2)ARV(2)

has: Ἀγασία[ς..., CV, but the ph. shows clearly that there was no space for more than the name. (3)so ARV(2) and W.; CV has [ho π]αίς [κ]αλο[ς].

73.

Aegina.

- A] BG oinochoe (chous). From Aegina, cemetery at Pharos. Unattributed. Second half fifth. *Delt. 34 (1979), B' 1 Chronika [pub. 1987] 69, pl. 20,6,3.
- B] No figured decoration.
- C] On the neck: {sampi?}(1) Ζενοφαντον.
- D] Why the accusative? The text has a sort of printed facs. of the inscription, which includes the `sampi'. The ph. only shows a few letters clearly.

(1)the `sampi' is a sign printed like the letter shown e.g. in Guarducci, EG i, 102.

74.

Aegina, Archaeological Museum.

- A] Frs. of RF cup. From Aegina. Douris. First quarter fifth. *Beazley Archive db, no. 41,140. AA 1987, 631, fig. 2, A4.
- B] Int. : Apollo seated, with kithara; Artemis.
- C] Int.: Apollon.(1)

(1)spelling unknown to me.

75.

Aegina, Archaeological Museum 1953.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 7530. H. Walter, ed., Alt-Ägina ii, 1 (1982), pl. 18, 230.
- B] Handle zone: A: siren; deer.
- C] Handle zone: nonsense inscription.
- D] Which museum? Kolonna or the old museum which is closed?

76.

Aegina, Archaeological Museum 1966.

- A] Fr. of RF calyx krater. From Aegina. Berlin Painter?(1) First quarter fifth. *ARV(2) 214 (no bibl.).
- B] A: upper part of a helmet: death of Priam?
- C] A: to its left: Νε[οπτολεμος?], retr.
- D] Done from ARV(2).

(1)"A small fragment of a fine vase really ought to be by the Berlin Painter:" (Beazley).

77.

Aegina, Aphaia Museum.

- A] BF tripod pyxis. From Sanctuary of Aphaia. Amasis Painter. Third quarter sixth. Ca. 540. *M. Ohly-Dumm in D. von Bothmer, The Amasis Painter and His World (1985) 236-38, app. 4. *Vidi. Script 152. SEG 35 (1985; pub. 1988) 252. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 152-53, pl. 68,a (detail).
- B] On the three legs: A: Heracles and Cycnus. B: Departure of Castor and Pollux.(1) C: Three pairs of male lovers between two onlookers.
- C] On A: [Αθε]ναίας. Ζεύς. Κυκνός. Ἀρεῖς. Along the right-hand margin: Ἐλῖος οἶδεν καὶ ἐγὼ μῆνονος : * αὐτὸς παῖδα καλόν. On B: :*

[Τυνδα]ρεο. Καστῶρ or Καστῶρ[ος]. On C: [καλο]ς.

['Ανθ]εμι[δ]ν : * καλο[ς]. [Αμασις μεποι]εσεν. [Απρο]φασιστος.

- D] The metrical inscription on A is erotic and unrelated to the scene. αυτος, (adv.) E.L. Brown. "The Sun and likewise I alone know a handsome boy." The name of the boy is concealed for fear of the competition, cf. Anth. Pal. 7.100. Further, Script, loc. cit. C: Anthemion, M. Robertson; εμεν : * καλο[ς], D. Ohly. Signature: less likely without με.

(1) to rescue Helen from Athens (Shapiro).

78.

Aegina, Aphaia Museum N.T. 33.

- A] Frs. of BF skyphos. From Sanctuary of Aphaia. Unattributed. Pistias Class? (Moore). Early fifth. *M. Moore, AA 1986, 66/32, fig. 11.
B] Fr. a: male foot to right; lower legs of a draped male to left. Fr. b: lower legs of a male.
C] In the field: dots: imitation inscription?
D] Two frs.

79.

Aegina, Aphaia Museum N.T. 50.

- A] Frs. of BF lip cup. From Sanctuary of Aphaia. Unattributed. Third quarter sixth. Ca. 540 (Moore). *M. Moore, AA 1986, 76/49, fig. 13.
B] A: lip: cock to left. B: cock to right.
C] Nonsense: A: χχ. B: ισιχσιχ.(1)
D] Two frs.

(1) text, not visible in photos.; unclear where located (presumably in handle zone) and whether complete, esp. A.

80.

Agrigento.

- A] BF lekythos. Sappho Painter. (1) Late sixth. *Photo.
B] Draped man; warrior charging.
C] To right of warrior's chest: στ στ. Under his shield: λ^τιο. Between the warrior's legs: τσπε, retr.
D] Typical nonsense inscriptions by Sappho Painter, all complete.

(1) no. 26 in Haspels' list.

81.

Agrigento.

- A] Frs. of large RF skyphos. From Agrigento. Unattributed. "di stile midiaco". Late fifth. *NSc. 1925, pp. 445-8, figs. 19-22.
B] Mythological, cannot be made out (NSc.).
C] Γοργε, text; ΓΟΙΓ(Ι), photo. Αλθαια, text; ΛΑΟΛΙΑ, photo. In large letters, Dip.:
ΥΘ
ΝΑΣ
ΕΙΑ
D] Should be in Agrigento. Not in ARV(2) or Para. Odd record in NSc.

82.

Agrigento.

- A] BF lekythos. Gela Painter. First quarter fifth. *Photo. Para.

214. Haspels, ABFL, Gela Painter, no. 150.

B] caret.

C] Nonsense: short rows of N's.

D] Ex Rome, Giudice.

83.

Agrigento.

A] Fr. of RF bell krater.(1) From Agrigento. Polygnotos I. Third quarter fifth. 450-440? *Beazley, AJA 45 (1941) 599/14. CB ii, 62 (mention). ARV(2) 1029/23.

B] Birth of Aphrodite.

C] Above her: [Αφρο]δ[ι]τε.

D] Done from Beazley, AJA; he says that the same version (with Eros assisting at the birth) appears on a WG pyxis in Ancona [3130, ARV(2) 899/144, Splanchnopt Painter]. In Caskey-Beazley, he compares Syracuse 23,912 [ARV(2) 1041/11, Peleus Painter, manner]; he does not give the delta as extant.

(1)two frs. touching.

84.

Agrigento.

A] RF calyx krater. From Gela. Unattributed.(1) Late fifth. *Beazley, JHS 59 (1939) 32 (not ill.). P. Griffo and G. Ziretta, Il Museo Civico di Agrigento (1964) 10. ARV(2) 1347, Para. 482, Add.(2) 368. AA 1981, 321, fig. 3 (A). Pantheon 36 (1978) 204, fig. 14 (A). LIMC iii, pl. 363 Dionysos 560 (A).

B] A: Dionysos and Hephaestus reclining, with maenads and satyrs. B: satyrs and maenads.

C] A: Ηφαίστος.

D] Ex Giudice 1501. Ionic alphabet.

(1)so ARV(2); ARV(1) 843/1 attributed to the Giudice Painter (who no longer exists).

85.

Agrigento.

A] Fr. of RF hydria.(1) From Agrigento. Camarina Painter.(2) Late fifth. *NSC 1925, 460/1, fig. 35. ARV(2) 1331/5.

B] Woman's head.

C] Above and to left of the head: blots, perhaps some imitation letters.

D] Not certain that the vase is inscribed. NSC does not mention the blots in the text.

(1)a small vase. (2)crude little imitations of Meidian (Beazley).

86.

Agrigento.

A] Fr. of RF bell krater. From Agrigento. Aristophanes. Late fifth. *ARV(2) 1319/4. Script 1130. L. Burn, The Meidias Painter (1987) 103/A 5.

B] Male.

C] [Α]ριστο(φ)ανες and below it [ε]γ[ρα]ψεν.

D] Phi without the vertical line; psi like an arrow pointing down (ARV(2)).

87.

Agrigento 1.

- A] RF bell krater. From Agrigento. Group of Polygnotos: undetermined. Third quarter fifth. *ARV(2) 1055/64, 1615. R. Politi, *Slancio artistico di Raffaello Politi pittore ed architetto siracusano ...* (Girgenti, 1826), plate.(1)
- B] A: symposium. B: komos.
- C] A: a flute girl: Kleophonis.
- D] The same name, with tag-kalos, on the hydria Braunschweig 219, ARV(2) 1037/2 (Hector Painter, manner; women with Erotes and music).

(1)for another publication see ARV(2) 1055/64.

88.

Agrigento 23.

- A] RF lekythos. From Agrigento. Terpaulos Painter (probable) (Beazley).(1) Early fifth. *Photo. *Haspels, ABFL, 70-74, pl. 21,a-e. *Beazley, CV, Great Britain 3, under pl. 49,15. ARV(2) 308/5, Para. 357, Add.(2) 212. J. Boardman, 'The Kleophrades Painter at Troy,' AK 19 (1976) 16 and n. 61, 11, fig. 4 (dr., after AA Palermo), pl. 3,1 (after Haspels). *M. Tiverios, 'Sieben gegen Theben,' AM 96 (1981) 146 and n. 8, pl. 45,1. Kurtz, AWL 79-81, 199, pl. 6,2.
- B] Arming: seven figures, one with chariot. Boardman suggests Seven against Thebes; Tiverios agrees.
- C] On the reserved lip, in BG: *καλος ho παις*.(2) Numerous nonsense inscriptions between the figures.
- D] Beazley in CV, GB 3, compares to Oxford 33 and gives other parallels for inscriptions on top of mouth. Haspels, pl. 21,a, shows *ςho παις vacat*; hence the inscription is not a full circle; the whole text is given on p. 70 in Haspels).

(1)connected with Sappho and Diosphos Painters (Haspels), cited without comment by Beazley in ARV(2) 308/5 who attributes as probably by the Terpaulos Painter. (2)the photo. (among Beazley's photos.) show only: *cho παις* (probably the same picture as that in Haspels). - Haspels, pl. 21,b and c seem to show letters on the figures: *χ* and *ν*, also traces of other inscriptions ; but I could not find any ref. in Haspels to the numerous nonsense inscriptions.

89.

Agrigento AG 7.

- A] WG calyx krater. From Agrigento. Phiale Painter. Ca. 450. *J.H. Oakley, *The Phiale Painter* (1990) 75/53, pl. 37. *AA 1954, 629 (not ill.). K. Phillips, AJA 72 (1968) 6 n. 46 and 7 n. 49. K. Schauenburg, *Perseus in der Kunst des Altertums* (1960), no. 381. *ARV(2) 1017/53 (bibl.), Para. 440 (bibl.), Add.(2) 315 (bibl.). *Trendall and Webster, *Illustrations of Greek Drama* (1971) 63, no..III.2,1. Boardman, ARFV ii, fig. 123. Robertson, AVCA 207.
- B] A: Perseus and Andromeda: P. gazes at A. tied to three stakes. B: woman with a scepter (Cassiopeia?) moving toward another woman.
- C] A: high above Perseus and a bit to left: *Περσευς*. To right of his head, the first line a bit higher, left-aligned stoich. three-liner: *Εναιων|καλος|Αισχυλοδ*. High above Andromeda's head: *Ανδρομεδα*.

D] The kalos-name Euaion is found written in mythological scenes that could be used in tragedy, since he was a poet or actor (or both) - these thought inspired by productions in which he participated; so Trendall and Webster (1971) 4f. See Robertson, AVCA 207 who does not commit himself. - Second white used.

90.

Agrigento C 846.

- A] BF lekythos. Diosphos Painter. First quarter fifth. 490-80 (CV). *CV, Italy 61, pls. 71,3-4 and 72,3. *Photo. *Haspels, ABFL 97, 100, 110, 233, pl. 36,4a-b (shows letters very tiny) (bibl.).
- B] Judgment of Paris: Hermes leading the three goddesses to right and holding Paris back; behind Athena, lion.
- C] Four nonsense inscriptions, imitation: above the lion, horizontal: (.) (.) (.) σ; to right of the first goddess' face, curving upwards: (ο) ο υ χ; to right of Hermes' legs, down: (.) (.) υ υ υ. (1)
- D] Three-stroke sigma.

(1)no record of the fourth.

91.

Agrigento C 847.

- A] BF/WG lekythos. Sappho Painter. First quarter fifth. 490-480 (CV). *CV, Italy 61, pl. 71,1-2. Haspels, ABFL 226/26.
- B] Ajax carrying the body of Achilles; at left, draped male with stick.
- C] Nonsense in large letters: to right of left figure's chest: (ο)(ο)^σπ. (1) Below the large shield: (π)ισ. Between Ajax' legs: ροτε, retr.
- D] Typical Sappho Painter nonsense.

(1)the first two sigmas quite uncertain; the first seems like a reversed three-stroke sigma.

92.

Agrigento C 865.

- A] BF lekythos. Leagros Group (CV). Last quarter sixth? *CV, Italy 61, pl. 50.
- B] Four standing figures.
- C] Traces of nonsense(?) inscriptions between the figures.
- D] Ruined; most of the surface flaked off. Inscriptions are illegible.

93.

Agrigento C 870.

- A] BF/WG lekythos. Manner of Athena Painter (Haspels). First quarter fifth. 480-470 (CV). *CV, Italy 61, pls. 75,3-4 and 76,3-5. Haspels, ABFL 162 and 262 n. 3.
- B] Duel of two warriors; at left, two women.
- C] Between the two warriors: nonsense: (ν)(.)σ(π)εσδ.
- D] Poorly preserved. - Probably the same vase as that taken, without number, from: *Photo. Haspels, ABFL 262 (III)/2. ins: Neat-type letters.

94.

Agrigento C 2034.

- A] RF column krater. Painter of Louvre Centauromachy. Third quarter fifth. Late (Beazley). *TGV 113/18C 65a, 166/22F 9, 232, fig. 13,e. ARV(2) 1089/23 (no bibl.).
- B] A: athletes. B: three youths.
- C] Under foot, Gr.: χοε, retr.(?).(1)
- D] Johnston considers this a vase name, but why not a measure?

(1) Johnston says that the Gr. is under some incrustation but clear and that there are no more letters in this part of the foot. He thinks the word is dual and retr., because of the direction of the epsilon.

95.

Agrigento R 146.

- A] BF lekythos. Gela Painter (Haspels). Late sixth. Ca. 520 (CV). *CV, Italy 61, pl. 54. Haspels, ABFL 82, 84, 212/150. Brommer, Vasenlisten(3) 40/22. Para. 214/150, Add.(2) 119.
- B] The Struggle for the Tripod; in the center Apollo and Heracles; at left, a bearded man, unarmed, with a double stick(1); at right, Athena.
- C] Between the heads of Apollo and Heracles, above the altar: nonsense: vo ^ vo.
- D] Ex Giudice collection. Para. says the vase is now in Agrigento, Museo Civico. - Is the figure on the left a trainer or judge - of the Delphic games?

(1) asta (CV).

96.

Agrigento R 155.

- A] BF band cup. Unattributed. Third quarter sixth. 530-520 (CV). *CV, Italy 61, pls. 33,3 and 35,1-2.
- B] Int.: boar and bull (or lion?) Ext.: handle zone: A: two galloping horsemen. B: similar.
- C] Rxt.: handle zone: A: behind, between, and in front of the horsemen: nonsense inscriptions, six, five and six imitation letters (blots) respectively. B: similar in position, but more blots and they look more like fat dots: eight, seven and six dots.
- D] Ex Giudice collection.

97.

Agrigento V 1568.

- A] RF oinochoe. From Vassallaggi, Sicily. Eretria Painter (Lezzi-Hafter).(1) Last quarter fifth. 425-420 (L.-H. in E-M). Early (L.-H.).(2) *Beazley Archive db, no. 3455. Arch. Reports 11 (1963-64) 43, fig. 15. Cronache di archeologia e di storia dell'arte 3 (1964), pls. 5-7. NSc 1971, suppl. 124f., figs. 195-99. AK 14 (1971), pls. 30,1,3 and 31,1-4. LIMC ii, pl. 273 Apollon 1051. A. Lezzi-Hafter, Der Eretria-Maler (1988) 286, fig. 93,b, pls. 182,c-d, 183,e-g, no. 284. K. Schefold and F. Jung, Die Urkönige (Munich 1988) 149, figs. 187-89. Lezzi-Hafter, AK 14 (1971) 84-89, pl. 30,1,3 and 32 (wrong inv. no.).
- B] Heracles about to kill a hind; at left, Artemis, and at right, Apollo, rush in to prevent it.(3)
- C] Above the heads: Αρτεμις. Ηερακλες. Απολλων.
- D] + T 81. - For the subject see E-M 285 and 288. Fully discussed by L.-H. in AK where the vase is thought to be early; cf. Palermo N.I. 484. - Mixed alphabet, mostly Attic. L.-H., in the cat. of her book and in AK, gives the

lambda of Heracles as Attic but the two lambdas of Apollo as Ionic.

(1)Shuvalov Painter (Orlandini, Trendall). (2)in AK 14. (3)P. Orlandini thought of a fight by Heracles and Apollo over a Delphic hind; L.-H. in AK thought of the Cerynian hind but in E-M 288 is not sure.

98.

Once Agrigento, Giudice 1577.

A] RF lekythos. From Gela. Unattributed. Second quarter fifth. Ca. 450 (LGPN ii). *ARV(2) 1610.

B] Nike.

C] Τιμοκρ(α)τες καλος.

D] = 285. The first alpha without the cross stroke.

99.

Aleria.

A] RF cup. Dokimasia Painter. Second quarter fifth. *J. and L. Jehasse, *La Necropole preromaine d'Aleria* (1960-68) [Gallia suppl. 25 (1973)], pl. 37/1562.

B] Int.: nude youth putting on a sandal; at left, a wooden stele(1).

C] On the stele, in BG: ho παῖς, retr.(?).

(1)so J.&J.: actually a wooden construction of some sort.

100.

Aleria, Musée Archéologique 61/35

A] RF cup. From Aleria, tomb 9. Onesimos. Early (Beazley). Early fifth. *ARV(2) 1615, 1645/9 bis, Para. 359, Add.(2) 215. J. Jehasse, *Aleria grecque et romaine* (1964), fig. 2 (detail). *J. and L. Jehasse, *La Necropole preromaine D'Aleria* (1960-68) [Gallia suppl. 25 (1973)] 144/107, pls. V, 23-24. C. Boulter, ed., *Greek Art: Archaic into Classical* (1985), pls. 24-25 (all).

B] Int.: kneeling satyr holding a bunch of grapes. A: satyr attacking a naked reclining maenad holding castanets. B: similar (the satyr holds a drinking horn; the maenad is singing).

C] Int.: Λοδα καλε, καλε. A: Λοδα, Λοδα. On a suspended wineskin [in BG?]: καλος, retr. B: καλε. κα[λε].(1)

D] = 61/35. - On Λοδα for Λυδα see ARV(2) 1615: the name must be foreign; M. Milne conjectures that it may be Boeotian. LGPN ii has Λόδα, but also shows a name Λύδη. - For o = u when pronounced u, not u, see Threatte GAI i, 217 who allows no examples before the 4th cent.; he rejects κολιξ for κύλιξ on a vase from Al Mina (Eph. 1953/54, i, 205/10) as not Attic.

(1)the readings combine J.&J. and ARV(2) 1646, top, except that on B I follow J.&J., while Beazlec gives only [κα]λε.

101.

Aleria 67.331.

A] RF column krater. From Aleria. Leningrad Painter. Second quarter fifth. *TGV 104/19B 3, 168/25F 6. Johnston, BICS 25 (1978) 80. Para. 391/23 bis, Add.(2) 261.

B] A-B: komos.

C] Under foot, Gr.: οἶνι...

D] The number is given as 1768 by Johnston; as 17.201 in Para.;

and as 2186a (67.331) in Add.(2) - Johnston thinks the Gr.
may refer to some type of vase.

102.

Aleria 67.332.

- A] RF cup. From Aleria, tomb 90. Manner of Antiphon Painter.(1)
First quarter fifth. Early fifth (J.). *Add.(2) 397. *J. and
L. Jehasse, *La Necropole preromaine D'Aleria* (1960-68) [Gallia
suppl. 25 (1973)], pls. 26-27, no. 1769 (all). Beazley Archive
db, no. 9406.
- B] Int.: youth leaning on his stick. Ext.: symposium(2): A: man
leaning against a wineskin (as a cushion) and playing
kottabos; at left, youth leaning on his stick and playing
the flutes; at right, youth with skyphos. B: youth seated
on a wineskin with krotala; at left, youth leaning on his
stick holding out a skyphos; at right, youth with staff in
left hand, walking up.
- C] Int.: *καλος Λυσις(?)*. A: *ho pais kalos*. B: *ho pais kalos*.
- D] = 2189A. J.&J. note three other cups in the manner of the
Antiphon Painter in Aleria, nos. 1836, 1903, 1956; I have
not entered the last two from J.&J.

(1)Bea. Arch. db says that the attribution is by Beazley, but
I cannot find it there; the attribution is given in Jehasse
1973. (2)J.&J. say that A is a symposium and B a komos, but I
wonder if both do not represent some kind of symposium in
the open.

103.

Aleria 67.400.

- A] RF cup. From Aleria, tomb 90. Manner of Antiphon Painter.(1)
First quarter fifth. Early fifth (J.J.). *J. and L. Jehasse,
La Necropole preromaine D'Aleria (1960-68) [Gallia suppl. 25
(1973)] 458/1836, pls. 28 and 31.
- B] Int.: komast: youth with skyphos. A: three draped youths,
those on the outside with sticks; at right, a column.(2) B:
similar.
- C] Int.: *καλος*. [*καλ*]ος? A: *καλος*. B: *καλος*?
- D] = N 2203b. Very poorly preserved.

(1)not in Beazley. (2)two admirers talking to a boy?

104.

Alexandria 18,238.

- A] Panathenaic prize amphora. From Ptolemais (Tolnotta), acquired
in Benghazi (E.).(1) Nikomachos Group. 341/0. Nikomachos
archon. *Beazley, *AJA* 47 (1943) 458/1. *ABV* 414/1. *Robertson,
AVCA 285 and n. 126 (mention); cf. 287. **ABV* 414/1. K. Schefold,
Untersuchungen zu den Kertscher Vasen (1934), figs. 48-49. *N.
Eschbach, *Statuen auf Panathenaischen Preisamphoren des 4.*
Jhs. v. Chr. (1986) 89/cat. 56 (not ill.).
- B] A: Athena to right; column figures: helmeted Athena, perhaps
with Nike on her hand. B: foot race.
- C] A: *τ[ο]ν Αθηνεθεν [αθλον]*. *Νικομαχος αρχων*.
- D] Column figures.: Athena holding an object. Attic
(athla-inscription). Ionic (archon-inscription).

(1)not certain; see Eschbach 89 n. 354. Smets 99/116. Peters,
JDI 144, 146, 148. Beazley, *AJA* 47 (1943) 457/23, 458/1,
462. H. Riad et al., *Alexandria* (n. d.) 161/18238.

105.

Alexandria 18,239.

- A] Panathenaic prize amphora. From Ptolemais (Tolnotta), acquired in Benghazi (E.). Asteios Group. 371/0. Archon Phrasikleides. *Beazley, AJA 47 (1943) 455. ABV 412/2. K. Schefold, Untersuchungen zu den Kertscher Vasen (1934), figs. 46-47. Breccia, Iscrizione 233/526 (info. from J. Binder). N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 29/cat. 15, pl. 8,1 (part of A; traces of inscriptions) (bibl.).
- B] A: Athena. B: victor.
- C] A: Φρασικλειδης αρχων. [το]ν Αθηνεθεν αθλον.
- D] Ionic (archon-inscription). Attic (athla inscription). The inscriptions by the left and right columns respectively. The only vase assigned by Eschbach to the year of Phrasikleides, 371/0.

106.

Alexandria, Benaki A.

- A] Fr. of Panathenaic prize amphora. Unattributed. Hellenistic. *Hesp. 20 (1957) 348, pl. 87, A.
- C] A: kionedon: [των Α]θηνη[θεν αθλων].
- D] Beautiful calligraphic letters with curved strokes. Note Ionic athla-inscription.

107.

Alexandria, Benaki B.

- A] Fr. of Panathenaic prize amphora. Unattributed. Hellenistic. *Hesp. 26 (1957) 348, pl. 87, B.
- C] A: [αγωνοθετ]ουντ[ος] | [---]υ.(1)
- D] Beautiful calligraphic hand with curved strokes. Apparently not from the same vase as A.

(1)ie ---ο]υ, gen.; this was in larger letters.

108.

Altenburg 202.

- A] BF oinochoe. From Vulci. Unattributed. Workshop of Athena Painter.(1) First quarter fifth. Ca. 480 (B.). *E. Bielefeld, CV, Germany 17, pl. 32,3,6 (no bibl.). Para. 265.
- B] Heracles seated and playing the lyre before Athena, also seated.
- C] Nonsense: between the figures: five letters.

(1)style has no connection with his (Beazley apud CV).

109.

Altenburg 231.

- A] RF cup. From Nola. Angular Painter (Penthesilean). Second quarter fifth. 460-450 (B.). *E. Bielefeld, CV, Germany 18, pl. 69,2,4-7. ARV(2) 952/16, 1675.
- B] Int.: Conversation: boy and youth, the latter leaning on his stick; at left, a curious red line; at right, probably a pillar. A, B, each: a woman between two youths; between her and the youth at right, a shield in its cover and a sword in its scabbard(?), hung up.
- C] Int.: between the two figures: καλο(ς), retr. B: at head

height, starting to left of left youth, interrupted by the central figure and the shield: κ^αλ^ος.

- D] The four-stroke sigmas look like low mu's when turned 90 degrees. Ionic alphabet. The peculiar shape of the sigma seems to be Penthesilean. - Both Bielefeld and Beazley say the figure in the center is a woman, but in view of the shield (not recognized by Bielfeld) I wonder, despite the chiton and himation worn by this person.

110.

Altenburg 234.

- A] RF cup. From Vulci. Bowdoin-Eye Painter. Last quarter sixth. *E. Bielefeld, CV, Germany 18, pls. 68,1-2. Gerhard, AZ 1854, 500. ARV(2) 168/14 (bibl.)
- B] Int.: naked youth taking his shield out of its wrapper(1); behind him, his helmet. Ext.: plain.
- C] Int.: to youth's left, starting from his head, curving along his back and facing out: ἡοπαίς. To his right, starting from the shield and ending at the face, facing out and thus upside down: καλός. (2)

(1)so Beazley; Bielefeld says, putting it in. (2)I cannot see the final sigma of καλός in the photo. (pl. 68,1) but Bielefeld gives it in the text. B. says that both parts of the inscription are retr.; they are not, but as they both face out, they are upside down in relation to the figure of the youth.

111.

Altenburg 235.

- A] RF cup. From Vulci. Unattributed.(1) Last quarter sixth. Ca. 525 (B.). *E. Bielefeld, CV, Germany 18, pls. 68,3-4. ARV(1)119, ARV(2)145.
- B] Int.: naked youth, crouching and picking up his discus; at right and left, each: a halter. Ext.: plain.
- C] Int.: nonsense: along the youth's neck, four dots imitating an inscription.

(1)compared to the Chaire Painter in ARV(1) and ARV(2) (the number misprinted in the index).

112.

Altenburg 266.

- A] RF Nolan amphora. From Vulci. Painter of London E 342. Second quarter fifth. Ca. 460 (B.). *E. Bielefeld, CV, Germany 17, pl. 46,3-4 and 47,8. ARV(2) 668/24.
- B] A: maenad with thyrsus. B: youth, wrapped in himation.
- C] A: nonsense: λσληλ.(1)

(1)so the text; not visible in the photo. Read by me as Ionic, but it could be Attic with four-stroke sigma as printed in CV: γογυ.

113.

Altenburg 268.

- A] RF skyphos. Agathon Painter. Second quarter fifth. Ca. 470 (B.). *E. Bielefeld, CV, Germany 18, pl. 76,1-2. H.R.W. Smith, Der Lewismaler (1939) 29/4, pl. 35,a-b. ARV(2) 978/6.
- B] A: youth running (after the youth on B); at left, sponge,

aryballos, strigil, hung up. B: youth fleeing; at right, halteres and a small stepped construction.

C] A, B, each: καλος.

114.

Altenburg 274.

A] RF Nolan amphora. From Nola. Nikon Painter. Second quarter fifth. 460-450 (B.). *E. Bielefeld, CV, Germany 18, pls. 44,1, 45,4 and 47,1. K. ARV(2) 650/4 (bibl.).

B] A: Nike with two torches. B: woman with a torch.

C] A: καλε.(1)

(1)so the text; not visible in photo.

115.

Altenburg 279.

A] RF column krater. Myson. First quarter fifth. Ca. 490 (B.). *E. Bielefeld, CV, Germany 18, pl. 54,1-4 (54,2 is a photo. of the Gr.). ARV(2) 241/67. TGV, p. 25.

B] A: komast. B: komast.

C] Under foot, Gr.: three-stroke sigma or chi plus a C-shaped sign(1) plus 5 vertical strokes (numeral).

(1)this is presumably a bracket separating the siglum from the numeral; see TGV.

116.

Altenburg 286.

A] RF skyphos. Group of Naples 3067. Third quarter fifth. Ca. 460 (B.). *E. Bielefeld, CV, Germany 18, pl. 76,3-4. Klein, L.(2) 169. ARV(2) 1303/2.

B] Athletes: A, B, each: nude youth with strigil before a pillar. That on A faces right, while that on B turns back as if gesticulating to the youth on A.

C] A, B, each: κακος.(1)

D] B. says κακος occurs on both sides and he refers to AEM 18 (1895) 13/1 and Klein, L.(2)169 on fig. 46.

(1)the inscription on B shows in pl. 76,4: located between his left thigh and the pillar, downward and facing the youth. The letters are very small but the third letter is definitely not a lambda; it looks like an angular disjointed kappa. But I am not sure that the inscription κακος is found elsewhere. Could the inscription be retouched or even false? The position is very unusual. The opposite of καλος is καταπύγων.

117.

Altenburg 300.

A] RF kantharos. From Nola. Unascribed follower of Douris. Second quarter fifth. 460-450? Ca. 470 (B.). *ARV(2) 804/71. *Photo. *E. Bielefeld, CV, Germany 18, pls. 74,8 and 75,1-2.

B] Sacrifice: A: man pouring a libation. B: acolyte (boy with jug and sacrificial basket).

C] A: Πολυευκτος καλος.(1) B: to right of the head, a bit higher, horizontal two-liner, oblique stoich.: Σωφανε[ς] | καλο[ς].(2)

D] Mixed alphabet.

(1)after ARV(2). (2)after photo. CV, text gives: Σωφανες καλος.

(No missing letters.)

118.

Altenburg 301.

- A] Fragmentary RF hydria. From Nola. Lykaon Painter. Third quarter fifth. 450-440. *ARV(2) 1046/13. *E. Bielefeld, CV, Germany 18, pls. 61-62. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 433/L13 (not ill.).
- B] Only the upper portions of the figures are preserved. Left to right: Eros flying; woman; woman with mirror; seated woman with lyre; woman with chest; Eros flying. [I.e., two groups of 2 women each: two standing and one each seated and standing; those with mirror and chest are perhaps servants].
- C] Ευδωρα. Ευδωρα. καλη. Καλλιππ[η]. καλος.
- D] Done from ARV(2). The pertinence of the inscriptions is not clear. Ionic alphabet.

119.

Amarynthos.

- A] Frs. of BF pots. From Aghia Kyriaki. Unattributed. Last quarter sixth. *E. Sapouna-Sakellarakis, Delt. 44 (1989), B 1, 163, pl. 101, α-β. Eadem, Kernos 1992 (then only in print).
- B] (1): one fr.: from the right-hand bottom corner, framed on the right by a pseudo-maeander and lotus frieze: lower part of a draped female. (2): probably from the same pot, further to the left: parts of a woman and a youth; figure reclining on a couch; triangular object (net-bag?) hung up between youth and recliner.
- C] (1) along the left margin: nonsense: [--]εσι.(1) (2) from right of youth's back of head to recliner's shoulder: [--]ικσ^ος.(2)

(1)complete at end. (2)if the first sigma is right, which is not at all certain, then the word is nonsense. The bag intervenes.

119a.

Amathous.

- A] Fr. of Attic cup [surely BF or BG]. From a mixed deposit.(1) Unattributed. Amasis(?) potter. Sixth. *P. Aupert, 'Rapport sur les travaux de l'École Française à Amathonte en 1996,' BCH 121,2 (1997), p. 796, fig. 5 (exc. ph. of bottom of cup foot).
- B] No figured decoration preserved.
- C] On the bottom, around the center in a large curve, facing out and hence not retr.: [--]σις v.1 μεποιεσεν.
- D] Very clear writing. Note word division. The surface to the left of --]σις is rubbed off and there is just enough space to restore [Αμα]σις. So Aupert. [However, there may be a slight trace of a letter before the first sigma.]

(1)see BCH, pp. 797-98. The deposit is Hellenistic but much of the pottery is early.

120.

Amherst, Mead Art Museum.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. Ca. 460. *Letter from C. Morgan 14-6-1948. Archaeology 20, 8, above. ARV(2) 647/17, Para. 402.

- B] A: Eos and Kephalos. B: youth.
 C] A: καλος ho παυς, retr. Not retr.: καλ(ε) ηε παυς.(1)
 D] The vase was called to my attention by C.B. Welles and S. Dow in 1947-48. Letters misshapen as on some vases of the Penthesilea workshop. Morgan sent a faithful transcription. Apparently, the vase has παυς and not παλς, as some do.

(1)the first epsilon seems to be a correction for a second lambda.

121.

Amherst, Mead Art Museum 1957.66.

- A] RF column krater. Harrow Painter. Early fifth. *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 164/29, figs. on p. 81 (A, B) (bibl.). Hesp. Art Bull. 2 (19), no. 68. Archaeology 20 (1967) 8, below. ARV(2) 274/43, Para. 353.
 B] A: two jumpers; in the center, trainer; to his right, pillar. B: draped man with stick, and draped youth.
 C] A: I think there are some letters on the pillar, in BG, down; can see, perhaps: [κα]λο[ς] or κᾰλος.

122.

Amiens, Musée de Picardie 3057.225.47a.

- A] BF hydria. Acheloos Painter. Last quarter sixth. Ca. 515-510 (Rouen cat.). *Musée Departemental des Antiquités, Rouen, Hommes, Dieux et Heros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 244/100. Brommer, Vasenlisten(3) 93/2. ABV 384/25, Add.(2) 102. Boardman, JHS 95 (1975), 1-12, pl. 3,a.
 B] Shoulder: chariot race: two chariots. Body: Heracles and Cerberus: Heracles; Athena turning to face Hermes; two-headed Cerberus held by Hermes; old man (Hades?).
 C] Nonsense: shoulder: under left chariot-horses: χενγ^ι. Similar under the right horses: χγχ^πλι. Body: to right of Heracles' face: (χ)γι^ε. To right of his middle: γχδ. Between H.' legs and Athena's skirt: δ(.)δχδο.(2) Between Athena's skirt and Cerberus: μκ(φ)^ογ(α), retr.(3) To left of Hermes' face: ιγγ, retr. (or χγι, not retr.). To right of old man's head: σγγ (resembling kionedon).
 D] Attic alphabet. Alpha with short vertical stroke? Gamma pointed and with uneven legs.

(1)the last two are probably one inscription, with Heracles' right arm intervening. (2)I cannot read the second letter. (3)the club intervenes. The phi resembles circular phi, except that the verticals are not centered; this is probably not a phi but a rho or an omicron.

123.

Amphipolis.

- A] Fr. of BG Attic vase. Unattributed. Last quarter sixth. *To Ergon 1964, 26, fig. 24. Prakt. 1964, pl. 23,β.
 B] No figured decoration.
 C] Gr.: Αντιμα[χδ?].
 D] Owner.

124.

Amphipolis.

- A] RF fr. of a closed vase. From Amphipolis. Unattributed. Last quarter fifth. Late fifth (Shapiro). *H.A. Shapiro, *Personifications in Greek Art* (1993) 245/60 (not ill.). *ArchRep 1981-82, 41, fig. 85.
- B] Heads and shoulders of a youth and a girl, both wearing stephanai.
- C] To right of the back of the youth's head: Ποθος.
- D] The sigma is three-stroke.

125.

Ampurias.

- A] Foot of a small open vase. From Ampurias. Unattributed. Ca. 400? (Johnston). *TGV 156/8F 12, 225/8F and n. 3. fig. 12,t. A.E. Prescott, 14 Congreso Nacional di Arqueologia, 832.
- B] No figured decoration preserved.
- C] Under foot, Grr.: ΗΠΑ. ποικίλοι.
- D] 150 decorated vases.

126.

Amsterdam.

- A] Fr. of band cup. From Naukratis. Unattributed.(1) Third quarter sixth. *Photo. *ABV 186, bottom. E. F. Prins de Jong, *Scherben aus Naukratis* (n.d.), pl. 3, 4.
- B] No subject preserved.
- C] In the handle zone: --.]ες εποiese[---?].
- D] I saw a trace of a letter preceding -ες in the photograph, not mentioned by Beazley. - Attic with four-stroke sigma.

(1)"Hermogenes is not impossible." (ABV).

127.

Amsterdam 52.

- A] RF cup. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. *CV, Pays Bas 2, pl. 8,1-2,4. Scheurleer, *Cat.*, pl. 40,1. ARV(2) 154/13. *J.M. Hemelrijk, *CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1* (1988), pls. 18, 19,1-3, 16,c figs. 16,a (dr. of Int.), and 16,b (facs. of inscr. in Int.), (dr.), 16,d-e (facss. of inscrr. on A and B) (bibl.).
- B] Int.: warrior to left, cautiously moving forward. Ext.: A, B each: komasts dancing [see the old entry!].
- C] CV, Netherlands 6, fig. 16,b: to left of head: κα[--]. Considered nonsense by Hemelrijk, but probably κα[λος]. Below the right (crouching) leg: χ.(1) A: between the heads: (fig. 16,d:) [--]λι^χσ^vu[--]. B: [--](.)^(α)υ^(.)[--]. These are no doubt nonsense. On the wineskin held by the righthand figure: (κ)(α)λος.
- D] The foot is alien. Ex The Hague, Scheurleer collection. Vente Somzée no. 42. Rough letters.

(1)was there a name?

128.

Amsterdam 159.

- A] Lip cup. Third quarter sixth. *Vidi.
- C] A: chaire kai piei eu.
- D] A hasty note. This number is not the inv. number.

129.

Amsterdam 301.

- A] Frs. of RF loutrophoros. Diogenes Painter. Last quarter sixth. *CV, Bays Bas 2, pl. 5, 1-13 (facs. of inscription in text). Scheurleer, Cat. 405. ARV(2) 248/4.
- B] Neck: mourning women. Body: prothesis; valediction (horsemen).
- C] Fr. 5: to right of a handle, head of a horseman; to its right: [----]μ^αχ[--?].(1)
- D] Ex Hague, Scheurleer. 13 frs.

(1) a hand intervenes; a letter should be missing between the two given in the facs. in the text; [Avrī]μ^αχ[os] would fit. There are 3-4 letters missing at the beginning. Was the alpha written?

130.

Amsterdam, Allard Pierson Museum inv. 400.

- A] BF cup (proto-A). From Greece. Painter of New York 06.1021.159 (Beazley). Mid-sixth or slightly later (CV). *L. T. Smit-Lub, CV, Netherlands 8 (1996), pls. 120,4-5 and 121-22 (all but 120,4 show inscriptions), fig. 48 (profile) (much bibl.). Cf. E. Schmidt, Der Knielauf, 273. ABV 199/2. LIMC vi, s.v. Nike 858/66.
- B] Int.: tondo, preserving very slight traces of painting. Ext.: A: in the center, winged figure (Nike) in *knielauf* to right; on each side nude and draped youths (three on left, four on right: athletes). B: in the center, a gap: similar to A, but only three figures at right. Under each handle: swan.
- C] A, B, each: numerous rows of dots, mainly vertical, but also at various angles; they fill almost all available space.
- D] Ex Scheurleer collection; bought in Athens 1902. Acquired by Allard Pierson in 1934. S.-B. thinks the winged figure is Nike, messenger of victory in games. Similar rows of dots also on New York 06.1021.159, the only other vase attributed to this painter. - Similar to Rhitsona cup BSA 14, pl. 9,1, but Attic (Scheurleer).

131.

Amsterdam 591.

- A] RF cup. From Megara. Probably Painter of Agora Chairias Cups. Last quarter sixth. *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pls. 23,2,4 and 24,1-2 (inscr. not shown), figs. 21,a (dr. of Int.) and 21,b (facs. of inscr.). *CV, Bays Bas 2, pl. 6,2,4 and facs. of inscription in text. Collection de M. E[vangelos Triantaphyllos], vente Paris 2-4 juin 1904, pl. 10/223. Scheurleer, Cat. 380, pl. 42,1. ARV(2) 177/1.
- B] Int.: wounded warrior retreating. Ext.: plain.
- C] On warrior's right, at mid-height, symmetrical with the stream of blood gushing from his left side, i.e. diagonally downward, not straight: καοσ(ο)οι. [This differs somewhat from an earlier CAVI entry.](1)
- D] Coarse Attic writing, suitable for Agora Chairias Painter, but are there other vases with nonsense inscriptions by him? - I noted that there might be another line of inscription to the right of that reported.

(1) my reading from photo.; the facs. has the sixth letter as

a blob and the last as an iota. The `gamma' probably
some other letter.

132.

Amsterdam 698.

- A] RF lekythos. From Athens. Painter of Munich S.L. 477.(1)
Second quarter fifth. *Photo. CV, Bays Bas 1, III I d, pl.
1,4. *ARV(2) 522/3, Add.(2) 253.
- B] King and woman with flower.
- C] Λιχας | καλος.

(1)ARV(2): close to the Syracuse Painter [a follower of
Makron].

133.

Amsterdam 888.

- A] RF eye cup. From Vulci. Unattributed. 520-510 (Hemelrijk).
J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard
Pierson Museum 1 (1988), pl. 3,2-3 and pl. 4 (none show
inscription). *CV, Pays Bas 1, III I b, pl. 1,4-6. Bloesch,
FAS 38/72a. ARV(2) 49/178.
- B] Int.: youth astride a wineskin (riding on it). Between
palmettes and eyes: A: warrior lying in wait. B: similar.
- C] Under one handle, Gr. in very tiny letters: hieron epoiesen,
Considered modern by Hemelrijk H. obviously thinks the handle
belongs.
- D] H. discusses the askoliasmos and states that wineskins
were often blown up with air and are handled as being very
light. He cites Pollux 9.121.

134.

Amsterdam 997.+

- A] BF/RF cup. From Vulci. Scheurleer Painter (Beazley). 520
(Hemelrijk). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam,
Allard Pierson Museum 1 (1988), pls. 1-2 (1,3 and 2,2 show
letters), figs. 1,a-c (facss. of inscriptions) (much bibl.,
esp. early). CV, Florence 8, pl. B 61?. ARV(2) 45/112, 168/1
(Amsterdam) and 169/2 (Florence), Add.(2) 183.
- B] Palaestra: Int.: BF: youth with two javelins and a pickaxe
to right. Ext.: RF: A: between eyes: youth to right,
picking up halteres. B: similar but mostly missing (the
halteres are still on the ground).
- C] Int.: starting to left of the youth's buttocks and running
parallel to margin, facing out, in anticlockwise direction,
[in BG]: (h)ο ^ [π]α ^ ι ^ ς κ ^ α [λ]ο ^ ς.(1) Makes a complete circle.
A: above the figure, just below the margin, horizontal:
(κ)(α)λος.(2) B: similar: καλ[ο]ς.(3)
- D] + Florence 4 B 61 (might belong, ARV(2) 169/2). Ex Canino,
Delessert and Scheurleer collections.
Bilingual cup of type A.

(1)alpha missing crossbar (S 7) and S 2. Heta near S 5.
Kappa with longish third bar coming off the second. Omicron
near S 4 and near S 11 turned 90 degrees. Sigma 1. Sloppy writing.
(2)very sloppy; alpha = upper part of an omicron. Kappa looks
more like a sigma 3. Lambda S 1. Omicron near S 12. Sigma
3. (3)Omicron near S 11 turned 180 degrees. Sigma = upper part of
omicron. See the chart in `Script'.

135.

Amsterdam 1754.

- A] RF Nolan amphora. From Ruvo. Providence Painter. Second quarter fifth. *ARV(2) 636/11, Add.(2) 273. CV, Pays Bas 1, pl. 4, 3-4. AA 1922, 236.
- B] A: Zeus pursuing a woman. B: man with scepter.
- C] A: καλος Γλαυκων.
- D] Done from ARV(2) and CV.

136.

Amsterdam 1820.

- A] Fragmentary RF cup. From Athens(?). Onesimos. Euphronios potter. 490 (Hemelrijk). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pls. 24,5-6 and 25,5-6; also small frs., pls. 25,1-4, 7-10 (none of these show inscriptions), figs. 22,a-b (dr. of Int. and facs. of signature), 22,c (dr. of Ext., no inscription showing), 22,d (dr. of fr. with letters on B), and 22,e (drs. of several small frs. with inscriptions). Richter, Survey(2) 77. *ARV(2) 322/27.
- B] Athletes: acontist and jumper; discus in bag; pick axe at bottom. A-B: six athletes at two lavers. Some small frs. also show athletes.
- C] Int.: apparently around the circle:
Ευφρονιος <gap> επο <gap> [ιε]σεν <gap> and then in small letters:(?) <gap> κ(α)λ <small gap> ος.(1) A: on one fr. (fig. 22,d): [κα]λος. Similarly on three of the small frs. which Hemelrijk separates from this cup, although he says some of the small frs. may belong: καλος and [h]ο παις and κ[αλος](?).
- D] Ex Museum für klassische Abgüsse and The Hague, Scheurleer collection. Beazley rightly says 'ruined'. - The signature is definitely written in larger letters than the kalos-inscriptions, and with some four-stroke sigmas, whereas the kalos' have three-stroke. Written by the potter or copied from a model? - Is this the cup mentioned, as 'Rome, Hauser', by Redford, JHS 35 (1915) 124, there said to be unpublished, from info. by Beazley?

(1) This differs from the rendering in ARV(2) in that only two letters are missing. ARV(2): Ευφρονιος επι[οι]σεν κα[λ]ος, with three-stroke sigma. The facs. in CV does not indicate the exact position of the inscription; presumably the figured decoration intervenes. It is not quite clear that the kalos is really in smaller letters; it seems to be at a distance from the epiesen; hence I wonder if it does not refer to the jumper (it seems to be alongside his right body). If it is part of the signature, could it be for καλω̃ς(?).

137.

Amsterdam 1897.

- A] BF Panathenaic prize amphora. From Vulci. Euphiletos Painter. Ca. 520. *CV, Pays Bas 1, pl.1,4-5. Smets 89/15. Brauchitsch 40/49. ABV 322/8, Add.(2) 87 (bibl.). *Photo.
- B] A: Athena. B: four boys in foot race.
- C] A: τον Αθηνεθεν αθλον.
- D] The αθλον curved at the bottom of the column to the bottom margin.

138.

Amsterdam 2100.

- A] Fr. of BF amphora. From Tarentum. Chiusi Painter (Leagros Group).(1) Last quarter sixth. 510-500. *CV, Pays Bas 2, pl. 6,1. ABV 368/102, Para. 170/4, Add.(2) 98. Mededelingenblad Amsterdam 37-38 (1986) 17, fig. 9.
- B] A: Achilles and Ajax playing a board game: body and head of a seated warrior; at right, a helmet crest(?).
- C] A: nonsense: to left of man's face: [--]o?π(ε?)[--], retr. To right of his back, facing the next figure:
[--]οπο(ο)υ vac., retr.
- D] The three-stroke sigma (retr.) is quite uncertain, the epsilon(?) smeared.

(1)See Para.

138a.

Amsterdam, Allard Pierson Museum inv. 2127.

- A] Fr. of BF lip cup. Unattributed. 560-500 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 96,2 (shows inscription), figs. 24 (facs. of inscr.) and 25 (profile) (no bibl.).
- B] Ext.: A: lip: tail of Triton.
- C] Ext.: A; handle zone: [χ]αίρε[---].
- D] Ex Hauser, Arndt, and Scheurleer collections; acquired 1934. From a large cup. Not previously published. Alpha 9 with curved ('Boeotian') right-hand stroke (see chart in 'Script').

138b.

Amsterdam, Allard Pierson Museum inv. 2141.

- A] Fr. of BF band cup. Unattributed. 540-530 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 115.3 (shows inscription(s)) (no bibl.).
- B] A: part of BG lip; handle zone: at left, trace of draped figure to left; upper part of another to left; part of horse's head to left.
- C] A: handle zone: along the back of the leftmost figure, downward and slightly curved: nonsense: imitation inscription: five dots. Under the horse's mouth are said to be more dots, but the picture shows some rather thick smudges.
- D] Ex Arndt (no. 8119) and Scheurleer collections; acquired 1934.

139.

Amsterdam 2182.

- A] Fr. of BF/RF cup. Painter of London E 2. 520-510 (Hemelrijk). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pl. 22,4,6 (inscr. not shown). *CV, Pays Bas 1, III H e (text III I a), pl. 6,8-9. ARV(2) 225/2, 1636, ABV 390/2, Para. 347, Add.(2) 198.
- B] Int.: BF: part of ship; dolphin and part of another. A: RF: palmette: on its right, hand to left and drapery.
- C] A: above the hand: sigma and light traces of an omicron (so CV, text).(1)
- D] Ex Rome, Pollak, Arndt (no. 8170) and The Hague, Scheurleer collections. The painter is a BF painter and a member of the Leagros Group.

(1)so CV, text; no doubt fragmentary: [--]oς?

140.

Amsterdam 2229.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *dr. CV, Pays Bas 2, pl. 6,5 and facs. of inscriptions. ARV(2) 64/100.
- B] A: athletes (youth running; flautist; javelin thrower).
- C] A: to right of the flautist: Χῖον.(1) To right of the javelin thrower's head: (π).(2)
- D] Chion or Chilon? Possibly a kalos-name without kalos.

(1)so Beazley at ARV(2) 63/under 87, Copenhagen inv. 3877, Oltos, where Χῖον also occurs and may be a kalos-name; he takes it with καλός there. On p. 1573, B. does not list the Amsterdam fr., but adds to Copenhagen 3877 a BF stamnos fr. in Reggio with Χῖον as the name of a komast. But the old dr. I saw among Beazley's photographs seemed to show a lambda as the second letter (CV's statement disagrees with its facs.): nonsense or Χῖλῶν? If Χῖον is accepted, read Χ(ι)ῶν. (2)so CV, facs.; the letter smeared, and the inscription no doubt incomplete.

141.

Amsterdam 2247.+

- A] Fr. of RF cup. From Greece (bought in Athens; Oxford fr. acquired by Beazley in Greece). Antiphon Painter. 480 (Hemelrijk) *ARV(2) 338/42, Add.(2) 218. *CV, Pay Bas 2, pl. 10,1 (part of Int.). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988) pl. 26,1-2 (26,1 includes Oxford fr. and shows inscription faintly), fig. 23 (facs. of inscription). CV, Great Britain, pl. 57,1,4 (Oxford fr.). Meded. VVAPM 34 (1985) 12, fig. 19 (both frs. joined).
- B] Int.: upper part of youth to right. A: komos: lower portions of two dancing males.
- C] Int.: above the youth's head: Αυσ[ις---]. Near margin.
- D] + Oxford 1929.114 (now joined). Amsterdam: Ex Munich, Arndt (no. 2172) and The Hague, Scheurleer collections. The name could be that of the youth, or more probably a kalos-name.

142.

Amsterdam 2455.

- A] Fr. of loutrophoros. Unattributed. Second or third quarter fifth? *D.W. Bradeen, Hesp. 36 (1967) 325-26, pl. 70,d (phot.). *Clairmont, PN 1, 65, pl. 3c (phot.) and 168-69. *Script 674, Fig. 130 (sketch; bibl.). *Photo. *Vidi. Mededelingenblad Vereeniging van Vrienden van het Allard Pierson Museum 45 (1989) 11, fig. 14. Beazley Archive db, no. 42,150.
- B] Parts of five stelae with headings of public funerary inscriptions.
- C] In the upper right preserved corner of the second stele: [---](.)(.).(1) On the preserved top of the third stele: [E]χξ Ελευθερόν. At top preserved right of the fourth stele: [---](.)α?(.)(.).(2) Further down: εν Βυζαντιῶν. On the fifth stele, at the preserved top: επ' Ε[---]. Further down: τ[---].
- D] All inscriptions in relief lines. The fr. has a considerable horizontal curvature: a large vase.

(1)lower diagonal of a letter like an Attic gamma; bottoms of two parallel vertical strokes. (2)bottom of a diagonal

stroke as of Attic gamma; the alpha a highkicker or lower part of a rho?; bottoms of two parallel vertical strokes; bottom of a round letter? Below this a blank area.

143.

Amsterdam 2457.

A] BF vase. Unattributed. Second or third quarter fifth?

*Vidi.

C] Nonsense: diagonally downward: [--]okvoko.

D] A large vase. A very hasty note.

144.

Amsterdam 2474.

A] Fr. of RF plate. From Tarentum. Paseas (Cerberus Painter).

Last quarter sixth. *ARV(2) 163/9, 1577, Add.(2) 182 (no bibl.). According to Hemelrijk, Beazley wrongly used the Arndt number for the museum number which is actually 2856. *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pl. 21,4,6 (inscr. not visible), figs. 18 (facs. of inscr.) and 64 (profile).

B] Top: lower parts of a naked boy to right, facing a seated and draped male to left who is holding a rod. (Perhaps athlete and trainer (Hemelrijk)). Bottom: lower part of male rushing to right (perhaps komast, Bothmer).

C] Top: to left of figure, diagonally downward: [Επιδ]ρομος, retr.(1)

D] Ex Arndt (no. 2474) and The Hague, Scheurleer collections. Of the nine plates decorated by Paseas, this is by a different potter from the others (Bothmer) and also the only one decorated both at top and bottom. - On p. 1577 Beazley says: "The name [Epidromos] probably occurs on a fragmentary plate in Amsterdam, by Paseas." Apparently without kalos.

(1)so the text and ARV(2); the facs. in CV, has [--]ομος, retr. which is presumably wrong.

145.

Amsterdam 2476.

A] Fr. of RF bell krater. From Tarentum. Kadmos Painter. Last quarter fifth. *CV, Pays-Bas 2, pl. 4,9; also facs. ARV(2) 1185/14, Add.(2) 341.

B] Apollo and Marsyas, with Athena.

C] To Athena's left (she faces left): Αθηναα.(1) To left of Apollo's arm: Απο[λλων].

D] Beazley compares the pelike Munich 2360 by the same painter, ARV(2) 1186/30.

(1)the facs. in CV has: ΑΟΗΝΑΑ, but this is hardly to be trusted.

146.

Amsterdam 2804.+

A] Fr. of RF cup. Antiphon Painter. First quarter fifth. *

*J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988) pl. 26,3-4 (composite phs. of Amst. + Leipzig frs; some letters show), figs 24,a (dr., part of Amst. fr.) and 24,b (facs. of inscr. on Amst. fr.). Meded. VVAPM 40 (1987) 4-5, figs. 1-2 (combination). ARV(2) *339/60 (Amst., att. to Antiphon Ptr.); 344/50 (part) and *51 (2 Leipzig frs., both att. to manner of Antiphon Ptr.), Add.(2) 218 (joins).

- B] Int.: Amsterdam fr.: part of maeander border; right arm and hand stretched out to left. A Leipzig fr. has only the border. Amsterdam plus Leipzig frs.: Ext.: A: symposium: nude oinochoos (head missing) rushing to left; youth reclining to left holds out a cup, no doubt empty.
- C] Int.: Amsterdam fr.: between border and arm, roughly horizontal: $\Lambda\upsilon\sigma\iota[\varsigma\text{---}]$.(1) A: Leipzig T 3579: $\Lambda\upsilon\sigma\iota[\varsigma\text{---}]$.(2)
- D] + Leipzig T 3632 (ARV(2), no. 50) and T 3579 (no. 51). Combined by D. Williams. Amsterdam fr. ex Hauser, Arndt (no. 8185) and The Hague, Scheurleer collections. - Hemelrijk says that Beazley's description in ARV(2) of his no. 51 'male in himation standing to left' suggests that there were more frs. [in Leipzig] when Beazley saw them.

(1)see fig. 2 in Meded. (2)so ARV(2) 344/51.

147.

Amsterdam 3361.

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. *CV, Pays Bas 1, pl. 2,1-4. *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1 (1988), pls. 14-15, 16,1,3-6 (inscriptions not shown), figs. 15,a (dr.), 15,b facs. of inscr. on Int.), 15,c (dr. of detail), 15,d-e (facss. of inscriptions on A and B) (much bibl.). Vente Drouot, Coll. Hirsch, Paris 30 juin - 2 juillet 1921, 24/167. Bruhn, Oltos, 118. ARV(2) 149/8 (manner, may be his). ARV(1) 44/"a" (imitation of Oltos). Add(2) 179.
- B] Int.: woman dancing. A: hoplite; warrior mounting a chariot, with charioteer. B: nude warrior between two horsemen.
A: H. says: warrior descending from chariot to attack a fleeing opponent. B: hoplite pursuing Amazon (Beazley calls her wrongly a warrior).[sic! This does not agree with Beazley!]
- C] Int.: to left and right of the woman, starting near the head: $[h]o\pi a\iota s$ (retr.) and $(\kappa)\alpha\lambda o s$.(1) A: no doubt at head height, roughly horizontal: $h^o\pi^a\iota s$.(3) B: $ho\pi^a\iota s^{\wedge} \kappa[\alpha\lambda^{\wedge}\lambda^{\wedge}]i[\sigma\tau]o s$.(2)
- D] Ex Canino, Hirsch and The Hague, Scheurleer collections. The inscription on A is surely misread by CV.

(1)the ho is not given in CV, The Hague, text. In the facs. in Hemelrijk the kappa appears as a vertical line.

(2)I am not sure of the places where heads intervene. I am also not sure of the reading as my note is defective.

(3) $\kappa\iota\pi a\iota s$, CV, The Hague, text, in error. (4)differently CV, The Hague.

147a.

Amsterdam, Allard Pierson Museum inv. 3410-5.

- A] Fr. of BF band cup. From Cumae. Unattributed (see CV, p. 72). Ca. 530 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 103,3 (shows inscription). Cat. Sotheby (London) 18-19 June, 1923, lot 281.
- B] A; part of BG lip; handle zone: part of right-hand handle palmette; to its left, upper part of youth to left.
- C] A: handle zone: above the youth's bent elbow and above a leaf of the palmette, diagonally down, slightly curved, nonsense: five imitation letters.
- D] Ex Scheurleer collection (bought 1923 at Sotheby's, together with 58 other frs.). Acquired by Allard Pierson in 1934. P. H. compares with Painter of Villa Giulia 3559

(CAVI 7135).

147b.

Amsterdam, Allard Pierson Museum inv. 6445-32.

- A] Fr. of BF band cup. From Cumae. Unattributed. Ca. 530 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 115,1 (shows incscription). Cat. Sotheby (London) 18-19 June, 1923, lot 281.
- B] A: part of BG lip and BG body; handle zone: hind legs and part of belly of probably a horse to right.
- C] A: under the belly: nonsense: imitation letters: the first five are extant.
- D] Ex Scheurleer collection (bought 1923 at Sotheby's, together with 58 other frs.). Acquired by Allard Pierson in 1934. Attic alphabet. The fourth letter is a three-stroke sigma, written slightly backward.

147c.

Amsterdam, Allard Pierson Museum inv. 8192.

- A] Fragmentary BF band cup. Phrynos Painter (Brijder). (1) Mid-sixth (P. H.). *P. Heesen, CV, Netherlands 8, pls. 100 and 101, 1-6 (all show inscriptions), fig. 30 (profile) (much bibl.). *Bothmer, *The Amasis Painter and his World* (1985) 205-206, fig. 107, a-c (details). W. Fröhner, *La collection van Branteghem*, 16-18 juin 1892 (1892), no. 7. Furtwängler, *La collection Somzée* (1897), no. 97, pl. 38. C.W. Lunsingh Scheurleer, *Grieksche Keramiek* (1963) 53. Bothmer, *Amazons* 31, 35/12. J.M. Hemelrijk, *Vazen uit de schenking Six* (1967) 6-7, 26/9 (ill.). Brijder, 'A band cup by the Phrynos Painter in Amsterdam,' in M. Gnade, ed., *Stips Votiva*, festschrift C.M. Stibbe (1991) 21-20 (attribution).
- B] Int.: no tondo preserved. Ext.: A-B: handle zone: Amazonomachy with Heracles (some gaps in A; B is fragmentary).
- C] Nonsense: A-B: handle zone: most of the space is filled with imitation inscriptions, with some letters recognizable, e.g. three-stroke sigma and the same reversed, once epsilon. Others are very close to real letters so that we have a variety of shapes, which are hard to identify. E.g., the leftmost inscription on B, between handle palmettes and an Amazon's back, downward, not straight:
ευφ<^f(o)(.)(.)(f)(.)(2) Between two warriors on A, horizontal but slightly curved: υνπ(χ)(Q)οο.(3) Note that the letter forms in the two inscriptions are not the same, for the various imitation letters approach real letters in different ways.
- D] Ex van Branteghem, Somzée and Six' collections. Acquired by Allard Pierson in 1967. A multifigured band cup. - CV discusses forerunners of the Amazonomachy and the mock inscriptions on Tyrrhenian vases.

(1)Unattributed (Bothmer, Amasis 206). (2)Epsilon S 2; Digamma S 2 or similar; Sigma 1 written vertically (see chart in `Script'). A spear intervenes. (3)the antepenulte, if omicron, has a very short foot (omicron S 11 turned 180 degrees?); it is perhaps koppa 2. Rho near 8. Sigma S 2.

147d.

Amsterdam, Allard Pierson Museum inv. 8209.

A] RF cup. Unattributed. 500 (Hemelrijk). 500-490 (Wolf).

*J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1 (1988) pls. 8,3 and 9-11 (9,3 shows the Gr.), figs. 8,a-f (8,a is facs. of Gr., 8,c,e, and f are facss. of nonsense inscriptions) (bibl.). *S.R. Wolf, Herakles beim Gelage (1993) 42, 256, 215/rf. 15, figs. 129-30 (A). Vazen uit de Schenking Six (Allard Pierson Museum (n.d.; 1971?) 12f./17, 27 and 40. K. Schauenburg, 'Herakles bei Pholos,' AM 86 (1971) 47. LIMC, s.v. Pholos. D. Noel in Image et Céramique Grecque (Actes, Colloques de Rouen 2, 26-11-1982 (1983) 146ff., fig. 7.

B] Int.: a bearded komast with oinochoe and skyphos, running to right. A: at right, Dionysus reclining; at left, a satyr with drinking horn to right and satyr near a full wineskin to left. B: Heracles reclining in the cave of Pholos: at left, two centaurs attacking; at right, top of a pithos, with partially opened lid.

C] Readings from Hemelrijk, CV: nonsense: Int.: (after fig. 8,c:) on the komast's left, starting at the head, and curving downward following the margin: $\chi\alpha\lambda\omicron\kappa\epsilon\chi(.)$ (1); on the komast's right, starting at head, similar: $\chi\alpha\lambda\omicron\epsilon\eta\omicron$. A: [no doubt at head height and roughly horizontal:] fig. 8,e: $\lambda\omicron\alpha\chi\eta\rho\omicron\iota\alpha$; also: $\kappa\alpha\lambda\omicron\iota(.)$, retr.(2); also two letters at some distance from the preceding and from each other: κ and ν . B: [no doubt similar to A:] fig. 8,f: $(.)\lambda\omicron\chi\chi$; and at a distance, 'quotation marks'. On the rim of the pithos: [no doubt in BG:] $\chi(\sigma)\omicron\gamma\lambda$, with one empty space at right(3); on the rim of the open lid, well spaced: $\chi\eta\omicron\epsilon\eta$. Under foot, Gr. $\kappa\epsilon$.(4)

Readings from Wolf: the ph., fig. 130, shows to right of Heracles, at the right end of the scene, a huge pithos; above it, diagonally, a bar which looks to me like the cover which has just been opened. On the cover are letters in BG: $\chi\eta(\theta)\epsilon\nu$. Possibly another letter is hidden in a smudge. On the rim of the pithos itself are similar letters: $[.] \kappa\alpha\lambda\omicron\iota\chi$, retr. (to judge by the lambda).

D] Ex Amsterdam, Six (no. 29). - Hemelrijk: "The inscriptions seem to show that the painter could not write very well: they are corrupted from "kalos" and perhaps "epoiesen"." - The pithos, left by Dionysus, was to be kept closed until Heracles arrived (Diodorus 4.12.3); when opened it attracted the other centaurs which led to the battle. See Wolf, pp. 171-72. Are the nonsense inscriptions placed on the pithos to indicate Dionysus' command?

(1)a leg intervenes; the last letter a dot. Should be retr., but I did not note it. (2)the last letter unclear. The inscriptions on the Ext. are reproduced very small in CV, and the readings are not quite certain. (3)this could be read retr.; the letter indicated by γ is probably omicron S 8 or 9 in the chart in 'Script'. (4)cf. TGV 11B, fig. 4,f.

- A] RF cup. Sabouroff Painter. Second quarter fifth. Ca. 460.
 *AK 16 (1973) 144/12 bis, p. 144, fig. 1 (drs., A, B),
 pls. 31,4 and 32 (bibl.). Beazley Archive db, no.
 212,206. Allard Pierson Museum, Vazen uit de Schenking
 Six (n.d.) 28/18. ARV(2) 838/27, Add.(2) 296 (bibl.). F.A.G.
 Beck, Album of Greek Education (Sydney 1975), frontispiece
 (A, part). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard
 Pierson Museum, University of Amsterdam 1 (1988), pls. 40-41 and
 42,1 (40,3 and 41,1 show faint traces of letters; 41,2
 shows the book roll)., figs. 38,a-c (facs. of inscriptions
 but not of book roll).
- B] Int.: Nike holding a wreath above an altar. A: lower part
 of a standing woman; seated woman holding out a book roll;
 boy standing. B: a woman, having risen from a chair, holds
 out a flower to the two companions (one on each side), each
 of whom holds out a fillet. - Hemelrijk says: for B: 'Boy recit-
 ing a lesson for his mother?'
- C] Int.: above the stool and under Nike's wings, horizontal:
 καλος. (See CV, Neth. 6, fig. 36,a). A: to right of the seated wom-
 an's head: [κ]αλε. (CV: κ(α)λε. Alpha S 7.) On the bookroll, in BG:
 dots and imitation letters. B: to left of the left girl: καλε.
- D] Ex Amsterdam, Six collection. - In AK, I suggest the boy
 (not a girl, as Six, cf. ARV(2)) is practicing at home. See
 further, AK. Hemelrijk thinks A has nothing to do with B.

148a.

Amsterdam, Allard Pierson Museum inv. 8693.

- A] Fr. of BF band cup. From Tarentum. Unattributed. Ca.
 530 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 115,2
 (shows inscription). fig. 43 (profile) (no bibl.).
- B] A: BG lip; handle zone: at left, trace of the left handle
 palmette; a draped figure to right ('Mantelfigur');
 horseman to left.
- C] A: handle zone: between the two figures, horizontal:
 nonsense: imitation letters: (α)(λ)υ(.) (.) (.) (ending in
 three dots). Complete.
- D] Ex Scheurleer collection. Acquired 1966 by gift. Sloppy
 work.

148b.

Amsterdam, Allard Pierson Museum inv. 8944.

- A] Plain lip cup. Tleson Painter. Probably Tleson potter
 (P. H.). Ca. 550 (P. H.). *P. Heesen, CV, Netherlands 8, pls.
 95,1-6 and 96,1 (95,1-2 show inscriptions on A and B;
 96,1 is a larger picture of A with the inscription),
 figs. 22 (facs. of inscriptions) and 23 (profile). J.M.
 Hemelrijk, Mededelingenblad Amsterdam 36, June 1986,
 3-4, figs. 6-10.
- B] Int.: no tondo. A, B, each: inscription between handle
 palmettes.
- C] A: χαίρε και πει ευ. B: χαίρε και πει ευ.(1)
- D] CV 49-50 discusses the Tlesonian chaire cups in detail.
 Bought 1975 in Rome; acquired by the museum in 1981.

(1)reasonably well centered on both A and B, but a bit shifted
 to left; the lines bear upward very slightly.

149.

Amsterdam 10,600.

- A] RF volute krater. Group of Polygnotos (Sotheby's; M.).

Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 451/PGU30 (not ill.). Sotheby's cat. 12-13 12 1981, lot 357. J.M. Hemelrijk, Vereniging van Vrienden Allard Pierson, Mededelingenblad 27 (1983) 16-18. Griekse, Etruskische en Romeinse Kunst APMA (Amsterdam 1984), fig. 14B. Mededelingenblad 37-38 (1986) 28-29, pl. 25.

- B] A: Rape of the Leucippidae. B: fleeing women.
- C] A: Ερι(φ)υλε. Traces of other inscriptions.
- D] The phi printed as a theta in M.

150.

Amsterdam 11,062.

- A] Fr. of RF cup. Painter of London E 777 (Bothmer). 440-430 (Hemelrijk). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pl. 64,2 (shows letters). Münzen und Medaillen, Liste 426 (Dec. 1980), no. 172; Liste 465 (April 1984), no. 222. Meded. VVAPM 40 (1987) 11, fig. 10.
- B] A: upper part of maenad with thyrsus to right; satyr, frontal, looking left and stretching left arm to right; part of maenad to left.
- C] A: above left maenad, horizontal: kalos.(1) Above the satyr's left arm, horizontal: καλος.(2)
- D] CV has no facs. Bought 1986 in the Swiss market.

(1)the ph. shows only traces. (2)so the text, in Roman letters; the ph. shows καλ plus a partial letter which could be an epsilon, but is probably an omicron; then a hand; hence the final sigma (not visible) must be to right of the hand: καλο^ς.

150a.

Amsterdam, Allard Pierson Museum inv. 13.249.

- A] Fr. of BF band cup. Unattributed. Ca. 540 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 192,4 (shows inscription) (no bibl.).
- B] A: handle zone: a masturbating satyr to right.
- C] A: handle zone: on his left, traces of a horizontal inscription (P. H. says, two letters of an imitation inscription).
- D] Acquired 1994 in the German market. - I note that the fr. does not preserve any part of the lip; identification as a band cup is no doubt assisted by the location of the picture with inscription, common on band cups. CV, p. 69, has a full discussion of masturbating humans and satyrs.

151.

Amsterdam B 10,249.+

- A] Frs. of RF cup. Painter of London E 777 (Penthesilean). Second quarter fifth. *Vereniging van Vrienden Allard Pierson Museum Amsterdam, Mededelingenblad 40 (Oct. 1987) 9, fig. 8. ARV(2) 942/50 (2 Louvre frs.).(1)
- B] A: maenad with thyrsus; satyr looking back; part of a maenad with thyrsus.
- C] A: between the first maenad and the satyr: κ(α)λο[ς].(2)
- D] + Louvre C 11,702B. Not in Beazley.

(1)one of the two frs. belongs here. (2)the final sigma may

not have been written, cf. Amsterdam 11,062.

151a.

Amsterdam, Allard Pierson Museum B 11.999 (loan).+

- A] BF Siana cup.(1) Ainipylos Painter (Brijder). 560-555 (Brijder). Brijder, CV, Netherlands 8, pls. 86-88, figs. 14,a-b (86,1-2 and 87,1 show inscriptions faintly; 14,a is profile, 14,b is facs. of Aineas inscription). Cat. Sotheby, auction 18 July 1985, lot 513. Brijder in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 21-28, pl. 4,1-2, fig. 1 (attr.). Mededelingenblad Amsterdam 37/38, (Sept.-Dec. 1986), 12-13, figs. 3,a-b.
- B] Int.: no medaillon or tondo. A: in the center, Aeneas to right, holding a spear, faces a bearded man with spear; on either side, a youth on horseback facing the center; behind them a bird flying to the center. B: in the center, two warriors duelling; on either side, a young horseman facing the center, with a bird flying behind each. Under each handle, a swan to right (one is poorly preserved).
- C] A: between the conversants' spears, vertically down: Αινεας; between their lower bodies, vertically down: nonsense (5-6 letters?); in front of the legs of the right horse, in a downward curve: nonsense. B: between the duelists' heads, horizontal: nonsense, perhaps imitation letters: 8 letters.
- D] + one fr. inv. 13.247, ex Cahn inv. HC 1468 (with the Aineas inscription, which was not known to Brijder in festchrift Schauenburg). Aeneas is elsewhere first named on Tyrrhenian amphorae; Florence 70,993 (CAVI 3584) and Munich 1426 (CAVI 5154); see LIMC, s.v., nos. 24-25 and 'Script' 167 and 173. Brijder, p. 33, says of the inscription on B: "perhaps ... intended to suggest that [the duelists] are heroes".

(1)overlap.

151b.

Amsterdam, Allard Pierson Museum B 13.214 (loan).

- A] Siana cup. Taras Painter (Brijder). Ca. 540 (Brijder). *H.A.G. Brijder et al, Netherlands 8, pls. 74 and 75,1-2, fig. 7 (profile) (74,1 (B), 2 (detail of A) and 3 (A), all show inscriptions) (no bibl.).
- B] Int.: no medaillon or tondo. Ext.: A, B, each: lip: BG; handle zone: between handle palmettes, reserved, with a black line on top; lower body: tongue pattern between 3 BG lines above and below; reserved line.
- C] Nonsense: imitation letters: A: 12 letters, with two lambdas. B: 8 letters.
- D] On loan from a Dutch private collection. The lines are not absolutely straight. Small and slight writing. Bought 1994 in the Swiss market.

151c.

Amsterdam, Allard Pierson Museum RALS 530 (loan).

- A] Fr. of BF cup. Said to be from Tarentum. Unattributed. 530-520 (S.-L.). * J.T. Smit-Lub, CV, Netherlands 8, pl. 129,7 (shows blots (no bibl.).

- B] A: a black stripe below the rim; below it, upper part of a horseman to left.
- C] A: behind his back over the horse's haunch, horizontal: three blots of different sizes: nonsense or accidental blots?
- D] Cup type A. On loan from R.A. Lunsingh Scheurleer collection; acquired 1978 in the Swiss market. S.-L.: "The nature of the black spots ... is uncertain (mock inscription or spilled paint?)" [I think the latter. The spots on another fr., to right of a horseman riding to right, are even less certain, and I have omitted that fr. (pl. 129,8, inv. 13.050)].

151d.

Amsterdam, Allard Pierson Museum RALS 801a-b (loan).

- A] Fragmentary BF band cup. Circle of Amasis Painter (P. Heesen). Ca. 550 (P. H.). *P. Heesen, CV, Netherlands 8, pl. 102,1-2 (both show inscriptions), figs. 31 (profile) and 32 (small facs. of inscriptions on A) (no bibl.).
- B] A: handle zone: in the center, Heracles and the Lion; at his left, Iolaus holding out a sword; at his right, Athena to left; at the far left, two youths looking on; at the far right, a youth looking on (an eighth figure on the right is probably missing).
B: handle zone, fragmentary: warrior approaching two horses, one black, the other white; on each side three onlookers.(1)
- C] A: handle zone: between the two onlookers at left, vertically down, nonsense: $\upsilon\sigma\lambda\omicron\gamma(\alpha)\sigma$; (2) behind Iolaus' upper body, vertically down and facing: $[\text{I}]o\lambda\epsilon\omicron\varsigma$, retr. To left of Heracles' back, diagonally downward: $\eta\epsilon\rho\alpha\kappa\{\epsilon\}\lambda\epsilon\varsigma$, retr. (this inscription is in larger letters than the others); between the lion and Athena, in a curve that follows the lion's tail, a faint nonsense inscription of 10 very small letters. Behind Athena's back, downward and somewhat curved, partly facing: $A\theta\epsilon\nu\alpha\iota\alpha$.(3) This inscription is also somewhat larger than the nonsense inscription, but is smaller than Heracles'. To right of the right-hand youth, downward, is another nonsense inscription of five preserved letters (unless at the top there is another letter to begin the inscription, with a break following, but the facs. does not indicate this). There are further traces at the right edge, I do not know whether of an inscription. B: each onlooker is given a downward nonsense inscription, usually not straight; the warrior has a horizontal inscription, of which the first four letters are preserved. The horses, which face right, seem not to be 'inscribed'.
- D] On loan from Amsterdam, R.A. Lunsingh Scheurleer collection. Not previously published. - An important vase for the mixture of sense and nonsense. Heesen 86 compares a vase in Winchester, ABV 303; the incipit show that our vase is not by the Amasis Painter. - The nonsense inscriptions seem to use somewhat different letter forms, e.g. $\lambda\mu\delta\alpha$ 1 (in the chart in 'Script') vs. $\lambda\mu\delta\alpha$ 2.

(1)P. H. thinks perhaps Achilles stalking Troilus. (2)the facs. however, has: $\lambda\sigma\lambda\omicron\sigma(\delta)\sigma$. The delta may be a miswritten omicron rather than alpha. (3)The first letter is retr. and not facing; it takes with it the next two letters (AΘE), but the next four letters face Athena and are not retr. The nu is

somewhat misshapen.

152.

Amsterdam, I.Q. van Regteren.

- A] BF/WG lekythos. Pholos Painter? (Vos). Second quarter fifth (Vos). *CV, Netherlands 4, under pl. 107,2-4. Ancient Art from Private Collections (cat. exhibition Leiden, May 15 - July 13, 1975, no. 508 (attributed to Haimon Painter)).
- B] Heracles fighting Cycnus, with Ares; at left, Athena.
- C] Nonsense: imitation letters scattered in field.
- D] Connected with Haimon Group. Replica: 4207, Leyden I 1934/11,5.

153.

Amsterdam, Allard Pierson Museum inv. 6208.

- A] RF cup. Unattributed.(1) Fourth quarter sixth. *ARV(2) 103/10 (no bibl.). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1 (1988), pls. 7 and 63,4 (inscription not visible), figs. 6,a (detail) and 6,b (facs. of inscription) (bibl.).
- B] Int.: Dionysus to right with oschos and drinking horn, looks back. Ext.: plain.
- C] Int.: starting at lower right, above the right foot, and running along the margin past the head to lower right: $\pi\rho\sigma\alpha\gamma\omicron\rho\epsilon\nu\delta$.
- D] Ex Six collection.

(1)stylistic group of Louvre CA 487 (alabastron of the Group of Paidikos alabastra, ARV(2) 99/9 and 102/1; with the potter's signature of Paidikos). - Not connected with Euergides Painter (Beazley); but listed in Prosagoreuo Group, ARV(2) 103/10.

154.

Anagyrous (Vari).(1)

- A] Fr. of BG skyphos. From Vari, tomb 55. Unattributed. Beginning fifth. *G. Daux, BCH 92 (1968), Chronique 763, fig. 7. GAI i, p. 54.
- B] No figured decoration.
- C] On the lower side, upside down in relation to the pot, Gr.: $\Pi\upsilon\rho\epsilon\varsigma$, retr.
- D] Name on sherd. For $\Pi\upsilon\rho\eta\varsigma$ see LGPN ii and Acta 5th Ep. Congress 1967 (1971) 55 (under Philadelphia MS 5399). Daux wrongly thinks of an Ionic genitive ending.

(1)Probably Athens, N.M.

155.

Anavyssos.

- A] BF lekythos. From Anavyssos, property of Chatziantoniou, tomb 3. Unattributed. Last third of sixth. *Delt. 39 (1984), Chronika [pub. 1989], 44,β, pl. 11,β, left.
- B] Reclining figure.
- C] Nonsense: three widely spaced dots or letters.

156.

Ancona 3130.

- A] WG pyxis. From Numana. Splachnopt Painter (Penthesilean). Second quarter fifth. 460-450. *Beazley, AJA 45 (1941) 599/14. *M.M. Milne, AJA 58 (1954) 70 (mention; not ill.). *H.A. Shapiro, Personifications in Greek Art (1993) 259/125, 199, fig. 160 (dr. after AA 1941, 452). ARV(2) 899/144, 1674, Para.

429, Add.(2) 303. Script 966. LIMC iii, 193, s.v. Charis, no. 2. Robertson, AVCA 164 (mention; not ill.).

- B] Birth of Aphrodite: Peitho with phiale; Charis with garment; Aphrodite rising on a pebbly shore; Eros offers her a taenia; Zeus, seated, holds a branch over a flaming altar; Hera.
- C] Παιθό. (Ζ)εύς. Η[ρα]ς. Charis. Illegible traces of Aphrodite's name.(1)
- D] Beazley says badly damaged. Inscriptions partly illegible.

(1)Milne says: "... the goddess is identified by the inscription ..." The dr. in Shapiro seems to show: Αφρ<>.

157.

Ancona 3264 (999).

- A] RF column krater. From Numana. Agrigento Painter (Earlier Mannerist). Second quarter fifth. *Beazley, AJA 45 (1941) 597/11. ARV(2) 576/37. TGV 166/22 F 4 (σκαφιδες) and 169/26 F 11 (τι for τιμη); the siglum not mentioned.
- B] A and B: symposium.
- C] Under the foot, Grr.: TI : III : σκαφιδες. To left, someway off: siglum of T and half circle to left plus III. Beazley in AJA: σκαφιδες is new. The rest is mysterious: τι must be for τιμη [parallels are given; see also TGV 168-69]. Is the price in the second Gr. τριωβολον with ligature or <ωβολιαιοι> rather than τριδραχμοι (for which see Hackl, no. 578)? Very doubtful.

158.

Ancona 19,515.

- A] RF/WG cup. From Pitino di Sanseverino. Pistoxenos Painter. Second quarter fifth. *ARV(2) 860/4.
- B] Int.: WG: Clytaemnestra and Talthybios. A-B, RF: youths with horses.
- C] Int.: "The slight remains of inscriptions on [Int.] might include part of a signature," (Beazley). A: ΗΕΡΑ ..., retr.(1)

(1)perhaps part of the kale-name Heras(?)," (Beazley); i.e. ηερ(α)[ς ---].

159.

Angers, Musee Pince 3.

- A] BF neck amphora. Unattributed. 550-500 (Bea. Arch.). *Beazley Archive db, no. 15,591. Gerhard, Auserl. Vasenb. (1840-58), pl. 192 (drs. of A and B). RA 17 (1923) 47-48 (drs. of A and B). LIMC iii, pl. 285 Diomedes 1.18 (A). AA 1978, 277, fig. 4 (A). M. Vos, Scythian Archers (1963) 20, 109/218, pl. 6,a. *F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 110-11, fig. 61 (dr. after Gerhard, AV, pl. 192), 284/A 521.
- B] A: duel of Hector and Diomedes over a fallen archer. B: Heracles and the Lion; Athena.
- C] A: to left of Diomedes' back, not facing: Δι^ομηδες.(1) Above the shields and to right of Hector's helmet: καλε and οχ.(2) Above the fallen archer: Σκυθε^ς.(3) To right of Hector's right leg, facing him: ηεκτος. Sic, for ηεκτορ. B: Herakles. Αθεναια.(4)
- D] = Angers, Musee Pince 284.10(?). Ex Durand Collection 387.

(1)a lance intervenes. (2)the first referring to one shield?
(3)Hector's leg intervenes. (4)spelling unknown to me.

160.

Ann Arbor, Kelsey Museum.

- A] BF pyxis lid. From Greece. Unattributed. Last quarter sixth.
Ca. 525. *CV, USA 3, pl. 13, 4.
B] Satyr.
C] To right of his back: 5 imitation letters.
D] Loaned by Professor Campbell Bonner.

161.

Ann Arbor, Kelsey Museum 70.1.1.

- A] RF cup. From Bolsena? Coarser Wing (Cahn, Berge).(1) Last
quarter sixth. Ca. 500 (Berge). *L. Berge in W.G. Moon and L.
Berge, eds., Greek Vase-Painting in Midwestern Collections
(Art Institute of Chicago 1979, 2d printing 1981) 151/87.
*Auktion 40 (M.M.) 53/88, pl. 35. ARV(2) 1593/under 37
(mention), Add.(3) 389. B.A. Sparkes, "Treading the Grapes."
BABesch 51 (1976) 61, fig. 17.
B] Int.: naked youth treading grapes in a vat while holding on
to two overhead rings. Ext,: plain.
C] Int.: at right, near margin, from top to bottom (downward)
in large letters: καλος.
D] Ex Arlesheim, Schweizer.

(1)Beazley compares the cup to one in the London Market with
the kalos-name Leagros.

162.

Ann Arbor, Kelsey Museum 2598.

- A] BF/WG lekythos. From Greece? Unattributed. Late sixth or early
fifth. *CV, USA 3, pl. 16, 3.
B] Peleus and Thetis? In field, branches.
C] Imitation letters; one α visible in photo.

163.

Antioch.

- A] Frs. of RF volute krater. From Al Mina. Syleus Painter. First
quarter fifth. Ca. 480. *Beazley, JHS 59 (1939) 4/15, figs. on
pp. 4-6, pl. 1.(1) Berytus 11, pl. 26, 1.(2) ARV(2) 251/28.
B] Neck: A: palaestra (men and boys). B: lions and bull.
Body: A: Zeus seated with Eros and Nike (who fills his
phiale). B: Zeus pursuing Ganymede.
C] Body: A: between Zeus and Nike: [κ]αλος.
D] Inscription done from text in JHS.

(1)first publication. (2)fr. with head of Zeus, recognized by
Clairmont.

164.

Arezzo 1460.

- A] RF neck amphora. From Casalta (see ARV(2)). Manner of Dinos
Painter. Late fifth. *FR ii, 32-35, pl. 67. ARV(2) 1157/25,
1685, Para. 458, Add.(2) 337 (much bibl.). Script 1144.
Robertson, AVCA 244 and 319 n. 60, figs. 248-49 (A). S.B.
Matheson, Polygnotos and Vase Painting in Classical Athens
(1995) 233, 397/DM29 (not ill.). Simon, GV, pls. 224-25. LIMC
v, pl. 312 Hippodameia I 23.

- B] Body: A: Pelops and Hippodameia.
 C] Πελοψ. Ιπποδαμεῖα(α).
 D] Inscriptions after FR, pl. 67 (Reichhold). Final alpha not written, according to FR, text and pl. "A approximates to the Meidian style" (ARV(2)).

165.

Arezzo 1465.

- A] RF volute krater. Perhaps from Arezzo. Euphronios. Last quarter sixth. 510-500.(1) Very late (Robertson). *FR ii, pls. 61-62 and p. 14. Mingazzini, Annuario 45-46 (1967-68) 336-67. ARV(2) 15/6, 1619, Para. 322, Add.(2) 152. Script 359. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 115/13 (ill.; bibl.); also Berlin cat. D. Williams in M. Denoyelle, ed., Euphronios peintre (1992) 93.a Robertson, AVCA 44-45 and n. 20. E. Simon in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) 92.
 B] Neck: A-B: komos. Body: A-B: Heracles and the Amazons.
 C] Neck: A: Χσενὼν and καλ{.}ος. Χοριθὼν. Τεισις. Χσινις. καλο(ς) and Καικειος. Λυσις and καλ{λ}ος. B: 6 nonsense inscriptions; the following read by Reichhold: χιχνος. .δες. υκον. `Euphr.:* reads a vertical καλον and `quelques lettres dispersees sans signification.' Body: A: [Τ]ει[σ]ις? Τογσις. Τελαμὼν. ἡρακλες. Κυδοιμε, retr. Υφσεπυλε, retr. Θρασὸ, retr. Τεισιπυλε. B: Φιλ{λ}ιαδες καλος. Χσενὼν<ν> καλο(ς). X[-](.)ιλα.(2) Under foot, Grr.: = Hackl no. XVI. plus large E(?); facs., p. 118. Not in TGV or Hackl.
 D] E. Simon dates the vase very late when E. already owned the pottery workshop. - The komos on the neck has 11 figures, not all inscribed, on A. The kalos' are portrait-kalos. On B, there are 8 figures, with nonsense inscriptions representing their names. Kaikeios and Hyphsepyle are miswritten; for ε = short ι, see GAI i, 138. [Τ]ει[σ]ις: Reichhold gives: .ει.ις, Bothmer ..]ει.ις. The name may be repeated as is that of Xenon. Furtwängler's ηε παις? will not do. Readings mainly after FR. - Robertson 44-45: neck figures compared to Proto-Panaitian cup figures; note 20: R. cites Mingazzini who thought the neck pictures by Smikros. R. is attracted by Williams' idea tha the front figs. of the neck are by Euphronios, the back being by Smikros. Note that the neck pictures have sideways sigma, which Euphronios otherwise avoids; see `The lettering of Euphronios,' in Euphronios und seine Zeit (colloquium Berlin 19/20 April 1991) 52, where the Arezzo vase is omitted. R. Cromey has sent me readings but I have not seen a publication

(1)so also Euphr. (2)see Agora P 13,125 ([-]ρ?υκιλα)?
 X[-](.)ιλ<λ>α?

166.

Argos.

- A] BF Siana cup. From Argos, tombs in Kalliergi Street 5. Unattributed. Ca. 550. *H.W. Catling, Arch. Reports 1977-78 (1978), 24-25, fig. 44 (A). *BCH 101 (1977), Chronique 547, fig. 72 (A).
 B] Int.: warrior at a run. A: two duels, with onlookers. B: similar.
 C] Nonsense: imitation letters: between the helmets of the left pair of duelists, horizontal: 3 letters. A similar

group of letters between the helmets of the right pair. B is not illustrated.

D] Overlap.

167.

Argos.

- A] Frs. of BF cup. From Argos. Unattributed. Third quarter sixth. *J.-P. Michaud, BCH 95 (1971) 865, figs. 145 and 147. *Delt. 24 (1969) 109. pl. 88,a-b.
- B] Ext.: fr. a: kneeling warrior. Fr. b: a small portion of a similar warrior; duel between two warriors with large shields facing each other (upper part only).
- C] Nonsense: fr. a: to lower right of warrior: traces of four dots. Fr. b: between the two leftmost warriors: five dots. Further down: five dots preserved. Above the shields: eight dots.
- D] I think that the two frs. of figs. 145 and 147 are from the same vase; BCH and Delt. are unclear on this point.

168.

Argos.

- A] Frs. of BG cup. From Argos, South wall of Classical Stoa (Kavvadias). Unattributed. Second quarter fifth (Delt., Kavvadias). 480-460 (the vase; BCH). *G.G. Kavvadias in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 316 n. 2. *M. Pierart and J.P. Thalmann, Delt. 41 (1986) [Pub. 1990] 35, pl. 57,a. *BCH 111 (1987) Chronique 591, fig. 7 (Grr.). H.W. Catling, Arch. Reports 1986-87 (1987) 18, fig. 22.
- B] No figured decoration.
- C] On the BG underside of the foot, 2 Grr., the second curved: Εὐχὴ τῷ ἥρωϊ (1)
- D] The pot is Attic. The two Grr. are by different hands, the first larger and probably of the previous owner who dedicated the vase in an sanctuary of the Hero. I doubt the reading in BCH: εὐχὴν τῷ ἥρωϊ. A similar inscription is in BCH 80 (1956) 387, fig. 45. The hero is unknown. The second inscription is in the Argive alphabet: closed heta; three-stroke sigma reversed. The cup is dated by shape, which is Agora 12, nos. 410-413. - Kavvadias reads εὐχὴν(?) τῷ ἥρωϊ (apparently after BCH).

(1) so the text in BCH. The last omicron is an irregular patch of BG which has splintered off (according to the photo.) and which is found in the space between omicron and sigma that are spaced in the regular manner. Therefore I wonder if the reading should not be: τῷ ἥρωϊ, with contraction.

169.

Argos.

- A] RF stamnos. From sanctuary of Aphrodite. Unattributed. Ca. 450? (Johnston). *L.H. Jeffery, The Local Scripts of Archaic Greece (2) (with supplement by A.W. Johnston 1990) 444/40a (not iil.). G. Daux, BCH 92 (1968) 1028 and 1032, fig. 15.
- B] No figured decoration preserved; tongue border at neck.
- C] On the BG shoulder, Gr.:
[--- ἀνε]θεκε ταφρ[ο]δ[ι]ται vacat.
- D] Argive alphabet.

170.

Argos.

- A] RF skyphos. From Argos, square "s" of Odeum (sanctuary of Aphrodite). Unattributed. 450-400 (Bea. Arch.). *Beazley Archive db, no. 4129. Delt. 24,2 (1) (1969), pl. 112. *M. Ervin, AJA 73 (1969), pl. 92, fig. 6 (A). BCH 93 (1969) 1004, fig. 34 (A).
- B] A: draped youth with ball(? apple?), leaning on his stick.
- C] A: Gr. at head height, horizontal and starting to right of left handle root: τας Αφρ[οδιτ]ας.

171.

Argos.

- A] RF cup. From Argos. Unattributed. *BCH 1969, 1004, fig. 34.
- C] Gr.: τας Αφρ[οδιτ]ας.(1)

(1)there does not seem enough room to restore [οδιτ] in the gap.

172.

Argos.

- A] Attic plemochoe. From Argos. Unattributed. *BCH 1968, 1032, fig. 15.
- C] Gr. dedication to Aphrodite.

172a.

Argos, Museum 87.143.1.

- A] Cup foot.(1) From the theater at Argos. Unattributed. 500-480. *BCH 112 (1988) ii, 720, fig. 28. *H. Metzger, REG 103 (1990) 631/87.
- B] No decoration preserved.
- C] On the glazed underside of the foot, curved and following the rim, Gr.: Φα(ε)νιπ<π>δ.
- D] H.Metzger, reporting on the BCH account, mentions that the cup foot is Attic; the name Phainippos occurs at Argos in the Hellenistic period. Metzger prints Φαενιπο. Dated in BCH by shape of foot (declared Attic there too). - The inscription is not Attic. Alpha 5. Epsilon 8 reversed. Nu 7. Pi near 6. See the chart in `Script'.

(1)type Agora 12, no. 420.

173.

Argos 88.21.7.

- A] Fr. of BF prize Panathenaic. From Argos, North Ramp of Theater. Unattributed. Hellenistic? *BCH 113 (1989) 749 and fig. 3.
- B] A: at right, part of Athena's shield.
- C] A: to left of shield, kionedon: [τω]ν Αθη[νηθεν αθλων].

174.

Argos 88.44.3.

- A] Fr. of RF krater. From Argos. Unattributed. Last quarter fifth (BCH). *BCH 113 (1989), Chronique, 721, fig. 30.
- B] [A: part of a youth carrying a stool?]
- C] A: to youth's right, in large letters, Gr.: [Η]ερακλεος.
- D] Dedication in a sanctuary of Heracles at Argos not previously known.

175.

Argos MA 6090.

- A] BF band cup. From Argos.(1) Unattributed. Third quarter sixth.
*K. Barakari-Gaeni, 'Ανασκαφαι ταφων στο Αργος,' Delt. 39
(1984) A', 197-99, fig. 19, pl. 88,1-2,4.
- B] A: handle zone: horseman; nude males carrying spears;
draped men. B: similar.
- C] A, B, each: numerous imitation letters in strings.
- D] A typical multified band cup. The inscriptions concentrate around the three horsemen on A; the dr. of A shows 11 inscriptions.

(1)tomb 4 of a cemetery not identified in my notes.

175a.

Argos, Museum 8073.

- A] BG skyphos. From Argos, property of Charilaos Florakis. Unattributed. 470-460 (shape). Mid-fifth (letter forms) (Kavvadias). *G.G. Kavvadias in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 309 and n. 2, fig. 3.
- B] No figured decoration.
- C] On the reserved bottom, in an irregular curve, not following the margin: τὸ ἡῆρδος εἰμί.(1)
- D] Kavvadias gives parallels in note 2. For the shape of the skyphos, see Agora 12, 84, 259/342, pl. 16,4 (K.). - Argive alphabet. Epsilon 4 with horizontal bars. Heta 1. Sigma 4. (See chart in 'Script'). See also CAVI 168.

(1)the last two letters are not visible in the ph.

176.

Ascona Market (Casa Serodine).

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Para. 75.
- B] Lip: A, B, each: swan.
- C] Handle zone: A, B, each(?): signed Tleson.
- D] Unpublished? - Replica of Nicosia C 438 (ABV 180/34, unsigned).

176a.

Ascona Market (Casa Serodine).

- A] RF Nolan amphora. Alkimchos Painter (Padgett). [Probably second quarter fifth.] *J.H. Oakley, The Achilles Painter (1997) 12 n. 12 (brief mention; no bibl.).
- B] A: satyr pursuing a maenad. B: youth.
- C] Meletos kalos.
- D] Oakley cites as Ascona, Galleria Sorodina. Oakley's citation is odd.

177.

Athens.

- A] Fr. of relief pithos. From Pikermi in Attica.(1) Unattributed. Mid-seventh (S.). *H.A. Shapiro in W.G. Moon, ed., Ancient Greek Art and Iconography (1983) 89-90, fig. 6,3. E. Vanderpool, 'A Relief Pithos Fragment from Attica,' AAA 4 911971) 75-76.
- B] A: head and part of the shield of a warrior.
- C] A: To left of the face, Gr. before firing: Αντιλο[χος], retr.

(1)near Brauron, ancestral seat of the Peisistratids.

177a.

Athens.(1)

- A] Fr. of BG Phaleron cup or skyphos. From Sanctuary of Zeus on Mt. Hymettus. Unattributed. Seventh. *M. Langdon, Hesp. suppl. 16 (1976) 17/20, fig. 7 (dr. of fr. with inscriptions), pl. 4. GAI i, 23. 'Script' 953.
- B] No figured decoration.
- C] On the wall, in two lines: αβγδε[---] | αβγδεϛ[---].
- D] Fr. of lower wall and bottom. Langdon thinks the two abecedaria are perhaps by teacher and pupil. The sixth letter in line two cannot be a zeta; hence it is perhaps a digamma; [the shape would be digamma 1 in the chart of 'Script' or near]. [As for line 1, I do not see what Langdon sees.]

(1)in the National Museum? Langdon' s number is H 165/184.

178.

Athens.

- A] Fr. of SOS amphora. From Phaleron, tomb 4. Unattributed. Seventh. *Delt. 2 (1916) 28 f. *Jeffery, BSA 50 (1955) 69/8;73,110. Johnston, BSA 73 (1976) 110. Script 46.
- B] No figured decoration.
- C] Gr.: Φιλο, retr.

179.

Once Athens.

- A] BF lekythos. Unattributed. Last quarter sixth. *ABV 664/2 (after Collignon, Vases peints du Musée d'Athènes; and Klein, L. 51).
- B] Shoulder: cock between ivy leaves. Body: komos.
- C] Body: καλος and Αισχης (retr.).
- D] Mislaid? (Beazley).

180.

Athens.

- A] Fr. of large vase (krater?). From the Olympieum. Unattributed. End of 6th century. *Mitsos, Hesp. 16 (1947) 262/4, pl. 68.
- B] Undecorated.
- C] On the outside, Gr.:
---] λτ
---]Λεοδαμας
--h]ο Κυζικηνος
---]ελθε.
vacat
- D] For ελθε (ἤλθε) Mitsos compares SEG 9,2, Nos. 752, 757, 761, 746 and 744, 748, 750 (ηκω). It is unclear whether the inscription bears a relation to the sanctuary. Rectangular crossed theta.

181.

Athens.

- A] Round base of a vase(?). From the Olympieum. Unattributed. End of 6th century. *Mitsos, Hesp. 16 (1947) 262/5, pl. 68.
- B] Undecorated.
- C] Dip. on the buff clay, in large letters: Λαμνῆ.
- D] Mitsos discusses the name at length on pp. 262-63. It is

not found in Attica, where only $\Lambda\alpha\mu\iota\alpha$ occurs, but it may be a parallel form. Note that there is a fish called $\eta\lambda\alpha\mu\iota\alpha$ (a shark), for which there is a parallel form $\lambda\acute{\alpha}\mu\nu\alpha/\eta$. Unclear whether the reference here is to the fish or to a person; LGPN ii assumes the latter.

182.

Athens.

- A] Fr. (foot) of BF/RF(?) cup. Unattributed. (1) Fourth quarter sixth. *ARV(2) 1625. *Beazley, 'A signature of Euergides,' Delt. 16 (1960) [pub. 1962] 1-3, figs. 1-2 (profile and dr. of Int.), pl. 1 (incl. inscription). Script 49 n. 47.
- B] Int: BF: youth (komast?). Ext. decoration is not preserved.
- C] On the underside of the foot, on the broad resting surface, around the funnel, with very irregular spacing:
Ευεργιδεςεποιεσεν.(2) There is also, as Beazley notes, a faint nu following the final nu: remains of an earlier draft? An illegible Gr. under the fillet is probably without significance.
- D] Done from ARV(2). Listed by Beazley in Delt. as Athens, N.M.; but not so in ARV(2). Foot AZ. The Int. figure is not by the Euergides Painter (Beazley). For signatures under foot, see the listing in Delt. and Script. 49 n. 47 (I do not include the three phialae and a fr. of uncertain shape also mentioned by Beazley). - Attic alphabet.

(1) not by the Euergides Painter (Beazley).

(2) E-U-E-P-Y-I-Δ-E-Σ--E--Π--O-ΙΕΣΕΝ vacat 3-4.

182a.

Athens.

- A] BF lekythos. From Athens, Royal Gardens. Unattributed. [Diosphos Painter?] Early fifth. *BCH 94 (1970), Chronique 900, fig. 32. Delt. 22 (1967) 75-76.
- B] Eos to right with the dead Memnon; warrior to right; at left, another figure.
- C] Nonsense: above the dead man's chest, downward: 5 letters (deltas and omicrons?). Between the right-hand warrior's legs, downward: 5 imitation letters.
- D] Should be in the Triti Ephoria.

182b.

Athens.

- A] "vase". From Athens, Agora. Unattributed. Fifth (Threatte). *Threatte, GAI ii, 756. Eph. 1976, 106 (non vidi).
- B] Not mentioned.
- C] $\omicron\mu\omicron\mu\alpha$ for $\delta\omicron\nu\omicron\mu\alpha$ "is said to occur" (Threatte).
- D] UNPUBLISHED. Cf. Ἀριστομύμος on Munich, Private, by the Ambrosios Painter (CAVI 5402). See also GAI i, 491-92.

183.

Athens.

- A] BG sherd. Said to be from the Acropolis at Athens. Unattributed. Fifth. *G. Woodhead, "A Political Sherd," BSA 48 (1953) 190-99, pl. 39.
- B] No figured decoration.
- C] Gr.: a long 'political' text, fragmentary.
- D] Forgery by the forger discussed by Corbett and Woodhead in

BSA 50 (1955) 251ff. There is also a false dedicatory Gr.
on the rim.

184.

Athens?

- A] BG askos. From Cape Zoster. Unattributed. Fifth. *Eph. 1938, 25/1, fig. 28.
- B] No figured decoration.
- C] High up on the body, starting near the left handle attachment, Gr.: *hieros vacat*.
- D] Not certain that complete fore. Four-stroke sigma.

185.

Athens.

- A] Frs. of large pot. From Cave of Pan at Parnes. Unattributed. Ca. 400. Fifth (LGPN). *Rhomaïos, Eph. 1906, 102f. (facs.). LGPN ii, s.v. Καλλιστρατος 166.
- B] No figured decoration preserved.
- C] On the base: [Καλ]λιστ(ρ)ατο[ς ανεθηκεν].(1)
- D] A fr. of a large pot, with two frs. of the base which probably belong.

(1)the rho added later.

186.

Athens.

- A] Fr. of oinochoe. From Cave of Pan at Parnes. Unattributed. Late fifth. 450-400 (LGPN). *Rhomaïos, Eph. 1906, 107-108 (facs.). LGPN ii, s.v. Εργασιων 6.
- B] No figured decoration preserved.
- C] On the mouth, Gr.: Εργασιων Πανι ανε[θη]κεν ιερον και Νυμφαις.(1)
- D] Fr. from the mouth.

(1)the two dots after the eta are odd.

187.

Athens.

- A] Fragmentary WG lekythos. From Athens, Hodos Dimitrakopoulou 85. Unattributed. Second quarter fifth. *Para. 508. Delt. 19 (1964), pl. 53,2. *G. Daux, BCH 90 (1966), Chronique 741, fig. 2. J. Reilly, 'Many Brides: "Mistress and Maid" on Athenian Lekythoi,' Hesp. 58 (1989) 438/59 (not ill.). GAI ii, 67.
- B] Woman with alabastron; woman frontal, looks left.
- C] Between the two, vertically down: *καλος Νικονδας*.
- D] Should be in the Triti Ephoria? Nikondas kalos also on Carlsruhe B 146. Threatte in GAI ii thinks perhaps not an Athenian. NB: check the descripton in B: it differs radically from Para.'s 'Man leaning on his stick, and another, at tomb.'. See if there is confusion with the lekythos with the inscription.

188.

Athens.

- A] Round vase supports. From emergency excavations.(1) Unattributed. Naukrates potter. First half fifth. *Archaeological Reports 1988-89 (1989) 13, figs. 7-8.
- B] No figured decoration.
- C] The supports are marked the property of one Naukrates: *Ναυκρατους*.

D] Remains of a cemetery and pottery workshops, the latter producing BF pottery associated with the Diosphos Painter (see figs. 7-8). Should be in Triti Ephoria.

(1)at junction of Lenorman and Konstantinopoleos Streets.

189.

Athens.

A] BG oinochoe (mug). From Athens, found out of context. Unattributed. Fifth. *H.W. Catling, Arch. Reports 1978-79 (1979) 5 (not ill.). LGPN ii, s.vv.

B] Reeded.

C] Gr.: Λακον : Θεστιδ.

190.

Athens.

A] RF pyxis with lid. From Athens, cemetery near Halade Gate. Unattributed. Second half fifth. *H.W. Catling, Arch. Reports 1985-6 (1986) 12, fig. 9.

B] Eros, holding out clothes, flies toward a youth running away.

C] Between the two, at the top of the picture: κ(α)λος.

D] Ionic alphabet.

191.

Athens.

A] Frs. of BG plate.(1) From the Nike Bastion, Acropolis.(2) Unattributed. Beginning fourth. *G. Dontas, Delt. 16 (1960) [pub. 1962], Chronika 15, pl. 11,2. *BCH 85 (1961), Chronique 607, fig. 15.

B] No figured decoration preserved; BG band and line, circular.

C] One fr. has a Gr. in the BG: [---τε]ι Αφροδιτε[ι].(3)

D] 2 frs. From Dontas' excavations of 1960; the finds are from the sanctuary of Aphrodite Pandemos. Ionic alphabet.

(1)πινακίον, Dontas; not a pinax. (2)from South Slope of Acropolis? (3)Dontas has: [---τη]ι Αφροδιτη[ι---(?)].

192.

Athens.

A] [Attic] dinos. From a deme cemetery on Kastraki Hill.(1) Unattributed. Fourth. *Archaeological Reports 1987-88 (1988) 11 (not ill.). SEG 37.177.(2)

B] Decoration not mentioned.

C] Inscribed: Δημητριος | Δημεου.

D] Used as an ash urn.

(1)between Voula and Vouliagmene. (2)see LGPN ii, s.v. Δημέας 62 = Δημήτριος 647.

193.

Athens.

A] BG saucer. From the Olympieum. Unattributed. First half fourth. *Mitsos, Hesp. 16 (1947) 262/1.

B] No figured decoration.

C] Gr. on the wide band that covers the rim: Απ[ο]λλωνος.

D] Dedicatory.

194.

Athens.

- A] Fr. from base of BG vase. From the Olympieum. Unattributed.
Middle fourth. *Mitsos, Hesp. 16 (1947) 262/2.
- B] Plain.
- C] Gr. on the outside, in buff clay: $\pi\nu$. Or $\Pi\nu\omega$?
- D] Mitsos thinks $\Pi\nu\theta\iota\omega$. Cf. his no. 3.

194a.

Athens.

- A] RF pyxis lid. From Hodoss Kassandras 15 (tomb).
Unattributed. Fourth. *J.-P. Michaud, BCH 98 (1974)
597, fig. 57. *Archaeological Reports 1973-74 (1974) 5,
fig. 3.
- B] Eros to right, and a woman.
- C] To right of the back of the woman's head, downward: $\sigma\nu$.
- D] Probably in the Triti Ephoria. Probably an inscription;
probably nonsense. I took it from the phs.; that in Arch.
Reports is a bit clearer. Three-stroke sigma.

195.

Athens.

- A] Frs. From the Olympieum. Unattributed. Fourth. *Mitsos, Hesp.
16 (1947) 263/10 (a group).
- B] Plain?
- C] Single letters, such as M, representing inventory numbers
in the sanctuary.(1)

(1)so Mitsos. Or inventory of a club?

196.

Athens.

- A] Fr. of BG vase (base). From the Olympieum. Unattributed.
Fourth or third. *Mitsos, Hesp. 16 (1947) 263/6.
- B] No figured decoration preserved.
- C] Int.: within the designs, Gr.(?): $M\nu\varsigma$.(1)

(1)Mitsos thinks the name of a dedicator. Could be a member
of a club. Cf. the letter mu on some frs.

197.

Athens.

- A] Fr. of BG vase? From the Olympieum. Unattributed. Middle
fourth. *Mitsos, Hesp. 16 (1947) 262/3.
- B] Plain.
- C] $\pi\nu$. Or $\Pi\nu\omega$?
- D] See Mitsos, no. 2.

198.

Athens.

- A] Fragmentary BF prize Panathenaic. From the Olympieum.
Unattributed. Hellenistic. 163 - 130 B.C. (Eph.). Mitsos, Eph.
1948-49, 5ff., fig.3,a-b. S. Karouzou, *ibid.*, 10ff., fig. 1
and pl. 2.
- B] A: Athena to right. Column figure: Nike. B: foot race: two
runners before a column with Nike.
- C] A: along the right margin, kionedon, in two lines:
 $\alpha\gamma\omega\nu\theta\epsilon\tau\omicron\upsilon\nu\tau\omicron\varsigma\beta\alpha[\sigma\iota\lambda\epsilon\omega\varsigma\text{Καππαδοκων}(?)]\mid$
 $\text{Αριαραθου Φιλοπα[τορος και Ευσεβο]υς.}$
B: along the left margin, kionedon: $\tau\omega\nu\text{Αθηνηθεν}[\alpha\theta\lambda\omega\nu].$
- D] The king identified by Mitsos with Ariarathes v.

198a.

Athens.

- A] Fragmentary BF prize Panathenaic. From Athens, Philopappos Hill, 1961. Unattributed. (1) Hellenistic. 150-140 (M.-P.). *N. Metaxa-Prokopiou, Delt. 25 (1970) [1971] 97-99, fig. 1 (profile), pls. 30,2, 31-33,1 (A, B, details of B with inscriptions, pls. 30,2 and 31,1).
- B] A: Athena to right, no columns. B: Pentathlon: column, on which a shield with a gorgoneion as device; trainer to right; acontist to right; discobolus with spear and discus to left.
- C] B: along the left margin, starting at the level of the column capital, kionedon: των Αθηνη[θ]εν αθλων. Along the right margin, starting at the top, kionedon: [αγω]νοθετ[ο]υντος Αδ[ε]μαντου.
- D] Calligraphic script with curved strokes and apices. Adeimantos II: see LGPN, s.v (7); for the pedigree, M.-P. refers to Roussel, Délos 103 and M. Thompson, Hesp. 10 (1941) 220; she dates his agonothesia 150-140 B.C. - No doubt in the Triti Ephoria. Ionic alphabet only. - Found with CAVI 1879a.

(1)M.-P.: same workshop as the Ariarathes amphora, Mitsos, Eph. 1948-49, 5-9 and S. Karouzou, ibid. 10-32 (CAVI 198); other parallels, Delt. 25, 98. This would be Ariarathes V Philopator, 163-130.

199.

Athens.

- A] Fr. From Athens, Theater of Dionysus, 1889. Unattributed. Date? *A. Schneider, AM 14 (1889) 332 (not ill.; mention).
- C] "Mit Inschrift versehen war ein Fragment mit unklarer Darstellung und (.)Ϝθ[ι]ε\ι\υ." (1)

(1)The first letter is a short horizontal line up high.

200.

Athens.

- A] Fr. of cup (foot). From West Slope of Acropolis. (1) Unattributed. Date? *Körte, AM 21 (1896) 294, top (mention).
- B] No figured decoration preserved.
- C] Gr.: Σχεναλες.
- D] A miswritten name? Xenages, if Attic, with transposition of Χο? The name is not in Pape or LGPN ii.

(1)south of precinct in the street. (2)the [horizontal] stroke may be accidental (Korte).

201.

Athens.

- A] Fr. of cup. From West Slope of Acropolis. Unattributed. Date? *Korte, AM 21 (1896) 293-94 (mention).
- B] No figured decoration preserved.
- C] Around the inside of the lip, Gr.: [Ασ]κληπιῶ.

202.

Athens.

- A] Fr. of BF prize Panathenaic. From Athens, Theater of Dionysus, 1889. Unattributed. Date? *A. Schneider, AM 14 (1889) 331 (not ill.; mention).

curving upward: $\eta\pi\alpha\tau\omicron\nu$.

- D] + NAK 280. Acropolis Museum? P.-K. remarks that Hippon is not found in the myth of Amphiaraus but is known as a kalos-name in the sixth century. [But the date is considerably later. This should be the name of the warrior.]

(1)with twisted handles (P.-K.). (2)1957 (1377); 1959 (280).

205.

Athens, Acropolis Museum.

- A] BF loutrophoros.(1) From Athens. Lydos. Third quarter sixth? 540? *Para. 45, bottom. Script 120.
B] Neck: procession (hymenaios). Body: Judgment of Paris; woman and male.
C] On the neck: $[\upsilon]\mu\epsilon\nu\mu\epsilon\nu\alpha\iota\epsilon\upsilon\mu\epsilon\alpha\iota\epsilon$, complete aft.
D] A mock inscription playing with the invocation $\upsilon\mu\epsilon\nu\alpha\iota\epsilon$. "the fourth and fifth of the preserved letters are upside down ... and so is the fifth letter from the end" (Para.). In the ms. Para., p. 67 Beazley gives the seventh letter from the end as lambda. Unpublished.

(1)a fr. in New Jersey, Private, assigned to Lydos by Bothmer, may belong (Para.).

206.

Athens, Acropolis Museum.

- A] Fr. of BF loutrophoros. From Athens. Unattributed. Taleides potter. Third quarter sixth. *Para. 73/2 bis.
B] Wedded pair in a chariot.
C] $[T]\alpha\lambda\epsilon\iota\delta\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

207.

Athens, Acropolis Museum.

- A] Fr. of skyphos.(1) From Athens. Ismenos. Third quarter sixth? 525? (LGPN). *Para. 158.(2) LGPN ii, s.v.
B] Decoration not preserved.
C] Under the foot: $\eta\alpha\iota\delta\epsilon\eta\varsigma\iota\sigma(\mu)\epsilon\nu\omicron\varsigma\epsilon\gamma\gamma\alpha\phi\epsilon$.
D] Beazley says that the mu was corrected into beta and that perhaps the three preceding letters were also corrections (from three iotas)? One would have suspected that beta was corrected to mu. The name Ismenos ought to be Theban; it is mostly mythical. What is the (feminine) name for the pot?

(1)from the foot, probably of Corinthian type; recalls skyphoi by Nikosthenes, ABV 233-34, xi (ABV). (2)add to ABV 347, Signed Strays.

208.

Athens, Acropolis Museum.

- A] Fr. of RF cup. From Athens. Akin to Proto-Panaitian Group and early Onesimos. Ca. 500. *ARV(2) 1605/28.
B] Int.: warrior. A: fight.
C] Int.: $[\Pi\alpha\nu\alpha\iota]\tau\iota\omicron\varsigma$.
D] Surely the name does not apply to the warrior: kalos-name without kalos?

209.

Athens, Acropolis Museum.

- A] Frs. of RF loutrophoros. From Athens. Methyse Painter. Second

quarter fifth. *ARV(2) 632/1. *H.A. Shapiro, *Personifications in Greek Art* (1993) 259/126 (not ill.). LIMC i, 534, Alkestis, no. 1.

- B] Wedding of Admetus and Alcestis, with chariots.
- C] Ἀλκείστις. Ἀσσημετός. Ἀπολλῶν. [Ἀρτε]μῖς. Peitho.(1)
- D] Mixed alphabet. Four-stroke sigma.

(1)Shapiro.

210.

Athens, Acropolis Museum.

- A] Fr. of loutrophoros? From Athens, Sanctuary of the Nymph. Attribution not mentioned. Date? *Robertson, AVCA 225 and 317 n. 23 (bib.). Prakt. 1955, 51; 1957, 25f. BCH 1956, 234; 1958, 660-66. Arch. Reports 1955 (1956) 7; 1957 (1958) 5.
- B] Subject not mentioned.
- C] Gr.: nymphes.
- D] Robertson: 'Of the nymph' (Kallirhoe?) or 'of the bride'. Cf. ARV(2) viii and xlv.

211.

Athens, Acropolis Museum, inv. 5791.

- A] Fr. of RF cup handle. From Athens. Unattributed. Brygos potter. First quarter fifth. *ARV(2) 398/13. Delt. 1, suppl. 40, fig. 13, left.
- B] Decoration not preserved.
- C] [B]ρυγος <Ε>ΠΟΙΗΣΕΝ.
- D] In the Apotheke.

211a.

Athens, Acropolis Museum NA 57-AΠ 32.

- A] BF fr. (handle) of loutrophoros. From Acropolis, sanctuary of the Nymph. Unattributed. Date not given. *M.S. Brouskari, Musée de l'Acropole: Catalogue Descriptif (1974) 95 (not ill.).
- B] Subject(s) not mentioned.
- C] Gr.: ἱερα Νυμφης.

211b.

Athens, Acropolis Museum 1959-NAK 162.

- A] BF fr. From Acropolis.(1) Circle of Exekias (Brouskari). Third quarter sixth. *M.S. Brouskari, Musée de l'Acropole: Catalogue Descriptif (1974) 112 (not ill.).
- B] Forepart of a rearing horse.
- C] In front of the horse, vertically down: [K]αλ<λ>ιφορα.(2)

(1)I think from the sanctuary of the Nymph on the South Slope but I am not sure. (2)[K]αλ<λ>ιφορα<ς>(?)

211c.

Athens, Acropolis Museum NAS 57-Aa 626.

- A] BG fr. (handle). From Acropolis.(1) Unattributed. Date? *M.S. Brouskari, Musée de l'Acropole: Catalogue Descriptif (1974) 112 (not ill.).
- B] No figured decoration.
- C] Gr.: ἱερα εἰμι.

(1)I think from the sanctuary of the Nymph on the South Slope but I am not sure.

211d.

Athens, Agora.

- A] Fr. of BF cup. From Athens, Agora. Unattributed? Third quarter sixth. *J.M. Camp, *The Athenian Agora* (1986) 136, fig. 110. SEG 37.55. GAI ii, 418.
- B] A: handle zone: at left: right-end part of a board game: a table with pieces on top (10 preserved); on its right, two bearded men seated to left, one a player, the other an onlooker. Further to right, the back of a man seated to right.
- C] A: handle zone: starting at the back of the onlooker's head and curving downward along his back: εγοδετετεταρα.
- D] I assume that there was another player on the left with another inscription. Cf. Boston 95.15 (CAVI 2619), where the verb is φερό. Large and clear, almost epigraphic, letters. Not in Agora 23. I take it this is a recent find. Camp does not give a number.

212.

Athens, Agora.

- A] BG(?) cup. From Athens. Unattributed. Early fifth. *L. Talcott, *Hesp.* 5 (1936) 352 (not ill.).
- B] No figured decoration?
- C] Under the foot, Gr.: Να().
- D] Not certain that this is an abbreviated owner's name. For a discussion of the purpose of these initials see L. Talcott, *Hesp.* 5 (1936) 352f., and n. 5.

213.

Athens, Agora.

- A] BG(?) cup. From Athens. Unattributed. Early fifth. *L. Talcott, *Hesp.* 5 (1936) 352 (not ill.).
- B] No figured decoration?
- C] Under the foot, Gr.: Βι().
- D] Not certain that this is an abbreviated owner's name. For a discussion of the purpose of these initials see L. Talcott, *Hesp.* 5 (1936) 352f., and n. 5.

214.

Athens, Agora.

- A] Fragmentary stemless cup. From Athens. Unattributed? Second quarter fifth. 460-450. *Hesp. 22 (1953) 101/under 144 (mention).
- B] No decoration mentioned.
- C] On the base, Gr.: Μι().
- D] Similar to Agora P 21,914, q.v. owner's Gr.? (But this is not certain: see the preceding.)

215.

Athens, Agora.

- A] Roof tile. From Athens. Unattributed. Date? *Hesp. suppl. 4, 79 n. 56.
- C] δημοσιον.
- D] NOT A VASE. There are several in this note, which I did not include.

216.

Athens, Agora P 12,492.

- A] Fr. of RF bell krater. From Athens. Unattributed. Third quarter fifth?(1) *ARV(2) 1613.

- B] A: top of a thyrsus, and below, the crown of a white-haired(?) head: Silenus: from a picture of the birth of Dionysus? (Beazley).
 C] A: Two-liner: [--]μος and below it: [κα]λος.
 D] The number is P 12,492. Ionic alphabet.

(1) "Nikodemos would perhaps suit for date," Beazley.

217.

Athens, Agora.

- A] RF pyxis lid. From Athens, Agora. Unattributed? Ca. 400 (J.).
 *TGV 51 n. 6 and 181/subs. list 4, 26. Hesp. suppl. x, 34/131.
 B] No subject mentioned.
 C] Gr.: sampi, twice.

218.

Athens, Agora.

- A] Stemmed bowl. From Athens. Unattributed. Late fourth - early third. *T.L. Shear, Hesp. 6 (1937) 373, fig. 37 (water color).
 B] Garland decoration.
 C] Above the garland: [Δι]ονυ[σος].
 D] Γραμματικὸν ἔκπωμα. Calligraphic.

219.

Athens, Agora.

- A] BG kantharos. From Athens. Unattributed. Hellenistic. *T.L. Shear, Hesp. 5 (1936) 38, fig. 38.
 B] Ornamental design.
 C] Above the design: φιλιας.
 D] Ionic: calligraphic script: strongly curved strokes. Alpha with broken hasta intended?

220.

Athens, Agora MC 907.

- A] Loomweight. NOT A VASE. From Athens. Unattributed. Late eighth. *Brann, Hesp. 30 (1961) 146/R 22, fig. 1 (dr.). *Agora 21, A 1 = M 1, pl. 1 (dr.). *Script 3, Fig. 2 (phot.).
 B] On the bottom, graffito horseman.
 C] On one side, Gr. αβγδεϛζ η... and κλμν..., retr.
 D] The readings largely after Lang. Brann saw it was an alphabet. In lieu of an owner's name? Cf. Script.

221.

VACAT.

222.

Athens, Agora P 12.

- A] Fr. of BF cup. From Athens, Agora. Unattributed. Mid-sixth. *M. Moore and M.-Z. Philippides, Agora 23, 312/1806 (facs.), pl. 116. *Photo. in Beazley Archive. Vanderpool, Hesp. 15 (1946) 132/22, pl. 22,6.
 B] Int.: head and shoulder of a (mounted?) youth holding a spear.
 C] Int.: at left, curving with the margin: ho[---], retr.(1)
 D] M.&P. suggest perhaps ho[παιςκαλος], a very early example. I think more likely a name (potter, painter, name

of youth?). Closed heta.

(1)as read from Beazley Archive picture: ho?[--], retr., or
ho?[--], retr.

223.

Athens, Agora P 13.

- A] Fr. of BG pot.(1) From Athens. Unattributed. First half sixth.(2) *Agora 21, 19/D 16, pl. 7 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] Outside, horizontal two-liner, boustr. starting left-to-right, Gr.:
[--]μαρετε|φολυγε.
- D] The first name: Τιμαρετε or Δεμαρετε, etc. |φολυγε perhaps for |ππολυγε (Jeffery, an unknown name, perhaps from |ππο- + λυγώω (to tie fast, overpower), cf. Hippodame. For phi = pi cf. the ostrakon with |ηφοχρατος, Hesp. suppl. 8, 403. Cf. also LGPN ii. s.v. |φολύγη, where another suggestion is |ππολύ(τ)η.

(1)perhaps a large amphora like Hesp. 7 (1938) 378/9. (2)Lang: context: mid-sixth.

224.

Athens, Agora P 31.

- A] Frs. of prize Panathenaic. From Athens, Agora H 7. Nikomachos Series. 360/59. Archon Kallimedes. *Agora 23, 138/286, pl. 31 (A: frs. a-c). Beazley, AJA 47 (1943) 457. Peters, JdI 57 (1942) 146. Smets, no. 109. BCH 55 (1931) 465.
- B] A: Athena to left(1); shaft of the right-hand column. B: athlete and trainer (parts).
- C] A: to left of right-hand column, at some distance and close to Athena's garment, kion.: |Καλλ|μηδης αρ|χων].
- D] Frs. a - f. Ionic: calligraphic script with curved hastae.

(1)last example known of Athena facing left (the only one in the Nikomachos Series); the change to right occurs between 359/8 and 348/7 (Beazley, AJA).

225.

Athens, Agora P 42.

- A] Fragmentary RF cup. From Athens. Painter of Agora P 42.(1) First quarter fifth. *L. Talcott, Hesp. 2 (1933) 216-24, figs. 1-4. ARV(2) 415/1. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 421/1422, pl. 133 (bibl.).
- B] Int.: shield; young warrior pouring a libation on an altar. A: two warriors leaving home; woman. B: king and woman; old man seated; woman(?) with lyre (? so ARV(2); differently Talcott)(2).
- C] Nonsense: imitation letters: Int.: (γ)γσ. B: above the seated man's head: γ.(3)

(1)Mild-Brygan Group; near Dokimasia Painter. (2)not a woman, as ARV(2) with question mark. (3)the sketches on p. 321 in Agora 30 give: Int.: in front of the youth's face: πγσ. B: behind the woman's head: γα. Above the head of the seated man: γ.

226.

Athens, Agora P 43.

- A] Fragmentary WG cup. From Athens. Unattributed. First quarter fifth. Before 480. *L. Talcott, *Hesp.* 2 (1933) 224-30, figs. 5-6. *Beazley, *AJA* 39 (1935) 482. H. Diepolder, *Der Penthesilea-Maler* (1936) 9, n. 15, pl. 2,1. ARV(2) 1578 (bibl.), Para. 506, Add.(2) 389 (bibl.). R. Mertens, *MetMusJ* 9 (1974) 101-103, fig. 23 Mertens, *AWG* 186, pl. 34,1 (Int.). Robertson, *AVCA* 155, fig. 161. Wehgartner, *AWK* 84 n. 132. D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 58 n. 391. *M.B. Moore, *Attic Red-figured and White-ground Pottery* (*The Athenian Agora* 30, 1997) 342/1570, pl. 148 (shows inscription) (much bibl.).
- B] Int.: youth tuning his lyre; hare.
- C] Int.: on WG, on a band separated from the scene by a line in dilute glaze, starting ca. 9 o'clock on the dial (probably taking up 1/2 circumference), in BG:
[Ε]ρινος ^ κ[αλος].(1)
- D] Robertson thinks the vase could be from the Persian fill in the Agora, although others doubt it can be so early. Mertens, in *MetMusJ* 9 (1974) 101-103, fig. 23, attributes it to Douris, which R. finds difficult to accept; in *AWG* (1977) 186, pl. 34,1 she is less sure. B.-O. also does not accept the attribution to Douris. See also her *Douris* (*U of Mich microfilms* 1976) 216-220 and cf. Wehgartner. - The words slightly separated. Tailed rho. Four-stroke sigma.

(1)Beazley in *AJA*: Earinos occurs in *Martial* 9.11-13; *ῥεῖαρινος* at *Thespiae* (Bechtel, *Frauennamen* 44/3729). Talcott had conjectured [Φ]ρῦνος with iota for epsilon, saying only one letter is missing. For the adj. *ἐαρινός* see *LSJ* and add the *Sappho ostracon*, *PLF*, *Sappho* fr. 2, line 10(?).

227.

Athens, *Agora P* 44.+

- A] Frs. of RF calyx krater. From Athens, *Agora H* 5 (P 44) and *H* 5-6 (P 5107). Unattributed.(1) Ca. 430 (Thompson, Moore). *M.B. Moore, *Attic Red-figured and White-ground Pottery* (*The Athenian Agora* 30, 1997) 183/288, fig. 19, pl. 39 (two phs. show inscriptions). *Photos. *H.A. Thompson, *Hesp.* 6 (1937) 47-49, figs. 27-28 (P 44). *LIMC* iv 638/121 and 694/314.
- B] A: upper zone: Return of Hephaestus: P 5107: at left, heads of satyrs; Hephaestus on a mule to right, led by Dionysus with thyrsus and kantharos; leg of a satyr. P 44: figure holding a thyrsus(?), with one foot on a rock, to right; frontal figure; Hera seated to left, holding a scepter (see fig. 19). Lower zone: komasts: hand holding a torch; youth with a lyre; both to right; youth to left with a dipper(?).
- C] A: upper zone: starting to right of Hephaestus' forehead. horizontal and close to top margin: *Ἡφ[α]ίστος*.(2) Above Dionysus' head and extending to right, in a similar position: *Διωνυσ[ος]*.(3)
- D] + P 5107 = *CAVI* 332. Two frs. Inscriptions in white. Attic or mixed alphabet. Note the (peculiar) heta, but omega.

(1)Thompson connected with the Eretria Painter. (2)The phs. on Moore's pl. 39 show the heta/eta and the phi clearly, but the rest of the letters are mostly dots. Unclear whether we have syllabic heta or Ionic eta: *Ἡφ[α]ίστος*, in the mixed alphabet as the sigmas are three-stroke. There is room for more than one letter in the break but the donkey's ears

probably interfered. (3) the extant letters stop at the thyrsus held by Dionysus; to its right a small area is preserved on which the ph. may show smudges of two letters, but I am not certain of this and they are not indicated by Thompson or Moore. The omega is clear: omega for omicron (Script 167) or epic form?

228.

Athens, Agora P 53.

- A] Fr. of BF lekythos. From Athens, Agora I 5. Manner of Haimon Painter. First quarter fifth. Ca. 490-480 (M.&P.). *Agora 23, 248/1212 (not ill.). ABV 554/415.
- B] Youths, or men, and a woman.
- C] In the field, imitation inscriptions.

229.

Athens, Agora P 66.

- A] Fr. of BF prize Panathenaic. From Athens, Agora H 6. Unattributed. Late fifth or early fourth (M.&P.). *Agora 23, 135/265 (not ill.).
- B] A: left edge of panel; part of column shaft.
- C] A: to right of shaft: [τω]ν Αθη[νηθεν αθλων].
- D] Ionic alphabet.

230.

Athens, Agora P 103.

- A] Fr. of BG salt cellar. From Athens. Unattributed. Second half fifth. *Agora 21, 37/F 107, pl. 15 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr. in two lines: Σιμό|ειμι.
- D] In two straight lines, like the Gr. on the cup of Phidias at Olympia.

231.

Athens, Agora P 109.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Hellenistic. Second half third. *S. Dow, Hesp. 5 (1936) 57, fig. 10. Peters, Studien 7. Hesp. 26 (1957) 343/27, pl. 82.
- B] Column; figure.
- C] Gr. in two horizontal lines: [ταμι]ευοντος and [Μικι]ωνος.
- D] Ionic: calligraphic but rough. For the restorations see Dow.

232.

Athens, Agora P 113.

- A] Fr. of BF prize Panathenaic. From Athens, Agora H 7. Unattributed. 371/0? Archon Phrasikleides? *Agora 23, 136/273, pl. 30.
- B] A: part of right(?) column shaft.
- C] A: to left of column shaft, facing in: [--]ϣικ[λ--].
- D] Four-stroke sigma. Enough of the surface is preserved after the kappa to suggest a missing Ionic lambda. M.&P. suggest Phrasikleides, who occurs on the Panathenaic Alexandria 18,239 (Beazley, AJA 47 (1943) 455). Other possibilities are Ktesikles 334/3 and Antikles 325/4, but neither are found on extant Panathenaics.

233.

Athens, Agora P 133.

- A] Fr. of BG plate. From Athens. Unattributed. Fourth. *Agora 21, 41/F 167, pl. 18 (dr.). *Vanderpool and Stamires ms.
- B] Rouletted.
- C] On the bottom, Gr.: [Π]ΟΛΥΕΥΚΤΟΥ.
- D] Small neat writing. Ionic lambda.

234.

Athens, Agora P 137.

- A] Foot of lekythos. From Athens. Unattributed. Early fifth.(1)
*Agora 21, 32/F 44, pl. 12 (dr.). *Vanderpool and Stamires ms.
GAI ii, 699.
- B] Undecorated.
- C] On the bottom, Gr. following the edge, facing in:
Τυρσανος.(2)
- D] The letter forms are indeed un-Attic for the early period, as claimed by V.&S. and Lang, but would be possible for a much later date. They are curiously neat and regular. The name is an adjective, not otherwise known as a proper name. V.&S. thought a slave or metic, Lang a foreigner. Listed as an owner's inscription despite the nom. Included in LGPN ii. Threatte also favors a slave (ethnic for proper name).

(1)dated by shape: cf. Haspels, ABFL, pl. 41,2 (V.&S.).

(2)breaks occur immediately before and after the word; there could have been up to four letters more.

235.

Athens, Agora P 199.

- A] Base of BG skyphos. From Athens. Unattributed. Fourth.(1) Agora 21, 41/F 168, pl. 18 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr.: Ηγήσιππος.(2)
- D] Note the nom. Ionic alphabet. The pi has two equal verticals.

(1)dated by shape; cf. Olynthus v, 185 [or pl. 185?].

(2)"Scratches on the rim suggest an attempt at a final sigma," Lang, who prints Ηγήσιπ(ος). Neither she nor V.&S. add the second pi; the dr. in Agora 21 ends with the first pi at the rim.

236.

Athens, Agora P 226.

- A] Base of BG skyphos. From Athens. Unattributed. Second quarter fifth. *Agora 21, 22/E 3, pl. 10 (dr.). *Vanderpool and Stamires ms.
- B] Rays at bottom.(1)
- C] On the bottom, Grr. along margins, one at the top, the other at the bottom: Αισχεα ΠΣΙ Νικανορ.
- D] Lang's reading; she considers the Grr. as written on the sherd, which seems doubtful. She thinks perhaps a "tag" accompanying a consignment, weighing 5 staters, belonging to Aischeas and perhaps certified by Nikanor; or sent by Nikanor, son of Aischeas. V.&S. classify the inscription under love names, taking the sigma for the final letter of Aischeas, written over another letter which was started there by mistake.: Αισχεα(ς)Ι Νικανορ. - For the gen. in -α (if that is right) cf. Script 480, p. 181. The `numeral' pi with sigma written within is a bit peculiar in that the

pi has almost equal verticals and is very narrow while the sigma (which is four-stroke) is large.

(1)Corinthian type, cf. Hesp. 5 (1936) 340, fig. 8, top row, center.

237.

Athens, Agora P 334.

- A] Fragmentary BF dinos. From Athens. "Connected with the Group of the Dresden Lekanis," ABV. Early sixth. 590-80 (Young). Ca. 600 (Jeffery). 580-570 (M.&P.). *Young, Hesp. 4 (1935) 430 ff., figs. 3 and 6. *Agora 23, 178/610, pl. 58, p. 179 (sketches of inscriptions). *Script 76, Figs. 15-16. Hesp. 2 (1933) 468, fig. 17. LSAG 71, n. 3. Bothmer, BMFA 46 (1948) 45. ABV 23, Add.(2) 7 (bibl.).
- B] Three friezes. Top: (1) lower parts of two figures; lotus-palmette festoons. (2) komasts, with a large krater. Middle: (1) unexplained: part of a galloping horse, a male hand holding the reins; tripod and man holding a knife (or stick?) and carrying a sword.(1) (2) satyr pursuing a maenad who holds a stone in her left hand. (3) Calydonian Boar Hunt: man rushing to right, with leashed dog; Akastos and his dog attacking the boar from the left; Pegaios on the ground, bleeding; Meleager to left, spearing the boar; Atalante follows; behind her are traces of another name. Bottom: animal frieze.
- C] Inscriptions in red. Middle: Calydonian Boar Hunt: behind Akastos' back: [A]καστος. Above his dog, between Akastos and the boar's rear: Φερδν, retr. Above Pegaios: Πηγαιος,(2) retr. To left of Meleager's face: Μα?[-, retr.(3) To left of Atalante's face: Αταλ[αντε], retr. Behind A.'s head: Π[ελευς?].
- D] Basically unattributed. - The rendering of the inscriptions in Agora 23 differs in small details from mine. See the full discussion there of the subjects. - Large letters. The style of the inscriptions is Corinthianizing

(1)Games in honor of Patroclus or of Pelias? Beazley in Dev.(1) opted for the former, in ABV. for the second. (2)Pegaios is otherwise unknown; the name should be Ankaios; Young believes the painter is following a different tradition. (3)Young reads Με[λεαγρος], which is apparently accepted by M.&P. (see Agora 23, p. 178: now restored to bring M. close to the boar: see pl. 58, top); but the letter may be an alpha. R. Wachter, 'The inscriptions on the François Vase,' MusHelv 48 (1991) 92, notes 35 and 36: my reading (in 'Script', no. 76, and in CAVI), Μα[-], is wrong and suggests either Meleagros or Melanion.

237a.

Athens, Agora P 251.

- A] Fr. of RF cup. From Athens, Agora F 16. Compare the Painter of the Agora Chairias Cups (Beazley). Ca. 510-500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 348/1614, pl. 152. ARV(2) 177/1.
- B] Int.: head, neck, shoulder of a naked woman to right, probably crouching.
- C] Int.: behind her: υ.
- D] Not visible in the ph. V-shaped upsilon.

237b.

Athens, Agora P 287.

- A] Fr. of RF cup. From Athens, Agora G 14. Euergides Painter.(1) Ca. 510 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 336/1528, pl. 144 (shows some letters). ARV(2) 94/97. P. Rouillard, RA 1975, 33 n. 1.
- B] Int.: head of a young komast to right; top of a wineskin.
- C] Int.: [--](.)σ(.)[--].(2)
- D] Inscription in red. Three-stroke sigma.

(1)Beazley; denied by Rouillard, (2)done from the ph., pl. 144. The sketch on p. 336 gives remains of the first and third letters, which must be incomplete.

237c.

Athens, Agora P 312.

- A] Fr. of RF cup. From Athens, Agora G 6. Unattributed. Ca. 480 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 338/1544, pl. 145.
- B] Int.: legs of a male to right; parts of his hands, the left one holding a wreath.
- C] Int.: at far right: [--](.)κνιο(.)[--].(1)
- D] Nonsense?

(1)Done from the sketch on p. 339, which shows a diagonal line (left to right) as the first letter and a short vertical as the last. I am not sure that the sketch is accurate.

237d.

Athens, Agora P 356.

- A] Fr. of RF bell krater. From Athens, Agora G 16. Unattributed. Probably late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 203/411, pl. 50.
- B] Head of a youth to left.
- C] Above the head: κα.(1)

(1)the ph., pl. 50, may show the kappa at the left edge rather high above the head; it does not show the alpha. Is κα[λος] a possibility?

238.

Athens, Agora P 372.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Hellenistic. Second.(1) *S. Dow, Hesp. 5 (1936) 53, figs. 5 and 6. Hesp. 26 (1957) 339, pls. 76, 81, 88.
- B] Athena.
- C] On the lip, Gr. before firing: Νικίων.
- D] Should be an official. Omega = W (cursive omega, but angular).

(1)dated by the shape of omega.

239.

Athens, Agora P 387.

- A] Fr. of BF tripod pyxis. From Athens, Agora F-G 16.

Unattributed. Second quarter sixth. Ca. 560-550 (M.&P.).
*Agora 23, 254/1268, pl. 89.

- B] Theseus and the Minotaur; on each side, youth and maiden.
(Lower parts only).
- C] Nonsense: imitation inscriptions.(1)

(1)so text; barely visible in photo.

240.

Athens, Agora P 418.

- A] Fr. of BF tripod pyxis. From Athens, Agora G 15:1.
Unattributed. Second quarter sixth. Ca. 560-550 (M.&P.).
*Agora 23, 255/1269, pl. 89.
- B] Part of a chariot; to left of it, woman; behind the
chariot, a male. Lower parts only.
- C] Between the woman and the chariot: nonsense: imitation
letters: eight strokes, a few resembling three-stroke
sigma.

241.

Athens, Agora P 447.

- A] Fr. of RF mug. From Athens. Recalls Painter of Berlin 2268.(1)
Last quarter sixth. *H.A. Thompson, Hesp. 17 (1948) 186, pl.
66,2. ARV(2) 158. *M.B. Moore, Attic Red-figured and White-ground
Pottery (The Athenian Agora 30, 1997) 253/798, pl. 82 (shows the
letter).
- B] Man leaning on his stick.
- C] To right of man's head, Gr.: κ. (2)
- D] Complete at left; unclear whether complete at right.

(1)"and might be from another unusually careful work of his,"
ARV(2); ARV(1) 115/50 attributed it to the painter himself.
(2)Moore's sketch shows: κ[, but if the Gr. continued it was
widely spaced. There may be a trace of a letter at the break,
but I cannot be sure. Could it be: κ[αλος], written (after
firing?) in the shop?

242.

Athens, Agora P 496.

- A] Fr. of a coarse amphora. From Athens. Unattributed. Third
quarter fifth. Ca. 430. *V. Grace, Hesp. 3 (1934) 297.
- B] Stamped with the head of Athena.
- C] Dip. in large letters: [---]νι. # δ[---].
- D] Large letters. I could not find this in Agora 12 and 21.

(1)Grace says "we are to recognize the beginning and end of
this word [i.e. δημοσιον] on our fragment." But the photo.
shows the letters as indicated above; # gives the position
of the stamp. The `iota' is the lower part of a vertical.

243.

Athens, Agora P 536.

- A] Fr. of small BG cup. From Athens. Unattributed. Seventh.(1) *D.
Burr, Hesp. 2 (1933) 563/81, fig. 23. Hesp. suppl. 2, 226, n.
1. Cf. LSAG 69 and n. 3. Script 25.
- B] Undecorated.
- C] Gr.: --]IB[--, retr.
- D] The iota incomplete at top and bottom.

244.

Athens, Agora P 580.

- A] Base of BG bowl. From Athens. Unattributed. Late fourth - early third (context). *Agora 21, 42/F 179, pl. 19 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, around the edge, facing in, Gr.:
Αγαθοκλειας.(1)
- D] Ionic. Alpha with the central stroke vertical. Theta with diagonal line. Lambda with the right-hand stroke curved.

(1) Αγαθοκλειος[υ]ς, Lang; Αγαθοκλειας, V.&S.; the dr. in Agora 21 supports the reading given above: the iota is written very close to the epsilon and the alpha is not an omicron.

245.

Athens, Agora P 633.

- A] Base of BG bowl. From Athens. Unattributed. Late fourth - early third (context). *Agora 21, 42/180, pl. 19 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, in two half-circles, Gr.: Σατυροῖ Μιδου.(1)
- D] Two owners, whether simultaneous or successive (Lang).
Satyros and Midas?

(1) so Lang. V.&S.' reading is improbable: Αστυμιδου. Note that the letters τυ are smaller and perhaps added later: Μιδου written first?

246.

Athens, Agora P 772.

- A] Skyphos foot. From Athens. Unattributed. Mid-fifth (type).(1)
*Agora 21, 35/F 85, pl. 14 (dr.). *Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr.: Εχσακῶν.
- D] An early hand. - See LGPN ii; PA gives the name under 4708 for the year 104/3 bc.; V.&S. refers to Hesp. 17 (1948) 19 and 21; Lang does not comment. From ἐξακέομαι, 'to heal'.
Note nom.

(1) context: third quarter fifth.

247.

Athens, Agora P 774.

- A] Fr. of BF prize Panathenaic. From Athens, Agora F 17.
Unattributed. Late sixth. *Agora 23, 133/244 (not ill.).
- B] A: at left, part of left column shaft.
- C] A: to right of column: [τον] Αθ[ενεθεν αθλον].
- D] The fr. comes from above the maximum diameter of the vase, hence the inscription is from near the beginning.

247a.

Athens, Agora P 777.

- A] Fr. of RF pyxis lid. From Athens, Agora G 16:1.
Unattributed. Probably late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 279/1056, fig. 41 (inscription), pl. 101.
- B] Top side: upper part of a panther; at left, two circles

with a dot; at right, a thyrsus.

C] On the bottom, Dip.: Σ.

D] Missing. Fig. 41 is done from the facs. on the museum card.
No doubt a marker to fit the lid to the pyxis, although
they are usually Grr. put on before firing and usually
before glazing. Four-stroke sigma.

248.

Athens, Agora P 830.

A] Fr. from wall of BF stand. From Athens. Unattributed. Third
quarter sixth. Ca. 530 (M.&P.). *Agora 23, 172/553, pl. 53.
*Vidi. M.F. Kilmer, Phoenix 44 (1990) 101.

B] Symposium: at left, back of a youth's neck; a lekanis on
the wall; two bearded men on a couch, looking at a youth
coming up; at the break, a cup (possibly held up by a
missing symposiast).

C] Inscriptions in red: above the head of the right bearded
figure: Λοκάδες(1) Above the head of the youth at right:
Φρυνίων, retr.(2)

D] The description of the inscriptions in Agora 23 is in
error; see also Kilmer, who adds: "Lokades may have touched
Phrynion's genitals, making this the great-grandfather of
the Hegesiboulos Painter's New York cup (ARV(2) 175, 1631)."
(Bibl. on this point.) - V.&S., in their ms., in discussing
P 16,812 (Φρύνων), read Κονάδες (Konades: may be Κόνάδες).
Delta open at the top. Rho with the vertical extended above
the loop. Phi with extended vertical.

(1)a difficult reading: the first letter is clearly kappa and
not a lambda as has been read. The third letter seems to be
miswritten: I had suggested kappa (per epist.; but that was
based on the first letter being lambda, giving Λοκάδες; I
should perhaps have suggested a chi: Λοχάδες; David Jordan
suggested pi, giving Λοπαδες. (These readings are in LGPN
ii). The names are unknown, but λοπάς is a plate. The
photo. in Agora 23 shows the first letter as a clear kappa
(as Stamires and Vanderpool had read), written a bit lower
than the other letters; the third letter might then be a nu
or a badly miswritten mu: Κονάδες or Κο(μ)άδες? These names
are also unknown, but LGPN has Κονιάδης. The name is no
doubt miswritten. (2)a known name in Attic: see LGPN. Wrongly
attributed to a bearded man in Agora 23.

249.

Athens, Agora P 897.

A] Base of BG kantharos. From Athens. Unattributed. Second half
fourth (context). *Agora 21, 41/F 164, pl. 18 (dr.).
*Vanderpool and Stamires ms.

B] Undecorated.

C] On the bottom, inside the foot, Gr.: Μενων.

D] Shape = Hesp. 3 (1934) 320, fig. 5; *ibid.*, p. 317, mentions
other Grr. with possible abbreviations of the same name,
e.g. Agora P 1832 (Με<>). Lang compares the lamp F 163,
found not far away, with the name of Menon. - Note nom.

250.

Athens, Agora P 989.

A] BG disc.(1) From Athens. Unattributed. First half sixth
(context). *Agora 21, 30/F 8, pl. 111 (dr.). *Vanderpool and
Stamires ms.

- B] No figured decoration.
 C] On top surface, Gr.: Φανύλα·λ·ε.(2)
 D] Note nom. V.&S. take this to be voc. of Φάνυλλος, as a love name, but Lang is surely right to take it as a female owner's name.

(1)use unknown: lid or stand? see Agora 12, i, 178. Lang calls it a 'disc stand.' (2)PA 14115: Φάνυλλα.

251.

Athens, Agora P 1051.

- A] RF oinochoe (chous). From Athens. Unattributed. Last quarter fifth. Ca. 425 (Van Hoorn). *G. van Hoorn, Choes and Anthesteria (1951), no. 164, fig. 111. *P.E. Corbett, Hesp. 18 (1949) 306/under 1 (mention). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 241/693 (not ill.).
 B] Horse between two youths; above the horse, a fillet hung up.
 C] Above the boys' heads: Παιων. Χρυσος.
 D] Ionic alphabet. The sketch in Agora 30, p. 241 shows only the left half of an omega.

252.

Athens, Agora P 1122.

- A] Fr. of BF tripod pyxis. From Athens, Agora F-H 13-16. Unattributed. Second quarter sixth. Ca. 560-550 (M.&P.). *Agora 23, 255/1270, pl. 89.
 B] Feet of a man and a woman; hind leg of a hoofed animal.
 C] Between the figures and the animal: nonsense: end of an imitation inscription: six strokes remain.(1)
 D] According to M.&P., not from the same vase as 1269, as the clay differs. [But the strokes do resemble those on 1269.]

(1)unclear in the photo.; is the last a reversed three-stroke sigma?

253.

Athens, Agora P 1206.

- A] Fr. of shoulder of large amphora. From Athens. Unattributed. End of sixth. *Agora 21, 31/F 16, pl. 11 (dr.). *Vanderpool and Stamires ms.
 B] Decoration not preserved.
 C] On shoulder, Gr.: Αριστιον.(1)
 D] Non-Attic fabric; inscription perhaps also not Attic (V.&S.). Rho D-shaped. Sigma: two superimposed C's.

(1)could also be gen.: Αριστιον?[ος]. Αριστιον (fem.) is also possible.

254.

Athens, Agora P 1222.

- A] Fr. of small BG cup, perhaps SG (Young). From Athens. Unattributed. Seventh.(1) *D. Burr, Hesp. 2 (1933) 563/82. Hesp. Suppl. 2 (1939) 226, n. 1. Cf. LSAG 69. Script 26.
 B] Undecorated.
 C] Gr.: μ (part of a mu?).
 D] Young in Suppl. 2 is doubtful about its being a letter.

(1)not later than 640 (Burr).

255.

Athens, Agora P 1233.

- A] Fragmentary BF oinochoe. From Athens. Burgon Group (near Painter of London B 76). Second quarter sixth. *Vanderpool, Hesp. 7 (1938) 379/12, figs. 15 (ph.), 16 (sketch), 17 (dr.). ABV 90/5, Add.(2) 24. Agora 23, 200/767, pl. 72.
- B] Youths and women.
- C] Between the pairs, vertical rows of dots.

256.

Athens, Agora P 1242.

- A] Fragmentary BF lip cup. From Athens, Agora G 6:3 (L). Unattributed. Third quarter sixth. 550-530 (M.&P.). *Agora 23, 300/1685, pl. 110. *Vanderpool, Hesp. 7 (1938) 388/21, 389, fig. 24.
- B] A: lip: seated man flanked by two youths.
- C] A: handle zone: between palmettes: imitation letters: 10 preserved. Complete at end only.
- D] May have been centered on the picture.

257.

Athens, Agora P 1243.

- A] Fr. of BF lip cup. From Athens. Unattributed. Third quarter sixth. 540-530 (M.&P.). *Agora 23, 301/1688 (not ill.). *Vanderpool, Hesp. 7 (1938) 389/22, fig. 25.
- B] A: lip: horseman, facing hoplite on knee.
- C] A: handle zone: imitation inscription (dots).

258.

Athens, Agora P 1250.

- A] Frs. of BF amphora. From Athens. Painter of London B 76.(1) Second quarter sixth. Ca. 570-560. *Agora 23, 104/34, pl. 5 and fig. 3 (dr. of inscription). *Vanderpool, Hesp. 7 (1938) 373/5, figs. 7-8.
- B] A: antithetical lions. B: warriors.
- C] On top of mouth, over handle B/A, Gr.: AΛ.
- D] From the rectangular shaft. Not in Beazley. Owner's mark? Alpha disjointed. Attic lambda.

(1)M.&P.

259.

Athens, Agora P 1261.

- A] Fragmentary BF loutrophoros. From Athens. Group of North Slope AP 942. Third quarter sixth. *Agora 23, 148/375, pl. 37. *Vanderpool, Hesp. 7 (1938) 398/32, fig. 34. ABV 89/1, Add.(2) 24. *T. Schreiber, Athenian Vase Construction: a Potter's Analysis (Malibu 1999) 191, figs. 21,14-15 (14 is A, showing the dots).
- B] A and B: neck: five 'penguin' women. Body: three 'penguin' women; man facing. Under each horizontal handle: a small draped youth. To left of the vertical handle: woman facing a man. At right: woman.
- C] A and B: neck and body: vertical rows of thick dots.(1)

(1)not 'imitation inscriptions' as M.&P.

260.

Athens, Agora P 1265.

- A] Fr. of RF cup. From Athens. Unattributed. (1) Late sixth (vase); early fifth (Gr.). Ca. 510 (Moore: the pot). *Vanderpool, Hesp. 15 (1946) 279/32, pl. 29 (phot.), p. 279 (dr.). M. Lang, Graffiti in the Athenian Agora (1974), no. 22. *Agora 21, B 2, pl. 2 (dr.). *Script 641. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 316/1403, pl. 129 (bibl.). ARV(2) 115/2. GAI ii, 455 and 51
- B] A: athletes (boxers?) (Moore). Fr. a: upper part of youth running to right and seen from back.
- C] On the inside of fr. a (written on the sherd), Gr.:
παῖ, τῷ Φαλά[νθῳ] / ἄλ·λ·ὸς κα·ὶ νὸς κλ[ιντῆρ]/ας φόρει.
- D] Five frs. Coral red used. From rectangular rock-cut shaft. For its date and the date of its pottery, see T.L. Shear Jr., Hesp. 62 (1993) 383ff.; deposit summary, pp. 445-49. The restoration of the inscription is uncertain. Note the Ionic alphabet at this early date. The inscription was written on the sherd and is dated by context. For κα·ὶ νος see GAI i, 269. GAI ii, 512 discusses εἰ for ε.

(1)for attribution (or parallels) see Moore.

261.

Athens, Agora P 1270.

- A] Fragmentary BF skyphos. From Athens, Agora G 6:3 (U). Unattributed. Shallow skyphos of Class K 2. First quarter fifth. 490-80 (M.&P.). *Vanderpool, Hesp. 15 (1946) 294/81, pl. 45. *Agora 23, 287/1559, fig. 18 (sketch of inscription; fr. not ill.). ABV 581/12.
- B] A, B, each: Dionysus seated.
- C] On the bottom, Gr.: Μ[---].(1)
- D] From the rectangular rock-cut shaft. - The Gr. need not be an owner's name, of course.

(1)so E.V.; M.&P. read: Ν[---].

262.

Athens, Agora P 1276.

- A] Fr. of BF lekythos. From Athens, Agora G 6:3 (U). Leagros Group. Last quarter sixth. Ca. 510. *Vanderpool, Hesp. 15 (1946) 304/149, pl. 54. *Agora 23, 206/819, pl. 76. *Photo. ABV 379/279, Add.(2) 100.
- B] A: warrior killing another; at right, a companion.
- C] A: above the falling warrior: ἡο πα[ις] καλ[ος].

263.

Athens, Agora P 1310.

- A] Fr. of RF cup. From Athens. Unattributed. First quarter fifth. Ca. 490. *Vanderpool, Hesp. 15 (1946) 280/37, pl. 29.
- B] Int.: youth adjusting the pillow of a couch; kottabos stand(?).
- C] Int.: to right of the feet: ἡο [παῖς] καλ[ος].
- D] From the rectangular rock-cut shaft.

264.

Athens, Agora P 1330.

- A] Fr. of RF cup. From Athens, Agora G 6:3. Unattributed. First quarter fifth. Ca. 490. Ca. 510 (Moore). *Vanderpool, Hesp. 15 (1946) 281/38, pl. 29. *Photo. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 343/1577, pl. 149 (traces of inscription).

- B] Int.: discobolus(?).
 C] [h]π[---] κα[λος].(1)
 D] Type C. The inscription is in red. Not listed by Beazley. From rectangular rock-cut shaft

(1)Vanderpool: between left arm and body, [iota]; to left of left hand [pi]; top right of head κα; these may be read [as above]. I.e., the name was to left of the athlete, kalos on the right.

265.

Athens, Agora P 1386.

- A] Frs. of (BF) plate. From Athens, Agora G 6:3 (U).
 Unattributed. Salax potter. Ca. 500. *Vanderpool, Hesp. 15 (1946) 276/17, pls. 27 (ph.), 28 (dr.) and 64. *Agora 23, 270/1407 (not ill.). D.M. Robinson and E.J. Fluck, A Study of the Greek Love Names (1937) 108-10/96 (inaccurate dr.). Callipolitis-Feytmans, Les plats antiques (1974) 339, A II, no. 15, fig. 40. ABV 351, 666. Agora 12, i, 145, n. 9 (mention). Script 435, Fig. 97 (dr.).
 B] Two groups of frs. The underside decorated with concentric grooves (glazed) and ridges (reserved); the rim reserved. No figured decoration.
 C] In BG: on the outer reserved ridge:
 (1) :* Εὐμάρης :* καλὸς :*] Χ[αρίαι :* δο|κεῖ :*.(1)
 On the inner: (2) Σαλαχς [:*] ἐπο|ιε|σεν :* ναι :*(1)
 D] From the rectangular rock-cut shaft. Estimated diameter 0.228m. Vanderpool: σάλαξ is a miner's sieve; the name is unique, but appropriate for a slave or metic; cf. Bechtel, Hist. Personenn. 603 for other professional names similarly formed. Charias chosen by V. exempli gratia because it fits the available space. - Agora 23 has an inaccurate rendering of inscriptions.

(1)each inscription a perfect, planned, circle, but they are not coordinated with each other.

266.

Athens, Agora P 1406.

- A] Fr. of oinochoe.(1) From Athens. Unattributed. Class of Rhodes 6,595, First quarter fifth. Ca. 490. *Vanderpool. Hesp. 15 (1946) 276/16, pl. 27. Para. 193.
 B] Black line on reserved body.
 C] Above the line, in BG: δεμ[οσιον].(2)
 D] From the rectangular rock-cut shaft. For the masc. see Agora P 15,790: δεμ[ο]σιος.

(1)olpe (measure). (2)Para. reads: δεμ[ο]σιος.

266a.

Athens, Agora P 1424.

- A] Frs. of RF cup. From Athens, Agora K 13:1. Fauvel Painter. Ca. 420-410 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 329/1481, pl. 139. ARV(2) 1285/4.
 B] Int.: maeander. A: a youth leaving home: fr. a: upper part of a woman to left, with a phiale; at left, a hand to right. Fr. b: part of a (or the same?) woman and of a frontal man.
 C] A: fr. a: above the woman: [κ]αλο[ς](?)(1)

D] Two frs.

(1)my guess. The sketch on p. 329 has αλο. Not visible in the ph. pl. 139.

267.

Athens, Agora P 1444.

A] Base of BG kantharos. From Athens. Unattributed. Mid-fourth.(1)
*Agora 21, 39/F 147, pl. 17 (dr.). *Vanderpool and Stamires
ms.

B] Rouletting on floor.

C] On the bottom, along the margin, facing out, Gr.: Πανδικ<>.

D] PA has Πάνδιος, Πανδίων, but V.&S. prefer Πανδικονίς (the
tribe) as the owner, cf. P 16,905, which has Κεκρο[--]. But
that can also be a proper name.

(1)type.

268.

Athens, Agora P 1847.

A] Fr. of BF prize Panathenaic. From Athens, Agora J 13.
Unattributed. 347/6. Archon Themistokles. *Agora 23, 138/289
(not ill.).

B] A: at right, part of Athena's drapery.

C] B: at left, at some distance from Athena, kionedon:
Θεμισ[τοκλῆς] ἀ[ρχῶν].

269.

Athens, Agora P 1905.

A] Fr. of BF pot.(1) From Athens, Agora J 8. Unattributed. Last
quarter sixth. *Agora 23, 321/1899, pl. 121.

B] A: Parts of two friezes separated by parallel lines: above:
a foot; below: heads and necks of a mounted youth and his
horse.

C] A: lower zone: nonsense: to right of horse's head:
π(.)(.)π.(2)

D] Unclear. Perhaps an imitation inscription (see below).

(1)of an open shape. (2)the surface much abraded. M.&P.'s
sketch shows Π|||Π, but I wonder if the second and
third letters were not also pi's: πππ. The pi's have
verticals of equal length.

270.

Athens, Agora P 1990.

A] Fr. of (BF) band cup. From Athens, Agora Q 13-14:1 (L).
Unattributed. Third quarter sixth. Ca. 550-530 (M.&P.). *Agora
23, 303/1706, pl. 111.

B] A: no figured decoration preserved: handle zone only, with
a bit of lip and of the BG area below.

C] A: handle zone: nonsense: [--]οεμοοχα[--].(1)

D] Large and coarse script. Was there a sense model for this
inscription?

(1)the last letter from the sketch on p. 303, not visible in
photo.; it could be gamma.

271.

Athens, Agora P 1993.

A] Fr. of base of BG skyphos. From Athens. Unattributed.

Mid-sixth.(1) *Agora 21, 19/D 19, pl. 8 (dr.). *Vanderpool and Stamires ms.

B] Undecorated.

C] On the floor Gr.: [Ο]υεσιβι[ος].

D] The same name DAA, no. 107,2 = IG i(3) 652.2: 'Ου[εσι]βιος.
Name-on-sherd, according to Lang, because the cup was small and deep.

(1)type, cf. Hesp. 7 (1938) 392, fig. 29/37 (V.&S.).

272.

Athens, Agora P 2022.

A] Fr. of BG skyphos.(1) From Athens. Unattributed. Fourth quarter fifth (context). *Agora 21, 9, B 9, pl. 2 (dr.). *Vanderpool and Stamires ms. M. Lang, Graffiti in the Athenian Agora (1974), no. 37. *L. Robert, Bull. ep. 1977, no. 122. *Script 847, Fig. 167 (phot.).

B] Undecorated.

C] On inside, Gr.:

Σοσίνεο[ς] | ἐπέστελε | Γλαύκοι | ἐς ἄστυ | ἐνδεσμο[ν].

D] The open omicron in Γλαυκοι is probably not an omega. Is the beta shape of epsilon in ἐνδεσμο[ν] due to foreign influence? (Cf. Script). Lang calls the inscription, which is clearly written on the sherd and which I think is complete at end because of the position of the last omicron, a "tag" or message, but Robert saw that ἐπέστελε means that it is a letter. Translate: "Sosineos to Glaukos: a bundle into the city (sc. I have sent)." Sosineos: IG i(2) 671 and 999 = DAA 42 and IG i(3) 1195. Lang translates: "Sosineos sent a bundle to Glaukos in town."

(1)for the type see Hesp. 5 (1936) 340, fig. 8, lower row; 3rd - 4th quarter fifth (V.&S.). (2)V.&S. read the last line as εναΒΣΜ (with three-stroke sigma), which is unlikely.

273.

Athens, Agora P 2029.

A] Fr. of BG bowl. From Athens. Unattributed. First half sixth (Lang).(1) *Agora 21, 30/F 10, pl. 11 (dr.). Vanderpool and Stamires ms.

B] Undecorated.

C] On the bottom, Gr.: ΕΥΤΕΚ[--].

D] ΕΥΤΕΚΝΙΟΣ (Roman), Pape. Not in LGPN ii.

(1)context: sixth.

274.

Athens, Agora P 2030.

A] Fr. of roof tile glazed on one side. From Athens. Unattributed. Early sixth. *Agora 21, 17/D 6, pl. 7 (dr.). *Vanderpool, Hesp. 8 (1949) 407/d, pl. 60.

B] Undecorated.

C] On the glazed side, in an up-and-down curve, Gr.:
Γοργίας ho Σὺβαριος, retr.(1)

D] NOT A VASE. Name-on-sherd. I wonder if the inscription is not Boeotian, with adj. for the Patronymic.

(1)so Lang. Vanderpool read: Γοργίας ho Σιβακιο, retr. Neither reading quite conforms to the photo. (in Hesp.) or the dr. (in Agora 21), but the letters are coarse and hard to identify.

V. omitted the final stroke, but his reading of kappa is better than L.' tailed rho (this is very early for tailed rho), so perhaps: Γορ(γ)ιας ho Συβακιος?? Closed heta.

275.

Athens, Agora P 2045.

- A] Fr. of BF prize Panathenaic. From Athens, Agora I-K 6-8. Unattributed. First half fourth. *Agora 23, 138/281 (not ill.).
B] A: part of a column shaft.
C] A: at right, part of the prize inscription: [---]να[---].

276.

Athens, Agora P 2084.

- A] Fr. of klepsydra. From Athens. Unattributed. Ca. 400. *S. Young, Hesp. 8 (1939) 274-84, figs. 1 and 4. J. Ober and C.W. Hedrick, eds., The Birth of Democracy (exhibition at National Archives, Washington, D.C. 15-6-1993 - 2-1-1994) 88, fig. 12,1.
B] Undecorated (reserved).
C] On the wall in bold BG: Αντιοχ[ιδος]. Below: XX.(1)
D] The chi of the name is an upright cross, the numeral is X.

(1)two choes.

277.

Athens, Agora P 2106.

- A] Fr. of prize Panathenaic. From Athens, Agora J 12:3. Unattributed. 316/5. Demokleides archon. *Agora 23, 139/296, pl. 32. Peters, JdI 1942, 146. Beazley, AJA 47 (1943) 465. A. Smets, Ant. Class. 5 (1936) 98/110.
B] A: part of a column shaft.
C] A: on its right, kion.: [αρχων] Δημοκ[λειδης].(1)
D] Smets read ΔΗΜΩΝ and considered Thoudemos (353/2) or Aristodemos (352/1), but as M.&P. say, the last letter cannot be a sigma. But the lettering looks earlier than the end of the fourth cent. Ionic; not calligraphic.

(1)so Beazley and Agora 23.

278.

Athens, Agora P 2231.

- A] Fr. of RF oinochoe (chous) (Moore). From Athens, Agora H 5-6. Unattributed. Late in first quarter fifth (context).(1) Ante 480 (Talcott). Early fifth (Moore) *H.A. Thompson, Hesp. 6 (1937) 13/b, fig. 6. L. Talcott, Hesp. 2 (1933) 230. ARV(2) 1563. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 230/610, pl. 66.
B] Fingers; object (wing?).
C] Vertically in two lines: Αλκμε[δν] | καλο[ς].
D] Uncertain whether this is the same Alkmeon as the kalos of the Brygos and Berlin Painters, ARV(2) 1563/1,2 and Hesp. 49 (1980) 307-8, on vases which are of the very early fifth century. On Alkmeon see Πρακτικά του Η' Διεθνούς Συνεδρίου Ελληνικής και Λατινικής Επιγραφικής Β' (1987) 283-85 (but this and the other occurrence of uncertain identification in ARV(2) are not mentioned there: they are about 20 years later).

(1)from Perserschutt in the Agora.

279.

Athens, Agora P 2375.

- A] Wine amphora. From Athens. Unattributed. Fifth. *L. Talcott, Hesp. 4 (1935) 514/88, fig. 17.
- B] Undecorated.
- C] Under one handle, in red paint: $\mu\omicron$.
- D] Dip. after firing?

280.

Athens, Agora P 2574.

- A] Fragmentary RF cup. From Athens, Agora G 6:3. Unattributed.(1) Ca. 490. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground (The Athenian Agora 30, 1997) 319/1411, pl. 1342 (Int., A, show some scattered letters). *Vanderpool, Hesp. 115 (1946) 282/40, pls. 31 and 32. H.A. Thompson, AJA 37 (1933) 293, fig. 4 (Int.). G. Karo, AA 1933, 206-207, fig. 6 (Int.). M. Robertson in Στηλη: Τομος εις Μνημην Νικολαου Κοντολεοντος (1980) 125-29, pls. 43,a, and 44,b-d.
- B] Int.: woman seated, holds mirror; dwarf. A: four standing figures; two animals; a third under the handle. B: part of a seated and part of a standing figure.
- C] Int.: imitation letters. B: imitation letters.(2)
- D] From rectangular rock-cut shaft.

(1)Robertson in Στηλη attributed to early Kleophrades Painter, which he has since withdrawn orally. Moore compares some features with the Nikoxenos Painter. (2)the phs. in Agora 30 show nonsense (imitation) letters scattered on Int. and A. The sketch gives an inscription for the Int., but not for A or B. [I assume that there are letters on Int. and B, if I copied the information from Vanderpool correctly.] Vanderpool does not mention an inscription for A.

281.

Athens, Agora P 2575.

- A] Fragmentary RF cup. From Athens, Agora G 6:3. Unattributed. Ca. 490. Ca. 500 (Moore). *Vanderpool, Hesp. 15 (1946) 282/41, pl. 32. *Photos. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 341/1567, pl. 148 (shows inscriptions).
- B] Int.: hanging bag; man seated to right holding stick and flower.
- C] Nonsense: to man's left, in a downward curve: $\sigma\epsilon\sigma\epsilon\omicron\gamma$. To man's right, down: $[-]\epsilon\gamma$. In the exergue, in BG: $(\sigma)\epsilon\mu[.] \sigma$.(1)
- D] Type C. From rectangular rock-cut shaft. All inscriptions nonsense. Inscriptions not in exergue are in red. Done from Vanderpool, but corrected from the pictures in Moore.

(1)very sloppy writing. The ph. in Agora 30 shows that $\sigma\epsilon\sigma\epsilon\omicron\gamma$ is right against the reading in the sketch on p. 341: $\sigma\epsilon(v)\epsilon(v)\gamma$ with reversed nu. In the exergue (in BG) read $(\sigma)\epsilon\mu[.] \sigma$, as there is a piece missing where the fourth letter should be.

282.

Athens, Agora P 2578.

- A] Fragmentary RF cup. From Athens. Painter of Agora P 2578.(1)

First quarter fifth. 490-480. *Vanderpool, Hesp. 15 (1946)
283/44, pl. 33. ARV(2) 142/1. *Photo. M.B. Moore, Attic Red-
figured and White-ground Pottery (The Athenian Agora 30, 1997)
334/1518, pl. 143 (shows inscription).

- B] Int.: armed satyr.
- C] Scattered in field: mock inscriptions, including
 $\gamma(\kappa)\gamma$ and $\gamma.(2)$
- D] From the rectangular rock-cut shaft.

(1)very close to the Pithos Painter. (2)Kappa with parallel
short strokes, or digamma = F. The sketch in Agora 30, p. 334 has:
 $\gamma\alpha\gamma(\kappa)\upsilon$, with gamma 2, alpha S 1, kappa near 6 angular and with
curved vertical, epsilon 3. [The numbers refer to the letter chart
in 'Script'.] But the ph. seems to confirm my reading, esp. as
regards the 'kappa' (which is not an alpha).

283.

Athens, Agora P 2579.

- A] Fragmentary RF cup. From Athens. Pithos Painter (Vanderpool). Manner
(Moore).(1) First quarter fifth. Ca. 490. *Vanderpool, Hesp. 15 (1946)
283/45, pl. 34. ARV(2) 139/18. *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997) 334/1516, pl.
143 (shows some letters).
- B] Int.: Light-armed warrior kneeling.
- C] Int.: Scattered around the field: blobby imitation letters.(2)
- D] From the rectangular rock-cut shaft.

(1)Moore cites ARV(2) where however the vase is listed as by the
Pithos Painter. (2)The sketch in Agora 30, p. 334 has: $\upsilon\upsilon/\lambda\lambda$,
with lambda 5 and epsilon 3 (see chart in Script).

283a.

Athens, Agora P 2582.

- A] Fr. of RF cup. From Athens, Agora G 6:3. Unattributed.
Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997)
349/1626 (not ill.).
- B] Int.: part of a male to right (back of head, shoulder
with drapery), probably seated.
- C] Behind him: nonsense: imitation: three dots.
- D] Sketch on p. 349.

283b.

Athens, Agora P 2583.

- A] Fr. of RF cup. From Athens, Agora G 6:3. Probably
Pithos Painter (Moore). Ca. 510-500 (Moore). *M.B.
Moore, Attic Red-figured and White-ground Pottery (The
Athenian Agora 30, 1997) 347/1608, pl. 151 (shows the
letter).
- B] Int.: heels and buttocks of a figure crouching to right.
- C] Int.: behind the buttocks, at the break, downward: $[-]\alpha.(1)$

(1)perhaps alpha 3 in the chart in 'Script', but the letter is
so close to the break that I cannot identify it with certainty.

283c.

Athens, Agora P 2584.

- A] Fr. of RF cup. From Athens, Agora G 6:3. Unattributed.
Late sixth (Moore). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997)

348/1624 (not ill.).

- B] Int.: small part of a man leaning on his stick(?).
- C] Between the man and the stick: [---]γ.
- D] From the rectangular rock-cut shaft. Done from the sketch, p. 349. Nonsense? Attic gamma.

284.

Athens, Agora P 2593.

- A] (BF) skyphos. From Athens. Connected with the Lancut Group.⁽¹⁾ First or second quarter fifth. *Vanderpool. Hesp. 15 (1946) 297/113, pl. 47. ABV 580/8.
- B] No decoration except the dots.
- C] Handle zone: horizontal row of 10 dots between palmettes.
- D] From the rectangular rock-cut shaft. Not included in Agora 23.

⁽¹⁾which is connected with the Haimon Group.

285.

Athens, Agora P 2610.

- A] Base of a shallow skyphos. From Athens. Unattributed. First quarter fifth. Ca. 490 (Vanderpool). Early fifth (Lang). *Vanderpool, Hesp. 15 (1946) 277/19, pl. 28 (phot.). *Agora 21, F 23, pl. 11 (dr.).
- B] No figured decoration preserved.
- C] On the bottom, Gr.: Σμικρινου.
- D] From the rectangular rock-cut shaft. Name-on-sherd. Vanderpool read: Σμικριν[ο]υ. For the spelling -ου for the gen. sg. see GAI i, 238 ff. Triangular rho.

286.

Athens, Agora P 2639.

- A] Fr. of cup. From Athens. Unattributed. First quarter fifth. Ca. 490. *Vanderpool, Hesp. 15 (1946) 277/23, pl. 28.
- C] Under foot, Gr.: Κα<>.
- D] From the rectangular rock-cut shaft.

287.

Athens, Agora P 2698.

- A] Fragmentary RF cup. From Athens. Unattributed. First quarter fifth. 490-480. a. 500 (Moore). *Vanderpool, Hesp. 15 (1946) 285/52, pl. 35. AJA 37 (1933) 310-11, fig. 9. *Photo. ...*M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 341/1566, pl. 148 (shows part of inscription; bibl.). S. Roberts, Hesp. 55 (1986) 11, fig. 6 (profile).
- B] Int.: discobolus. Ext.: plain.
- C] To right of (and over) his back and rump, in red, non-stoich. two-liner, diagonally down: h[o] πα[ι]ς | καλός.⁽¹⁾
- D] From the rectangular rock-cut shaft. Vanderpool rejects the tentative attribution to Onesimos by J.P. Johnson in AJA 42 (1938) 347.

⁽¹⁾the two-liner not left-aligned; the sketch in Agora 30, p. 341 is very unclear.

288.

Athens, Agora P 2704.

- A] Fr. of cup. From Athens. Unattributed. First quarter fifth. 490-480. *Vanderpool, Hesp. 15 (1946) 277/24, pl. 28.
- C] Under foot, Gr.: Με<.

D] From the rectangular rock-cut shaft.

289.

Athens, Agora P 2744.

- A] Fr. of (BF/WG) skyphos.(1) From Athens, Agora G 6:3 (U). Lindos Group.(2) First quarter fifth. 490-480 (E.V.). 500-490 (M.&P.). *Vanderpool, Hesp. 15 (1946) 297/112, pl. 47. ABV 582/17. *Agora 23, 289/1573 (not ill.).
- B] A: dancing satyr, looking back.
- C] A: to his right: row of five dots.(3)
- D] Miniature. From the rectangular rock-cut shaft.

(1)silhouette technique. (2)akin to Lancut Group (Haimon Group). (3)called imitation inscriptions in Agora 23.

290.

Athens, Agora P 2759.

- A] Stem of BG kylix. From Athens. Unattributed. Early fifth, context (Lang). 490-480 (Vanderpool). *Vanderpool, Hesp. 15 (1946) 277/18, pl. 28 (phot.). *Agora 21, F 24, pl. 11 (dr.).
- B] No figured decoration preserved.
- C] Around the stem, Gr.: Χαρία[v]θε:*.
- D] The word makes a complete circle, with the three-dot punctuation separating beginning and end; epsilon and chi are close together and the punctuation does not take up any space. Note that the name is in the nom. From the rectangular rock-cut shaft. - Cartwheel theta.

291.

Athens, Agora P 2766.

- A] Frs. of BF plate. From Athens, Agora G 6:3 (U). Kleiboulos Painter (Feytmans). First quarter fifth. 490-480. *Vanderpool, Hesp. 15 (1946) 309/186, pls. 56 and 64. *Agora 23, 271/1414, pl. 96. Bothmer, Amazons 49/128, pl. 39,6. Callipolitis-Feytmans, Les plats attiques (1974) 395/C 1, fig. 71.
- B] Heracles and Amazons. Fr. b: Heracles. Fr. a: two Amazons.
- C] Fr. a: behind Heracles (between quiver flap and rim): lo[--].(1)
- D] Frs. a - b. From the rectangular rock-cut shaft.

(1)so Vanderpool. M.&P. read: [--]ολ., retr. This might give [l]ολ[εος], if the name was continued elsewhere, although no trace of him is preserved. For V.'s reading there are many possible restorations (e.g. Iolaos, Iodope, Ioxeia, Iobes, or a contemporary name: see V.'s discussion on p. 309). Note that the photo. in Agora 23 does not show the diagonal of the presumed lambda and the blank space that follows does not show other letters; hence it is unclear whether it is nonsense or a name.

292.

Athens, Agora P 2769.

- A] Frs. of BF skyphos. From Athens. Manner of the Haimon Painter (M.&P.). First quarter fifth. Ca. 500-490. *Vanderpool, Hesp. 15 (1946) 297/107, pl. 47. *Agora 23, 283/1517 (not ill.).
- B] Fr. a: lion and boar facing each other; fr. b: hindquarters of a feline, tree, handle palmette; fr. c: hindlegs of a boar, tree trunk; fr. d: handle palmette.(1)
- C] Fr. a: near the head of each animal: dots in added red.(2)

D] Frs. a - d. From the rectangular rock-cut shaft.

(1)frs. b and c may preserve the rear ends of the animals on fr. a. (2)Vanderpool; not mentioned in Agora 23.

293.

Athens, Agora P 2798.

- A] Frs. of RF pot of closed uncertain shape (Moore). From Athens, Agora G 6:3. Unattributed. 490-480. Ca. 500-490 (Moore). *Vanderpool, Hesp. 15 (1946) 288/59, pl. 34. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 352/1651, pl. 155 (shows inscription).
- B] Fr. a: lower part of a man to right, leaning on his stick; beside him a dog; at right, lower part of a woman to left. Fr. b: male feet facing; a bit of drapery of the figure on the right.
- C] Fr. a: between the figures, vertically down: [κα]λ^αος, retr.(1)
- D] Frs. a - b. From rectangular rock-cut shaft. Attic alphabet.

(1)both the ph. in Agora 30 and the sketch on p. 352 show only λo. The stick intervenes.

294.

Athens, Agora P 2841.

- A] BG oinochoe. From Athens. Unattributed. Late fifth - early 4th (V.&S.). Ca. 410-390 (Lang)(1). *Agora 21, 38/F 127, pl. 16 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the shoulder, Grr.: Δη<>. Δηξιο.(2)
- D] The same(?) name Agora P 8621, Agora 21, F 136: Δεξιο[--]. Perhaps Δηξιο, etc.? But listed as Δηξιος by Lang in the index and in LGPN ii.

(1)context. (2)probably no letters following; this would exclude Δηξιο<νο>, which is possible on P 8621.

294a.

Athens, Agora P 2986.

- A] Fr. of RF cup. From Athens, Agora R 13. Unattributed. Ca. 450. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 323/1434 (not ill.).
- B] A: parts of two figures.
- C] A: below the rim: [--]να[--].
- D] Done from the sketch, p. 323.

294b.

Athens, Agora P 3045.

- A] Fr. of RF bell krater. From Athens, Agora F-H 7-11. Unattributed. Third quarter fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 193/343, pl. 45. R. Lamberton and S. Rotroff, Birds in the Athenian Agora (Agora Picture Book 22, 1985) 8, fig. 15.
- B] A dove perched to left on the abacus of a Doric column which supports an architrave; at left (and lower), top of a head to right.
- C] To left of the column (in two lines according to the sketch

on p. 193, not visible in the ph.): (ν)σ|λσ.(1)
D] Surely nonsense. Inscriptions in white. Unclear lettering.

(1)the nu looks more like sigma S 3; see chart in 'Script'.

295.

Athens, Agora P 3120.

- A] Fr. of BF prize Panathenaic. From Athens, Agora F 15.
Unattributed. Fourth. *Agora 23, 138/285 (not ill.).
B] A: part of a column shaft.
C] A: to its right: [των Α]θη[νηθεν αθλων].

295a.

Athens, Agora P 3529.

- A] Fr. of RF cup. From Athens, Agora F 14. Unattributed.
Late sixth (Moore). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997)
348/1620, pl. 152.
B] Int.: male to right (forearm, small of back, buttock),
holding a stick.
C] Int.: to left of the stick: [h]ο πα[ις].
D] Done from the sketch on p. 348; not visible in the ph.

296.

Athens, Agora P 3534.

- A] Fr. of a large unglazed amphora. From Athens. Unattributed.
Late seventh - early sixth. *Agora 21, 17/D 5, pl. 7 (dr.).
Vanderpool and Stamires ms.
B] Undecorated.
C] [--]εδιφος vacat.(1)
D] Probably name-on-sherd.

(1)e.g. [Αρχ]εδιφος.

297.

Athens, Agora P 3535.

- A] Fr. of cup foot. From Athens, Agora H 8-10(?). Unattributed.
...s potter. Third quarter sixth. *Agora 23, 313/1813 (dr. of
inscription only). *Vidi.
B] Decoration not preserved.
C] Under the foot, in BG: [--](.)ς εποιεσ[εν].(1)
D] For signatures under the foot see Script 49 and n. 47.
M.&P. refer to some of the cups mentioned there: Agora P
7902 (Nikosthenes); Tarentum I.G. 4435 and 4434, both Droop
cups by Antidoros (ABV 159/1 and 160/2). But the verb lacks
the iota in these and the handwriting is different.

(1)so my reading: the first sigma is preceded by a near
horizontal stroke at ground level, not an omicron or
epsilon. M.&P. give [---]ς only. The extra stroke could
conceivably be from an upsilon or chi: Salax, Thrax??

298.

Athens, Agora P 3557.

- A] Fr. of BF prize Panathenaic. From Athens, Agora F 11:2.
Unattributed. Third quarter fourth. *Agora 23, 140/301 (not
ill.).
B] A: fr. a: on the far right, part of Athena's drapery. Fr.
b: similar.
C] Fr. a: at upper left, kionedon: [τον Αθε]ν[εθε]ν αθλον].

D] Two frs.

299.

Athens, Agora P 3559.

- A] Mug (terracotta dry measure). From Athens. Unattributed. First half fourth. *T.L. Shear, Hesp. 4 (1935) 347, fig. 5. Hesp. 5 (1936) 354 and n. 1. Hesp. 6 (1937) 166/b. M. Crosby, Hesp. 18 (1949) 111, pl. 5/5a.
- B] Reserved except for the BG lip; stamp of Athena with owl.
- C] Below the lip, in large BG letters, making a complete circle: δημοσιον.
- D] It is pointed out in Hesp. 6 that the best parallels for Athena and owl are on silver coins of 365-359 bc. For a discussion of capacity see Crosby.

300.

Athens, Agora P 3629.

- A] Fr. of foot of a large LG vase. From Athens. Unattributed. Late eighth (sherd). Sixth (Gr.).(1) *Vanderpool, Hesp. suppl. 8 (1949) 405-408, pl. 60 (phot., dr.). *LSAG 76/9e, 70, pl. 2 (dr.). Agora 21, D 1. Script 48. GAI i, 17, 54, 190, 572.
- B] Undecorated.
- C] Gr., name-on-sherd: Πισιστρατος, retr.
- D] I think that the inscription is clearly sixth century. - Vanderpool thinks it is perhaps a vote for the banishment of Peisistratus the tyrant delivered in the Areopagus; it could also refer to P. the archon in 669/8; see further, pp. 407-408. Further, Hesp. 8 (1939) 63, and Annuario 3-4 n.s. (1941-42) 118-24. There is no external evidence for the date [of the Gr.], the only diagnostic letter is alpha, which looks early with its curved leg; parallels exist in 7th cent. vase inscriptions (so Vanderpool; but see Script 23/79 and 132 (shape 8)). Three-stroke sigma (once) and four-stroke (twice).

(1)First half of seventh (Jeffery, implied by Lang). Seven or sixth (Vanderpool).

301.

Athens, Agora P 3630.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *Hesp. 26 (1957) 344/30, pl. 82.
- B] Decoration not preserved.
- C] kion.: ἱων [Αθηνηθεν αθλων].
- D] Ionic.

302.

Athens, Agora P 3631.

- A] Frs. of BF prize Panathenaic. From Athens, Agora F 10:1. Unattributed. Third quarter fourth. Ca. 340-330 (M.&P.). *Agora 23, 139/298 (not ill.).
- B] A: fr. a: left edge of panel; at right, top of an Ionic column surmounted by a figure (lower garment). Fr. b: parts of Athena's garment and shield. B: fr. c: leg of an athlete(?). Fr. c: upper right-hand corner of a panel (A or B?).
- C] A: fr. a: in the field(1), kionedon: αρχων[---].
- D] Four frs.

(1)so the text: is the inscription to left or right of the

left column?

303.

Athens, Agora P 3721.+

- A] Base of a plastic vase(?). From Athens. Unattributed. Second quarter fourth. *H.A. Thompson, *Hesp.* 6 (1937) 89/under f, fig. 46 (mention).
- B] No figured decoration preserved.
- C] On the bottom, Gr.: [--]ημοнос.
- D] Thompson says that the base probably goes with a fr. of a plastic vase, Agora P 3720. Not included by Vanderpool and Stamires (ms.) or in Agora 21. - E.g. [Φιλ]ημοнос.

304.

Athens, Agora P 3782.

- A] Fr. of BF prize Panathenaic. From Athens, Agora F 11:2. Unattributed. Bakchios or Kittos potter? Second quarter fourth. *Agora 23, 136/274, pl. 31.
- B] A: part of the left column shaft.
- C] A: to left of column: [---]ς [---].(1) To right of the same column: [των Αθ]ηνη[θεν αθλων].(2)
- D] The column is no doubt the left-hand column because of the prize inscription. M.&P. suggest the names of Bakchios or Kittos, since they are the only potters of Panathenaics so far known from signatures. The nearest parallel for inscriptions on both sides of a single column is Istanbul L. 3149, from Lindos, ABV 413/2, where the signature of Bakchios is on the left and the archon inscription is on the right. See Ag. 23 further. The combination of signature and prize inscription by one column seems to be highly unusual.

(1) there is a bit of a vacant area below the sigma: if there was epioiesen it must have been at some little distance. There was not room for it before the name, to judge by the other inscription. (2) only one stroke remains of each eta, but they are definitely not epsilons.

305.

Athens, Agora P 3784.

- A] Fr. of a small unglazed saucer. From Athens. Unattributed.
Second half fourth (context). *Agora 21, 10/B 13, pl. 3 (dr.).
*Vanderpool and Stamires ms. Hesp. 22 (1953) 221, n. 5a
(mention).
- B] Undecorated.
- C] On the floor, Gr. in four lines plus one:
 $\chi\upsilon\tau\rho\alpha\varsigma$ επιτραπέδι[α--?](3)
ἐπιθημαῖτα ##(1) vacat
/////(2)
/////(2)
- D] A list of kitchen equipment used in the Tholos, since the
vase was found nearby in an unused well of the second half
of fourth cent. (V.&S.).

(1) `lids.' Attic numeral 9. (2) traces, read in the dr. as $\chi\chi\rho\iota\omicron\varsigma$ and $\delta\alpha\nu\eta\rho[\iota]\varsigma$, but not read by Lang. (3) in a new column: `tableware'. Hesp. 22 notes this Gr. as another instance of delta for zeta in the fourth century Grr.: for $\epsilon\mu\tau\rho\alpha\tau\epsilon\zeta[\iota]\alpha$. Cf. Agora P 6153, Agora 21, 15/C 33:

λαϊκάδε[ι] for λαϊκάζει.

306.

Athens, Agora P 4232.

- A] Lower body of skyphos. From Athens. Unattributed. Late sixth to early fifth (context). *Agora 21, F 25, pl. 12 (dr.). Script 1149.
- B] No figured decoration preserved.
- C] Outside, upside down to the pot; i.e., on the sherd: Χοι◊.
- D] Lang suggests, e.g., Χοι(ριλου). - Western chi.

306a.

Athens, Agora P 4233.

- A] Fr. of BG skyphos. From Athens, Agora. Unattributed. Sixth.(1) *Agora 21, 88/K 2, pl. 54 (facs.). GAI i, 23.
- B] No figured decoration preserved.
- C] On the outside, Gr.: [-- εἰθ]ιγοῖς φυν[ρας].(2)
- D] Lang compares a lost skyphos once in Fauvel's home with a Gr. warning of damage to the vase (CIG i.545) and New York 56.171.13, CAVI 5710 (δὲ ὀβελῶ καὶ μὲ θίγεις, as she renders it).

(1)context: sixth and fifth century pottery. (2)so Lang, but the facs. on pl. 54 gives the bottom of a vertical stroke before the iota, which does not favor a theta. But φυν[ρας] seems reasonably certain.

307.

Athens, Agora P 4238.

- A] Fr. of lip cup. From Athens, Agora E 14:11. Unattributed. Third quarter sixth. Ca. 550-530. *Agora 23, 301/1696, pl. 110. *Photo. *dr.
- B] Decoration not preserved; handle zone and the dividing line above.
- C] Nonsense: (.) vac. δπν(δ)(α)[--].(1)
- D] A small fr., no doubt from the handle zone. Unclear letters.

(1)uncertain reading; the upsilon could be lambda; the second delta is a triangular smudge with irregular outline (kappa is not excluded); the last letter is delta or alpha. M.&P. read:]_ απλκδ, which is wrong at right. I do not think the smudge at the left edge, here marked (.), is part of this inscription as it is a bit lower.

307a.

Athens, Agora P 4244.

- A] Fr. of RF cup. From Athens, Agora E 14:11. Unattributed. Late sixth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 348/1623, pl. 152 (shows one letter).
- B] Int.: left foot and calf of a male running or crouching to right.
- C] Int.: to left of the ankle: ι. To its right: σ.(1)
- D] Attic sigma.

(1)[probably [ho πα]ι^ς [---(?)]].

308.

Athens, Agora P 4245.

- A] Frs. of RF column krater. From Athens. Unattributed. Late

sixth - early fifth. *Vidi + museum card.

- B] Heracles and centaurs? Legs; goat's head; lion skin.
- C] Nonsense? a few painted letters: [--](.)v vac.(1) [--]o[--].
[--](o)ς[--].

(1)first letter: bottom of a vertical.

Moore's entry under this number differs:

Athens, Agora P 4245 (part).

- A] Frs. of RF column krater. From Athens, Agora E 14:11.
Unattributed. First quarter fifth. Ca. 490-480 (Moore).
*M.B. Moore, Attic Red-figured and White-ground Pottery
(The Athenian Agora 30, 1997) 166/215, pl. 30 (frs. b and d).
- B] Heracles and satyrs?
- C] Fr. e preserves a dotted theta (and nothing else).
- D] Frs. b-e, i, k, separated by Moore from the frs. above.
Inscription in red. Done from the sketch.

309.

Athens, Agora P 4461.

- A] Fr. of BG krateriskos. From Athens, Agora. Unattributed. Late fourth.(1) *G. Kopcke, 'Golddekorierte attische Schwarzfirniskeramik des vierten Jahrhunderts v. Chr.,' AM 79 (1964) 48/244 (not ill.; no bibl.).
- C] In applied gold: [Σωτ]ηρος.

(1)'Fortgeschrittenes viertes Viertel' of fourth cent. (K.).

310.

Athens, Agora P 4599.

- A] Amphora. From Athens. Unattributed. Ca. 600. *Young, Hesp. Suppl. 2 (1939) 22/II 1, figs. 8 (photo.) and 144 (dr. of Gr.). Script, p. 11, n. 10.
- B] Undecorated.
- C] On the shoulder, lying horizontally: B?
- D] Young does not think it is a letter.

311.

Athens, Agora P 4627.

- A] Fr. of a pan tile. From Athens. Unattributed. Late sixth - early fifth (Lang). *Agora 21, 20/D 32, pl. 9 (dr.). Young, Hesp. Suppl. 2 (1939) 121/B 47, figs. 87 (photo.) and 144 (dr. of inscription). Vanderpool, Hesp. Suppl. 8, 400, n. 20.
- B] Undecorated.
- C] On the inside, Grr. in two lines, the first retr., the second left-to-right(1): Νεοκ<λ>εδ<ς>, retr.(2) Ι Μελανθις.
- D] NOT A VASE. Names-on-sherd (Lang) who rejects Vanderpool's suggestion of an unfinished ostrakon. The woman's name occurs also on an unpublished vase (of the last quarter of the sixth century?) in the Kanellopoulos Collection: see LGPN ii.

(1)Lang says boustr., but the lines seem to me to be by different hands; note especially the epsilons and nu's.

(2)enough surface seems to be preserved to show that the final sigma was not written.

312.

Athens, Agora P 4661.

- A] Fr. of a coarse unglazed tile. From Athens. Unattributed.
Sixth or early fifth. *Vanderpool, Hesp. Suppl. 8 (1949)

403/17, pl. 59. AJA 39 (1935) 179, fig. 6 (bottom row, right).
*Lang, Agora 25, 133/1052, fig. 26 (dr.).

B] Undecorated.

C] On the inside, Gr. : Θρασυκλε(ς).

D] NOT A VASE. Not in Agora 21. Vanderpool says it is "not entirely certain" that this is an ostrakon, as the lettering looks early (alpha with curved top!); but the context extends into the fifth century. Lang in Agora 25, reading Θρασυκλεῖ, lists this fr. as the only ostrakon against one Thrasykles, while also stressing the uncertainty of its being an ostrakon, especially if the name is in the dative when it could be a tag. Cartwheel theta.

313.

Athens, Agora P 4663.

A] Fragmentary SG BG skyphos. From Athens. Unattributed. Ca. 650 (Young, Jeffery, Lang). *Young, Hesp. suppl. 2, 124/B 55, figs. 89-90; 226-27. *Agora 21, F 3, pl. 11 (dr.). Shear, Hesp. 5 (1936) 33, fig. 34. Guarducci, EG i, 137/2, fig. 29 (dr.). *Script, p. 19, Fig. 11 (phot.). LSAG(2) 69, 76/4, 401, pl.1(phot.).

B] A reserved band in the handle zone, otherwise originally BG.

C] Horizontally on the side, starting just below one handle, Gr. before firing (Young)(1): Θαρρῖο ἐμὶ ποτερῖον.

D] As Lang shows in the index, the name is Θαρρίας (not Tharrios); cf. PA 6587-88, 6592. It is not quite certain that the inscription is complete at the end. The BG has mostly flaked off. Shear's text is wrong in several ways. - Alpha with horizontal cross bar and curved top. Cartwheel theta.

(1)consequently under the glaze. A bespoken piece.

314.

Athens, Agora P 4664.

A] Fr. of a large seventh-century BG amphora. From Athens. Unattributed. Second half seventh (Lang). *Young, Hesp. suppl. 2, 126/B 56, 226. *Agora 21, D 4, pl. 7 (dr.). Vanderpool and Stamires ms. Script 48.

B] Undecorated.

C] On the sherd, Gr.: Τρυπίς|Κομο[?].

D] Names-on-sherd. The second name may be nom. or gen. Lang reads Κομο[ς]. She (and V.&S.) rightly reject Young's convivial interpretation. Trypis: cf. Argive coins of 3d - 2d centt. bc (BM Cat. of Coins, Peloponnesus 145f.). Komos: in Attica from 4th cent. bc on, IG ii(2) 11, 169; GGA 1899, no. 18 Z 6, S 117; Agora 21, F 212-13. Cf. LGPN ii. The earliest Attic occurrence of koppa (GAI i, 21).

315.

Athens, Agora P 4666.

A] Fr. from bottom of a BG cup kotyle. From Athens. Unattributed. Late sixth - early fifth (type). *Agora 21, 31/F 26, pl. 12 (dr.). Vanderpool and Stamires ms. *Vidi.

B] Undecorated.

C] On the bottom, curved, Gr.: [Α]λκισθε[νός].(1)

D] Disjointed letters.

(1)or the nom.?

316.

Athens, Agora P 4670.

- A] Fr. of lip cup. From Athens, Agora E-F 12-14. Unattributed. Third quarter sixth. Ca. 550-530 (M.-P.). *Agora 23, 301/1695, pl. 110.
- B] No figured decoration preserved: lower part of handle zone and BG area below it.
- C] A: handle zone: nonsense with some imitation letters:
[---](.)γξ(.)χσσσ(κ)(ε)<ε<.(1)
- D] Small letters. Uncertain readings.

(1)my reading from the photo.; the first five letters have lost their tops; not certain that the inscription is complete at the end. The sketch on p. 301 gives:
λκγελχ(ν)(σ)σκικλ.

316a.

Athens, Agora P 4674.+

- A] Frs. of RF column krater. From Athens, Agora E-F 12-14. Gottingen Painter (Beazley). First quarter fifth. Ca. 500-490 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 164/200, pl. 29 (P 4674). ARV(2) 234/13 (P 4674); ARV(2) 234/14 (P 4694).
- B] Komos: A: P 4674: upper part of a youth to right, holding a skyphos; on his right, part of a cup held by one who was facing him. P 4694 (not ill.): part of a youth to left.
- C] A: P 4674: to left of the youth's head: σ. To its right: υ.(1)
- D] + P 4694. 2 frs. Three-stroke sigma reversed.

(1)so the sketches in the text; the sigma shows clearly in pl. 29, but I am unsure of the other letter.

317.

Athens, Agora P 4683.+

- A] Frs. of RF stand.(1) From Athens, Agora E-F 12-14 (4683) and G 12 (4744). Euthymides. Last quarter sixth. Ca. 510 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 223/585, fig. 32 (restored dr., shows inscriptions), pls. 60-61 (P 4683,a,c-f,i-j; P 4744,b). *Talcott, Hesp. 5 (1936) 59 ff. (ill., 4683 only). *ARV(2) 28/17, Add.(2) 156. *Vidi (parts).
- B] Fragmentary: Apollo citharoedus with Leto and Artemis, between two palm trees.(2)
- C] The last word horizontally between and above Leto and Apollo: [Εὐθυμίδες ἐγραφεὺν ἡο] Πολύλοϛ.(3) To Apollo's middle, facing: [Απολλύλοϛ].(4) Starting behind Artemis' middle: καλός---?].(5) To right of the trunk of the right-hand palm tree, vertically down and ending near the bottom of the scene: [--- ἐπὶ οἰεστέον].(6)
- D] + P 4744. Ten frs.: P 4633 contains a,c-f, i-j; P 4744 contains b. Frs. g and h are not illustrated by Moore (h is not even mentioned) and are not assigned to a number, although their pertinence to 4683 is implied in the list of measurements. Attic alphabet.

(1)cylindroid, Beazley. (2)so Moore who discusses this in detail; it affects the position of the potter's signature; Talcott had only one palm tree. (3)the extant word is clear on pl. 60, fr. a. There is not room for the rest of the signature to have been in one horizontal line and I assume that it started out vertically upward and then turned horizontal. The potter's signature is also vertical. (4)so Moore; the omicron is mentioned by Talcott. It is in the lower right corner of fr. b and is faintly visible in the ph., pl. 60. Moore correctly draws the inscription leaning to the diagonal, otherwise some more letters would show on fr. b. I give the name with single lambda as Euthymides prefers this spelling (as against Euphronios' habit); see Antikenmuseum, Berlin, Euphronios und seine Zeit (1992) 50. (5)probably a kalos-name; Euthymides has Megakles and Leagros (see Moore). (6)fr. j: good ph., pl. 61. The last epsilon is definitely omitted, although the sketch on p. 224 gives it in error. There is one letter space left before the bottom of the scene. About 1/3 of the omicron is preserved.

318.

Athens, Agora P 4696.

- A] Fr. of a large closed pot, glazed on outside. From Athens. Unattributed. Early fifth. *Agora 21, D 35, pl. 9 (dr.). Script 1061.
- B] No figured decoration.
- C] On the inside, i.e., on the sherd, Gr.:
[--]Ζηνο[--]Ακιππος[--].
- D] The reading of line 2 is quite uncertain. Lang suggests cautiously Ζενοφών and Ακιππος, both with the assumption of errors. The second line is unintelligible. In Script, I suggest: perhaps Ζηνο[φών] with syllabic heta; this is contested by Threatte, GAI ii, 685, who suggests Ζηνο[--], with eta for short e; see also 687. The second line is unintelligible.

318a.

Athens, Agora P 4733.

- A] Fr. of RF calyx krater. From Athens, Agora N 10:1. Unattributed. Last quarter fifth. Probably late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 181/284, pl. 38 (shows most of inscription); sketch on p. 181. *museum record card as reported by Moore.
- B] At mid-height, on the extreme left, a draped forearm and hand with spread fingers of what Moore and the card think may have been a child. Most of the fr. is a BG area.
- C] At the very bottom, horizontal: [--(?)]θυμη[--(?)].(1)
- D] The inscription is in red.

(1)Moore reports that the record card suggests θυμη[λη], the platform for an altar [which is not shown in the fr. as preserved.] But the sketch shows the last letter as the upper part of a vertical (the lower part being lost in the break) without any horizontal attached to it. Unfortunately, I cannot see the stroke clearly in the ph. The position of the inscription in relation to the small hand does not make it likely that we have here Θυμη[δία], the name of a maenad on Boston 00.352 (CAVI 2692) and Agora P 9189

(CAVI 400). [Ev]θυμι[α] would also fit the traces, and there are other possibilities. Was the 'child' standing at ground level?

319.

Athens, Agora P 4747.

- A] Fr. of RF cup. From Athens. Connected with Douris?(1) First quarter fifth. *Museum card. Non vidi. *ARV(2) 1570/31. *Photo.
- B] Flute case; male leg; drapery.
- C] Along the margin: Χαίρε[στρατος ---].
- D] Written in the Dourian manner. Tailed rho.

(1)listed by Beazley in a group with the kalos-name Chairestratos "mostly connected with Douris."

320.

Athens, Agora P 4749.+

- A] Frs. of BF Panathenaic neck amphora. From Athens, Agora (4749: from E-F 12-14). Rycroft Painter (Moore). Last quarter sixth. Ca. 510-500.(1) *Agora 23, 126/187, pl. 22. *Vidi. *Photo.
- B] 4749: woman to right (parts); tongue pattern, etc. 4823: tree; chariot to right (parts).
- C] 4749, fr. a: to right of the woman's head at a distance, in BG: ολτ(.)[--].(2) 4823: above the horses' heads: ο[--]. Both nonsense?
- D] Frs. a - c. + Agora P 4823. Beazley (letter to the Agora, March 1935) compared the inscription ολτο(λ) (the last letter 'Argive' lambda) on North Slope AP 296, the style of which is similar. Beazley did not attribute the frs.

(1)so M.&P. (2)the last letter: ο? on the Agora card and in my reading from the photo.; in Agora 23's sketch on p. 126, it is the upper part of a three-stroke sigma; in actuality it is part of a filled-in blob with a fairly sharp corner, which could be alpha, delta, theta, omicron, but hardly sigma.

321.

Athens, Agora P 4754.

- A] Frs. of BF column krater. From Athens, Agora E-F 12-14. Unattributed. Late sixth. *Agora 23, 162/480 (not ill.).
- B] A: symposium: frs. a and b: part of a couch; fr. c: pillow and part of a reclining figure; Fr. d (from B?): raised male arm, and ivy.
- C] Frs. a + b: on the right: ν[--](.)νοο.(1)
- D] Frs. a - d; a + b joining. Unclear whether nonsense or a name, e.g. Ν[ι]κοχ[ο]ς[ε]νος. I do not know the length of the gap. The sketch of the inscription in Agora 23 may not be accurate.

(1)the bracketed trace shows the ends of two horizontal lines, such as top and bottom of zeta or epsilon. Done from the poor sketch in Agora 23.

321a.

Athens, Agora P 4791.

- A] Fr. of RF pot. From Athens, Agora F 12. Unattributed. Pot: early fifth (Moore, Lang). Gr.: late fifth (Lang). *M.B. Moore, Attic Red-figured and White-ground Pottery

B] A: uncertain remains: at left, drapery of one seated?
at right, satyr's tail(?) and other remains.

C] On the inside, written on the sherd and upside down to
the pot, Gr.: [--]μον| [--]αλης| [--]λη vacat.(1)

D] The lettering looks stoich., but that may be accidental.
Ionic alphabet.

322.

A] Fr. of large coarse pithos. From Athens. Unattributed. Early sixth. *Vanderpool, Hesp. Suppl. 8 (1949) 406/c, fig. 10 (dr.). AJA 39 (1935) 179, fig. 6. Agora 21, 18/D 8, pl. 7 (dr.).

C] On the sherd, Gr., the last letter written below the El:
Δειμενεια.(1)

323.

A] Fr.: shape unclear. From Athens. Unattributed. Late eighth.
*Young, Hesp. suppl. 2, ../XVII 2. Script 4.

C] Gr.: a line.

A] Pyxis and lid. From Athens. Unattributed. Late eighth. *Young, Hesp. suppl. 2, 76/XVI 1, figs. 49-50 (phot.). Script 5.

C] On the lid and the rim: one pair of tie holes: straight Gr. lines. The other pair has X.

A] Fr. of small shallow saucer, glazed. From Athens.
Unattributed. Late fourth - early third. *Agora 21, 10/B 14,
pl. 3 (dr.). *Vanderpool and Stamires ms. Hesp. Suppl. 4, 135,
top.

C] On the floor, Gr.:

λοπαδη dish

μεγαλη : I	large 1
ημιοπ<α> : II	half-size 2
[ο]βηλιαι : II	long loaves 2
[χ]αρτη[s]	papyrus roll?(1)

- D] The readings seem uncertain. A list. V.&S. think the mistakes are due to the writer being a foreigner and perhaps a slave; found in Roman fill near the Tholos (where there was a public slave, IG ii(2) 1-13); no doubt a list of kitchen equipment in the Tholos. Unclear how much of this Lang would agree to.

(1)so Lang, who explains: λοπαδη presumably alternate form for λοπάς; ἡμίοπος, cf. Aesch. fr. 91 (something small) and Galen 13, 558. V.&S. differ somewhat:

λοπαδη
μεγαλη
ημιθ<> #(a)
οβηλιαι #(b)
αρτη

(a): # = 8. (b): # = 5.

They explain:

λοπάδες μεγάλοι ἡμίθ[ραυστοι?] #(a).
ὀβελίαι ἄρτοι #(b).

326.

Athens, Agora P 4928.

- A] Fr. of BF cup.(1) From Athens, Agora N 10:1. Leafless Group. Early fifth (M.&P.). *Agora 23, 315/1833, fig. 21 (dr. of Ext.; no photos.).
B] Int.: a man dancing. A: legs of a man running between two figures facing each other.
C] A: on the drapery at right, Gr.: καλ.(2) On the drapery at left, there seems to be a Gr. also.: alpha and three letters, retr.? (Not mentioned in Ag. 23).

(1)uncertain type. (2)may be complete.

327.

Athens, Agora P 4930.

- A] Fr. of BF prize Panathenaic. From Athens, Agora N 10:1. Unattributed. Third quarter fourth. *Agora 23, 140/300 (not ill.).
B] A: part of a column shaft.
C] A: to right of column: τ[ω]ν Αθη[νηθεν αθλων].
D] From the Fauvel collection.

328.

Athens, Agora P 4946.

- A] Fr. of BF pot.(1) From Athens, Agora F-G 12:1(?). Swing Painter (M.&P.). Circle (Bohr). Third quarter sixth. Ca. 540-530. *Agora 23, 320/1883, pl. 120. ABV 310/107, Add.(2) 84. E. Böhr, Der Schaukelmaler (1982) 10/U 23.
B] Heracles and the Lion (heads of both).
C] To right of Heracles' face and above the lion's head: γο.(2)
D] The letters not mentioned in the text of Agora 23.

(1)closed shape. (2)uncertain that these are letters.

329.

Athens, Agora P 5002.

- A] Frs. of large BF/WG lekythos. From Athens, Agora E-F 12-14.(1)
Psiax or near. Last quarter sixth. Ca. 520 (M.&P.).
*Vanderpool, Hesp. 15 (1946) 128/12, pl. 21,1-3. *Agora 23,
205/817, pl. 75. ABV 295/2, ARV(2) 8, Para. 321, Add.(2) 77.
Kurtz, AWL, pl. 1,2.
- B] Body: fr. a: toe to left; inscription. Fr. c: bearded man
smelling a flower. Predella: frs. a and b: horsemen.
- C] Body: fr. a: to left of toe: [--]θεν, retr.
- D] Frs. a - c. [εγραφ]θεν or [εποιε]θεν. The inscription
given wrongly by Vanderpool and in Agora 23, text.

(1)area south of Tholos.

330.

Athens, Agora P 5009.

- A] Lower part of RF mug. From Athens. Unattributed.(1) Early
fifth (context). *Agora 21, 33/F 46, pl. 12 (dr.). *Vanderpool
and Stamires ms. ARV(2) 152, bottom. *M.B. Moore, Attic Red-
figured and White-ground Pottery (The Athenian Agora 30, 1997)
253/800, pl. 82 (shows inscription). GAI ii, 61.
- B] Male sitting on the ground.
- C] On the bottom of the side wall, partly in BG area, partly
in the scene, Gr.: Μελαγκόμα.
- D] Ligature of Mu-epsilon. Gen. of Μελαγκόμας: for a
fourth-century parallel, see LGPN ii; outside Attica: Pape;
Bechtel 303.

(1)ARV(2): has the same underside as mugs listed on pp. 152
(which are connected with the Epeleios Painter) and 983
(connected with the Painter of Berlin 2268).

331.

Athens, Agora P 5093.

- A] Fr. of RF cup. From Athens. Unattributed. Late sixth. *ARV(2)
1570/2.
- B] Int.: satyr reclining.
- C] [--]ιας.(1)

(1)might be [Χαιρ]ιας, Beazley.

332.

Athens, Agora P 5107.+

- A] Fr(s). of RF krater. From Athens. Unattributed. Second half
fifth. *Agora phs: 5-116 and I-60.
- B] Return of Hephaestus.
- C] Inscribed: Hephaistos. Dionys[os].
- D] In white. Ionic alphabet. Add to no. 227 (P 44.+).

333.

Athens, Agora P 5117.

- A] BG cup. From Athens. Unattributed. Second quarter fifth.
470-60. *Agora 21, 51/Fa 2, pl. 29 (drs.). Talcott, Hesp. 5
(1936) 353, fig. 23. Lang, Athenian Citizen (Agora Picture
Book), fig. 5. Agora 12, 265/436, pl. 20. Cf. S.I. Rotroff and
J.H. Oakley, Debris from a Public Dining Place in the Athenian
Agora (Hesperia suppl. 25, 1992) 27 n. 60. See also Hesp. suppl.
4, 126(a) and 127, and ibid. 141.
- B] Undecorated.

- C] On the floor and under the foot, each, Gr.: Ἀεμοσιον.
- D] One of a group of eleven BG cups or fragments with this ligature, found in a well under the Stoa of Zeus; the numbers of the 10 other cups are: P 5118, P 5120, P 5121, P 5123, P 5125, P 7575, P 5116, P 5119, P 5122, P 5124, = Lang, Fa 3-12. Other shapes from the same location: P 5140, P 5158, P 5181, = Fa 13 - 15. Other vases came from the Tholos area; no doubt marked as public property. Cf. also Hesp. 42 (1973) 383 and pl. 68,d: ligature of ΑΕ for δημοσια on 13 cups, bowls, etc., from the Kitchen Deposit in the Agora. Further S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 36 nn. 7-8 and under no. 181.

334.

Athens, Agora P 5120.

- A] BG cup. From Athens. Unattributed. Date? *Agora 21, 51/Fa 4, pl. 29 (drs.). Talcott, Hesp. 5 (1936) 353, fig. 22. Cf. Agora 12, 265/436.
- C] ἔεμοσιον.
- D] See Agora P 5117.

335.

Athens, Agora P 5128.

- A] Foot of BG cup. From Athens. Unattributed. Second quarter fifth (context).(1) *Talcott, Hesp. 5 (1936) 348/1, fig. 16. ARV(2) 1611/7. Agora 21, 13/C 16, pl. 4 (dr.). Cf. Agora 12, 265/436.
- B] Decoration not preserved.
- C] Under the foot, parallel to the edge, facing out, Gr.: Τιμοχσενος καλος.(2)
- D] Neat writing.

(1)from the same well as Agora P 5117, q.v. Other amatory Grr. from this well are P 5144, 5157, 5160, (5167), 5164, 5169.
 (2)the Gr. takes up about 5/6 of the circle; in the middle of the gap is a long vertical Gr. line.

336.

Athens, Agora P 5137.

- A] BG stemless cup. From Athens. Unattributed. Second quarter fifth. *Talcott, Hesp. 5 (1936) 339 and n. 5; 352 and n. 4; fig. 7. *Agora 21, 33/F 59, pl. 13 (dr.). Agora 12, 267/under 456.
- B] Undecorated.
- C] Under the foot, curved, Gr.: Οφελι<>.
- D] Clearly an owner's name. Οφελι<> or for Ωφελι<>; listed in Lang's index with omega. PA has Όφελίων (iv BC). This is followed by LGPN ii. There are several choices for a name beginning with omicron. - Lambda as an upright arrow need not be Ionic, see Script 148; J. Oliver referred Talcott to the base of the statue of Kallias Didymiou [at Olympia], IGA 498.

337.

Athens, Agora P 5144.

- A] BG skyphos. From Athens. Unattributed. Second quarter fifth (Talcott, Lang). *Talcott, Hesp. 5 (1936) 347, fig. 16,2 (phot.). *Agora 21, C 17, pl. 5 (dr.). *ARV(2) 1610. *Script 1111.
- B] Undecorated.

- C] On the underside, Gr.: Θεσ[σ]πιευς κα[λος].
 D] Previous editors have read Θεσπιευς. For the shape and date, cf. Agora 12, no. 314, there dated 470-460.

338.

Athens, Agora P 5157.

- A] Foot of a small lekane. (1) From Athens. Unattributed. Second quarter fifth (Lang). Shear, Hesp. 5 (1936) 36, fig. 36 (dr.). *Talcott, ibid. 347, fig. 15 (phot.). *M. Moore and D. von Bothmer, Hesp. 22 (1953) 217/2. *Beazley, Potter and Painter (1946) 20 f. = D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989 [Reprint of PP]) 47-48 (now superseded by Lang). *Richter, ARFV(2) (1967) 57, and n. 162. Agora 12, no. 1794. *Agora 21, C 18, pl. 5 (dr.). *Script 426. M. Tiverios, Eph. 1977, 1-11. [See also Boardman in Arezzo Euphronios Congress 50 n. 26.]
 B] No figured decoration.
 C] On the bottom, Gr. In the center, circular: Σοσίας καταπύγων. On the rim: ἡδὲ φ(η)σὶν ἡο γράφσας.
 D] I follow Lang's reading. The Gr. has been read: Σοσίας καταπύγων, Ε[υφρον]ῖος φησὶν ἡο γράφσας, although the inscription is probably too late for the vase painter. Lang has now disposed of this. No doubt Sosias is not the well-known potter either. - Beazley compares [Αλ]καῖος καταπύγων on Agora P 5169 and says both this and the Sosias inscriptions are near Pherecrateans. Heta is of normal shape but the eta in φησὶν resembles an 'Argive' lambda and has been compared with the South Italian rough breathing by M. Burzachechi, Mon. Linc. 1961, 345-47, but this seems doubtful. - A very similar Gr. on a vase from Cumae, Unlocated, is published by Gabrici, Mon. Ant. 22 (1913) 459, q.v.

(1)see Agora 12.

339.

Athens, Agora P 5160.

- A] Lekane. From Athens. Unattributed. Second quarter fifth. Ca. 470-460. *Talcott, Hesp. 5 (1936) 348/3, figs. 10, 17 and 18. Hesp. 4 (1935) 512/94, fig. 25. Lang, Hesp. 25 (1956) 18/74. ARV(2) 1561/1. *Agora 21, 13/C 19, pl. 5 (dr.). Agora 12, 361/1792, pl. 84. GAI ii, 332 and *340-41.
 B] Two black lines mark the handle zone; otherwise unglazed except for the rim.
 C] Grr.: on the inside, in large letters, upside down to the pot, circular and in two lines facing out: Πυθοδορος | καλός. On the underside, in three lines of about equal length, horizontal: Αλ{λ}καῖος | καλός· τὸ δολκεῖ Μέλῑτι. (1) On the outside, upside down and curving: με φερε. (2)
 D] Pythodoros: cf. Acr. ii, 1506: Πυθo[δορ]ῶ εἰμι. Alkaios: kalos on Berlin 2332, by Achilles Painter (ARV(2) 988/20); also in two other graffiti, Agora P 5167 and 5169; perhaps a different man from that of Berlin 2332. Melis: Talcott thinks a term of endearment rather than a name, but Lang in Agora 21 refers to SEG 22.237 [LGPN ii lists under unaccented Μελῖς, which does not settle the question whether the name is masculine or feminine]. Talcott gives parallels for the phrasing: CIG 541: Ἰππεος [sic] καλός Ἀριστομέδει δοκεῖ (Gr. on an unbaked tile). Cf. D.M. Robinson, TAPA 65

(1934) 135. RF alabastron, London E 718: Ἀφροδισία καλέ; and: τὸς δοκεῖ Εὐχίρῳι. RF lekythos in Naples (3135), Kretschmer, Vas. 109: καλέ δοκεῖς. - Phi with horizontal cross bar. - Attic alphabet.

(1) Agora 21, p. 14 prints το, but comments: "το seems to be τω; for the form see LSJ, s.v. τω [`therefore, then'; but this seems to be poetic]." GAI ii, 340 suggests that TO is = τω<ι>, to someone'. (2) so Agora 21, with the comment: "the third letter was originally read as theta, but compare other theta-like phi's: D 15 [Agora P 12,212], F 43 [Agora P 8]." Talcott, reading Μεθερε, compares Acr. ii, 1493, q.v. [where Peek's reading is μ'ἔφερε, but should perhaps also be μεῖφερε, do not ..] and an unexplained inscription cited by Kretschmer, Vas. 200. Lang does not explain what με φερε means.

340.

Athens, Agora P 5164.

- A] Large lekane (see Agora 12). From Athens. Unattributed. Second quarter fifth (Talcott, Lang). *Talcott, Hesp.5 (1936) 350/6, fig. 21 (phot.). *ARV(2) 1611/8. Agora 12, under no. 1797. *Agora 21, C 21, pl. 5 (dr.). *Script 726, Fig. 165 (phot.). Cf. Classical Studies Ullman (Storia e Letteratura 93, 1964) 45 and n. 2.
- B] No figured decoration.
- C] On the bottom, in a grid of large squares, Gr.:

θεο	Θερικλες
	καλος
θεοι	Πυχσῶνος(?).
	Τιμοχσενος
	καλος.
	Χαρμιδες
	καλος.
- D] A kind of stoich., determined by the squares. The grid no doubt for a board game, see Script, p. 105, n. 36. Lang says about the second name: "The name ..., which should perhaps be read as Πρ<α>ξων, is more probably genitive and gives the paternity, whether physical or figurative, of Therikles." Entered in LGPN ii as Πύξων. - For the invocation θεοί see R. Pounder's dissertation on this subject.

341.

Athens, Agora P 5167.

- A] Base of a partly glazed lekane. From Athens. Unattributed. Second quarter fifth (Talcott, Lang). (1) *Talcott, Hesp. 5 (1936) 350/4, fig. 19 (phot.). *ARV(2) 1561/2. Agora 12, no. 1795, fig. 21 (profile). *Agora 21, C 20, PL. 5 (dr.). Script 728.
- B] Undecorated.
- C] On the bottom in large letters, Gr.: Αλκαι<ου>.
- D] Lang says "may well be an owner's name" but is undoubtedly the same person as that praised in P 5160 (C 19) and P 5169 (C 22).

(1) Context ca. 470-460 (Sparkes and Talcott).

342.

Athens, Agora P 5169.

- A] Fr. from the base of a lekane. From Athens. Unattributed.

Second quarter fifth. Ca. 470-460 (context). *Talcott, Hesp. 5 (1936) 350/5, fig. 20. ARV(2) 1561/3. *Agora 21, 14/C 22, pl. 5 (dr.). Agora 12, 362/1796.

B] Undecorated.

C] On the bottom, along the rim, facing in, Gr.:
[ΑΛ]καιος καταπ[υγδν].

D] For καταπύγων see Bothmer and Milne, Hesp. 22, 215-24; E. Fraenkel, Glotta 34, 42-45.

343.

Athens, Agora P 5174.

A] Unglazed amphora. From Athens. Unattributed. Second quarter fifth. *Talcott, Hesp. 5 (1936) 344 and n. 4, fig. 12. Agora 21, 33/F 60, pl. 13 (dr.).

B] Undecorated.

C] On the shoulder, Gr.: Αμα<>.

344.

Athens, Agora P 5175.

A] Unglazed amphora. From Athens. Unattributed. Second quarter fifth. *Talcott, Hesp. 5 (1936) 344 and n. 4, fig. 12. Agora 21, 34/F 61, pl. 13.

B] Undecorated.

C] On the shoulder, Gr.: Χαρ<>.

345.

Athens, Agora P 5224a.

A] Fr. of BF prize Panathenaic. From Athens, Agora N 10:1. Kuban Group. Late fifth. *Agora 23, 135/260 (not ill.).

B] A: Athena; at left, part of a cock column.

C] A: between them: τ[ov...].

346.

Athens, Agora P 5224b-c,e.

A] Frs. of BF prize Panathenaic. From Athens, Agora N 10:1. Unattributed. Third quarter fourth (M.&P.). *Agora 23, 139/299 (not ill.).

B] A: frs. c and e: part of Athena's drapery. Fr. b: part of column shaft.

C] A: fr. b: by the column shaft, kionedon:
[τον Αθεν]εθε[ν αθλον].

D] Three frs.

347.

Athens, Agora P 5229.

A] Fr. of BF loutrophoros.(1) From Athens, Agora N 10:1. Unattributed. Third quarter sixth. *Agora 23, 149/381, pl. 376.

B] Middle parts of three draped figures holding various objects.

C] Nonsense: between first and second figures: (γ)χο[--?].(2)
Toright of third figure, similar: (υ)χο[--?].(2)

(1)from the neck. - (2)the `gamma' and `upsilon' are not properly positioned. M.&P. read: δχδ (complete) for both inscriptions.

348.

Athens, Agora P 5231.

A] Frs. of BF Siana cup.(1) From Athens, Agora N 10:1. Related

to C Painter. Second quarter sixth. Ca. 560 (M.&P.). *Agora 23, 299/1668 (not ill.). Para. 26/11 bis.(2)

- B] Int.: sphinx; tongue pattern of the tondo. A-B: horsemen and men (warriors?).
- C] Int.: fr. b: part of the sphinx and imitation inscription [blots?]. Ext.: fr. k: at right, part of horse's croup(?); above it, imitation inscription [blots?].
- D] Eleven frs. and part of a handle. (2)should be 11 ter, as there is already an 11 bis.

(1)overlap.

349.

Athens, Agora P 5233.

- A] Frs. of WG alabastron. From Athens, Agora N 10:1. Villa Giulia Painter. Second quarter fifth. Ca. 470 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 271/985, pl. 95 (2 phs. show the first inscription). *Vidi. ARV(2) 625/94. I. Wehgartner, Attisch weissgrundige Keramik (1983) 124/IX, cat. 4.
- B] A: frs. a and b: woman to left holding a fillet or skein of wool; kalathos; at right, a sakkos hung up. B: frs. a and b: woman to right holding a satchel (tablets).(1)
- C] A: fr. a: to left of the woman's shoulders and (lost head): κ(α)λε, retr.(2) B: by the sakkos: κα[λε].(3)

(1)my identification; Moore only speaks of 'strings attached to a rectangular object'. (2)my reading. The sketch in Moore, p. 271, has κ(α)λο[s], not retr. The phs. on pl.95 do not show the letters clearly. (3)my reading; not mentioned in Agora 30, and the ph. on pl. 95 does not show it. (I am not sure that my readings are correct.)

350.

Athens, Agora P 5287.

- A] Fr. from rim of a column krater. From Athens, Agora. Unattributed. Date (vase)? Gr.: 480's?(1) *M.L. Lang, Ostraka (Agora 25, 1990) 49/136, pl. 1 (photo. of rim). Hesp. 5 (1936) 40, fig. 39.
- B] On the mouth: linked buds. Outside: maeander.
- C] On the rim, over the buds: ἡπάρχος Χάρμῶ.
- D] Ostrakon.

(1)Hipparchos Charmou was ostracised in 487.

350a.

Athens, Agora P 5293.

- A] Fr. of RF cup. From Athens, Agora E-F 12-14. Pithos Painter. Ca. 510-500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 344/1586, pl. 150. ARV(2) 141/58.
- B] Int.: head and shoulder of a youth to right; drinking horn(?).
- C] Int.: to right of the shoulder, curving downward: [--]^ακ[--].
- D] Type C. The surface is pitted. Inscription in red.

351.

Athens, Agora P 5449.

- A] Fr. of base of BG skyphos. From Athens. Unattributed. Third quarter fifth.(1) *Hesp. 22 (1953) 220/6, fig. 2. *Agora 21, 14/C 26, pl. 6 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, in two lines, Gr.:(2)
[κα]τὰ πυγ[ὸν] and Ἀριστομε[νες].
- D] Numerous scratches over the word καταπύγων suggested to V.&S. that an attempt was made to erase the word. I am not convinced that the words are one inscription. It could be that we have a kalos-inscription for Aristomenes, while someone added the pejorative, which was then scratched out. Aristomenes occurs as kalos on a RF lekythos, Syracuse 21130, ARV(2) 535/1 and 1167, by the Aristomenes Painter who recalls the Alkimachos Painter; probably late in the second quarter of the fifth cent., hence not much, if any, earlier than the Gr. (which Beazley does not mention). - Mixed alphabet?

(1)Lang; around the middle, V.&S. (2)the lines somewhat separated, with the first horizontal, the second curved and nearer the rim.

352.

Athens, Agora P 5454.

- A] RF lekythos. From Athens. Unattributed. Ca. 450. *ARV(2) 1589.
- B] Youth leaning on his stick, between two pillars.
- C] On one pillar: K(α)(λ)ον.(1) On the other: κα(λ)ος.
- D] A small vase. Mixed alphabet?

(1)so Beazley who suggests Κάλλων, with a query ; but I wonder if this is not miswritten for καλος.

353.

Athens, Agora P 5453.

- A] BG pyxis lid. From Athens. Unattributed. First quarter fifth. 500-480. *Agora 21, 33/F 58, pl. 14 (dr.). Vanderpool and Stamires ms. Agora 12, 239/44, pl. 2 (photo. showing inscription).
- B] Undecorated.
- C] On top, around the outer edge, facing in and taking up somewhat more than half the circumference, Gr.:
Ἀπολλοδοροῦ ἐμν.
- D] Very neat writing.

354.

Athens, Agora P 5509.

- A] Fr. of large coarse unglazed pot. From Athens. Unattributed. Mid-fifth. *Vanderpool, Hesp. Suppl. 8 (1949) 398/9, pl. 58,9. *Agora 25 45/111, fig. 6 (dr.).
- C] Gr. Εὐκράτης [---?].
- D] Top of a rectangular sherd; neat. Not quite certain that it is an ostrakon (Vanderpool). Not in Agora 21. Lang in Agora 25 points to the differences in script and spelling from other ostraca of Eukrates and wonders if it is the same person (but still considers this sherd an ostrakon).

355.

Athens, Agora P 5711.

- A] BG pyxis lid. From Athens. Unattributed. Fourth. *Vidi.

Agora 12, 328/1315, pl. 43, fig. 22 (facs.).

B] Undecorated.

C] On the underside, under the glaze (before firing), Gr.: Kl.

D] A 'matching mark' that would be repeated on the pyxis.

356.

Athens, Agora P 5911.

A] Frs. of prize Panathenaic. From Athens. Unattributed.

Hellenistic: third or second. *S. Dow, Hesp. 5 (1936) 52 and n. 1, figs. 2-4. Hesp. Suppl. 4, 84 and n. 60. Hesp. 26 (1957) 340/14, pls. 78, 86 and 88.

B] A: Athena. B: wrestling.

C] A: kion.: των Α[θηνηθεν αθλων]. Kion.: [αγωνοθε]τουντ[ος ---].

D] Hesp. 26 adds frs. to Dow's publication. Thick letters with apices. Alpha with a broken hasta (Dow).

357.

Athens, Agora P 5957.

A] Fr. of large closed BF pot. From Athens, Agora E 4 (E 15).

Unattributed. Date of vase? Gr.: 482 or earlier.(1) *M.L.

Lang, Ostraka (Agora 25, 1990) 37/43 (not ill.).

B] Drapery.

C] Outside: vertically down, on the drapery, Gr. two-liner:

Αρισ[τειδ]ες | Λυσιμ[α]χῶ.

D] Two frs., the middle broken away. Ostrakon.

(1)see Lang.

358.

Athens, Agora P 6067.

A] Fr. of a large pot glazed outside. From Athens. Unattributed.

First half sixth. *Vanderpool, Hesp. Suppl. 8 (1949) 406/a, fig. 9. Agora 21, 18/D 14, pl. 7 (dr.).

B] Undecorated.

C] On the inside, Gr., boustr.: Δεμοφιλος.(1)

D] Name-on-sherd.

(1)Δεμοφιλος.

359.

Athens, Agora P 6069.

A] Fr. of BF lip cup. From Athens, Agora I 9:1. Unattributed.

Third quarter sixth. 550-530 (M.&P.). *Agora 23, 301/1689, pl. 110.

B] Int.: arming: upper part of a man, probably putting on a greave; facing him, a woman holding a spear and putting a helmet on his head; tongue pattern around the tondo.

C] Int.: nonsense: behind the warrior's head: εοχχ[--].(1)

Behind the woman's shoulder, similar: εχ[--].

D] The chi's are tiny crosses.

(1)sketch and photo. combined.

360.

Athens, Agora P 6074.+

A] Two non-joining frs. of a large sixth-century amphora. From Athens. Unattributed. Sixth century (Lang). *Agora 21, A 2,

pl. 1 (drs.). *Vidi. *Script 900, Fig. 8 (photo. of P 6074).

B] No figured decoration.

C] The frs. are from the shoulder. Graffiti:

P 6074: vacat αβγϵ[---

 αβγδεϛζηθι[---

P 3272: ---]θικλ[---

 ---]vac.(ρ)σ[---

D] + Agora P 3272. The readings of P 3272 after Lang; they seem very doubtful. Lang rightly considers these alphabets a series of exercises. The first line of P 6074 is an imitation rather than a false start. Digamma U-shaped. Theta once omitted. The rho in 3272 is reversed. The lambda is very uncertain.

360a.

Athens, Agora P 6139.

A] Fr. of large bowl, BG on inside. From Athens, Agora E 15:6. Unattributed. Early fifth. *Agora 21, Fa 1, pl. 29 (facs.).

B] No figured decoration preserved.

C] Under foot, Gr.: ΑΕ.

D] δε<μοσιον/ς>.

361.

Athens, Agora P 6153.

A] Fragmentary BG skyphos. From Athens. Unattributed. Mid-fourth. *Agora 21, 15/C 33, pl. 6 (dr.). Hesp. 22 (1953) 221, n. 5a. *Vanderpool and Stamires ms.

B] Undecorated.

C] Grr.: just below the lip, starting near one handle and running around to below the other: Θεοδοσια λαικαδεξι|
ευ. On the other side, just below the lip: λαικαστρια>.

D] Theodosia's name has been crossed out. For delta in lieu of theta in the word λαικάζει ('whores around'), cf. Agora 21, B 13 (Agora P 3784, second half fourth): επιτραπεδι|α. A spindle whorl, Agora MC 483 (Agora 21, C 34), has the word λαικαστρια written out.

361a.

Athens, Agora P 6159.

A] Fr. of RF cup. From Athens, Agora E 15:6. Manner of Douris. Ca. 490 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 320/1417, pl. 132 (A). ARV(2) 448/4.

B] Int.: toes of a figure. A: komos: parts of two figures running to left; a cup held by one.

C] Int.: [--]ι[--].

D] Done from the sketch on p. 320; not ill.

361b.

Athens, Agora P 6500.

A] Fr. of WG plate. From Athens, Agora E-F 12-14. Unattributed. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 294/1213, pl. 114 (shows the letter). I. Wehgartner, Attisch weissgrundige Keramik (1983) 152, cat. no. 5.

B] Rim with tongue pattern; to left of scene, toes of a figure facing right.

C] On the right: [--]χ vac.1 to rim.

D] The inscription was probably vertically down, in which case the chi is an upright chi.

362.

Athens, Agora P 6554.

- A] Fr. of phiale in Six' technique. From Athens, Agora E-F 12-14. Unattributed. Late sixth or early fifth. *Agora 23, 273/1430 (not ill.).
- B] A figure swimming(?): outstretched arm, thigh, calf; at left, an object.
- C] Nonsense: in the field, in red: γγ.
- D] Done from the sketch on p. 273.

363.

Athens, Agora P 6571.

- A] Fr. of BF chalice. From Athens, Agora E-F 12:14. Unattributed. Late sixth (M.&P.). *Agora 23, 275/1448 (not ill.).
- B] Woman (head).
- C] In the field, nonsense: χτκν.(1)
- D] For the vase shape, see Agora 23, 57-58.

(1)so the sketch in Agora 23.

363a.

Athens, Agora P 6574.

- A] Fr. of RF cup. From Athens, Agora E-F 12-14. Unattributed. Late sixth or early fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 349/1628, fig. 60 (dr., shows inscription), pl. 152.
- B] Int.: part of a lyre to right; forearm and hand downward.
- C] Int.: to right of the lyre, downward: [--]voς.
- D] Probably the name of the lyre player. Inscription in red.

364.

Athens, Agora P 6799.

- A] Fr. of tile. NOT A VASE. From Athens. Unattributed. Second half fourth. *Agora 21, 21/D 43, pl. 9 (dr.). Vanderpool and Stamires ms.
- C] In three lines: Στρωτωlv vac. Name-on-sherd.

365.

Athens, Agora P 6868.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth or Hellenistic? *Dow, Hesp. 26 (1957) 344/31, pl. 82.
- C] A: kion.: [των Αθηνηθεν αθλ]ων. vacat.
- D] Calligraphic.

366.

Athens, Agora P 6901.+

- A] Frs. of prize Panathenaic. From Athens. Unattributed. Hellenistic: fourth quarter second. *Dow, Hesp. 26 (1957) 342/22, pls. 79-80. J. Binder, ms. list of Panathenaics.
- B] 6901 ter: Athena? 6901 bis: chariot race.
- C] A: in two parallel kion. lines, the second reaching lower down: [αγωνοθετουvτ]ος|Αμφι[--].
- D] + 6901 bis + ter. Calligraphic script.

367.

Athens, Agora P 6920.

- A] Fr. of prize Panathenaic. From Athens. Unattributed.

Hellenistic. *Dow, Hesp. 26 (1957) 343/28, pl. 82.

B] Decoration not preserved?

C] A: kion.: [--](.)υκριτ[.](1)

D] Rather informal writing. Dow suggests [Πο]λυκριτ[ου] or [N]αυκριτ[ου]; see below n. 1.

(1)so the photo. in Hesp.; but the first letter is only a low-placed dot, which could be lambda or alpha; the last letter is the upper half of a slightly curved vertical: could this be an eta? If an agonothetes, the name should be in the gen., however.

368.

Athens, Agora P 6988.

A] Fr. of prize Panathenaic. From Athens. Unattributed.

Hellenistic. *Dow, Hesp. 26 (1957) 344/29, pl. 82.

B] Decoration not preserved?

C] A: kion.: [αγων]φ(θ)ετ[ουντος---].

D] Calligraphic. Theta has a strange cursive form.

369.

Athens, Agora P 6999.

A] Fr. of BF lekythos. From Athens, Agora D 11:1. Leagros Group. Last quarter sixth. Ca. 520 (M.&P.). *Agora 23, 206/80, pl. 77. ABV 380/294, Add.(2) 101.

B] Right foot and shin with greave of a running warrior.

C] Nonsense: to left of the foot, not facing it: [--]στε. To right of the foot, upside down: [--]πε.

D] The upside-down inscription is unusual and recalls nonsense inscriptions on late BF lekythoi.

370.

Athens, Agora P 7002.

A] Fr. of RF oinochoe (chous). From Athens, Agora D 11.

Unattributed. Late fifth (van Hoorn, Moore). *G. van Hoorn, Choes and Anthesteria (1951), no. 191, fig. 380. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 237/667, pl. 71.

B] Head, shoulders and start of outstretched arm of wreathed youth to right.

C] above the head, horizontal: [--](α)(ρ)[--](1)

L] Ionic? (The lambda is.)

D] Inscription in white.

(1)so apparently the ph. in Agora 30, pl. 71, but the letters are unclear: the alpha may be a gamma and the rho is smudged; if a rho, it would be tailed rho with a round head. Van Hoorn's reading is impossible as there are probably only two letters on the fr. (unless a dot near the left-hand break is part of another letter); his λα, λκ, λη(?) must be possible readings of the two extant letters. My earlier reading from van Hoorn's ph., `λκ', is certainly possible. The sketch on Moore's p. 237 is altogether different and does not agree with the ph.: [--](.)ς. (.) is drawn as the bottom of a diagonal line from left to right.

371.

Athens, Agora P 7014.

A] Fragmentary Middle PA fish-skyphos. From Athens.

Unattributed. Ca. 640. 675-50 (Jeffery).(1) *Agora 8, 89/511

= 47/132, pls. 8 and 31 (photos.). Young, Hesp. Suppl. 2 (1939) 151/C 39, fig. 107. LSAG 76/5, d. BSA 35, 170, 187, 217. Beazley, Dev.(1) 8 and n. 21. *Script 13, Fig. 10 (phot.).

- B] On the body, a fish (see Agora 8).
- C] On the lip, in the two rightmost panels, Dip.: --|υλδ | εμμ.
- D] Bespoken piece.

(1)third quarter seventh (Brann, no. 511; but middle, no. 132!).

372.

Athens, Agora P 7058.

- A] Fr. of BG kylix foot. From Athens. Unattributed. Early fifth quarter sixth. *Agora 21, F 53, pl. 12 (dr.). Script 968 and p. 153.
- B] No figured decoration.
- C] Underneath, Gr.: 'Εξη◊.
- D] The writing is not Attic. The `eta' is closed and therefore suspect: perhaps epsilon iota written close? Threatte in GAI ii, 685 and 687 objects to my suggestion in Script, p. 153, of reading a syllabic heta.

373.

Athens, Agora P 7135.

- A] Fr. of LM cup. From Athens, Agora H 8. Unattributed. Third quarter sixth. *Agora 23, 306/1345, pl. 112.
- B] No figured decoration preserved: lower part of handle zone and BG area beneath.
- C] A: handle zone: [--|γες [---].
- D] My reading. M.&P., reading γφι| (with digamma; see their sketch), declares this to be nonsense, but it is the end of a proper name (kalos, signature?). The reverse index in LGPN ii lists Theages and three other names ending in -γης.

374.

Athens, Agora P 7140.

- A] Fr. of foot of skyphos. From Athens. Unattributed. Second quarter fifth (shape). *Agora 21, 34/F 63, pl. 13 (dr.). Vanderpool and Stamires ms.
- B] No decoration preserved.
- C] On the bottom, in two lines, curved and following the rim, Gr.: [Λ]ιπαρδ εμ[i] and below [--|ις ε[μi].(1)
- D] Liparos: IG ii(2) 12136, line 7, father of a man who died before the middle of the fourth cent. (Lang: the only occurrence of the name).

(1)restored by Lang, who wonders if this indicates joint ownership. Note the form εμi(for εμμi), rare in Attica, GAI i, 176.

375.

Athens, Agora P 7165.

- A] BG one-handled cup. From Athens. Unattributed. Seventh. *Young, Hesp. suppl. 2, 155/C 48 and 227, figs. 108 (phot.), 110 (dr.), and 144 (dr. of inscription). Script 18.
- B] Undecorated.
- C] On the outside below the rim, an unclear Gr., including a tau.
- D] Young thought the Gr. meaningless. See Hesp. suppl. for parallels.

376.

Athens, Agora P 7180.

- A] Fragmentary G amphora. From Athens. Unattributed. End of eighth or beginning of seventh (Young). *Hesp. suppl. 2, 181/C 136, figs. 131 (phot.) 144 (dr.). Script 6.
- B] Neck: water birds on either side of a four-spoked wheel.
- C] On the wheel, Gr.: E?
- D] Young points out that the letter would be unlike any other epsilon of this period.

377.

Athens, Agora P 7240.

- A] Frs. of RF psykter. From Athens, Agora sec. D 7:2. Near Kleophrades Painter. First quarter fifth. Ca. 500 (Moore). *A.H. Ashmead, Hesp. 35 (1966) 30/5, pls. 11-12. ARV(2) 193/1, Para. 341. CB ii, 8/C6. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 225/589, fig. 33 (dr., frs. a (with inscription), b-d), pls. 62-63 (all; fr. f shows inscription).
- B] Athletes, flautist(?), and trainer.
- C] Fr. a: between the back of the trainer (facing left) and the upper leg of an athlete facing right, downward: [κ]αλος. Fr. f: back of an athlete's head to left; to its right, diagonally downward: κα[λος].(1)
- D] Five frs.: P 7240 a-d,f.

(1)clear on pl. 61; the sketch on Moore's p. 225 is in error.
Fr. f is fr. e in Ashmead.

377a.

Athens, Agora P 7246.

- A] Fr. of RF cup. From Athens, Agora C 7. Unattributed. Ca. 450 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 339/1549, pl. 146 (shows inscription).
- B] Int.: a male seated to right on a stool in front of an altar; to right of his (missing) head, a lyre is hung up.
- C] Int.: to right of the lyre's cross piece, at the break, diagonally downward: [--](.)α[--].(1)
- D] Inscription in red.

(1)the first two letters are too incomplete for
identification. The sketch on p. 339 is unclear.

378.

Athens, Agora P 7247.

- A] Fr. of BG kylix.(1) From Athens. Unattributed. Early fifth (Lang). *Agora 21, A 3, pl. 1 (dr.). *AJA 88 (1984) 161-62, ill. 25 (dr.). *Vidi. *Script 485, Fig. 166 (phot.).
- B] Decoration not preserved.
- C] On the upper side of the foot, Gr. in the black glaze, running around the whole foot and overlapping:
[---] β γ δ ε ζ η θ ι [---] χ φ ω vacat.
- D] The order of chi and phi is unparalleled (Lang). Note dotted delta and digamma; see Script, loc. cit. Omega might be for ou. - Digamma U-shaped. Some scratches near the theta may be an earlier attempt at this letter. Irregular phi.

(1)of early fifth-century type.

379.

Athens, Agora P 7360.

- A] Fragmentary BG kantharos. From Athens, Agora. Unattributed. Late fourth. *Agora 21, 54/G 9, pl. 30 (dr.). Vanderpool and Stamires ms.
- C] Gr., on the upper body, passing under the preserved handle, unclear whether all around or covering only one half of the vase, in two lines:
[--- φι]λιας Διονυσου Διος Σωτ[ηρος ---]
[--- Αγαθου Δ]αιμον[ος] Α[γ]αθης Τυχ[ης ---].
- D] Or Φι]λιας?

380.

Athens, Agora P 7268.

- A] Frs. of (BF) bowl.(1) From Athens, Agora D 7:2. Unattributed. Late sixth or early fifth (M.&P.). *Agora 23, 316/1847, pl. 118.
- B] Int.: parts of Dionysus between two satyrs.
- C] Int.: fr. a: behind the left satyr: eight blots, perhaps incomplete at the beginning. Under the same satyr's tail: six blots, complete. Under the feet of the right satyr, following the margin: six blots. Under his tail, as on the left: seven blots, probably incomplete at the beginning.
- D] Two frs. Most of center is missing. M.&P. say that the blots are either branches reduced to dots or imitation inscriptions; I think clearly the latter.

(1)silhouette technique.

380a.

Athens, Agora P 7356.

- A] Fr. of RF cup. From Athens, Agora E 3:1. Perhaps by the Tarquinia Painter (Moore). Ca. 470 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 322/1432, pl. 134 (Int., A).
- B] Int.: head of a man to left. A: lower part of a crouching warrior or Amazon.
- C] Int.: behind the head: [--]λη[--], retr.
- D] Said to be retr. by Moore; but why? The ph. does not show the letters.

381. = 379 (dupl.).

Athens, Agora P 7360.

- A] Fragmentary BG kantharos. From Athens, Agora D 7:2. Unattributed. Late fourth. *Agora 21, 54/G 9, pl. 30 (dr.). Vanderpool and Stamires ms.
- C] Gr., on upper body, passing under preserved handle, unclear whether all around or only on half of vase, in two lines:
[--- φι]λιας Διονυσου Διος Σωτ[ηρος ---] [--- Αγαθου Δ]αιμον[ος] Α[γ]αθης Τυχ[ης ---].
- D] Or Φι]λιας?

382.

Athens, Agora P 7502.

- A] Fr. of base of BG bowl. From Athens. Unattributed. Mid-fourth. *Agora 21, F 149, pl. 17 (dr.). Script 161 n. 2.
- B] No figured decoration.

- C] Under foot, Gr.: Αριστυ[--].
 D] Listed by Lang as an owner's Gr. Probably Αριστυ[λλου]
 or Αριστυ[λλης].

383.

Athens, Agora P 7670.

- A] Bottom of BG skyphos. From Athens. Unattributed. Fourth.
 Agora 21, 41/F 170, pl. 18 (dr.). Vanderpool and Stamires
 ms.
 B] Decoration not preserved.
 C] On the bottom, along the margin, the alpha separate, Gr.:
 Συρος Α.
 D] Slave or metic? (Lang). Found in a late Roman wall.

384.

Athens, Agora P 7690.+

- A] Fr. of RF kylix. From Athens, Agora E-F 6. Unattributed.
 Ca. 500 or a little earlier (Beazley). Ca. 500 (Moore).
 *Beazley, Proc. Brit. Acad. 33 (1947) 222/γ 16. *BSA 46
 (1951), pl. 16, c. Agora 21, C 6, pl. 4 (dr.). Script 484.
 *Photo. *M.B. Moore, Attic Red-figured and White-ground
 Pottery (The Athenian Agora 30, 1997) 319/1410, pl. 131
 (Int., A) (bibl.).
 B] Int.: legs and ends of himatia of a male couple standing
 and making love; around the scene: coral red. Ext.:
 palaestra.
 C] Incised after firing (Moore), Gr.: on the left, downward
 and ending at the feet: [-]α. On the right, downward,
 somewhat higher up: [φιλ]οτῆσιον.
 D] + Agora P 8890. [Large and irregular letters, probably
 written by the user, not the potter.] Attic alphabet. The
 alpha omitted in the text of Agora 21. The second inscription
 not certainly complete fore; see Beazley's remarks. For the word,
 see Lang, who cites Ar., Lysistr. 203. For subject of the Int.,
 cf. also Shapiro, AJA 85, 1981, 133-143. Moore does not explain
 what P 8890 is; it must join. The restoration is Beazley's.

385.

Athens, Agora P 7823.

- A] Frs. of RF cup. From Athens. Skythes. Last quarter sixth. Ca. 510
 (Moore). *ARV(2) 84/15. *Photo. *M.B. Moore, Attic Red-figured
 and White-ground Pottery (The Athenian Agora 30, 1997)
 316/1402, pl. 129 (fr. a only; shows inscription).
 B] A: komos: fr. a shows upper part of youth to left, with
 cup in hand; at right, palmette. Fr. b: part of a handle
 palmette.
 C] A: fr. a: to right of the youth's head, in two irregular
 lines, roughly horizontal, : [Επιλυκ]^ος(1) and below,
 curved: καλος.
 . .

 D] Two frs. The ph. in Agora 30, pl. 129, shows that ARV(2) is
 wrong about the kappa (printing as it does: [Επιλυ]κος).
 The sketch on p. 316 also does not show it. For Epilykos
 see H.A. Shapiro, 'Epilykos kalos,' Hesp. 52 (1988) 305-310.
 The inscription is in red.

(1)so ARV(2); my sketch from the photo. shows only [-]ος.
 The head intervened.

385a.

Athens, Agora P 7899.

- A] Frs. of RF cup-skyphos. From Athens, Agora E 14:5. Ashby Painter. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 309/1340, pl. 125 (shows inscriptions). ARV(2) 455/12. LIMC v, 36/2008, pl. 55, s.v. Herakles.
- B] A: frs. a+b, d: Heracles and the Hydra; at left, Athena; at right, a small portion of Iolaus. B: subject unknown: fr. c: head and arm of a youth to left.
- C] A: above Athena's aegis: κα[--]. In front of Heracles' chest: α[--].(1) B: behind the youth's head and above his arm: [--]α[--].
- D] Three frs.: a+b, c, d. [The letters are perhaps part of ho παῖς καλός.]

(1)the beginning of this inscription was probably to left of the figure of Heracles: [--]α[--].

386.

Athens, Agora P 7900.

- A] Frs. of RF cup. From Athens, Agora E 14:5. Unattributed.(1) Ca. 520-490 (Roberts). *S.R. Roberts, Hesp. 55 (1986) under 19/27, pl. 5, bottom. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 316/1405, pl. 129 (shows letters).
- B] A: fr. a: head of warrior to right; upper part of another warrior to right, holding a spear; perhaps trace of another spear. B(?): fr. b: parts of two figures to right.
- C] A: fr. a: between the heads, horizontal: ^παί^[ς].(2)
- D] Two frs.

(1)at one time connected by Beazley with the Chelis Group (see Moore), but not in ARV(2). (2)the iota is faint but shows definitely in the ph., pl. 129. ^ marks the two heads. The sigma may be to right of the right-hand warrior's head; the sketch on p. 1405 has παῖς. Probably [ho] παῖς καλός or the like. In fact, Roberts gives [ho] πα[ις καλός]. But it could also be just ho παῖς.-My note from Roberts says that this fr. is from a cup of the same diameter and by the same hand as Agora P 24,068. I think she means by the same potter's hand. Moore does not comment on the pottery work.

387.

Athens, Agora P 7901.

- A] Fragmentary RF cup. From Athens, Agora E 14:5. Recalls Euphronios.(1) Ca. 510-500 (Moore). *H.A. Thompson, Hesp. 27 (1958) 157 and n. 21, pl. 45,c. Beazley, Proc. Brit. Acad. 33 (1947) 221/γ 15. Stamires and Vanderpool, Hesp. 19 (1950) 381 and n. 22. ARV(2) 20, 1559. K. J. Dover, Greek Homosexuality (1978) 122/R 31. M. Kilmer, Greek Erotica (1993) cat. R 31. *Photo. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 340/1556, pls. 146-47 (147 shows most of inscription).
- B] Int.: man or youth courting a boy.(2)
- C] Int.: On the BG offset rim, in purple: Αγασι<ρ>ατ[ες] : καλ[ο]ς.(3)
- D] Type C. Inscription in red. Large 'ornamental' letters.

(1) compared by Beazley with a WG/RF cup in Gotha (ARV(2) 20) which shows the influence of artists like Euphronios and the Sosias Painter; the Agora cup recalls Euphronios. (2) Mostly missing. (3) there is an excess of space in both bracketed areas, which I cannot explain.

388.

Athens, Agora P 7902.

- A] Fr. of BF Droop cup. (1) From Athens, Agora T 19:1. Unattributed. (2) Nikosthenes potter. Third quarter sixth. Ca. 530. *Vanderpool, Hesp. 15 (1946) 132/23, pl. 22, 7. ABV 233/22. *Agora 23, 306/1752 (not ill.); cf. p. 66.
- B] No decoration preserved.
- C] Under the foot, on the resting surface, curved near the inner edge, in BG: ΝΙΚΟΣ[ΘΕΝΕΣ ΕΠΟΙΕΣΕΝ].
- D] For signatures under the foot see Script 49, n. 47. Cf. also Agora P 3535.

(1) part of the foot. (2) Beazley lists it as 'Nikosthenes X, Cups, Various Painters.'

389.

Athens, Agora P 7947.

- A] Frs. of RF oinochoe (chous). From Athens, Agora R 13:1. Unattributed. Akin to Meidias Painter (van Hoorn). Ca. 400 (van Hoorn, Moore). *G. van Hoorn, Choes and Anthesteria (1951), no. 185, figs. 381 and 382. *Beazley Archive DB, no. 16,158. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 237/661, pl. 71 (shows inscription).
- B] At left, part of a woman's head and raised hand(?); upper part of Zeus with scepter to right; eagle flying to right.
- C] Between the scepter and the eagle: ΖΕ[ΥΣ]. (1)
- D] Two frs.

(1) the sketch on Moore's p. 237 shows a long vertical, dotted, and an epsilon; the ph. on pl. 71 shows a discolored area and an epsilon followed by a bit of sound glaze and a discolored area. But I think the reading must be correct

390.

Athens, Agora P 7977.

- A] Fr. from the base of a BG skyphos. From Athens. Unattributed. Early fourth (type). *Agora 21, 39/F 135, pl. 16 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, along the outer edge, Gr.: ΔΕΙΝΙΑΣ.
- D] Letters large and neat, but not elegant. - Found in the same place as P 8621, q.v. Four-stroke sigma.

391.

Athens, Agora P 8522.

- A] Frs. of WG prize Panathenaic. From Athens. Unattributed. Hellenistic: first half second. *Dow, Hesp. 26 (1957) 346/41, pls. 84, 86, 88.
- B] A: Athena to right between columns. B: citharode.
- C] A: on the left-hand column, perhaps an inscription: [των Αθηνηθεν αθλων]ν(??) On the right hand column, not kion.: ταμεινοντος [---].
- D] Ornamental: curved strokes; but a free hand. Alpha has

the hasta broken.

391a.

Athens, Agora P 8600.

- A] Fr. of BG bolsal. From Athens, Agora E 6:3 (under N temenos wall of Hephaestion). Unattributed. Fourth (context). *Agora 21, Fb 1, pl. 29 (facs.). S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 41 n. 35 (mention).
- B] No figured decoration preserved.
- C] On the bottom, Gr.: ΔΗ.
- D] From the base. δημοσιος. Two other frs. have the same Gr. with eta: P 8611 and P 6825 (= Agora 21, Fb 2 and 3).

392.

Athens, Agora P 8621.

- A] Fr. of bottom of BG oinochoe. From Athens. Unattributed. Early fourth. *Agora 21, 39/F 136, pl. 16 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr.: Δεξιο[νος].(1)
- D] Roughly scratched. - P 8621 was found in the same place as Agora P 7977, q.v.

(1)so V.&S.; Lang gives Δεξιο[, comparing it to F 127, Agora P 2841 (of about the same time and on the bottom of a similar oinochoe), which has the Grr.: Δη< and Δηξιο, the latter followed by a vacat. V.&S. compare Acropolis ii, 557 (see addenda by Peek). Neither is in LGPN ii.

393.

Athens, Agora P 8788.

- A] Fr. of BF krater.(1) From Athens, Agora N 17. Unattributed. First half fifth. *Agora 23, 168/524 (not ill.).
- B] A: raised arm(?).
- C] A: above the arm: [-]υυ[--].(2)
- D] Name of the person depicted or nonsense?

(1)uncertain type; from the wall. (2)The sketch on p. 168 gives [-]υυ, but that cannot be the end of a word unless it is nonsense.

393a.

Athens, Agora P 8793.

- A] Fr. of RF cup. From Athens, Agora E 14:5. Unattributed. Late sixth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 348/1621 (not ill.).
- B] Int.: part of a figure to right.
- C] Int.: behind the figure: καλ[ος(?)].

393b.

Athens, Agora P 8794.

- A] Frs. of RF cup. From Athens, Agora E 14:5. Unattributed. Ca. 520 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 346/1599, pl. 151 (fr. a).
- B] Ext.: fr. a: (not ill.): an outstretched forearm. Fr. b: part of a youth's head to right.

C] Ext.: fr. a: at far right: h[--].

394.

Athens, Agora P 8813.

A] BG stemmed dish. From Athens. Unattributed. Context: 520-490. Ca. 525 (Lang). *Agora 21, F 14, pl. 12 (dr.). Agora 12, no. 966. Script 939.

B] No figured decoration.

C] On underside, Gr.: Αη(). N.

D] Ligature of delta, iota and a beta-shaped letter (pointed). Lang considers this non-Attic, with beta = ε or η. She seems to take it for the beginning of a proper name.

395.

Athens, Agora P 8826.

A] BG kylix. From Athens. Unattributed. Late sixth (Lang). Context: 520-490. *Agora 21, F 15, pl. 12 (dr.). Script 180 n. 10.

B] No figured decoration.

C] Under the foot, Gr.: Κρη◊.

D] Monogram. Lang puts this under owners' marks. I think it need not be Attic.

396.

Athens, Agora P 8842.

A] Fragmentary BG olpe. From Athens. Unattributed. Early fifth. *Agora 21, 59/Ha 1, pl. 32 (dr.). Agora 12, 78, n. 12 and 380. *Vidi.

B] Undecorated.

C] On the shoulder, just below the neck and starting to right of the handle, Gr.: μηετριο.

D] A small vase. The rho nearly D-shaped. Lang reads μηετριο, a measure (medium-sized jug, or referring to the contents, not strong or weak); her eta is a misunderstanding of the combination mu-heta (cf. e.g. Agora 12, p. 380). She does not discuss the ending, which seems unlikely at this early date, but Agora 12 compares a (possibly Attic) olpe from Rhodes (Clara Rhodos 3, 111, pl. 3) which has the BG Dip. μετριο [sic]. Nevertheless, a reading Μηετρ◊ϊο is intriguing: the olpe was found in a well containing many olpae (perhaps a cleanup from a public building, see Agora 12, p. 288, E 14: 5), in an area to the South of where the archaic Metroon was probably situated, and the rho has a shape somewhat resembling an omicron. The olpe would have been the property of the Metroon. A proper name Μετριο does not seem to occur; compare however Agora P 8848, which has A[--] in the same position on a similar vase. -For μh, cf. μhε◊◊οι, IG i(3), 1023 = i(2) 837, GAI ii, 330. -The inscription is now fully discussed by me in ZPE 151 (2005) 100-104.

397.

Athens, Agora P 8848.

A] Fragmentary BG olpe. Ca. 500. Agora 12, 255/287, pl. 13, fig. 22 (facs). *Vidi.

C] On the neck, in a position similar to P 8842, q.v., Gr.: A[---](1)

(1)so my note. Agora 12 gives A.

398.

Athens, Agora P 8878.

- A] Fr. of BR band cup. From Athens, Agora S 18. Unattributed. Third quarter sixth. Ca. 540 (M.&P.). *Agora 23, 303/1707, pl. 111.
- B] A: handle zone: upper part of a charioteer (to waist); at left, elbow and spear of a warrior.
- C] A: handle zone: to right of charioteer's face: E[--].
- D] This should be the charioteer's name rather than part of a signature.

399.

Athens, Agora P 9177.

- A] Fr. from lower part of a BG kylix. From Athens. Unattributed. Late fifth (Lang). Hesp. 25 (1956) 16/69. *Agora 21, E 8, pl. 10 (dr.). Script 137.
- B] No figured decoration.
- C] Under the foot, Gr.: ΔΔ|||[--].
- D] Lang says not drachmas, since the units are simple strokes. Delta with vertical bottom line (arrow delta). Numeral: 23+.

400.

Athens, Agora P 9189.

- A] Frs. of RF bell krater. From Athens. Manner of the Dinos Painter. Last quarter fifth. *ARV(2) 1685. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 187, PAIDIA 1; 191, THYMEDIA 2. *H.A. Shapiro, Personifications in Greek Art (1993) 257/120, 184, fig. 144 (one fr. showing inscriptions). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 214, 394/DM16 (not ill.). *M.B. Moore, The Athenian Agora: Attic Red-figured Pottery, no. 362, pl. 46.
- B] A: maenads.
- C] A: one maenad: Παῖδιά. Another: Θυμέ[διά].(1)
- D] Four frs. Shapiro illustrates one of the four frs. Large and clear letters, somewhat faded. For Thymedia, cf. Boston 00.352, RF oinochoe by the Kraipale Painter, ARV(2) 1214/1 and Script 1007, as restored by me in TAPA 77 (1946) 252.

(1)my reading. Beazley has Θυμέ[--] and thinks probably Θυμηδία [name of another maenad]. The sketch in Agora 30, p. 197 shows the fourth letter as the upper part of a diagonal from upper left to center. This does not agree with the restoration of Thymedia, whether with epsilon or eta. The sketch must be in error. Moore's index on p. 4119 has Θυμηδία(?).

401.

Athens, Agora P 9225.

- A] Fr. from lip of a thin-walled BG pot. From Athens. Unattributed. Late fifth context. *Vidi. *Museum card with photo.(1)
- B] Undecorated.
- C] Gr.: [--]ς : Διο[--].(2)

(1)not in Agora 12 or 21. (2)the punctuation consists of a hook with a short stroke beneath.

402.

Athens, Agora P 9271.

- A] Fr. of RF cup. From Athens. Painter of Bologna 417 (Penthesilean). Second quarter fifth. Ca. 450-440 (Moore).
*Photo. ARV(2) 913/114. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 325/1443, pl. 136 (shows inscriptions).
- B] A: symposium(?) (Moore): shoulder of one to left; part of himation of another to left.(1)
- C] A: to right of back of head and shoulder of left figure, horizontal, non-stoich. and not left-aligned:
καλος|καλος.
- D] In large letters. Typical Penthesilean writing.

(1)ARV(2) has only one figure.

403.

Athens, Agora P 9275.

- A] Fragmentary BF stand. From Athens, AgoraM 17:4.
Unattributed.(1) First quarter fifth. Ca. 500-490 (M.&P.).
*Agora 23, 174/575, pl. 55. *T.L. Shear, Hesp. 7 (1938) 343f., fig. 24 (photo.) and 25 (dr.); idem, AJA 41 (1937) 179/80, fig. 4. D.B. Thompson, Garden Lore (Picture Book 8, 1963), ill. 38. J. McK. Camp, Gods and Heroes (Picture Book 19, 1980), ill. 14.
- B] Artemis mounting a chariot; palm tree; Apollo facing the horses; palm tree and deer.
- C] Nonsense: above the horses' backs: οιε. Between the horses' legs: ορειο.(2) In front of the horses' legs, facing them (rather than Apollo: οφεογ).(3)
- D] Ht.: 13.4 cm. Largish letters.

(1)compared by Moore to work by the Diosphos Painter and the Golonos Group (ABV 481/δ). (2)so M.&P. and Hesp. 7; but photos. in AJA 41 and Agora 23 seems to show: ορε υ.ο. (3)so dr. in Hesp. 7; M.&P. give οιεειε; there is damage to the third and sixth letters: οφεογ(?).

404.

Athens, Agora P 9356.

- A] Fr. of RF cup. From Athens, Agora M 18:8. Hermaios Painter. Last quarter fifth. Ca. 510 (Moore). *ARV(2) 110/9. *Photo. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 337/1533, pl. 145 (exc. picture for inscriptions).
- B] Int.: lower part of male reclining and probably playing the flutes; his himation falls to below the couch; at left, part of a cushion; at bottom, trace of the reserved contour line.
- C] Int.: to left of the himation, under the couch:
[---]φιλοςο(v).(1) To right of the garment, also below the couch: vac. 1 voov, followed by a break.(2)
- D] Inscriptions are in large clear letters. In red. Attic alphabet.

(1)the nu is reversed; it hits the garment. The restoration is Beazley's. I think a part of what is pretty clearly a phi is visible in Agora 30, ph., pl. 144.
(2)Beazley does not note the vacat before the first nu which makes a restoration more difficult. The inscription cannot be read retr., as the nu's are orthograde. Perhaps the

writing is irregular. Beazley, in addition to suggesting φ[ίλος ὦν for the first inscription suggests a name such as [Χούν]νοον or a snatch of song for the second; he compares the skolion Diehl 18: καθαρὸν θεμένη νόον. But it may be nonsense. Since the phi seems to confirm Beazley's suggestion and because of the large and clear lettering I no longer think the *first* inscription might be nonsense.

404a.

Athens, Agora P 9414.

- A] Fr. of RF eye cup. From Athens, Agora L-N 16-18. Oltos (Moore). Ca. 510 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 316/1400, pl. 129.
- B] A: part of an eye and eyebrow.
- C] A: to right of the eyebrow: κα[--].
- D] Done from the sketch on p. 316.

405.

Athens, Agora P 9457.

- A] Fr. of BF prize Panathenaic. From Athens, Agora U 22:5. Unattributed. First half fourth? (M.&P.: but see below). *Agora 23, 137/279, pl. 31.
- B] A: part of a column shaft.
- C] A: to left of the column, not facing:
[τον Αθε]νεθεν αθλον.
- D] Attic alphabet with Ionic lambda. The lettering is not calligraphic but stilted [it looks late]. - The inscription seems to be on the right side of the picture (right-hand column!) as there is a considerable vacat at the left; hence Athena probably faced right and the fr. is presumably later than mid-fourth. The prize inscription appears in this position in the Nikomachos series: London B 607, 336/5 B.C.; Louvre MN 704 (323/2); Louvre MNB 3223 (324/3); cf. also London B 607.1.

406.

Athens, Agora P 9465.

- A] Fr. of RF column krater(?). From Athens, Agora C 9:6. Manner of the Pig Painter.(1) 480-470. Ca. 470-460 (Moore). *Talcott, Hesp. Suppl. 5 (1941) 135/15, fig. 63. ARV(2) 566/11. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 167/223, pl. 31.
- B] A: left hand holding up a purse to right, belonging to a woman or a man (so Moore); at right, head and hand of youth or woman to left, wrapped in a himation.
- C] In the field: [--](.)[λ]ος. (.) is a vertical stroke the top of which disappears in a break; it is hardly an alpha. [A name?]
- D] Done from the sketch in Agora 30. [I would think this is a male lover approaching a boy.] Inscription in red.

(1)"Also recalls the Agrigento Painter," Beazley.

407.

Athens, Agora P 9482.

- A] Fr. of a lekane glazed inside. From Athens. Unattributed. Second quarter fifth (Lang). Talcott, *Hesp. suppl. 5, 143, fig. 71/35. *Agora 21, C 14, pl. 5 (dr.). Vanderpool and Stamires ms. Script 725a.

- B] Undecorated.
 C] On the outside, vertical to the pot, hence probably written on the sherd, Gr.:

 --]ις και η[--
 --]σα και Χ[--
 --]ιὸν ἐβέ[νοντο--(1)
 --]εβενετ[ο--.

vacat

- D] Restored as a list of couples who had heterosexual intercourse (βινεῖν). Cf. also Athens, Acr. ii, 256 (see Peek, *ibid.*, p. 131; Collitz-Bechtel 7 and Bechtel, *Griech. Dialekte* ii, 829(Elis); Hiller von Gaertringen, *Inschriften von Priene* (1906) no. 317. - Note the word separation by spacing. Epsilons with short horizontal hastas (as on the Stoa of the Athenians at Delphi). On βινέω see GAI i, 138; cf. Acr. ii, 256.

(1)Or --]ιὸν, a girl. The verb could be singular as is the following.

408.

Athens, Agora P 9483.

- A] Fr. from rim of a RF calyx krater. From Athens. Unattributed. Date? *Talcott, *Hesp. Suppl.* 5 (1941) 141/30, figs. 69 and 70,b (drs.). *Vidi. *Photo.
 B] Band of slanting palmettes.
 C] Grr.: scratched in the reserved bands above and below the palmettes: upper band: (υ)[.] \ (τ) γ (ι) ρ. (1) Lower: ζ h (ε) τ υ. γ (ρ) ρ (.) [-]. (2)
 D] Nonsense, i.e. meaningless scribbles? The first line nearly illegible, the second clear. One rho is miswritten.

(1)complete. (2)epsilon retr., but the inscription does not seem to be; the last letter, a hasta \, is uncertain.

409.

Athens, Agora P 9837.

- A] Fr. of SOS amphora. From Athens. Unattributed. Late seventh or early sixth. *Agora 8, 33 and fig. 1 (dr.).
 B] No decoration preserved.
 C] Gr.: [-] ε γ α [-].
 D] A small fr. not included by me in *Script.* Not in Agora 12 or 21. How do we know that it is from an SOS amphora? - Attic gamma.

410.

Athens, Agora P 9978.

- A] Fr. (chip) of a clay object (lamp?). From Athens. Unattributed. Second half fifth. *Vidi + *museum card.
 B] No decoration preserved.
 C] On the outer face, in white, two non-stoich. lines following the rim are partially preserved:
 [-] θ ε [.] υ [-] η κ ε Π [-]. Under the glaze, preliminary sketch:
 [-] θ ε ρ [.] υ [-] η κ ε : Π [. . .] ζ [-].
 D] From a massive clay object hollowed in the middle; two BG surfaces are preserved on this very tiny fr. Found in Tholos trench A in disturbed fill. NOT A VASE; probably a lamp. Probably a dedication, e.g. [ό δαῖνα ταῖν or Μητρί] θεῶ[.] υ

Ι[--- ἄνέθ]ηκε : Π[...]ς [nomen patris? ---]. But the eta may be a vertical plus an upsilon, hence the name of a female dedicator, and the pi may be an Ionic gamma; hence perhaps: [ταῖν or Μητρὶ] θεῶ[.]ν Ι[---]ς ἰ [ἀνέθεκεν], which gives better spacing. The final sigma of the father's name is only a bit of a top diagonal stroke. Clearly a bespoke piece.

411.

Athens, Agora P 10,007.

- A] Frs. of prize Panathenaic. From Athens, Agora B 13:5. Robinson Group. Second half fifth (M.&P.). *Vanderpool, Hesp. 15 (1946) 123/4, pls. 15 and 16, 1, 3. *Agora 23, 134/256, pl. 29. Meddelelser [sic?] fra Ny Carlsberg Glyptothek 37 (1981) 44, fig. 15. ABV 410/1, Add.(2) 106.
- B] A: Athena. B: fragmentary: chariot with charioteer.
- C] A: to right of the left column, starting under the capital and facing the column: τ[ο]ν Αθενεθεν αθλον].

412.

Athens, Agora P 10,019.

- A] Fr. of RF krater. From Athens. Unattributed. Third quarter fifth. *Vidi + *Museum card.
- B] A: at left, olive branch; below it, top of a head.
- C] A: above the head, in white, horizontal: Σκίρων.(1)
- D] Ionic alphabet. The sigma, two superimposed C's.

(1)small gaps between the first three letters.

413.

Athens, Agora P 10,151.

- A] Fragmentary BG one-handled mug. From Athens. Unattributed. Context: first half seventh. First quarter seventh (Lang). *Agora 8, no. 194, pl. 10 (phot.) and p. 33, fig. 1 (dr.). Vanderpool and Stamires ms. *Agora 21, F 1, pl. 11 (dr.). *Script 27, Fig. 4.
- B] Undecorated.
- C] On the side wall, probably starting to left of the handle, Gr.: --]λατιχος, retr.
- D] Lang suggests Elatichos, unknown, or third declension genitive; she says that many other options exist. If the Gr. started near the handle, the name should be longer. V.&S., not seeing the lambda, suggested Stratichos. On the previous reading --]ατιχος and J.M.Cook's suggestion [Ψαμ]άτιχος see Script. Only the lower tip of the lambda is preserved.

414.

Athens, Agora P 10,203.

- A] Fr. of BF cup.(1) From Athens, Agora G-H 10-11. Style recalls the C Painter.(2) ...oleas potter. Second quarter sixth (Vanderpool). Ca. 560 (Agora 23). *Vanderpool, Hesp. 15 (1946) 131/19, pl. 22, 4 (phot.). ABV 62. *Beazley, AJA 58 (1954) 187. H.A.G. Brijder, Siana Cups and Komast Cups I (1983) 246/120, pls. 26f. *Agora 23, 312/1802, pl. 116 (phot.). *Script 72. A.N. Oikonomides, 'The Attic Potter Psoleas of Sir John Beazley,' Horos 4 (1986) 160-61 (much criticized by Masson in REG 103 (1990), no. 370).
- B] Woman and man (parts).
- C] Between them, vertically: [Φσ?]ολεας επ[οιει].
- D] Psoleas? (Beazley, AJA). [Bo]λεας, Ruigh; see Brijder.

Psoleas from ψόλος, soot, see Script. Vanderpool restores the imperfect for reasons of space. Agora 23 gives no restoration.

(1)uncertain type. (2)ABV, Agora 23.

415.

Athens, Agora P 10,204.

- A] Fr. of BF prize Panathenaic. From Athens, Agora G-H 10-11. Unattributed. Potter Hypereides, son of Androgenes. Second quarter sixth. Ca. 560 (Agora 23).(1) *Agora 23, 131/226, sketch on p. 131, pl. 26. *ABV 347, Add.(2) 94. *J. Frel, Panathenaic Prize Amphoras (Athens 1973) 10 f., fig. 5. J.R. Brandt, "Archaeologia Panathenaica I" (Inst. Rom. Norv., Acta 8 [1978]) 3/4. Script 1198.
- B] A: at right, rim of Athena's shield to left.
- C] To left of it, vertically down, in two lines:
[---] ΕΠΟΙΕΣΕΝ(2) and below: [hAvδpoyε]vōs, both retr.(3)
Originally in three lines.
- D] The signature should be as on Ceramicus PA 443:
Υπεριδης εποιεσεν hAvδpoyενōς. Frel pointed out that the handwriting is the same on both vases. A third vase with this signature is Beaulieu-sur-Mer, Villa Grecque 'Kerylos', fr. q.v.

(1)Context: middle sixth. (2)there is a BG stroke along the left-hand edge after the nu, but it is lower than the letters and not part of the inscription. (3)claimed to be stoich. by M.&P., which is highly unlikely at this early date, and in fact does not work out if the inscription was the same as on Ceramicus PA 443.

416.

Athens, Agora P 10,270.

- A] Fr. of RF pyxis. From Athens. Unattributed. Cf. Jena Painter (Beazley). Early fourth. 400 or a little later (Beazley). *Beazley, AJA 54 (1950) 320. *Vidi. Script 828a. *Beazley Archive db, no. 16,199. LIMC iii, pl. 271 Demonassa 2,2.
- B] Reclining female faced by a youth(?); at left a third figure.(1)
- C] Δ(η)μωνασσα. Φ[αων].(2)
- D] Φ(αων), Beazley. Ionic alphabet: small and disjointed letters.

(1)Bea. Arch.: naked woman (Demonassa); man (Phaon?); woman with necklace. (2)I dot the phi.

417.

Athens, Agora P 10,328.

- A] BF/WG lekythos. From Athens, Lenormant Street. Diosphos Painter. First quarter fifth. 480-470 (tomb), Haspels. B. Boulter, Hesp. 32 (1963) 115/A1, pls. 36 and 38. ABV 509/1, Para. 248/1.
- B] Chariot and fighting warriors.
- C] Nonsense: one inscription is in front of the horses' heads, another, to left of a warrior; a third, between his legs.
- D] Typical Diosphos Painter's nonsense.

418.

Athens, Agora P 10,353.

- A] Fr. of Prize Panathenaic. From Athens. Unattributed? Second quarter sixth. 550 or earlier. *Hesp. 32 (1963), pl. 52. Script 1190.
- B] Decoration not known to me.
- C] --]αθλο[--.
- D] Inscription in opaque purple (informatin from J. Binder).

419.

Athens, Agora P 10,361.

- A] Fr. of prize Panathenaic. From Athens, Lenormant Street.(1) Unattributed. Second quarter sixth. *Brandt, Arch. Pan. I, 9/90, pl. 12,f. *Beazley Archive db, 8785. Boulter, Hesp. 32 (1963), 135/34, pl. 52. Hesp. suppl. 10, 25/under no. 12.
- B] A: left-hand margin.
- C] A: along left-hand margin, vertically down, not facing the margin, in red: [τον Αθηνε]θεν α[θλον], retr.
- D] No column preservewd; if there was one, the inscription would be to its left, between it and the margin. Probably a very early fr., perhaps ante 550.

(1)information from J. Binder. Not in Agora 23.

420.

Athens, Agora P 10,466.

- A] Fr. from the base of a BG kylix. From Athens. Unattributed. Second quarter fifth (Lang). *Agora 21, F 75, pl. 13 (dr.). Script 1164.
- B] No figured decoration.
- C] Under the foot, Gr.: Νικωσ[--].
- D] "The name might be a feminine Νικῶσα with omega used correctly, but some masculine name with omikron (e.g., Nikosthenes, Nikostratos) is perhaps more likely." (Lang). On this use of omega, see Script.

421.

Athens, Agora P 10,507.

- A] Fr. of BF amphora.(1) From Athens. KX Painter. Early sixth. Late first quarter sixth (Moore). *Vanderpool, Hesp. 15 (1946) 133/26, pl. 23,2-3. *Agora 23 117/126, pl. 15. *Beazley, AJA 58 (1954) 187. ABV 27/36, Add.(2) 8. *L. Travlos, Pictorial Dictionary of Ancient Athens (1971) 42, fig. 57. LIMC 1, s.v. Akademos, pl. 355 (phot). Script 60. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 142 and 150, pl. 65,b. GAI i, 128.
- B] Upper part of a youth to right, holding out his cloak. Above him, part of an open rectangle.(2)
- C] To right of his face, bearing slightly downward: ηεκα[δεμος].
- D] Beazley's identification (in AJA) with the hero of the Academy is confirmed by the inscription [h]όρος τῆς ηεκαδεμείας on the boundary stone Travlos, op. cit., figs. 56-57; O. Alexandri, AAA 1 (1968) 101-103, cover. Large letters. Closed heta.

(1)so M.&P. (2)looks to me like a shelf.

422.

Athens, Agora P 10,511.

- A] Small fr. of a lekane, BG on inside only. From Athens. Unattributed. Early fifth (Lang). *Agora 21, B 5, pl. 2 (dr.).

*Vidi. Script 1179.

B] No figured decoration.

C] On the inside, i.e., on the sherd, Gr.:

--]EPΓN?[--(1)

--]ANTIB[--

--]E?ΣONA[--(2)

--].NΔO.[--

--]El v.[--

D] The above readings are a combination of Lang's text, Lang's dr., the museum card and my own (uncertain) readings. The text is difficult to read. Lang gives a slightly different text and a tentative restoration:

[ύπ]ερ Γυ[άθωνος

ὁ δ[είνα] Ἀντιβ[ί]ο

]ος Ὀνά[σο

ὁ δ[είνα] Ἀνδοκ[ίδο

]El [

Note that text and dr. in Agora 21 differ somewhat. - The alphabet probably Ionic. Neat and "bookish" letters.

(1)I saw a scratched-up letter, not a nu. (2)not an omicron as Lang.

423.

Athens, Agora P 10,512.

A] Fragmentary BG salt cellar. From Athens. Unattributed. Fifth. *Agora 21, 38/F 118, pl. 16 (dr.). Museum card.

B] Undecorated.

C] On the outside wall, in two lines, Gr.:

[--]υκτορος|[--]σο vacat.

D] Neat writing which looks rather early in the fifth century. Lang suggests Πολ|ύκτορος, which is "heroic and non-Athenian". Unexplained.

424.

Athens, Agora P 10,537.

A] BG salt cellar. From Athens. Unattributed. Last quarter fifth (context). *Corbett, Hesp. 18 (1949) 330, fig. 6, pl. 93. Agora 12, under no. 935. *Agora 21, F 91, pl. 114 (dr.). *Vidi. Script 161, n. 2.

B] Undecorated.

C] On the inside, Gr. (1): Σιμυ(). On outside, Gr. (2): ΠΑΡΑΜΥΝΩΤΟΣ, Lang, but see below.

D] Regarding (2), I think that ρος and νω were written after Παράμυ-, and with a broader instrument. The right end of omega goes over the end of the mu. Read Παράμυ<θος>, cf. PA 11626-32. ρος and νω are unexplained.-Listed in GAI i, 38, in a list of early occurrences of Ionic letters in Grr.

425.

Athens, Agora P 10,554.

A] Fragmentary RF Panathenaic amphora. From Athens, Agora B 15:1. Unattributed. Last quarter fifth: near 410 (Corbett). Ca. 410 (Moore). *Corbett, Hesp. 18 (1949) 301/1, pls. 73-74. Riemann, AA 1937, 97-98. *Vidi. Museum card. *Beazley Archive DB, no. 41,590. AA 1991, 492-93, figs. 3,a-b (A, B). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997)

138/22, pl. 9.

- B] Procession of youths in himatia wearing olive wreaths:
A: preserves parts of three youths, the first two from the left carrying a tray, the third was a flautist(1); a fourth probably preceded; between the second and third youths is an olive tree. B: preserves parts of three youths, the first from the left turning back and carrying a Panathenaic amphora.
- C] A: starting above the forehead of the first youth from the left: Κοπρεὺς. Above the head of the flautist: Χρυσ[ογονος].(1) B: above the amphora: Εὐπονπ[ος].(2)
- D] The inscriptions after the sketches in Agora 30. Kopreus is known as a mythical name; Eupompos is given by Pape as a human name. But this is probably not a mythological scene. It cannot be connected with the Herakleidai of Euripides (Riemann). Inscriptions in white.

(1)the figure recognized by J. Binder as a flautist and identified with Chrysogonos, Alcibiades' flute player. See Moore further. LGPN ii, s.v. 17 refers to I.E. Stephanis, Διονυσιακοὶ Τεχνίται (Herakleion 1988) 2637. (2)Beazley, by letter, 1937. Bea. Arch. reads EUPOMP[OI]. [Seems doubtful to me.]

426.

Athens, Agora P 10,618.

- A] Fr. of cover tile glazed outside. From Athens. Unattributed. Late fifth. *Agora 21, 14/C 29, pl. 6 (dr.). Museum card.
- B] Undecorated.
- C] On the glazed side, Gr.: [--]λη καλη.
- D] NOT A VASE.

426a.

Athens, Agora P 10,779.

- A] Fr. of lekane, Athens, Agora. Unattributed. Second quarter fifth (Lang). *Agora 21, C 25, pl. 6 (facs.).
- B] No figured decoration.
- C] Under foot, Gr.: Μν[--|κατα]πυγῶ[v].
..[--]
[--]....[--]
- D] From the base. Attic alphabet.

427.

Athens, Agora P 10,803.+

- A] Small BG bowl. From Athens. Unattributed. Last quarter fifth. *Agora 21, 36/F 92, pl. 14 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, in a complete circle, Gr.: Μνησιμαχῶ |(1)
- D] + P 12,186 (so V.&S., but Lang does not mention this).

(1)A vertical stroke divides the beginning and end of the inscription (as on many Themistocles ostraca, V.&S.). For this type of punctuation see GAI i, 75, bottom.

428.

Athens, Agora P 10,805.

- A] Cup foot. From Athens. Unattributed. Second quarter fifth (type). *Agora 21, 34/F 64, pl. 13 (dr.). Vanderpool and Stamires ms. Hesp. 30 (1961), pl. 89.

- B] Undecorated.
- C] On the bottom, close to the margin, Gr.: Γο(ρ)γιῶ.
- D] Attic gamma. The rho smaller than the other letters and perhaps added later (Lang).

429.

Athens, Agora P 10,810.

- A] Fr. of a small saucer. From Athens. Unattributed. Late fourth - early third (context; Lang). *Agora 21, B 12, pl. 2 (dr.). Picture Book, no. 49. Hesp. Suppl. 4, 135, top. Vanderpool and Stamires ms. Script 849.
- B] Undecorated.
- C] On the floor, Gr.:
[καρδ]οπος
[ο]βελιαι ΔΔ?[--
λοπαδια
πινακες
μεσοι : * IIII
βατανικα : Π[(1)
ποτηρια II[--
ληκυθος
ημιχουν
τρυβλιον
ροφεια Δ[--
[--]ΛI[--
- D] Text after Agora 21, which see for commentary.

(1)i.e. Attic numeral 5[--?].

429a.

Athens, Agora P 10,813.

- A] Fr. of BG cup. From Athens, Agora, rubbish heap from Tholos kitchen, G 12:22. Unattributed. 470-460 (context). Agora 21, Fa 16, pl. 29. Cf. also S.I. Retroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 45 and under no. 181.
- B] No figured decoration preserved.
- C] On the floor, Gr.: ΑΕ.
- D] δε<μοσιος>. Other cups from the same location are: P 10,813, P 10,814, P 10,815, P 10,816, = Fa 16-19. From near the Tholos: frs. of two BG cups, P 10,838 and P 10,839, = Fa 20-21. Salt cellar: P 10,616, = Fa 22. Other locations: P 5458, P 13,227, P 10,422, P 5595, P 8600, P 8611, P 6825, = Fa 23-26, Fb 1-3. [For the last three see under P 8600, CAVI 391a).

430.

Athens, Agora P 10,828.

- A] Standard olpe, banded (or frs.?). From Athens. Unattributed. Date? *Thompson, Hesp. Suppl. 4 (1940) 1423 (mention). Museum card of Agora P 13,429.
- B] A BG band divides shoulder from body.
- C] On the shoulder, in BG: [δημοσ]ιο[v].(1)

(1)so Thompson. But cf. Agora P 13,429.

430a.

Athens, Agora P 10,906a.+

- A] Frs. of RF skyphos. From Athens, Agora B 13:5.

Unattributed. Ca. 410-400 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 302/1272, pl. 120 (P 10,908 shows inscription). *Photo.

- B] P 10,906a,b: a female flautist to right. P 10,908: strings of a sakkos(?) hung up; handle palmette.
- C] Starting at the left break, immediately below the rim, horizontal: [--]ικος ^ κ<. (1) [Probably a kalos-name: [--]ικος κ<αλος>.]
- D] Three frs. + P 10,906b. + P 10,908. Inscription in white.

(1) the sketch on p. 302 has]υκοοκ, but the photos. show an iota as the first letter. The sketch also ignores the slight vacat before the last letter.

430b.

Athens, Agora P 10,907 (part).

- A] Frs. of RF oinochoe (chous). From Athens, Agora B 13:5. Unattributed. Ca. 400 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 238/673, pl. 72. Van Hoorn, Choes and Anthesteria (1951) 86/201-202, figs. 387-388.
- B] Parts of a seated youth to right facing a standing woman.
- C] Above the woman's head: [--]ς.
- D] Four frs.: 10,907 a-b, f-g.

431.

Athens, Agora P 10,908. This is part of 430a.

- A] Fr. of RF skyphos(?). From Athens. Unattributed. Date? *Photo.
- B] Palmettes?
- C] Below the rim: [--]ικος κ<αλος> vacat?
- D] Not in Beazley as a fragmentary kalos-name. There could be more letters after the kappa instead of the vacat.

432.

Athens, Agora P 10,948.

- A] Fr. of RF chous. From Athens. Unattributed. Late fifth (van Hoorn, Moore). *ARV(2) 1601. G. van Hoorn, Choes and Anthesteria (1951), no. 203, fig. 309. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 246/736, pl. 77 (now augmented).
- B] Boy riding a fawn.
- C] Above the scene: Μικι[ων].(1)
- D] Several choes have this name, which is not a real kalos-name, but a typical child's name. Moore refers to ARV(2) 1601 and Dover, Homosexuality (1978) 120. Inscription in white.

(1) with or without kalos (Beazley).

433.

Athens, Agora P 10,960.

- A] Fr. of RF bell krater. From Athens. Close to Talos Painter, if not by him (Moore). Late fifth (Moore). Late fifth. *Corbett, Hesp. 18 (1949) 310/4, pl. 80. *Vidi. *Photo. Recueil Charles Dugas (1960) 137/91 and n. 304 (not ill.). G. Schwarz, Triptolemos: Ikonographie einer Agrar-und Mysteriengottheit (Grazer Beiträge, suppl. 2 (1987) 144 V 123. T. Hayashi, Bedeutung und Wandel des Triptolemosbildes vom 6.-4. Jh. v. Chr. (1992) 69,

161/125. *M.B. Moore, *Attic Red-figured and White-ground Pottery* (The Athenian Agora 30, 1997) 199/390, fig. 23 (dr., shows inscription), pl. 49.

- B] A: high up: wreathed head of Triptolemos in 3/4 view, and his raised right hand; at right, part of a scepter (hence restore a female divinity); there probably was another female figure on the left.(1) T. was probably represented floating in the air in his chariot, not standing as Schwarz thinks.
- C] A: above the head: Τριπτολεμο[s].
- D] Widely spaced and neat letters.

(1)so Corbett, but see Agora 30: the remains beside the figure are on the left, there is no trace on the right (according to the dr., fig. 23). Moore says the remains, on the far left, are the start of another figure or perhaps part of the wing of the throne, more likely the latter. Inscription in white.

434.

Athens, Agora P 10,974.

- A] BG cup-kotyle. From Athens. Unattributed. Last quarter fifth. *P. Corbett, *Hesp.* 18 (1949) 323/38, pls. 86, 89, 90 (inscr.). Agora 12, 277/586 and 278/593 (mentions).
- B] Impressed decoration.
- C] Under the foot, Gr.: ΠΥ◊.
- D] Not in TGV or Agora 21. Probably an abbreviated name.

435.

Athens, Agora P 11,019.

- A] Fr. of a coarse wine amphora. From Athens. Unattributed. Last quarter fifth. *P. Corbett, *Hesp.* 18 (1949) 336/104, pl. 97.
- B] Undecorated. Only neck and handle preserved.
- C] On the neck, in BG: Δ|◊.
- D] Not in TGV, Agora 12, or Agora 21. I am not sure that this has anything to do with TGV 94/8B ii. Abbreviated owner's name? But cf. P 11,020.

436.

Athens, Agora P 11,020.

- A] Fr. of a coarse wine amphora. From Athens. Unattributed. Last quarter fifth. *P. Corbett, *Hesp.* 18 (1949) 336/105, pl. 97.
- B] Undecorated. Only the neck preserved.
- C] On the neck: in red: Δ. In brown: M.
- D] Not in TGV, Agora 12, or Agora 21. The mu shows in the photo.

437.

Athens, Agora P 11,021.

- A] Fr. of a coarse wine amphora. From Athens. Unattributed. Last quarter fifth (context; Lang). *P. Corbett, *Hesp.* 18 (1949) 336/102, pls. 97-98. Agora 21, Hd 1, 74/pl. 41 (dr.).
- B] Undecorated.
- C] On the shoulder, in BG: οοχοs A.(1)
- D] Lang: οχ = ξ also on some Kallixenos ostraca (*Hesp.* 19 (1950) 387/22). "Alpha may perhaps be taken as as a number indicating capacity (one amphora or metretes) or quality." Corbett compares tentatively Agora P 11,368, q.v.

(1)= ὄξος, 'cheap wine'. For ὄξος as a word for wine, see now N. Kruit, ZPE 90 (1992) (265ff.).

438.

Athens, Agora P 11,022.

- A] Fr. of a coarse wine amphora. From Athens. Unattributed. Last quarter fifth. *P. Corbett, Hesp. 18 (1949) 336/102, pls. 97-98.
C] At base of neck, in red: Π. (Fifth-century shape).

439.

Athens, Agora P 11,368.

- A] Fr. from neck [of a coarse wine amphora?]. From Athens. Unattributed. Late fifth - early fourth (context). *P. Corbett, Hesp. 18 (1949) 336/under 102 (mention).
C] On the neck, in red: οσ[χος?].(1)

(1)For ὄξος? Corbett compares tentatively with P 11,021. Not in Agora 21.

440.

Athens, Agora P 11,375.

- A] Fr. from neck of [coarse?] amphora. From Athens. Unattributed. Late fifth - early fourth. *Lang, Hesp. 25 (1956) 12/55 (not ill.).
B] No decoration preserved.
C] On the neck, Gr. before firing: ΔX[--].
D] Lang: "At least 11 and perhaps 12 choes, recorded before firing and so presumably in accordance with specified dimensions for one metretes."

441.

Athens, Agora P 11,962.

- A] Fr. of [coarse?] amphora. From Athens. Unattributed. Third quarter sixth. Ante ca. 540(1). *Vanderpool, Hesp. 7 (1938) 379/10 and 372, fig. 5.
B] No decoration preserved. Part of shoulder and start of neck.
C] Gr.: A.(2)
D] A single letter. Some scratches, not part of the Gr.

(1)see Vanderpool, p. 366. (2)Presumably on the shoulder.

442.

Athens, Agora P 11,968.

- A] Fr. of unglazed [i.e. coarse] amphora. From Athens. Unattributed. Date?(1) *Vanderpool, Hesp. 7 (1938) 379/10 and 372, fig. 5.
B] Undecorated. Mouth, neck, one handle, part of shoulder.
C] On one side of the neck, in reddish brown: O.

(1)"may conceivably belong with the upper fill (above, p. 367, note 2)." (Vanderpool).

443.

Athens, Agora P 12,011.

- A] Fr. of a large BG open bowl. From Athens. Undecorated. Late fifth. *Vidi. Vanderpool and Stamires ms. *Agora 21, 54/G 7, pl. 30 (dr.).

- B] Undecorated.
- C] On the Ext., just below the rim, in a taenia with tassels(1),
Gr.: [ο δεινα τοι Ηφαισ]τοι ^ ανεθηκεν.
- D] For the vase shape, cf. Agora P 10,577, Agora 12, 241/70,
pl. 4, dated 425-400. For inscriptions in a taenia see the
Jacobsthal Festschrift and S. Dow, HSCP 41 (1930) 63-72,
pls. 1-2. The restoration was suggested by V.&S. (as "not
the only possible one"), after a dedication to Hephaestus
on a roof tile(2) found about 20m away (Hesp. 8 (1939)
214-15); it is followed by Lang. A deeply incised
ornamental inscription in clear and even letters. Mixed
alphabet.

(1)I think the taenia is incised too. Only the tassel at the
right is preserved, but there is a vertical divider after
Ηφαισ]τοι. (2)not entered in CAVI, as no number is given
here and it is not a vase.

444.

Athens, Agora P 12,061.

- A] Fr. of BF calyx krater.(1) From Athens, Agora O-Q 18-19.
Unattributed. Last quarter sixth. Ca. 520-510 (M.&P.).
*Agora 23, 165/503, pl. 47.
- B] A: lower legs and feet of males to left.
- C] A: on the cul, in large and well spaced letters,
horizontal: [-]ισι πυγα[-].(2)
- D] The inscription is said to be a nonsense inscription by
M.&P., but it is very well written and the ending recalls
καταπύγαινα.

(1)from wall and cul, with start of handle. (2)the last
letter the bottom of a diagonal stroke, alpha, gamma,
lambda(?), nu(?), sigma(?), chi 1. The first letter is
complete according to the photo.; the sketch shows it as
incomplete.

445.

Athens, Agora P 12,212.

- A] Fr. from wall of a BG amphora. From Athens. Unattributed.
First half sixth. *Agora 21, 18/D 15, pl. 7 (dr.).
Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the inside, Gr.: Ευ(φ)πο[-], retr.
- D] Name-on-sherd. - V.&S. discuss whether the third letter is
an incomplete theta (Euthron occurs in an inscription from
Issa in Dalmatia, CIG ii, 1834), but prefer Euphron or
Euphronios, as does Lang (who also refers to Euthronios,
Agora 21, F 43, Ευθρονιδ[ο], early fifth, which however is
probably Ευ(φ)πονιδ[ο], with phi miswritten as theta. For
the shapes of phi see Script 163-64, and the parallels given
by Lang.

446.

Athens, Agora P 12,336.

- A] Fr. of base of BG pyxis. From Athens. Unattributed. Second
half fifth. *Vanderpool and Stamires ms. *Agora 21, 53/G 6,
pl. 30.
- B] Undecorated.
- C] Lang:
(a) Gr. on projecting flange:

ν]ε τον Δια και τον Α[πολλωνα ...]

]εοι τεισαιτο vacat

(b) Gr. within ring-foot:

και τον [---]

νε τῶ[ς ἀλλῶς

θεῶ[ς

(c) Gr. on floor:

]κος(1)

V.&S.:

(a) Gr. on bottom:

N]ε τον Δια και τον Α[πολλῶ και τεν

Δεμετρα και τεν Αθენααν και τον Ποσειδῶ]

και τον [Αρε]. νε τῶ[ς θεῶ[ς παντας]

αι θ[εοι τε ισαι το vacat.

(b) Gr. on the floor:

--](.)ος

- D] Schweigert saw that (a) is the formula of an oath; cf. Acr. ii, 1445: [---]ραι και Κλεταγορη φιλετα(ι)[ροι] | [νη τ]ον Δια και την Δημητρα. Lang thinks one or two other deities may have been added in the first line of (a), which must have been followed by a wish that a certain person be avenged or punished; (b) was then added to include one more deity and the other Olympian gods. V.&S. had considered (a) and (b) as one inscription and added many divinities. - τείσαιτο is clearly to be preferred to τεῖσαιτο, but since no personal name is extant we cannot know if the oath is an affirmation or a curse. Lang's version, however, lacks any reference to female divinities. The inscription needs further study.

(1)there are many scratches on this Gr.; see pl. 30.

447.

Athens, Agora P 12,396.

- A] Small BG saucer. From Athens. Unattributed. Second quarter fourth. *Agora 21, 39/F 141, pl. 17 (dr.). Vanderpool and Stamires ms. *Museum card.
B] Undecorated.
C] On the floor, Gr. in two lines, stoich.(1) and left-aligned: Ζενοφαλντος.
D] Owner's mark in nom. Good letters.

(1)perhaps accidental.

448.

Athens, Agora P 12,450.

- A] Fr. of BF pot. From Athens, Agora Q 18:1. Kleitias. Second quarter sixth. Ca. 570 (M.&P.). *Vanderpool, Hesp. 8 (1939) 261/14, fig. 16. *Agora 23, 319/1874, pl. 120. ABV 77/10, Add.(2) 22.
B] Youth (neck, chest, hair) with a mantle over his shoulder.
C] On the left, at chest height: [---]ν vacat.
D] From the wall of a large closed pot; a very small fr. M.&P. think the inscription gave the youth's name; "thus, the scene is mythological."(1) Nu is P.-M.'s reading; V. said only, "traces of a letter(?) ..., perhaps nu or sigma". But nu seems right.

(1)Why is that? Names of daily life not this early?

448a.

Athens, Agora P 12,492.

- A] Fr. of RF bell krater. From Athens, Agora P 8:5. Time of Polygnotos (Beazley verbally in 1953). Ca. 440-430 (Moore). *M.B. Moore, *Attic Red-figured and White-ground Pottery* (The Athenian Agora 30, 1997) 219/562, pl. 58. *ARV(2) 1613.
- B] A: top of a thyrsus, and below, crown of a white-haired(?) head to left: Silenus, from a picture of the Birth of Dionysus? (Beazley).
- C] A: Two-liner: [--]μος and below it: [κα]λος. Agora 30, index vi, reads: Νικοδη]μος(?).
- D] Not attributed in ARV(2). "Nikodemos would perhaps suit for date," Beazley. Inscription in white. - The sketch on p. 219 shows Ionic lambda but twice Attic sigma. Large omicron.

449.

Athens, Agora P 12,495.

- A] Frs. of BF oinochoe. From Athens, Agora Q 18:1. Phrynos Painter?(1) Third quarter sixth. *Vanderpool, *Hesp.* 8 (1939) 259/10, fig. 16. Vanderpool and Stamires ms. *Agora 23, 198/750, pl. 71 (fr. a).
- B] Fr. a: an onlooker's staff; head and shoulders of a warrior with raised spear. Fr. b: part of a warrior's leg.
- C] Fr. a: to right of the warrior's helmet: nonsense : $\phi\kappa\nu\sigma$ [--].(2)
- D] Two frs. Small hasty letters. May be complete at end.

(1)M.&P.; by the same hand as Boston 98.923 (Bothmer), ABV 169/3, Para. 71/3, CV USA 14, pl. 25, which has similar inscriptions. (2)wrongly given as $\epsilon\kappa\nu\sigma$ in the sketch, Agora 23, p. 198.

450.

Athens, Agora P 12,510.

- A] Fr. from the bottom of a BG one-handled bowl. From Athens. Unattributed. Late fifth or early fourth. *Agora 21, 36/98, pl. 15 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr.: E and below: Μειξ<ι>.(1)
- D] Owner's name.

(1)Μειξ<ι> or Μειξ<ι>αδ<ο>; such names are known from the early fourth cent. on (Lang). There are however other names beginning with Μειξ[--]; see LGPN ii.

451.

Athens, Agora P 12,533.

- A] Fr. of (BF) band cup. From Athens, Agora. Unattributed. Third quarter sixth. Ca. 550-530 (M.&P.). *Agora 23, 303/1705, pl. 110.
- B] No figured decoration preserved: lower part of lip and upper part of handle zone.
- C] Nonsense? A: handle zone: [---]γ<ε>τιοφε[---].
- D] Unclear whether nonsense or sense. The letters are fairly large and archaic looking. The lower parts of all the letters are missing, but all except the first are unambiguous. Is [--- ε<α>] δ<ε>τις φ<ε>ρ<ε>ι[---] too speculative?

452.

Athens, Agora P 12,629.

- A] Fr. of an unglazed tile. From Athens. Unattributed. Third quarter sixth (context). *Vanderpool, Hesp. 8 (1939) 258/9, fig. 15. *LSAG 78/33, pl. 4 (phot.). *Sprunt Studies 46 (1964) 16/2. Agora 21, G 1, pl. 30 (dr.). Script 293. GAI i, 177.
- B] Undecorated.
- C] Written on the sherd, Gr.: ἡρμᾶϊ ἐλμ' ἄγαλμα.
- D] NOT A VASE. - Vanderpool gives Schweigert's reading: 'Ερμ' ἐλμ' ἄγαλμα, "I am Hermes' statue." Jeffery prefers: ἡρμᾶϊ μ' ἄγαλμα ..., "may be an imperfect draft ... for a sculptor who was making a Hermes statue for some client" (LSAG 74 and n. 2). Lang reads: ἡρμᾶϊ μ' ἄγαλμα, and says: "An informal label on a dedication: "To Hermes (someone dedicated) me, a pleasing gift." The above reading is from Sprunt Studies, where I also suggest an alternative: ἡρμ(α)εῖμ<ι> ἄγαλμα. In both readings I assume an anonymous dedication of a 'stone' added to a stone pile. Perhaps metrical, since elided?

453.

Athens, Agora P 12,641.

- A] Fragmentary RF louterion. From Athens. Group of Polygnotos. (1) Manner of Peleus Painter (Matheson). Ca. 440 (Moore). Third quarter fifth. *B.B. Shefton, Hesp. 31 (1962) 330-68 and 414-15, figs. 1-2, pls. 105,a-d, and 106,f-i, esp. fig. 2 (dr.) and pl. 105,a, right. D. Callipolitis-Feytmans, Les louteria attiques (Athens 1965) 35-36. ARV(2) 1043/(1), Para. 444. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 445/PEM15, pl. 166 (bibl.). M.B. Moore, The Athenian Agora: Attic Red-figured Pottery, no. 584, pls. 59-60. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 223/584, figs. 30-31 (restored drs.; 30 shows the letter), pls. 59-60. LIMC iv, 88-89, Europa, no. 217 (dr. on p. 89).
- B] A: Heracles(2) and the Bull. B: Centauromachy at the Wedding of Peirithoos (with Theseus).
- C] A: to right of Heracles' upraised club: [κ]α[λος].(3)

(1)near the Curti Painter; cf. also the Peleus Painter (Beazley). (2)Theseus (Beazley). (3)so Shefton who discusses the inscription καλος as a substitute for kalos-names at length.

454.

Athens, Agora P 12,664.

- A] Fr. of base of BG bowl. From Athens. Unattributed. Hellenistic: 3rd - 2nd cent. *Agora 21, 55/G 17, pl. 31 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr. around outer rim: [Αγορ]αίου : * Ερμου vacat.
- D] Included here for the unusual archaistic punctuation. Found just south of the Altar of the Twelve Gods; see Wycherley, pp. 102-103 for the shrine of Hermes Agoraios (Lang). - Epsilon with short middle hasta.

455.

Athens, Agora P 12,671.

- A] Fr. of BF pyxis lid. From Athens, Agora V 24:2 (U). Unattributed. Third quarter sixth. *Agora 23, 257/1292 (not

ill.).

- B] Horseman and standing figures.
- C] Nonsense: imitation inscriptions.

456.

Athens, Agora P 12,702.

- A] Neck of BG globular lekythos. From Athens. Unattributed. Mid-fourth. *Lang, Hesp. 25 (1956) 9/37, pl. 2. Hesp. 8 (1939) 280 n. 38. Agora 12, 9 n. 9.
- B] Undecorated.
- C] On the neck, Gr.: κοτυλαί : * ΠΙΙΤ.(1)
- D] Agora 12 refers to nos. 1108 (P 3992), 1463 (P 18,609, fig. 23, Gr.) and some bibl. Lang notes that P 3992 holds almost 8 kotylai.

(1)= 7 1/4 kotylai.

457.

Athens, Agora P 12,965.

- A] Fr. from rim and shoulder of a red-glaze decorated pot.(1) From Athens. Unattributed. Late fifth (Lang). *Agora 21, 90/L 7, pl. 56 (dr.). *Vidi.
- B] The only decoration is a band on rim and top of shoulder.
- C] Along the edge of glaze on the shoulder, Gr.: [-υ]παίθριος ΟΒΟΛΟ[-].
- D] Unintelligible. Listed by Lang as an unclassified notation. She prints: ὑπαίθριος ὀβολός, with the comment: "But why a "spit in the open air"? A cook-out? Or is it ὑπαίθριος ὀβόλος?" βόλος is a throw or a catch; this may be right and the line poetic? - The first omicron seems to have been added later; the third has a short vertical line within. Rather good writing.

(1)glaze in band on rim and top of shoulder; inside unglazed. Wide mouth.

458.

Athens, Agora P 13,096.

- A] Frs. of RF pyxis. From Athens. Manner of Kleophon Painter ii. 430-420. Ca. 430 (Moore). *Photo. *ARV(2) 1150/28. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 428/KLM38 (not ill.). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 272/991, pl. 96 (Moore reverses frs. a and b).
- B] Aphrodite, Eros, and another; woman (on another fr.). Fr. a: small Eros flying. Fr. b: part of a wreath; head and shoulder of a woman. Fr. c: at left part of a wreath [same as on b?].
- C] Fr. a: to right of Eros' back: Αφροδιτ[η]. Αφροδιτ[ε] (Matheson). Fr. b: to right of woman's top of head: Ν[--]. Fr. c: on lower left: (ε)στ... .(1)
- D] Done from Beazley's notes with his photos. in Oxford (seen 1946).

(1)only the upper left corner of the epsilon, given by Beazley; not visible in photo.

459.

Athens, Agora P 13,125.

- A] Fr. of BF cup.(1) From Athens, Agora U 24:1. Unattributed.(2) Second quarter sixth. Ca. 560-550 (M.&P.). *Vanderpool, Hesp. 15 (1946) 133/25, pl. 23. *Bothmer, Amazons 64/275, pl. 50,4. Photo. *Agora 23, 312/1804, pl. 116.
- B] Amazonomachy: parts of a warrior; head and helmet of a fallen Amazon.
- C] Above the Amazon's head and below the warrior's raised leg: [---]ρικιλα.(3)
- D] Large letters. V. reads rho, but says alpha, delta, or sigma also possible. I think it is a triangular rho. No doubt the name of the Amazon. Bothmer compares "perhaps" X...ιλα on Arezzo 1465, by Euphronios. [---]ρικιλ<λ>α?

(1)of uncertain type. (2)may be by the same hand as P 13,257 (Bothmer; Agora 23, 312/1803). (3)the sketch in Ag. 23, p. 312, shows the right half of an English M for the first letter.

460.

Athens, Agora P 13,246.

- A] Fr. of LM cup or the like. From Athens, Agora H 9. Unattributed. Third quarter sixth. *Agora 23, 305/1743, pl. 112. ABV 187/16, Add.(2) 51. *Vidi.
- B] No decoration preserved.
- C] A: in the handle zone: [---εποι]εσεν.
- D] Not in early LM style.

461.

Athens, Agora P 13,248.

- A] Fr. of large G(?) pot. From Athens. Unattributed. Sixth (inscription); probably late sixth. *Agora 21, 20/D 26, pl. 8 (dr.). Vanderpool and Stamires ms.
- B] Traces of dull BG outside.
- C] Grr.: on the inside: Πανσιας.(1) On the outside: Πρα<.(2)
- D] Names-on-sherd; used twice. A line on the inside is not explained. Mixed alphabet.

(1)a corner of the sherd is broken off at left. (2)or Πρα with an abbreviation mark? Name in Πραξι-

462.

Athens, Agora P 13,251.

- A] Fr. of large G(?) pot. From Athens. Unattributed. Sixth (inscription); should be late sixth. *Agora 21, 20/D 27, pl. 8 (dr.). Vanderpool and Stamires ms.
- B] Two BG bands.
- C] On the inside, Gr. with end boustr.: Διατελε|ς.(1)
- D] Name-on-sherd. The name is said to be unknown. There are some scratches in line 2. Mixed alphabet.

(1)only the final sigma is written under the line, as there was no space on the sherd; the preceding epsilon is cramped.

463.

Athens, Agora P 13,282.

- A] Fr. of a small closed vase, BG outside. From Athens. Unattributed. Early fifth (context). *Agora 21, A 4, pl. 1 (dr.). *Vidi. Script 925.

- B] Undecorated.
- C] On outside wall, Gr.: αβγδ[---.
- D] Alphabet. Dotted delta: cf. Agora P 7247.

463a.

Athens, Agora P 13,322.

- A] Fr. from wall of a closed vase. From Athens, Agora.
Unattributed. Early sixth (context). *Agora 21, 12/C 2,
pl. 4 (facs. of Gr.). GAI i, 138 (parallels).
- B] No figured decoration.
- C] On outside of wall, Gr.: [--]ος βεν[ει ---].
- D] From βινέω, to fuck. See Acr. ii, 256 (CAVI 1318).

464.

Athens, Agora P 13,323.

- A] Fr. of Late PA amphora.(1) From Athens, Agora F-G 12:1.
Unattributed. Third quarter seventh (Brann). *Agora 8, no.
577, pls. 37 (phot.) and 44 (dr.). *Agora 23, 117/129 (not
ill.). *Script 16, Fig. 5. LSAG(2) 430/5,f.
- B] Upper part of a bearded male, perhaps a male siren (Brann);
protome or siren (Agora 23).
- C] From the back of the head and along the back:
Νυχτοπαίδας, retr.
- D] Brann read νυχοπαίδας; so also Ag. 23.(2) I assume
that Νυχτο- is for Νυκτο-, but the name, if it is a name,
remains unexplained. A bearded male siren appears on an
Attic fr. from Izmir: BSA 53-54 (1958-59, 163/6; parallels).
Four-stroke sigma, reversed and with curved hastae.

(1)from the neck. (2)the first two iotas given as short
raised vertical strokes in the sketch.

465.

Athens, Agora P 13,333.

- A] Fr. from the neck of a coarse unglazed water jar. From
Athens. Unattributed. Early sixth. *Agora 21, 18/D 9, pl. 7
(dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the outside, vertical to the pot, Gr.: Περαιαδ[--].(1)
- D] Unclear. The inscription close to the top margin of the
sherd, in the early manner.

(1)Περαιαδε (a label) or Περαιαδ<ες> (name-on-sherd, unknown)
(Lang).

466.

Athens, Agora P 13,349.

- A] Frs. of BF(?) lip cup. From Athens. Tleson Painter. Tleson
potter. Third quarter sixth. *Thompson, Hesp. suppl. 4 (1940)
14/d, fig. 12,d. *Agora 23, 300/1686 (not ill.). ABV 182/28.
Museum card.
- B] Only handle palmettes are preserved.
- C] Fr. g: handle zone: [Τλεσὸν ἢ Νεαρχ]ὸ ἐποίησ[εν]. Fr.
h: [---]ν[---].(1)
- D] 14 frs. Typical hand of Tleson Painter.

(1)so M.&P., saying it belongs to one of the two names. ABV
wrongly gives a final, and reversed, nu. The museum card
(also wrongly?) has: [---](.)ν vacat, which would be from
ἐποίησεν.

467.

Athens, Agora P 13,360.

- A] Fr. of wall of coarse unglazed water jar. From Athens.
Unattributed. Mid-sixth. *Agora 21, 19/D 18, pl. 8 (dr.).
Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the wall, Grr.: [--]λεσις|Λοφο[--?].(1)
- D] Name(s)-on-sherd. Interpretation uncertain.

(1)V.&S. did not read the final sigma (which is reversed and looks different from the other) and suggested [T]λεσι[α].
Lang follows the dr. and restores: [κ]λεσις|Λόφοδ,
"perhaps an invitation or a summons of a man named Lokros."
This seems to me unlikely. Perhaps [T]λεσι<α>ς? The second
name may be incomplete and thus be another man: Λόφο[ς]?

467a.

Athens, Agora P 13,363.

- A] Fr. of RF cup. From Athens, Agora R 19. Unattributed.(1)
Ca. 510-500 (Moore). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997)
344/1582, pl. 149 (shows inscription).
- B] Int.: a woman seated to right and holding out a naked
child (the heads missing); at right, a kalathos.
- C] Int.: to right of the child, below his arm, upward and
facing: hu^[-], retr.
- D] Type C. Closed heta; for late occurrences of this see
'Script' 142. I doubt that the inscription is nonsense.

(1)for comparisons see Agora 30.

468.

Athens, Agora P 13,385.

- A] Fragmentary BF amphora.(1) From Athens, Agora T 24:3.
Unattributed.(2) Early sixth. *Agora 23, 102/18, pl. 3 (A).
ABV 16/7, Add.(2) 4. *I. Scheibler, 'Bild und Gefäss: zur
ikonographischen und funktionalen Bedeutung der attischen
Bildfeldamphoren,' JdI 102 (1987) 79 n. 81.
- B] A: horse head. B: similar.
- C] A: in upper left corner, Dip. in BG: h<επος>.
- D] A similar inscription, Gr.: New York 51.11.3, related to
Lydos. Bothmer refers to Hesp. 9 (1940) 187, fig. 25, no.
100. - h< is also found on Villa Giulia 74,967, BF
Panathenaic, near Mastos Painter; see TGV 177/7 (bibl.). -
Closed heta without the bottom horizontal.

(1)panel amphora. (2)for horsehead amphoras see ABV 15ff.
Related to the new York - Athens Group (Birchall).

469.

Athens, Agora P 13,428.

- A] Fr. of (BF) plate. From Athens, Agora N 18:7.
Unattributed.(1) Last quarter sixth. Ca. 520-510 (M.&P.).
*Agora 23, 272/1425, pl. 97.
- B] No figured decoration preserved.
- C] On the reserved rim, widely spaced, in BG: [--]λ[.]ια[--].
- D] M.&P. suggest [Μ]λ[τ]ιδ[δε], referring to Miltiades kalos
on Oxford 310, RF plate by Paseas, ARV(2) 163/8. The name,
with kalos, would fill 1/2 of the circumference, leaving

room for another inscription. Another possibility is:
[Καλ[λ]ιά[ς καλός] as on Malibu 86.AE.76, ex Bareiss 13,
Para. 140/6, BF neck amphora, 3-line Group. [The double
lambda is not an obstacle to the second suggestion.]
Perhaps a bespoken piece.

(1)compared by M.&P. to BF plates by Psiax.

470.

Athens, Agora P 13,429.

- A] Fragmentary official olpe.(1) From Athens. Unattributed.
Class of Rhodes 6595. Early fifth. *Vanderpool, Hesp. 15
(1946) 276/under 16, 276 n. 17, pl. 27. Para. 193. Thompson,
Hesp. suppl. 4 (1940) 142 n. 134 (mention). Lang, The
Athenian Citizen, fig. 16. Agora 10, pl. 16, LM 1 and pp.
56-58. Agora 12, 78 n. 9. *Vidi.
- B] Banding only.
- C] In front center of the neck, in BG: ΑΕ.(2)
- D] See also P 10,828. According to Lang, P 13,429 holds 1
kotyle. Berlin 2669 has the word δημοσιον complete
(Furtwängler, Beschr., pl. 3).

(1)banded. (2)δεμοσιον>.

470a.

Athens, Agora P 13,622.

- A] Fr. of RF cup. From Athens, Agora G-H 11-12. Euergides
Painter. Ca. 510 (Moore). *M.B. Moore, Attic
Red-figured and White-ground Pottery (The Athenian
Agora 30, 1997) 336/1529, pl. 144 (shows inscription).
ARV(2) 94/112.
- B] Int.: leg of a warrior crouching to left; at right, end
of a spear.
- C] Int.: along the margin, between the spear and the heel:
κα[λος].(1)

(1)my restoration; presumably the end of a longer
kalos-inscription: [---(?)] κα[λος].

471.

Athens, Agora P 13,655.

- A] Fr. of coarse pot. From Athens. Unattributed. First half
seventh (context). *Agora 21, D 3, pl. 7 (dr.). *Script 28,
Fig.3 (phot.). Vanderpool and Stamires ms. *Vidi tracing.
- B] Undecorated.
- C] On the inside, vertical to the vase, hence name-on-sherd,
Gr.: Ανέριτος.(1)
- D] Omitted by Brann. Letter forms from pl. 7 of Agora 21 and
a freehand drawing from the V.&S. ms. For the name, see
Bechtel, p. 195. V.&S. refer also to Hsch: ἀνήριστα:
ἀνέριστα, ἄπλαστα.

(1)given by Lang with eta in the index. She refers to
Bechtel, p. 195.

472.

Athens, Agora P 13,745.

- A] Fr. of BF cup.(1) From Athens, Agora U 23:2 (M). Unattributed.
Third quarter sixth. Ca. 550-540 (M.&P.). *Agora 23, 313/1809,
pl. 116. *Vidi.

- B] Parts of 3 figures: drapery; legs of Hermes; lower part of a male.
- C] A: between the left figure and Hermes' legs: nonsense: [---]γειο(v)ε(.)(2)
- D] Hasty letters. Cannot be from a signature, since there is no room for other letters after the last preserved. Uncertain reading.

(1)Uncertain type: too early for type A? See Agora 23. (2)fifth letter miswritten, taken to be a nu by M.&P., but it could also be a sigma or something else. The last letter like the tip of an alpha, gamma, delta, etc.

473.

Athens, Agora P 13,784.

- A] Fr. of BF panel amphora. From Athens, Agora P U 25:2 (U). Unattributed. Late sixth (M.&P.). *Agora 23, 115/115 [sic] (not ill.); sketch.
- B] A: top of panel: the inscription only.
- C] A: nonsense: ιχo[---].

474.

Athens, Agora P 13,813.

- A] Fr. of BF cup.(1) From Athens, Agora U 25:2 (M). Unattributed. Ca. 530-520 (M.&P.). *Agora 23, 314/1816, pl. 117; p. 314 (sketch).
- B] A: Amazonomachy: face of an Amazon and upper part of a warrior.
- C] A: between the figures: two rows of imitation inscriptions, mostly 'hooks' (lambda or upsilon).

(1)uncertain shape.

475.

Athens, Agora P 13,814.

- A] Fr. of BF Droop(?) cup. From Athens, Agora U 25:2 (M). Unattributed. Ca. 530-520 (M.-P.). *Agora 23, 313/1815, pl. 117.
- B] A: parts of three shields, two spears, a helmet, of three warriors.
- C] A: above one shield: imitation inscription.
- D] A small fr.

476.

Athens, Agora P 14,379.

- A] Fr. of BF plate. From Athens, Agora N 10:1. Unattributed. Second quarter fifth. Ca. 470 (M.-P.). *Agora 3, 272/1424 (not ill.). Callipolitis-Feytmans, *Les plats antiques* (1974) 382, B 11, no. 36, fig. 63.
- B] A seated figure, with her right hand raised; at left and right, drapery of two other figures; in the field, vines with grapes.
- C] Nonsense: imitation inscriptions.

476a.

Athens, Agora P 14,386.

- A] Fr. of RF lekythos. From Athens, Agora N 10:1. Unattributed. Probably third quarter fifth (Moore). *M.B. Moore, *Attic Red-figured and White-ground Pottery* (The Athenian Agora 30, 1997) 261/881, pl. 89 (seems to

show some letters).

- B] Upper part of a woman with outstretched arms to right, in each hand a wreath.
- C] Above the left arm, roughly horizontal: $\kappa\lambda[-]$. (1)
- D] The inscription is in white. Probably $\kappa\lambda[\eta]$ or $\kappa\lambda[\epsilon]$.

(1) the ph. probably shows the kappa and the lambda, both faintly; the sketch gives all three letters. Moore says only: 'in the field'.

476b.

Athens, Agora P 14,393.

- A] Fr. of RF pyxis. From Athens, Agora N 10:1. Unattributed. Late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 273/1001, pl. 97 (shows (part of?) inscription).
- B] Part of a woman to right lifting her garment with the left hand; upper part of Eros to left; branch; head and shoulder of woman to right.
- C] Above Eros' wing, bearing upward, in rather large letters: $\kappa\alpha\lambda\eta$. (1)

(1) so the sketch on p. 273, but this is uncertain as the ph. on pl. 97 shows no trace of the eta; hence: $\kappa\alpha\lambda\langle\omicron\rangle$, referring to Eros?

477.

Athens, Agora P 14,561.

- A] Foot and stem of BG cup (Acrocup). From Athens. Unattributed. Early fifth. *Agora 12, 266/439, pl. 20, fig. 22.
- B] No decoration preserved.
- C] Under foot, Gr. near the edge: $\chi\alpha\langle\rangle$.
- D] Not certain that this is an abbreviated owner's name. For discussion of the purpose of these initials see L. Talcott, Hesp. 5 (1936) 352f., and n. 5.

478.

Athens, Agora P 14,628.

- A] Frs. of RF pelike. From Athens. Unattributed. First half fifth. Ca. 460 (Moore). *Vidi. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 144/68, pl. 14 (A: frs. a + c).
- B] Fr. a: lotus-palmette frieze at the neck; top of a woman's head. Fr. b: part of a pointed object.
- C] A: (frs. a + c, joining): above: $[-]\epsilon\iota\delta[-]$. B: (fr. c, non-joining): above: $[-]\epsilon\lambda[-]$. (1)
- D] Frs. a - c.

(1) epsilon and a very slightly inclined bar, the top of which touches the break. My reading of an Ionic lambda may be right. - My earlier readings: fr. a: to right of head: ϵ . Above it: $[-]\epsilon\iota\delta[-]$. Fr. b: to left of object, horizontal: $E\lambda[-]$ or $E\gamma[-]$ (?).

479.

Athens, Agora P 14,636.

- A] Fr. of BG oinochoe. From Athens. Unattributed. Second quarter fourth. *Agora 21, 39/F 142, pl. 17 (dr.). Vanderpool and Stamires ms.

- B] Undecorated.
- C] On the neck, Gr.: Γηρυς.
- D] Owner's Gr. in gen. Ionic alphabet. For the name Γῆρυς see LGPN ii.

480.

Athens, Agora P 14,644.

- A] One-handled bowl. From Athens. Unattributed. Second quarter fourth. *Agora 21, 39/F 143, pl. 17 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, Gr. in a kind of circle: Σωστρατῶ.
- D] Owner's Gr.

481.

Athens, Agora P 14,676.

- A] Fr. of RF pyxis lid. From Athens. Unattributed. Second half fifth. *Vidi. *Photo.
- B] Egg pattern along rim.
- C] Around the central knob, Gr.: [--]ρον κ[αλος].(1)

(1)the first letter can be alpha, gamma, delta, Ionic lambda, or nu(?). There are scratches between the first and second, and between the second and third letters, which are probably not letters. The spacing is wide.

482.

Athens, Agora P 14,687.

- A] Fr. of PG pot. From Athens. Unattributed. First quarter sixth (inscription).(1) *Agora 21, 18/D 11, pl. 7 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] In a curve, Gr.: Πύρρῳ Θῶριάδεξ.(2)
- D] Name(s)-on-herd, awkwardly placed. The lettering is partly tall standard (see Script 17. Cartwheel theta).

(1)dated by context. (2)Lang reads this as one word: ΠΥΡΡΟΘΟΡΙΑΔΕΞ, boustr., and wonders about the unattested name. I follow Beazley's suggestion of the father's name preceding the name, since there is a break between the two words. [This is accepted in LGPN ii.] Thus only the second word is boustr. (the last four letters retr.). Lang also considers Πύρρῳ (fem.), Θῶριάδεξ, two separate names.

483.

Athens, Agora P 14,691.

- A] Fr. of SOS amphora. From Athens. Unattributed. Early sixth (Johnston). Late seventh (Lang). *Agora 8, p. 33, and fig. 1 (dr.). Agora 21, F 7, pl. 11 (dr.). *Johnston, BSA 73 (1978) 108/65. Script 42.
- B] Preserved decoration not known to me.
- C] On the shoulder, Gr.: Ατρ[ο]μετ[ο]ς.
- D] The dr. in Agora 21 omits the final sigma, for which see Agora 8. The restoration is Vanderpool's (see Agora 8) who considered it an owner's name, in which he is followed by Brann and Lang, but if the final sigma really belongs, the nom. is peculiar; see however Agora P 17,380.

484.

Athens, Agora P 14,693.

- A] Fr. of large coarse unglazed pot. From Athens. Unattributed. First quarter sixth. *Agora 21, 18/D 12, pl. 7 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the inside, Gr., with end-boustr.: Εὐθυμέλεις(1)
On the outside, along the top margin: Φυδιμαχ[ος].(1)
- D] Names-on-sherd; reused. Cartwheel theta. The two inscriptions are by different hands.

(1)the inside name is doubtful, as the reading of V.&S. and Lang does not correspond with the dr. on pl. 7. The dr. has an epsilon where V.&S. and Lang read a second upsilon; this must be an error. Note that the inscription on the outside shows that a piece is broken off to the left of Εὐθυμέλεις and that there are traces of another inscription, perhaps upside down, under the inside name (so according to the dr.). It could be, of course, that the outside name was written first, and the inside name added after the sherd was damaged. The writing of the outside is superior to that on the inside.

485.

Athens, Agora P 14,705.

- A] Base of BG bowl. From Athens. Unattributed. Mid-fourth. *Agora 21, F 150, pl. 17 (dr.). Vanderpool and Stamires ms.
- B] Impressed palmettes on the floor.
- C] On the bottom, Gr. around the circumference:
Διονυσίος vac.2 Σωφρονας |(1)
- D] Disjointed writing with some attempt at calligraphy (curved strokes).

(1)the inscription almost fills a complete circle. V.&S. and Lang reverse the order of the names, on the assumption, no doubt, that S.' name was written first. I think that D.'s name was written first, and S.' after a short vacat; that name ran too close to the delta of the first name, whence the divider. Lang thinks of joined owners. According to my notes, V.&S. read Σωφρονας | Διονυσίος and classified it under love names, which seems unlikely.

486.

Athens, Agora P 14,729.

- A] Frs. of RF volute krater. From Athens, Agora B 15. Altamura Painter. Second quarter fifth. Ca. 460 (Moore). *Photo. ARV(2) 589/2. G. Schwarz, Triptolemos: Ikonographie einer Agrar- und Mysteriengottheit (Grazer Beiträge, suppl. 2 (1987) 116 V 74, pl. 10/17a-b. M. Prange, Der Niobidenmaler (1989) 157/A 2. H.E. Schleiffenbaum, Der griechische Volutenkrater (1991) 323/V 200. *T. Hayashi, Bedeutung und Wandel des Triptolemosbildes vom 6.-4. Jh. v. Chr. (1992) 142/59 (not ill.). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 171/238, fig. 15 (dr. showing inscriptions), pls. 32-33 (frs. a-c).
- B] Triptolemos: fr. a: at left, flames of torch shouldered by Demeter (who is on fr. b); at right, top of Zeus' head to left. Fr. b (which continues the scene on A on the left): at right, head and shoulders of Demeter to left; at left, parts of scepter, branch and phiale held by a lost

Triptolemos. Fr. c has some ornament and part of Athena.
Fr. d (not ill.): foot, part of chiton and uncertain remains.

- C] Fr. a: above Zeus' head, horizontal : Ζ[ΕΥΣ]. To Zeus' left and to left of the top of the torch, once starting to right of Demeter's head, also horizontal: [Δε]μετερ.(1)
D] Frs. a - d. Moore, p. 171, corrects Schwartz' errors in the description of frs. a and b: the head facing left is not Triptolemos but Zeus. Schwarz omits the inscriptions. [Hayashi must also be wrong.] For the appearance of Zeus and Athena in this scene see Moore. Inscriptions in red.

(1)Both inscriptions show in the ph. of fr. a in Agora 30, pl. 32 and in Fig. 15 which is a composite dr. of frs. a and b showing the inscriptions.

487.

Athens, Agora P 14,938.

- A] Fr. from the base of a BG cup. From Athens. Unattributed. Fifth. *Agora 21, 38/F 119, pl. 16 (dr.). *Museum card with photo.
B] Undecorated.
C] On the bottom, Gr. facing out: Αιοχι<>.(1)

(1)so Lang. Could be from Αιοχίας or Αιοχίνης. From the photo. I thought the last letter, which is longer than the others could be an abbreviation mark, whence Αιοχι<, e.g. Αιοχι<ύλδ>.

488.

Athens, Agora P 14,943.

- A] Fr. of BG cup foot. From Athens. Unattributed. Early fifth. *Agora 21, 13/C 11, pl. 4 (dr.). Vanderpool and Stamires ms.*Vidi.
B] Undecorated.
C] On the bottom, Gr. in a curve following the profile, facing in: [Αφρο]δισιακαλ[ε].
D] ARV(2) 1614 gives three instances of Aphrodisia, two with kale. V.&S. think one of the two may be the same as ours.

489.

Athens, Agora P 14,945.

- A] Fragmentary BF lekythos. From Athens, Agora F 19:5. Gela Painter. Ca. 500 (M.&P.). *Agora 23, 212/871, pl. 79. ABV 474/16, Add.(2) 119.
B] Seated man; between columns, two pairs of a man courting a woman, the woman of the second pair being seated.
C] Nonsense: to right of the left-most column: ννν(σ).(1) Similarly to left of the second column: (π)ενι.(2) Between the second couple: νν.(3)
D] The letters are unclear in the photo.

(1)so the photo.; the sketch on p. 212 gives the last letter as iota. (2)the sketch has the first letter as an Ionic gamma, perhaps rightly. (3)sketch only.

489a.

Athens, Agora P 14,949.

- A] Fr. of RF cup. From Athens, Agora F 19:5. Unattributed.

Ca. 510-500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 338/1536, pl. 145 (shows inscription).

- B] Int.: part of a figure reclining on a couch.
- C] Int.: under the couch, nonsense, imitation letters, not quite horizontal: [-](i)[-].
- D] Done from the ph., pl. 145. - The first `iota' has a slight squiggle.

490.

Athens, Agora P 14,950.

- A] Fr. of a cup.(1) From Athens. Unattributed. Early fifth (context). *Agora 21, F 31, pl. 12 (dr.). Script 1008.
- B] No figured decoration preserved.
- C] On the underside, Gr.: Πιθ<.
- D] Rectangular theta.

(1)BG foot.

491.

Athens, Agora P 15,010.

- A] RF oinochoe (chous). From Athens, Agora F 19:4. Eucharides Painter. First quarter fifth. Ca. 490-480 (Moore). *G. van Hoorn, Choes and Anthesteria (1951), no. 219, fig. 74. ARV(2) 229/46. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 397/E 147 (not ill.). J.M. Camp, Gods and Heroes (Agora Picture Book 19, 1980) 21, fig. 43. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 239/684, pl. 73.
- B] Winged Iris or Nike holding a box and bending over a flaming altar (i.e. sprinkling incense on it).
- C] καλος, retr., "and some uncertain letters" (van Hoorn).(1)
- D] Langridge has no information other than that found in van Hoorn.

(1)the sketches in Moore, p. 239, give: above Nike's head: καλ(.), retr. (since Nike faces left? The sketch gives the last letter as two dots, placed horizontally; presumably καλ(ε); van Hoorn read καλος). At right: χαι. [χαί[ρε](?)] Further να.(?).

492.

Athens, Agora P 15,035.

- A] RF oinoche (chous). From Athens, Agora N 21:7. Unattributed. Third quarter fifth. 430-425 (van Hoorn, Moore). 430-425 (van Hoorn). *G. van Hoorn, Choes and Anthesteria (1951), no. 221 (not ill.). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 234/635, pl. 66.
- B] Man with stick; youth.
- C] Above the two: the sketch in Agora 30, p. 234 shows: o and below it (centered): [κ]αλ[ος].(1)
- D] Inscriptions in white.

(1)van Hoorn prints ΑΛΟ.

493.

Athens, Agora P 15,096.

- A] Fr. of SOS amphora. From Athens. Unattributed. Early sixth. *Agora 8, p. 33 and fig. 1 (dr.). *Johnston, BSA 73 (1978) 114/92, fig. 7,b. Script 45.

- B] No figured decoration.
- C] On the shoulder, Gr.: $\Lambda\upsilon\sigma\langle\rangle$, retr.
- D] Brann wrongly reads $\Lambda\upsilon\sigma\langle\rangle$.

494.

Athens, Agora P 15,108.

- A] Fr. from upper part of an amphora. From Athens. Unattributed. Second half fifth (context). *Agora 21, K 6, pl. 55 (dr.). Script 848.
- B] No figured decoration preserved.
- C] On neck and shoulder, Gr.: $\alpha\nu\tau\epsilon\gamma[---]\psi\alpha\rho[---]$.
- D] Lang reads the second line retr., but the individual letters are not retr. (at least the rho is not). She reads: $\acute{\alpha}\nu\tau\acute{\epsilon}\gamma\lambda\rho\alpha\psi[\epsilon\acute{o}\delta\epsilon\iota\nu\alpha$, and translates, with a query: "So and so checked the account". I accepted this in Script, perhaps too hastily. The psi is uncertain. Ionic alphabet. Perhaps not written by an Athenian.

495.

Athens, Agora P 15,113.

- A] Fr. of RF oinochoe (chous). From Athens, Agora H 19:1. Meidias Painter. Last quarter fifth. 420-410 (van Hoorn). Ca. 410-400 (Moore). *G. van Hoorn, Choes and Anthesteria (1951), 89/222, fig. 368. ARV(2) 1313/13 [sic]. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 243/710, pl. 75. L. Burn, The Meidias Painter (1987) 98/M 14, pl. 14,b.
- B] Eros flying to right about to throw a ball or rock; above his arm, a spiral plant; at left, leaves of a plant.
- C] To left of Eros' wing, fairly far down: $[---]\omicron\lambda \underline{\nu}.$ (1)

(1)so the sketch in Agora 30, p. 243 ($|\omicron\lambda$) and the ph., pl. 75. There is space for one letter (but no letter shows) between the lambda and the wing; it is unclear how this inscription could have continued; if it did not, it should be nonsense.

496.

Athens, Agora P 15,208.

- A] Fr. of a large unglazed storage amphora. From Athens. Unattributed. Second quarter fifth (Lang). 490-450 (context). 450 (letter forms). Close to *Agora 21, B 7, pl. 2 (dr.). Vanderpool and Stamires ms. Script 729.
- B] Undecorated.
- C] On the outside of the wall, written on the sherd, Gr.:
 Εὐμελὶς ἦκε[ε]
 ὅς τάχος.
 Ἀρκέσιμος.
 Above the upsilon of line one is a gamma; below the kappa of the last line, an epsilon; below, in the field (according to pl. 2) a chi, and a rho plus a diagonal line (iota?).
- D] Found with P 15,209, q.v. - Lang's reading: "Eumelis, come as quickly as you can. Arkesimos." Lang also says that the ὅς τάχος was crowded in as an afterthought. The feminine Eumelis is not known; Arkesimos is found in Eretria (cf. Bechtel). - The problem is that the ancients do not sign letters on the bottom. - For ἦκε , V.&S. compare Ar., Peace 275: ἦκε νῦν ταχύ. - The alphabet is Attic except for eta, but that may possibly be syllabic $\text{h}\epsilon$ for he. Or mixed alphabet? - The Gr. may be amatory, cf. P 15,209.

497.

Athens, Agora P 15,209.

- A] Fr. of a large unglazed storage amphora. From Athens.
Unattributed. Second quarter fifth (Lang). 490-50 (context).
Close to 450 *Agora 21, D 39, pl. 9 (dr.). Vanderpool and
Stamires ms. Script 730.
- B] Undecorated.
- C] On the outside of the wall, written on the sherd, Gr.:
Μενεδεμος
Χαριας
Ζανθες
Αμφιβολος
Προταρχος
Πενταριστε
Καλ<λ>ιστρατε
- D] Found with 15,208, q.v. - Mixed alphabet: Ionic letters are
xi and lambda. Despite that, the letter forms are more
old-fashioned than P 15,208 and not by the same hand. Both
graffiti ought to be erotic. Cartwheel theta intended.- V.&S.
state that Xanthes is unknown in Attica [but see now LGPN
ii] except for IG I(2) 377,3, where the person is thought to
be a Delian; the name is also found on coins of Klazomenai;
see Collitz, SGDI 5, 610,8. Amphiboulos appears in Eretria
in the 4th C.; IG XII,9, 249,b,97. It is uncertain whether
we have here this name [so LGPN ii] or the unattested
Amphibolos. - Lang and V.&S. give a parallel for Pentariste:
AJA 51 (1947) 368 (grave stone published by D.M. Robinson).
But see now LGPN ii under Παντ- and Πενταρίστη.

498.

Athens, Agora P 15,223.

- A] Fr. of RF bell krater. From Athens, Agora G 18:1 (Moore). Unattributed. Third quarter fifth. Ca. 440-430 (Moore). *Photos. *M.B.
Moore, Attic Red-figured and White-ground Pottery (The Athenian
Agora 30, 1997) 190/323, pl. 43 (shows inscription).
- B] A: Departure of Youth to right; at left, part of draped man
with staff to right; at right, woman left with oinochoe and
phiale. B: drapery. ...
- C] A: to left of woman's forehead: καλη.
- D] Inscription in white. Odd that the woman rather than the
departing youth is praised. But I saw in another ph.
perhaps a trace of a sigma to the left of youth's head:
καλο[ς(?). Moore does not indicate this and it must remain
quite doubtful.

499.

Athens, Agora P 15,225.

- A] Fr. of roof tile, BG on top. From Athens. Unattributed. Second
quarter fifth. *Hesp. 22 (1953) 220/5, fig. 1 (dr.). *Agora
21, 14/C 24, pl. 5 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the BG top surface, Gr. in large letters:
Ευκλ[η]ς κ(α)ταπ[υ]γων.
- D] NOT A VASE. Written on sherd. The extant letters are all
Ionic, but the eta not being preserved, mixed alphabet is
not excluded. The dr. in Agora 21 misrepresents the first
kappa: see the dr. in Hesp.

499a.

Athens, Agora P 15,370.

- A] Frs. of RF oinochoe (chous). From Athens, Agora B 21. Unattributed. Ca. 430. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 240/691, fig. 36 (shows inscription), pl.6994 (shows inscription). Van Hoorn, Choes and Anthesteria (1951) 90/228, fig. 33.
- B] Youth with a horse to left; behind the horse, a tree.
- C] In front of the horse, between it and the left margin, facing the horse: [---κα]λος(?) (1)
- D] Four frs. Inscription in white.

(1) I think, probably a kalos-name, because of the low position of the extant letters; but it could be a name or more likely a simple [κα]λος.

500.

Athens, Agora P 15,376.

- A] Frs. of BF lekythos. From Athens, Agora B 21:20. Unattributed. Ca. 550. *Agora 23, 203/791, pl. 74. Vanderpool, Hesp. 15 (1946) 227/11, pl. 20,1-4,6. R. Young, Hesp. 20 (1951) 89, Grave 6, no. 1, pl. 39,b1.
- B] Body: Two youths; running youth; youth; horseman; eagle to left; youth. Shoulder: coursing hares; youths; runners; cock; dog.
- C] Nonsense. Shoulder: below the runner to right: ουγγι. Behind the draped youth who faces left: γ(.)υγ, retr.(1) Below the runner to left: [--]γγ. The body scene is not inscribed.
- D] Many small frs. Imitation letters, but rather large. Gammas vary in shape. Not in Agora 23.

(1) read as γγ[]γ by M.&P. The gammas could be read as pi's.

501.

Athens, Agora P 15,379.

- A] Fr. of large non-Attic pot. From Athens. Unattributed. Late sixth (see Script). Early fifth (Lang). *Vanderpool, Hesp. suppl. 8, 398/10b, fig. 4 (dr.). *Agora 21, C 8, pl. 4 (dr.). Vanderpool and Stamires ms. *Script, 14 n. 21. *Agora 25, 48/129, fig. 7.
- B] Undecorated.
- C] On the outside, Gr.: Εγεστ<ρ>ατ|ος.
- D] Vanderpool considered this an ostrakon, but in Vanderpool and Stamires ms. this is changed to 'name-on-sherd,' late sixth. So also in Script. No doubt the same person as in P 15,555, P 31,077 and P 31,078. - End boustr.

502.

Athens, Agora P 15,389.

- A] Fr. of BF thymiaterion. From Athens, Agora R 21:3. Unattributed. Last quarter sixth. *Agora 23, 317/1851, pl. 119.
- B] Upper zone: four women. Lower zone: heads and shoulders of five women.
- C] Nonsense: upper zone: between the women: a long vertical row of dots. Lower row: similar but not quite vertical and the 'letters' more irregular and smaller.
- D] Only a few rows are visible in the photo.

503.

Athens, Agora P 15,397.

- A] Base of BG bowl. From Athens. Unattributed. Late fourth to third. *Agora 21, 42/F 187, pl. 19 (dr.). Vanderpool and Stamires ms.
B] Undecorated.
C] On the bottom, Gr.: Δημοφιλο(ς).(1)

(1)letters crowded toward the end; the sigma written over the omicron. Ionic alphabet. Phi with extended vertical above and below.

504.

Athens, Agora P 15,436.

- A] Fr. of RF chous. From Athens, Agora B-C 18. Unattributed. Third quarter fifth. *Vidi. G. van Hoorn, Choes and Anthesteria (1951), no. 228 bis (not ill.). ARV(2) 1575. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 241/694, pl. 74.
B] Upper left-hand corner: dotted egg frieze on top; hand.
C] Above the hand, in the upper middle of the scene, non-stoich. two-liner: Διφι[λος] | καλφ[ς]. (1)
D] Beazley distinguishes this Diphilos from the son of Melanopos (mainly early Achilles Painter) as Diphilos III; he may be the same as Diphilos without kalos on London E 389, by the Kraipale Painter (ARV(2) 1214/5); or he may be a later one. D. also occurs without kalos on Chicago Uni., a small white lekythos (Script 673), which is earlier. The dating of these Diphiloi needs further study.

(1)the sketch in Agora 30, p. 241, differs slightly:
Διφι[λος] | καλος. The ph. does not show the inscription.

505.

Athens, Agora P 15,460.

- A] Fr. of BF amphora.(1) From Athens, Agora E 2 (C 18:11). Unattributed. Date? Gr.: 480's?(2) *M.L. Lang, Ostraka (Agora 25, 1990) 118/866 (not ill.).
B] A: parts of two draped standing figures.
C] Inside, upside down, Gr. two-liner:
Θεμισθοκλεες | Φρεαρ<ρ>ιος.
D] Ostrakon. The glaze has mostly peeled off.

(1)from wall. (2)see Lang 102: most Themistocles ostraca from the Agora come from the 480's.

506.

Athens, Agora P 15,555.

- A] Fr.from rim of an unglazed bowl. From Athens. Unattributed. Late sixth (Script). Sixth (V.&S. ms.). Early fifth (Lang).(1) *Vanderpool, Hesp. suppl. 8, 398/10a, pl. 58. *LSAG 76/9c, pl. 2 (phot.). Vanderpool and Stamires ms. Agora 12, under no. 1892. *Agora 21, C 8, pl. 4 (dr.). *Script 49. *Vidi. *Agora 25, 48/128, fig. 7 (dr.). ZPE 91 (1992) 114. *LGPN ii s.vv. Αισιμωνιδης and Ηγεστρατος 1 and 3.
B] Undecorated.
C] On the sherd, written inside, Gr.:
Εγεστρατος | ηασιμιονι<, boustr.
D] Vanderpool thought this an ostrakon.(2) Jeffery read:
Εγεστρατος | ηα<ο>σιμιονι, "perhaps a label accompanying a

gift." This was accepted by V.&S. Lang read, not boustr.:
 Ἡγεστράτος|μοιμίση, which is clearly wrong, as the
 person appears also on P 15,379, P 31,077 (here including
 Αισμιονιδες) and P 31,078 (see Script). I suggest in
 Script: Ἡγεστράτος|ἡασιμονιδ(ες) or -(δόν), assuming
 the second word to be the name of a family or clan. LGPN
 ii, however, following ZPE, reads Hegestratos son of
 Aisimionides and that may be correct, although I cannot
 accept their date of 485-480. LGPN dates P 15,555 in the
 seventh century (after Jeffery: see s.v. Hegestratos 1),
 but the rest of the occurrences in the early fifth). P.
 15,555 and P. 31,077 both have closed heta, which I think
 cannot be as late as the fifth century. On the Hegestratos
 sherds see also GAI ii, 689.

(1)seventh? (Jeffery). (2)withdrawn by him in a ms. notation
 to Hesp. suppl. 8.

507.

Athens, Agora P 15,618.

- A] Fr. of BF pot.(1) From Athens, Agora E 2 (C 18:11).
 Unattributed. Second quarter sixth (M.&P.). Gr.: 480's. *M.L.
 Lang, Ostraka (Agora 25, 1990) 81/510. *Agora 23, 171/546 (not
 ill.). G.A. Stamires and E. Vanderpool, `Kallixenos the
 Alcmeonid,' Hesp. 19 (1950) 383/7, pl. 111.
- B] Animal frieze (part): panther; siren.
- C] Inside: vertically down, Gr. two-liner:
 Καλλιχσ[ενος]|Αριστο[νυμῶ].
- D] Ostrakon.

(1)from the wall of a closed-shape pot; broken in the upper
 left corner and at right: so Lang; Ag. 23, however, says:
 BF stand.

508.

Athens, Agora P 15,628.

- A] Fr. of RF pot.(1) From Athens, Agora E 2 (A 18:11).
 Unattributed. Date? Gr.: 480's. *M.L. Lang, Ostraka (Agora 25,
 1990) 117/857 (not ill.).
- B] A: ground line; toes on it.
- C] Inside: upside down, Gr. two-liner:
 Θεμ[ιστοκλεις]|[Ν]εο[κλεος].

(1)open shape.

509.

Athens, Agora P 15,664.

- A] Fr. of a large open bowl.(1) From Athens. Unattributed. Sixth.
 *Agora 21, 19/D 25, pl. 8 (dr.). Vanderpool and Stamires ms.
- B] Band of red glaze both inside and out.
- C] Outside: Grr.: along the upper edge: scratches and:
 Αργει[δες]. Along the lower edge, upside down relative to
 the first inscription: [Αρ]γιδε<ς>.(2) In the field: υσ,
 ε(i), and a big A followed by an incomplete line slanting
 downward.
Inside: Grr.: along the (curved) top edge: Αργιδες. Along
 the bottom edge, upside down relative to the previous
 inscription: [--](.)εσόν.(3) In the center, many scratches,
 no doubt representing (illegible) letters.
- D] Names-on-sherd. --](.)εσόν is in a different hand. The

writing of the first name is very messy. Argeides is said to be unknown. Tailed rho.

(1) a piece of the original sherd is missing on one side. (2) so the dr. in Agora 21; Lang, however, copies the text of V.&S.: Ἀργιδέης. So also LGPN ii. (3) so V.&S., suggesting [M]υῖσόν or [T]λῆσόν. Lang's dr. has [---]εσόν, her text,]εσόν.

510.

Athens, Agora P 15,693.

- A] Fr. of large pot or pithos. (1) From Athens. Unattributed. Sixth. (2) *Agora 21, 20/D 29, pl. 8 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] In the center of the disk, Gr.: Βλοους.
- D] Name-on-sherd. - Letter forms are given differently in V.&S. and Agora 21: (3) V.&S.: beta 1. Lambda 1 with curved short hasta. Omicron S 1. Sigma near S 1 and S 2. Upsilon near S 4. Agora 21, pl. 8: beta 3, open at bottom. Lambda 2, slightly backward. Omicron S 12. Sigma 1, once with attempted curve S 1). Upsilon S 2. Since the date is entirely dependent on letter forms, it remains uncertain. - V.&S. derive the (unknown) name from βλοσυρός 'virile' and refer to the known name Βλόσων with reff.

(1) roughly cut into the shape of a disk. Probably prehistoric, Lang. (2) so Lang; V.&S. say that late seventh or early fifth centt. cannot be excluded, as the date is based on letter forms; see the comment above. (3) for the numbers of the letter forms, see the chart in Script, pp. xxii-xxiii.

511.

Athens, Agora P 15,887.

- A] Fr. of BF amphora. (1) From Athens, Agora D-E 18-19. Unattributed. First quarter sixth. *Agora 23, 103/25, pl. 3.
- B] A: the upper left-hand corner of the panel is preserved, without the figured decoration.
- C] A: in large letters below the top margin, starting in the corner, apparently in BG: Μεγ[---] or Μελ[---].
- D] Very large and fancy letters, highly archaic. Surely a name: kalos-name (rather too early) or a signature?

(1) panel amphora.

511a.

Athens, Agora P 15,918.

- A] Fragmentary RF oinochoe. From Athens, Agora F 19:5. Connected with the Epeleios Painter. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 252/794, fig. 37 (dr., shows inscriptions). ARV(2) 152/2.
- B] Symposium: two youths reclining, one on either side of a large column krater, the youth on the right holding a drinking horn.
- C] To left of the left youth's face, downward: [---]ος. Above the krater: [---]α[---].
- D] Inscriptions in red. For symposium scenes around a krater Moore refers to Lissarrague in O. Murray, ed., Symptica (1990) 196-209.

512.

Athens, Agora P 15,922.

- A] Frs. of phiale in Six' technique. From Athens, Agora F 19:5. Unattributed. Late sixth or early fifth. *Agora 23, 273/1432 (not ill.).
- B] Fr. a: deer.
- C] Nonsense: in white: fr. a: ooo.(1) Fr. b: preserves one letter: σ.
- D] Five frs., mostly from the rim.

(1)incomplete.

513.

Athens, Agora P 15,954.

- A] Fr. of BF oinochoe. From Athens, Agora F 19:4. Unattributed. Last quarter sixth. Late sixth (M.&P.). *Agora 23, 201/782, pl. 73.
- B] Right side of scene: sacrifice: at left, part of a woman standing on a low base; flaming altar with an object on it; at right, part of a herm or statue.
- C] To left of the altar, by the woman, nonsense: imitation inscription: [--]χτ(σ), retr.(1)

(1)my reading from the photo.; the sigma a blob. The sketch in Ag. has: [--]χχ¹.

513a.

Athens, Agora P 15,960.

- A] Fr. of RF lekythos. From Athens, Agora F 19:4. Carlsruhe Painter. Ca. 470-460 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 260/866, pl. 88. ARV(2) 732/47.
- B] A woman to right, with staff and phiale.
- C] In front of her: γ(v)o(v)π.(1)
- D] Clearly nonsense.

(1)I only have the sketch on p. 260 to go on. The first letter may be an alpha without the cross stroke; the nu's are backward.

513b.

Athens, Agora P 16,351.

- A] Fr. of RF lekanis lid. From Athens, Agora C 19. Unattributed. Late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 281/1076, pl. 103.
- B] Part of a woman to right holding a branch, her head turned back; part of a woman to right, with one foot on a rock.
- C] Between the left woman's knee and the branch: [--]λ(η).(1)

(1)the sketch on p. 281 is quite unclear; it shows, after a break, a line diagonally to right and a kind of reversed nu with a long vertical. I think it could be a misunderstood eta, and I wonder if we could not have [κα]λη.

514.

Athens, Agora P 16,666.

- A] Fr. of RF chous. From Athens. Unattributed. Second half fifth. Second quarter fifth (Moore). *Vidi. *Photo. G. van Hoorn, Choes and Anthesteria (1951), no. 23 (not ill.). ARV(2) 1613. *M.B. Moore, Attic

Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 231/615, pl. 66 (shows traces of inscription).

B] Floral band above; back of a head bound with a fillet.

C] On the left: [--]ὄν : [κ]αλος.

D] Neat writing.

515.

Athens, Agora P 16,761.

A] Fr. of RF column krater. (1) From Athens, Agora E 28 (B 22:4). Unattributed. Date? Gr.: 480's. (2) *M.L. Lang, Ostraka (Agora 25, 1990) 87/571, fig. 17. Vanderpool, Hesp. 15 (1946) 166 n. 2. G.A. Stamires and E. Vanderpool, 'Kallixenos the Alcmeonid,' Hesp. 19 (1950) 388/28.

B] No figured decoration preserved.

C] Inside: upside down to pot, Gr. three-liner, stoich.(?):
Καλ·λ·ι·χ[σενος | Αριστ[ονυμῶ] | [Χσ]υπ[εταιὸν].

.....

.....

//..

D] Ostrakon. Tailed rho.

(1)from the wall, with the left edge of the figured panel.

(2)see Lang.

516.

Athens, Agora P 16,790.

A] BG olpe. (1) From Athens. Unattributed. Class of Rhodes 6.595. Late sixth - early fifth. *Vanderpool, Hesp. 15 (1946) 276/under no. 16 (mention). Agora 12, 78 n. 10 (mention). Agora 10, 56-58, LM 6, pl. 16. *Vidi. Para. 193.

B] Undecorated.

C] In red on BG background: δῆμο[σ]ιος. (2)

D] Other official olpai from the Agora with the demosios(n) inscription are: P 1406, P 10,828, P 13,429; see also P 24,118.

(1)official measure. (2)The missing letters are rubbed off; my note has two missing, but Vanderpool brackets only one. Note that the final sigma is reversed.

517.

Athens, Agora P 16,812.

A] Fr. of a large unglazed pot or pithos. (1) From Athens. Unattributed. Sixth. *Agora 21, 20/D 28, pl. 8 (dr.). Vanderpool and Stamires ms.

B] Undecorated.

C] On the inside, Gr.: Φρυνῶν.

D] Name-on-shoulder. There is a scratched horizontal line under the name, and there are some scratched letters(?) below.

(1)from the wall.

518.

Athens, Agora P 16,905.

A] Fr. from rim of a BG skyphos. From Athens. Unattributed. Late fifth. *Agora 21, 37/F 101, pl. 15 (dr.). Vanderpool and Stamires ms.

B] Undecorated.

C] Below rim Gr.: Κεκρο[--]. (1)

(1)Lang compares Κεκροπίδων, ΠΑ 8264, fourth cent. BC. V.&S. prefer the tribe Κεκρο[πίς] as the pot's owner.

518a.

Athens, Agora P 16,911a.

- A] Fr. of RF oinochoe (chous). From Athens, Agora A-B 21-22:1. Unattributed. Ca. 410 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 244/714, pl. 75. Van Hoorn, Choes and Anthesteria (1951) 91/234, fig. 153.
- B] Face of a youth to right; upper parts of two youths (lower than the first) with one having his arm around the other; at right, top of a column surmounted by a tripod.
- C] Above the heads: ἀρνοναι.(1)
- D] I doubt that this is a nonsense inscription. The appearance of pointed and tailed rho at this late period, if correctly reported, is very odd (cf. 'Script', p. 157). The inscription is in white and very faint.

(1)I have only the sketch on Agora 30, p. 244, to go on; hence I do not know whether this inscription is complete either fore or aft. The location is also unclear, since the head of the first figure is much higher than the heads of the other two. 'Above the heads' is Moore's phrase. - Is this for ἀνδρ...? Are the two smaller figures boys in a ritual of manhood? The tripod suggests a victory in a contest.

518b.

Athens, Agora P 16,911b.

- A] Frs. of RF oinochoe (chous). From Athens, Agora A-B 21-22:1. Unattributed. Ca. 410 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 244/715, pl. 75.
- B] Top of the head of a youth to right.
- C] Above his head: δ(λ)ρ[.]α.(1)
- D] Not from the same vase as 16,911a (714).

(1)here too I have only the sketch on p. 244 to go on. If accurate, which it may not be, this must be nonsense.

519.

Athens, Agora P 16,920.

- A] Fr. of RF oinochoe (chous). From Athens, Agora A-B 21-22:1. Unattributed. Second half fifth. Ca. 400 (Moore). *G. van Hoorn, Choes and Anthesteria (1951), no. 242, fig. 392. M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 246/734, pl. 77 (the nu of Nike shows).
- B] Part of a tripod; part of a wing; added clay with traces of gilding.
- C] In white: Νικη.

519a.

Athens, Agora P 16,922.

- A] Fr. of RF pyxis. From Athens, Agora A-B 21-22:1. Unattributed. Ca. 410-400 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 273/1000, pl. 97.
- B] Back of a woman's head to left; upper part of Eros to right; top of head and hand at chin of a woman to left. Added clay.

- C] Next to Eros' wing: καλ[ος].(1)
D] Inscription in white.

(1)or perhaps καλ[η], referring to one woman?

520.

Athens, Agora P 16,981.

- A] Fr. of BG skyphos, including one handle. From Athens.
Unattributed. Late fifth (context). *Hesp. 25 (1956) 19/82,
pl. 4. *Agora 21, E 5, pl. 10 (dr.). Vanderpool and Stamires
ms.
B] Decoration not preserved.
C] On the inside, i.e., on the sherd, Gr.: κεράμῳς ΔΔΔΔΠ[--].
D] The end of the numeral was on a piece of the sherd now
missing; hence it may have been anywhere from 45 to 49.
Probably a "tag" (the handle being convenient) of a
shipment rather than a price list (V.&S.; Lang). - There
seems to be a trace of a letter(?) near the fourth delta.

521.

Athens, Agora P 16,992.

- A] Fr. of RF pelike. From Athens, Agora. Calliope Painter. Last
quarter fifth. 425-420 (L.-H.). Ca. 430 (Moore). *Lezzi-Hafter,
Der Eretria-Maler (Kerameus 6, 1988) 305-306, 354/308, pl.
189,a-b. ARV(2) 1262/62. *M.B. Moore, Attic Red-figured and White-
ground Pottery (The Athenian Agora 30, 1997) 142/46, pl. 12 (part
of A).
B] A: head and shoulders of a youth; at left, sponge, etc.,
hung up. B: part of a head(?); at right, satchel (tablets
bound up and hung up).
C] A: above the youth's head: καλος. B: above the tablets:
καλη.
D] L.-H. 305-306: discusses whether kale refers to a woman.

522.

Athens, Agora P 17,000.

- A] Fragmentary RF bell krater. From Athens. Unattributed. Ca.
400.(1) *P. Corbett, Hesp. 18 (1949) 104-107, pl. 4,1 and 2
(detail of inscriptions). *M.B. Moore, Attic Red-figured
and White-ground Pottery (The Athenian Agora 30, 1997) 200/391,
pl. 49.
B] A: Satyr and maenad with a torch, both looking back.
C] Grr.: A: above the maenad's head: Λεωνιδας. Below it, an
illegible inscription: α(ι)(.)[--]σ.(2)
D] C. thinks Leonidas must refer to the Spartan king of
Thermopylae fame. For the second line he suggests ἄπᾶτος,
Doric for the epic ἄπητος, 'wonderful, admirable' [which I
cannot find in Cunliffe or LSJ] or a misspelling of ἄπαστος
[but that means 'fasting'!]. L. Burn, The Meidias Painter
(1987), ca. 34ff., mentions the Leonidas inscription as a
sign of pro-Spartan sympathies. - Mixed alphabet
(three-stroke sigma). - Moore says: "For apro-Spartan inter-
pretation of the inscription naming Leonidas see P.E. Corbett,
Hesperia 18 (1949), pp. 104-107." [Does she think Leonidas is
named? See Agora 30, index vi: Λεωνιδας.] - L. Burn, The Meidias
Painter (1987), ca. 34ff.: mentions the Leonidas inscription as
sign of pro-Spartan sympathies. Inscriptions in white.

(1)Corbett makes an argument for 400-397. Moore dates ca. 400.

(2)quite uncertain reading; the relation of the inscriptions is:

.....

.. . .

The letters of the second line are much smaller than those of the first. - The sketch on Moore's p. 200 has:

ΛΙ(Λ)ΝΙΑΑ(Σ)[-]

Λ(Υ)ΑΙΟ[-].

Line 1: the third letter resembles a modern λ; the last letter is probably four-stroke, but the bottom stroke is missing in the break. Line 2: the second letter is v-shaped upsilon but very small. Note that the sketch left-aligns the two lines and gives the second line the same-size letters as the first.

523.

Athens, Agora P 17,059.

- A] Fr. from the shoulder of a coarse unglazed amphora. From Athens. Unattributed. Fifth or fourth. *Agora 21, 38/F 130, pl. 16 (dr.). *Hesp. 25 (1956) 23/103 (not ill.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] Grr.: Διοκλ[-]. Below in much larger letters: ΠΔ, i.e. 50.
- D] V.&S. prefers Διοκλ[έδς] to Διοκλ[είδδ]; Lang does not restore. The delta is attached to the vertical of the pi. Ionic lambda?

524.

Athens, Agora P 17,089.

- A] Fr. of RF bell or calyx krater. From Athens, Agora. Dinos Painter. Last quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 283/D15 (not ill.). ARV(2) 1153/14. M. Moore, The Athenian Agora: Attic Red-figured Pottery (forthcoming), no. 577, pl. 59.
- B] A: a youth is preserved.
- C] A: Παῖδιά.

525.

Athens, Agora P 17,123.

- A] Fr. from base and lower body of a BG skyphos. From Athens. Unattributed. Third quarter fifth. *Agora 21, 14/C 27, pl. 6 (dr.). *Vanderpool, Hesp. 22 (1953) 32/7, fig. 2 and pl. 66,b. Vanderpool and Stamires ms. *Vidi.
- B] Rays above the foot.
- C] On the bottom, circular Gr.: Σικελα καταπυγ<αῖνα> v.
- D] The letters are hard to classify, since they have been in part overwritten and erased. According to Vanderpool the writer first wrote καταγυ, then corrected to καταπυγ; according to V.&S. and Lang he first wrote κατπυ (this version may be right). Finally an attempt was made to erase the inscription; Vanderpool says this happened in a number of καταπυγων inscriptions. For the form καταπύγαινα, see Hesp. 22 (1953) 216-17. Lang and V.&S. print Σικέλα, as does LGPN ii, but Pape has Σικέλη, 'the Sicilian woman.' The Doric form shows that she really was a foreigner.

526.

Athens, Agora P 17,124.

- A] Coarse storage amphora. From Athens. Unattributed. Date? *H.A. Thompson, Hesp. 16 (1947) 212 n. 42.
- C] "... a combination dipinto and graffito suggesting a price mark."

D] Not in Agora 21.

527.

Athens, Agora P 17,125.

A] BG skyphos. From Athens. Unattributed. Late fifth. *Agora 21, 90/L 8, pl. 56 (dr.). Thompson, Hesp. 16 (1947) 212 n. 42 (mention).

B] Undecorated.

C] Beside one handle, Gr.: π(ε)ντ(ε)ζαματια.(1)

D] ζαμάτιον· τρύβλιον, Hsch. Lang's explanation is speculative.

(1)epsilon = u-shaped digamma.

528.

Athens, Agora P 17,140.

A] Fr. of BF oinochoe (chous). From Athens, Agora. Painter of Nicosia Olpe (Bothmer). Last quarter sixth. Ca. 520 (M.&P.). *Agora 23, 198/752, pl. 71.

B] Upper portion of a horseman with two spears; facing him, a man holding a staff (hand only).

C] To right of the horse's muzzle: nonsense: imitation letters: ιτ[--].(1)

D] A. Clark connected the fr. with Athens, N.M. 19,175.

(1)basically strokes.

529.

Athens, Agora P 17,358.

A] Fragmentary PA round-mouthed olpe. From Athens. Unattributed. Last quarter seventh (Brann). Third quarter (Script). *Brann, Hesp. 30 (1961) 362/H 10, pls. 75 and 89 (dr. of Gr.). Script 30.

B] No figured decoration preserved.

C] Location of Gr. not stated: η[--, retr.?

D] Brann reads alpha plus a trace of a letter, not retr. - Closed heta?

530.

Athens, Agora P 17,380.

A] Fragmentary BG PA skyphos. From Athens. Unattributed. Last quarter seventh (Brann). Second half seventh.(1) *Brann, Hesp. 30 (1961) 366/H 25, pls. 78 and 89 (dr.). *Agora 21,30/F 6, pl. 11 (dr.). Vanderpool and Stamires ms. Script 23.

B] Undecorated.

C] On lower body, upside down, Gr.: Φασών.

D] For owner's names in the nominative, Brann cites Kretschmer, Vas. 4; for the name, see PA 14,122.

(1)context, Lang.

531.

Athens, Agora P 17,422.

A] BG fr. (from bottom). From Athens. Unattributed. Late fifth - early fourth. *Young, Hesp. 20 (1951) 195 and n. 78 (mention), pl. 66,c.

B] Undecorated.

C] On the bottom, Gr.: Κϙ.

D] The same letter on P 20,174-176. Young thinks the vases were part of the table service of the house (see *ibid.*, pp.

188-95) and the owner's name began with a kappa.

532.

Athens, Agora P 17,429.

- A] Fr. of BF thymiaterion. From Athens, Agora A-B 19-20:2. Unattributed. Late sixth (M.&P.). *Agora 23, 317/1853, pl. 119.
- B] From the bottom zone, heads missing: maenad; satyr turning back; column; trace of another person.
- C] To left of the maenad: a vertical row of dots.
- D] Inscribed? M.&P. is not certain that this is an imitation inscription; the photo. does not show the dots.

533.

Athens, Agora P 17,463.

- A] Fr. of BG cup foot. From Athens. Unattributed. Second quarter fifth. *Agora 21, 34/F 67, pl. 13 (dr.). Vanderpool and Stamires ms.
- B] Decoration not preserved.
- C] On the bottom, Gr. in a curve following the rim:
ku-po-ro-ta-mo.
- D] Cypriote syllabary: Κυπροδάμω or (less likely) Κυπρόδαμος.

534.

Athens, Agora P 17,489.

- A] Fr. of (BF) skyphos. From Athens, Agora J 18:4 (L). Unattributed. Hermogenes potter. Third quarter sixth. 560-50 (Agora 23). *C.B. Welles, AJA 51 (1947), p. 271, pl. 65,b. *ABV 166, skyphoi 3, Para. 87/3. *Vidi. *Agora 23, 278/1473 (not ill.). Script 249.
- B] No figured decoration.
- C] ἡρμογενες εποισεν.
- D] ABV and Agora 23 give two four-stroke sigmas. Actually, the sigmas are three-stroke, twice with squiggles, not Ionic.

535.

Athens, Agora P 17,493.

- A] Frs. of band or Gordion cup. From Athens, Agora J 18:4 (L). Unattributed. Hermogenes potter? Third quarter sixth. *Agora 23, 313/1811, pl. 116 (fr. a). ABV 188/17, Add.(2) 51.
- B] Int.: reserved tondo. A: fr. a: handle and area to left, with handle palmette. The lip black.
- C] Fr. a: handle zone: near the right-hand palmette:
[---] μεποισεν.
- D] Two frs. M.&P. note the proximity of the verb to the palmette and think the name of the potter must have been long, such as Hermogenes. The handwriting would fit him well, but there could also have been a picture in the handle zone. The shape is given as of 'uncertain type.'

536.

Athens, Agora P 17,594.

- A] Fr. of small RF bell krater. From Athens, Agora C-D 17. Unattributed. Third quarter fifth.(1) Ca. 430-420 (Moore). *Vidi. Museum card. *LGPN ii, s.v. Φιλίων 2. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 196/365, pl. 47 (shows inscription).
- B] At left, arm and hand of a figure; head and shoulder of a boy.
- C] Above the boy in added white: Φιλίῳ.(2)

D] Mixed alphabet or Ionic.

(1)"Time of Polygnotos," Beazley (orally, 1953). (2)the fifth letter could be omega; the sixth is at the edge of the sherd, hence the inscription could be longer. The sketch on Moore's p. 196 gives a meaningless sequence of letters: ΦΑΙΛΙΙΑ[-], but the ph. on pl. 47 shows clearly: Φιλῖον (the omicron is open at the left, the nu runs into the break; both letters are certain). The occurrence is given in LGPN ii, s.v., no. 2, I do not know from what source.

537.

Athens, Agora P 17,620.

- A] Fr. of RF oinochoe (mug). From Athens, Agora E 1 (A 18-19:1). Painter of Berlin 2268. Date? Gr.: 480's.(1) *M.L. Lang, Ostraka (Agora 25, 1990) 67/321, pl. 2. Hesp. 17 (1948) 185-86, pl. 66,1. *Vanderpool in Semple Lectures ii, 245, figs. 1-2. ARV(2) 157/82.
- B] Upper portion of a youth.
- C] Inside: on the BG, Gr., horizontal non-stoich. two-liner:
Καλλί|ι|χσενος|Αριστ|ο|νυμω|ς}.(2)
- D] Ostrakon.

(1)see Lang. (2)Lang prints: Καλλίχσενος Ἀριστονύμως, but says that the final sigma of Aristonymos, which is written above the line and nearly below the final sigma of Kallixenos, is more probably a repetition of the latter, since that could only be partially written in the available space; it is less probable that it is the final sigma of the patronymic. [But the final sigma of Kallixenos is quite complete. I think there is a possibility of confusion with the third declension.]

538.

Athens, Agora P 17,677.

- A] Fragmentary BG skyphos. From Athens. Unattributed. Ca. 480.(1) *Agora 21, 33.F 56, pl. 13 (dr.). *Agora 12, 259/339, pl. 16 (small photos.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the bottom, in a complete, but irregular circle, Gr.:
Μιλωνος ειμι.
- D] The letters get larger toward the end (to fill the circle). The writing is rather rough. An early graffito in the Ionic alphabet. V.&S. and Lang think he is perhaps the Milo who appears as kalos on Naples 2617, ARV(2) 65/108, a RF cup by Olto. But I wonder if our man is not an Ionian.

(1)so Agora 12; V.&S. say second quarter, Lang, early fifth.

539.

Athens, Agora P 17,811.

- A] Fr. of lip cup.(1) From Athens, Agora J 18:4 (I). Unattributed. Third quarter sixth. Ca. 550-530 (M.&P.). *Agora 23, 301/1694, pl. 110. Museum card. *Photo. in Beazley Archive.
- B] No figured decoration preserved.
- C] A: handle zone: [---](.)ευ vacat. I.e.:
[χαίρε και πτε]ι ευ.
- D] Neat letters. - The trace after the break is uncertain, the sketch in the text of Agora 23 showing it a bit inclined, while the photo. (pl. 110) has it vertical; hence an iota

is quite possible and since the lettering is very good,
this should be the end of χαίρε και πει ευ and not
nonsense.

(1)from the lip and handle zone.

540.

Athens, Agora P 17,824.

- A] Frs. from the base of a skyphos.(1) From Athens. Unattributed. Middle sixth (Lang). Sixth (context). *Hesp. 17 (1948) 160, pl. 41,2. *Agora 21, B 1, pl. 2 (dr.). Vanderpool and Stamires ms. Script 294. LSAG(2)137/1, pl. 22,1 (photo.). M. Guarducci, EG iii (1978, repr. 1995) 320-2, fig. 106.
- B] Decoration not preserved.
- C] On the bottom, Gr.:
[Θαμνε]ϋ : κάθεξ : ὑπὸ τοῖ ἡδῶι τὰς θύρας τὸ κάπῳ : πρίον(α).
- D] Non-Attic alphabet. Lang restores Thamneus, because he appears on F 12 and 13 (P 17,825 and 17,826), both found in the same pit. "... a possible trace of the final upsilon is preserved" (Lang), but is not shown in the dr. Thamneus himself writes Attic, but this inscription is probably in Megarian script and dialect.- GAI ii, 757, mentions the heta in ἡδῶι.

(1)of Corinthian shape.

541.

Athens, Agora P 17,825.

- A] BG olpe. From Athens. Unattributed. Mid-sixth. *Agora 21, 31/F 12, pl. 11 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the side, Gr. in an irregular line: Θαμνεὸς εἰμι.
- D] Thamneus. Cf. P 17,824 and 17,826. Lang notes that the name is attested for a Carian from Ialysos (Athen. 6.262).

542.

Athens, Agora P 17,826.

- A] Unglazed olpe (trefoil mouth). From Athens. Unattributed. Mid-sixth. *Agora 21, 31/F 13, pl. 11 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] On the side, Gr. in an irregular line: Θαμνεὸς εἰμι.
- D] Thamneus. Cf. P 17,824 and 17,825. Not certain whether this is by the same hand as P 17,825.

543.

Athens, Agora P 17,827.

- A] Fr. of BG skyphos. From Athens. Unattributed. Middle sixth (context; Lang). *Agora 21, C 4, pl. 4. *Script 296.
- B] Undecorated.
- C] On the outside, upside down, Gr.: ἡ πα[ις καλὸς ---]υ.
- D] Coarse letters. Given after Lang, but the restoration is uncertain; so is the connection with the final upsilon.

544. Dupl. of 546a.

Athens, Agora P 17,898.+

- A] RF mug. From Athens. Vicinity of Alkimachos Painter (Feytmans, orally).(1) Second quarter fifth. *Agora 21, 35/F 78, pl. 14 (dr.). Agora 12, 250/under 195. *Vanderpool and Stamires ms.
- B] Hermes running.

- C] Below the lip, Gr.: Χλιδων (V.&S.) or Μιδων (Lang). Below: four vertical strokes of uneven length and unevenly spaced.
- D] + P 17,971. The first two lines of the "mu" intersect, hence V.&S.' reading. A Chlidon was active in Thebes in 379 bc: Plut. Pelopidas 8, etc. Others: Plut. Moralia 789B; BCH 24 (1900) 346. Midon may be the father, or teacher, of Lamprokles, Σ Ar., Nub. 968, who in turn may be in Alexis, Midon (Ath. 11.491c). LGPN ii accepts Midon, but not as related to Lamprokles. Chlidon seems slightly more likely as the mu would be very broad. - Lang says the strokes are unexplained.

(1)not in Beazley.

545.

Athens, Agora P 17,961.

- A] BG bolsal. From Athens. Unattributed. Last quarter fifth. *Agora 21, 36/F 90, pl. 14 (dr.). *Vidi. Agora 12, 273/540, pl. 24, fig. 22 (facs.).
- B] Undecorated.
- C] On the boittom, Gr. in small letters: Φιλο<>.
- D] A very small vase. There is plenty of empty space to have completed the name. Could it be φιλῶ (verb) or φιλο<τέσιον>?

546.

Athens, Agora P 17,970.

- A] Fr. of WG plate.(1) From Athens, Agora E 1 (A 18-19:1). Unattributed. Date? Gr.: 480's.(2) *M.L. Lang, Ostraka (Agora 25, 1990) 90/599, fig. 18. Vanderpool, Hesp. 17 (1948) 194.
- B] No figured decoration preserved.
- C] On top of the rim, Gr.: [Κλιβολος Νικ]οδεμῶ.(2)
- D] Ostrakon. Restored after Agora P 17,678 (no. 598). Dated by letter forms and context (Lang).

(1)from the rim; broken at right. (2)see Lang.

546a. Dupl. of 544.

Athens, Agora P 17,971.

- A] RF mug. From Athens, Agora A 16-19:1. Unattributed.(1) Second quarter fifth (Moore). *Agora 21, 35/F 78, pl. 14 (dr.). Agora 12, 250/under 195. *Vanderpool and Stamires ms. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 253/802, pl. 82 (shows inscription). J.McK. Camp, Gods and Heroes (Agora Picture Book 19, 1980) 12, fig. 21.
- B] Hermes running to left, holding out his kerykeion.
- C] Between the handle and the raised kerykeion, roughly horizontal, Gr.: Μιδων vacat. Three of the four vertical strokes below the inscription are visible in the ph. in Agora 30. The ph. suggests strongly that the name begins with a mu, as Lang has it, and not with chi (Χλιδων, V&S); so also LGPN ii.
- D] Agora 21 combines P 17,971 and P 17,898. Moore gives only P 17,971; the other number is not found in Moore. The first two lines of "mu" intersect, hence V&S' reading. A Chlidon was active in Thebes 379 BC: Plut. Pelopidas 8, etc. Others: Plut. Moralia 789B; BCH 24 (1900) 346. Midon may be the father, or teacher, of Lamprokles, Σ Ar., Nub., 968, who in turn may be in Alexis, Midon (Ath. 11.491c). Owner's name, as Lang assumes. - Lang says the strokes are

unexplained.

(1)not in Beazley. Unattributed by Moore. Vicinity of Alkimachos Painter (Feytmans, orally).

547.

Athens, Agora P 18,003.

- A] Base of BG skyphos. From Athens. Unattributed. First half fourth. *Agora 21, 39/F 146, pl. 17 (dr.). Vanderpool and Stamires ms.
- B] No decoration preserved.
- C] On the bottom, Gr.: horizontal stoich.(1) two-liner aligned on the left: Αλκιμπῶ.

(1)accidental?

547a.

Athens, Agora P 18,259.

- A] Fr. of RF oinochoe. From Athens, Agora B 17. Unattributed. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 252/796, pl. 82.
- B] Tatooed forearm and hand of a figure to left.
- C] Below, just above the break: h/—, retr.(1)
- D] Unsatisfactory for the inscription. Inscription in red.

(1)so the sketch on p. 252; not visible in the ph. h/[—](?)

548.

Athens, Agora P 18,263.

- A] Fr. of BG kantharos. From Athens. Unattributed. Late fourth. *Vidi.
- C] In dilute clay, horizontal: [Διο]νυσος[ς] or gen.
- D] Hellenistic?

549.

Athens, Agora P 18,276.

- A] Wellhead. From Athens. Unattributed. Second quarter sixth (context; Lang). *Lang, Hesp. 18 (1949) 119. *Agora 21, K 1, pl. 54 (dr.).
- B] Undecorated.
- C] On the outside of the side wall, two Graffiti: 1) upside down: ισ[θ]μιον (φ)ρεατ(ος). 2): Ευκλες.
- D] NOT A VASE. "Neck of well," Lang. Eukles may be the name of the owner (Lang). Pi for phi.

550.

Athens, Agora P 18,277.

- A] Frs. of LM skyphos.(1) From Athens, Agora A 17:1 (U). Unattributed. Hermogenes potter?(2) Second quarter sixth. 560-550 (Agora 23). *Agora 23, 278/1474 (not ill.). *ABV 166.
- B] Fr. d gives a palmette.
- C] Handle zone: Fr. a: ... ισ[—]. Fr. b: ... σε... . Fr. c: ... εν[—].
- D] Frs.a - d. The letters copied from ABV, which however is not quite clear. Agora 23 gives the same letters. The letters of fr. a cannot be from a Hermogenes signature unless the potter made a mistake.

(1)Hermogenean skyphos rather than a Gordion cup? (Beazley).

(2)the writing recalls P 17,489, signed Hermogenes (ABV).

550a.

Athens, Agora P 18,282.

- A] Fr. of RF skyphos. From Athens, Agora B 19:12.
Unattributed. Ca. 430 (Moore). *M.B. Moore, Attic
Red-figured and White-ground Pottery (The Athenian
Agora 30, 1997) 300/1260, pl. 118.
- B] Head of a woman to left.
- C] Above, and to left of, the head: [--]αλ.(1)
- D] Inscription in white.

(1)so the sketch on p. 300, which is unclear. Probably part
of καλη.

551.

Athens, Agora P 18,325.

- A] Base of lekythos. From Athens. Unattributed. Second quarter
fifth.(1) Agora 21, 9/B 8, pl. 2 (dr.). *Museum card.
- B] No decoration preserved.
- C] On the bottom, in a long curved line, Gr.:
vacat |οτιη ταυτα λεκ[--].
- D] Unexplained inscription. - Lang rightly says that the
inscription was probably written on the sherd, with the end
now broken off. - My reading, done after the dr. on the
museum card, differs from that on pl. 2: instead of Ionic
lambda, pl. 2 has a very pointed alpha (unlike the others),
and I have a three-stroke upsilon where pl. 2 has a
V-shaped. Lang reads: οτιη ταυτα αεκ[, and says that the
vertical separates the beginning from the end of the
inscription, but there is a considerable vacat. Perhaps the
vertical stroke is a mercantile marker, such as are often
found (see TGV 18C). She also thinks there was not room for
an alternative (οτιη).

(1)so Lang who gives the context as second half fifth, while
the museum card says: down to fourth cent.

551a.

Athens, Agora P 18,332.

- A] Fr. of RF cup. From Athens, Agora C 18:10.
Unattributed. Ca. 510-500 (Moore). *M.B. Moore, Attic
Red-figured and White-ground Pottery (The Athenian
Agora 30, 1997) 345/1596, pl. 151 (shows inscription).
- B] Int.: part of a hen to right, with the head turned back.
- C] Int.: at right, curving along the margin, facing in:
[ho] παις κα[λος].
- D] Type C. Inscription in red. The letters are somewhat
smeared and not very clear in the ph.

552.

Athens, Agora P 18,340.

- A] Fr. of West Slope kantharos. From Athens. Unattributed.
Hellenistic. Third. *Agora 2, 54/G 15, pl. 31 (dr.).
Vanderpool and Stamires ms.
- B] Ivy garland.
- C] Below the garland, horizontal Gr.: πι(.)κακοδαμων.(1)
- D] For the first word, Lang prefers a hortatory subjunctive
with iota omitted: 'Let the evil-spirited drink,' to a
second person imperative with the adjective in the

vocative. I would prefer the latter: 'drink, you fool!.' -
An attempt at erasing the inscription is visible.

(1)V.&S. read: πιθι, Lang, πίν; pl. 31 has uncertain traces
with a vertical at the end. Could it be πιε?

553.

Athens, Agora P 18,342.

- A] Fr. of a large BG amphora. From Athens. Unattributed. First
quarter sixth. *Agora 21, 18/D 10, pl. 7 (dr.). *Vanderpool
and Stamires ms.
- B] Undecorated.
- C] (1) Gr. at one edge, cut so that the letters are only half
preserved in height: EP?PIII.(1)
(2) horizontally in the center of the sherd, upside down in
relation to (1), Gr.: Πραχ<ιν>ε vac.
- D] Names-on-sherd. The sherd first broken (no doubt
accidentally) then reused. None of the readings of (1) seem
reliable. Πραξίνη is the fem. form of Πραξιῖνος (see LGPN
ii). Πρηξιῖνος is known from Troezen, Hdt. 7.180 and the
Suda (Pape).

(1)so V.&S.; Lang reads: Εὐρύτῃ, a mythical name, but the dr.
on pl. 7 shows: ΕΙ?PPII (all letters except the epsilon
incomplete). A mythical name is unlikely here.

554.

Athens, Agora P 18,346.

- A] Fr. of RF cup. From Athens, Agora C 19. Unattributed.(1) First
quarter fifth. Ca. 510-500 (Moore). *H.A. Thompson, Hesp. 17
(1948) 188 and n. 112, pl. 68,1. *M.B. Moore, Attic Red-figured
and White-ground Pottery (The Athenian Agora 30, 1997) 346/1601,
pl. 151 (shows inscription).
- B] Int.: part of a satyr's head.
- C] Int.: above and to right of the head: κ[αλος]?
- D] "A kappa, as if for the first letter of καλος," Thompson.

(1)for a possible parallel see Agora 30.

555.

Athens, Agora P 18,349.

- A] Fr. of BF prize Panathenaic. From Athens, Agora C 19.
Unattributed. Late sixth or early fifth. *Agora 23, 133/245
(not ill.).
- B] A: no figured decoration preserved.
- C] A: [τον Αθ]ενεθ[εν αθλον].

556.

Athens, Agora P 18,495.

- A] Fr. of RF stemless cup.(1) From Athens, Agora B19:11.(2)
Unattributed. Date? Gr.: 417-415.(3) *M.L. Lang, Ostraka (Agora
25, 1990) 64/309, fig. 11. Hesp. 17 (1948) 186-87, 194, fig. 8
and pl. 66,3. Vanderpool in Semple Lectures ii, 242, 250,
figs. 64-66. BCH 71-72 (1947-48) 431, fig. 7.
- B] Int.: goose.
- C] On the bottom, Gr. around the circumference:
Υπερβολος Αντιφανος.
- D] Ostrakon. Ionic alphabet.

(1)from the ring foot and center floor. (2)well fill of 4/4

5th. (3)see Lang.

557.

Athens, Agora P 18,538.

- A] Fr. of RF oinochoe (chous). From Athens, Agora B 19. Manner of Niobid Painter.(1) Second quarter fifth. Ca. 450-440 (Moore) [seems late to me.]. *H.A. Thompson, Hesp. 17 (1948) 189-90 and n. 121, pl. 68,5. Museum card. ARV(2) 611/40, 1661, Para. 396, Add.(2) 268. *H.A. Thompson and P. Corbett, Hesp. 17 (1947), pl. 65,5. no. 450. F. Brommer, 'Odysseus als Bettler,' AA 1965, 115-19, fig. 11. Idem, Odysseus (1983), pl. 2,b. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 240/689, fig. 35 (dr., shows letters), pl. 73 (bibl.).
- B] Odysseus at Troy? (Moore): Odysseus bending forward, his left hand holding the top of a cross-topped stick and the end of a crooked staff which rests on his shoulder.(2)
- C] Above the figure, in (faded) white: [Οδυ]σσευ[ς].(3)
- D] Could also be [Ολυ]σσευ[ς].

(1)may be early, delicate work by the painter himself (ARV(2)).

(2)ARV(2) says Odysseus (on Skyros?); so also Corbett, while Brommer (see AA) thinks of Odysseus on his mission to Troy, since the picture shows self-inflicted wounds on O.'s arm (he misunderstood the lines on the right arm as wounds). (3)the dr. in Agora 30 is very poor esp. for the letters, but the sketch, p. 240, confirms the reading. The inscription is horizontal.

558.

Athens, Agora P 18,567.

- A] Fr. of BF pot.(1) From Athens, Agora C 18:4. May be by Sophilos (M.&P.). First quarter sixth. Ca. 580. *Agora 23, 32/1912, pl. 121. Bakir, Sophilos, pl. 83, fig. 171. ABV 43/4, Add.(2) 12.
- B] A: at left, part of a frontal chariot: horse's mane, chest, foreleg, part of tail; old man stooping or squatting (grieving); at right, part of a woman.
- C] A: above the man's head, in red: [--]χος.
- D] [Ἀντίλο]χος? (Beazley). The old man may be Nestor and the scene either the death or the departure of Antilochos; see Agora 23 further.

(1)open shape.

558a.

Athens, Agora P 18,604.

- A] Fr. of RF pot of open uncertain shape (Moore). From Athens, Agora C 19:5. Euaion Painter. Ca. 460 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 354/1668, pl. 156 (shows inscription). H.A. Thompson, Hesp. 17 (1948), pl. 68,4. ARV(2) 797/144.
- B] A naked girl, frontal, her head to left.
- C] At lower right, horizontal, left-aligned two-liner:
ho [---] κ[αλος](?)(1)

(1)the sketch on p. 354 of Agora 30 only gives the heta in the first line, but I seem to see a vertical line at the break, which being slightly curved, suggests ho παῖς καλός rather than ηε παῖς καλε. The inscription may have been stoichedon.

559.

Athens, Agora P 18,623.

- A] Fr. of RF oinochoe (chous). From Athens. Unattributed. Second half fifth. *G. van Hoorn, Choes and Anthesteria (1951), no. 246 ter, fig. 388e. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 245/729, pl. 77 (shows inscription).
B] Head and wings of Eros.(1)
C] Eros. To right of the wings: καλ[--].(2)

(1)the wings gilded over added clay. (2)van Hoorn supplies: κα[λη], considering the figure to be Nike. Could it be κα[λος], to go with Eros?

560.

Athens, Agora P 18,635.

- A] Fr. of BF prize Panathenaic. From Athens, Agora C-F 15-19. Unattributed. Fourth. Archon ...s. *Agora 23, 137/278, pl. 31.
B] A: part of right(?) column shaft.
C] A: to left of column shaft: [--]ς η[ρ]χεν[ε].
D] Not calligraphic. Not kionedon. For suggested archons see Agora 23.

561.

- A] Fr. of BG rim of RF krater.(1) From Athens, Agora, excavation dump. Unattributed. Date? Gr.: 417-415. *M.L. Lang, Ostraka (Agora 25, 1990), 33/16, fig. 1 (dr.). Vanderpool, Hesp. 21 (1952) 3/9.
B] No figured decoration.
C] Inside: below a reserved line, Gr., originally in three lines: Αλκιβ[ι]αδ[ι]ην ε' Σ[κα]μβωνιδων[ι].
D] Date of the vase not mentioned; date of ostrakon 417-415: Alcibiades the Younger; the traditional date is 417, but 416 or 415 are more likely (Lang). - The dr. shows traces of letters(?) to left of the Gr., not mentioned by Lang.

(1)broken at right and below.

561a.

Athens, Agora P 19,081.

- A] Fr. of RF bell krater. From Athens, Agora C-D 17-18. Unattributed. Probably late fifth (Moore).(1) *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 202/404 (not ill.).
B] No figured decoration preserved. Rim: egg pattern.
C] "Inscribed below the rim:" Νικίας.
D] Fr. from rim and wall. Inscription in white.

(1)if the sketch of the inscription on p. 202 is accurate, Moore's date seems too late. Third quarter fifth?

562.

Athens, Agora P 19,124.

- A] Fr. of rim of BG kantharos. From Athens. Unattributed. Fourth. *Agora 21, 91/L 16, pl. 56 (dr.).
B] No decoration preserved.
C] Below the rim, horizontal Gr. in two lines:
[--]λυκο[ς] | [--]μυς vac.
D] Lang says it is tempting to restore a proverb:

[γ]λυκό[εις] | [ὁ δρι]μύς [which I find unacceptable],
 but admits it could be two names: [Ἐπί]λυκο[ς] and Μῦς.
 But if Μῦς, read Λύκος; or read [--]λυκο[ς] and [--]μυς,
 as in [Δέρ]μυς.

563.

Athens, Agora P 19,319.

- A] Fragmentary BF/WG lekythos. From Athens, Agora B 18:6. Athena Painter. First quarter fifth. Ca. 500-490 (M.&P.). *Agora 23, 245/1181, pl. 87. ABV 523/2, Add.(2) 130.
- B] Duel, with warrior at right falling; woman fleeing and looking back.
- C] Nonsense: Imitation letters: in the field, scattered small letters, typical of the Athena Painter.

564.

Athens, Agora P 19,390.

- A] Frs. of RF skyphos.(1) From Athens, Agora B 29. Marlay Painter. Third quarter fifth. 430-425 (Oakley). Ca. 430 (Moore). *J.H. Oakley, Hesp. 57 (1988) 186/58, pl. 53. C. Clairmont, YCL 15 (1957) 165 n. 6. ARV(2) 1278/35.(2) *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 307/1327, pl. 124 (frs. a+b+e). LIMC ii, 269/690,c, s.v. Apollon; vi, 670/no no., s.v. Mousa, Mousai.
- B] A: upper part of Apollo, seated to right, playing the lyre; above him an object [I think a shelf with a pot(?) in it]; facing him, a Muse with a lyre.
- C] A: above Apollo's lyre: καλος.(2)
- D] Three non-joining frs.: a+b+e, c, d. [f does not belong; it is 1337 in Moore.] Clairmont considered (against Beazley) fr. f (which shows a satyr) to belong and hence the subject to be Apollo and Marsyas. R. Sutton has correctly read kalos rather than Apollon as suggested by Clairmont. Inscription in white.

(1)Corinthian type. (Oakley). (2)the sketch on Moore's p. 307 only has καλο, without indication whether this is complete.

566a.

Athens, Agora P 19,477.

- A] Fr. of RF oinochoe (chous). From Athens, Agora B 19. Unattributed. Ca. 460-450 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 239/686, pl. 73.
- B] Head and shoulder of a man to right.
- C] To left of the head: κ[-], retr.
- D] Done from the sketch on p. 239. The retr. at this date is unusual.

565.

Athens, Agora P 19,403.

- A] Fr. of a roof tile glazed on top. From Athens. Unattributed. Late fifth. *Agora 21, 14/C 28, pl. 6 (dr.). Vanderpool and Stamires ms.
- B] Undecorated.
- C] Horizontally across the middle, Gr. in two lines, near-stoich.: [Σο]στρατος | [κα]λος vacat.
- D] NOT A VASE. Written after the tile was broken. The restoration assumes that both lines start at same point.

Ionic alphabet.

566.

Athens, Agora P 19,465.

- A] Frs. of BF prize Panathenaic. From Athens, Agora A 19:1. Unattributed. First half fourth. *Agora 23, 138/283 (not ill.).
- B] A: fr. a: part of a column. B: fr. b: foot of a jumper or runner.
- C] A: fr. a: by the column: [των Αθηνηθεν αθ]λων.
- D] Four frs. Frs. c and d undecorated.

567.

Athens, Agora P 19,531.

- A] Frs. of prize Panathenaic. From Athens, Agora S 19:3. Unattributed. Ca. 350. *Agora 23, 137/276 (not ill.). D.B. Thompson, Hesp. 23 (1954), pl. 24 (fr. a).
- B] A: Athena. Fr. a: parts of both panels, with shaft of the right-hand column. Fr. e: lower part of the same column. B: chariot to left (fr. a shows the head of a trace horse on the far right).
- C] Fr. a: kionedon: [τ]ον Αθε[νεθε]ν αθλον.
- D] Fifteen frs. Note that the prize inscription is by the right-hand column. Attic alphabet with Ionic lambda.

567a.

Athens, Agora P 19,575.

- A] Fragmentary RF lekythos. From Athens, Agora A 18-19:1. Unattributed. Ca. 450 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 261/876, pl. 88. LIMC ii, 200/88, pl. 181, s.v. Apollo.
- B] Parts of a wreathed Apollo with lyre to right.
- C] In front of his wreath: λ. Below his outstretched right arm: ο.(1)

(1) Done from the sketches on p. 261; not visible in the ph. The letters are in white.

568.

Athens, Agora P 19,585.

- A] Fr. of BF prize Panathenaic. From Athens, Agora A 18-19:1. Unattributed. Second half sixth (M.&P.). *Agora 23, 133/238, pl. 28.
- B] A: no figured decoration preserved.
- C] A: at left: [---](.)νϛ[---].(1)

(1) the reading is uncertain: of the first letter only an upper horizontal remains, which may or may not be curved: omicron or epsilon (not mentioned by (M.&P.)). The third letter preserves a sharp upper corner: alpha or a very archaic epsilon. The sketch in Ag. 23 suggests [---]νϛ[---], but is not accurate.

568a.

Athens, Agora P 19,694.

- A] Fr. of RF stand of lebes gamikos. From Athens, Agora C 19:13. Unattributed. Early fourth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 155/146, pl. 24 (shows

inscription). *Agora 21, G 8, pl. 30 (dr.).

- B] A: rim with tongue pattern; egg pattern; below: a woman's head to right.
- C] A: in the BG area between the rim and the egg pattern, in large letters, Gr.: $\lambda\upsilon\theta\epsilon\iota$ [--].(1)
- D] Lang in Agora 21 thinks that depending on the case to be supplied this could be either a dedication or a 'toast'. I think the former is more likely although the writing is coarse. Lang lists the inscription under Εἰλιθυία : $\lambda\upsilon\theta\epsilon\iota$ [α] in the index. Moore does not give a text. The lettering is no doubt Ionic.

(1)done from the dr. in Agora 21 and the ph., but the last letter is unclear in the ph. as there are other scratches in this area.

569.

Athens, Agora P 19,848.

- A] Fr. of BF prize Panathenaic. From Athens, Agora D 17. Unattributed. First half fourth. *Agora 23, 138/280 (not ill.).
- B] A: part of a column with Doric capital and a draped figure standing on it.
- C] A: to right of the column: $\tau\omicron[\nu \text{Αθενεθεν αθλον}]$.

569a.

Athens, Agora P 19,981.

- A] Fr. of RF oinochoe (chous). From Athens, Agora D 17. Unattributed. Late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 248/759, pl. 79. Van Hoorn, Choes and Anthesteria (1951) 94/248(8).
- B] Head of a bald satyr to right.
- C] Behind his head: [--]voao.(1)
- D] Inscription white and very faint.

(1)so the sketch on p. 248; not visible in the ph. Nonsense?

570.

Athens, Agora P 19,999.

- A] Fr. of BF prize Panathenaic. From Athens, Agora D 17. Unattributed. Ca. 530-510 (M.&P.). *Agora 23, 133/237, pl. 27. Brandt, Arch. Panath. I, 10/98, pl. 12,c.
- B] A: rim of Athena's shield; at left, part of a column shaft.
- C] A: between the two, facing the column: $\tau\omicron[\nu \text{Αθενεθεν αθλον}]$.

571.

Athens, Agora P 20,174.

- A] BG sherd.(1) From Athens. Unattributed. Late fifth. *Young, Hesp. 20 (1951) 195 and n. 78, pl. 66,a.
- B] Undecorated.
- C] On the bottom, Gr.: $\text{Κ}\diamond$.
- D] See Agora P 17,422. Owner?

(1)from the bottom.

572.

Athens, Agora P 20,175.

- A] BG sherd.(1) From Athens. Unattributed. Late fifth. *Young,

- Hesp. 20 (1951) 195 and n. 78, pl. 66,c (upper left).
 B] Undecorated.
 C] On the bottom, Gr.: K◊.
 D] See Agora P 17,422. Owner?

(1)from the bottom.

573.

Athens, Agora P 20,176.

- A] BG sherd.(1) From Athens. Unattributed. Late fifth. *Young, Hesp. 20 (1951) 195 and n. 78, pl. 66,c (lower left).
 B] Undecorated.
 C] On the bottom, Gr.: K◊.(2)
 D] See Agora P 17,422. Owner?

(1)from the bottom. (2)The photo. shows a horizontal line right under the (short) lower diagonal of the kappa, suggesting perhaps a ligature.

574.

Athens, Agora P 20,217.

- A] Fr. of RF skyphos. From Athens, Agora B 18. Unattributed. Second or third quarter fifth. Probably early fifth (Moore). *Vidi. Museum card. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 308/1333, pl. 124.
 B] Upper part of a discobolus. Top of a stele before him.
 C] High above the stele, horizontal and stoich., faded: Εγ[ε[] Πυθ[].
 D] Cf. καλω[ς] ΕΓΕΛΕΩΣ, RF bell krater New York 07.286.81 by the Achilles Painter, ARV(2) 991/61, 1582, 1677? But according to Moore this vase is considerably earlier than the Achilles Ptr. The sketch on her p. 308 gives the gamma as looking like lambda 5. Hence Ελ[ε[] is perhaps more likely; this root is often spelled without heta. The ph. does not show the inscriptions. Moore does not explain the inscriptions. Inscriptions in red.

575.

Athens, Agora P 20,244.

- A] Frs. of RF calyx krater. From Athens, Agora D 16. Kleophrades Painter. First quarter fifth. Early (Ashmead). Ca. 490 (Moore). *A.H. Ashmead, Hesp. 35 (1966) 24/3, pl. 8. ARV(2) 185/38, Para. 340. Beazley, AK 1 (1958) 8 n. 1. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 175/254, pl. 34 (both frs., the letter on fr. a shows).
 B] A: fr. a: head of an old man. Fr. b: body of a draped youth.(1)
 C] A: to left of top of head: Φ[].(2)
 [Theta is not given here as an alternative; see below.]
 D] Two frs.

(1)not certain that both frs. are from the same side. Moore reads: in front of the old (white-haired) man (who is holding a spear), near the break: Φ[], retr. [She does not give theta, as I had suggested earlier. The letter in the ph. is almost complete: circular phi. I think I can see the internal vertical. Moore thinks the man is probably Phoenix as tentatively suggested by Ashmead and accepted by Beazley. He must have been seated. The figure on the other fr. may be Hermes. B. Dohle, Klio 49 (1967) 105 thinks from a Mission to Achilles; so also, but with a ques-

tion mark, J. Boardman, AK 19 (1976) 5, and this last is also Moore's view.

576.

Athens, Agora P 20,389.

- A] Fr. of RF cup.(1) From Athens, Agora E 1 (A 18-19:1) Heraion Painter. Last quarter sixth. Gr.: 480's.(2) *M.L. Lang, Ostraka (Agora 25, 1990) 77/452 (not ill.). ARV(2) 143/17 (no bibl.).
- B] Int.: satyr kneeling; wineskin.
- C] Ext.: A: around the edge of the sherd, the letters facing out, Gr.: Κῶ[λλι]χσενος Ἀριστ[ο]νυμῶ.
- D] Ostrakon.

(1)from stem and floor; broken at right. (2)see Lang.

577.

Athens, Agora P 20,691.

- A] Frs. of BF Droop cup. From Athens, Agora Q 10:1. Unattributed. Third quarter sixth. *Agora 23, 306/1749, pl. 112 (A).
- B] Int.: reserved tondo and two narrow bands on the lip. A, B, each: eye between palmettes; between each palmette and each eye, and between the eyes: satyr (and in one case, a wing).
- C] In each case, where preserved, there are nonsense (imitation) inscriptions (rows of dots) surrounding the satyrs; see Agora 23.
- D] Seven non-joining frs., a-d from A and e-g from B. - For the outside decoration, cf. Louvre F 120, ABV 630/1.

578.

Athens, Agora P 20,787.

- A] Fragmentary BG cup. From Athens. Unattributed. Late sixth - early fifth. *Agora 21, 12/C 7, pl. 4.(1) *Vidi. Museum card.
- B] Undecorated.
- C] On the outside wall of the bowl, upside down, Gr. in a circle, facing out:
Μ[ε]νεκράτες [κ]ἄλος καὶ φίλος Λυσικλεί. vac.(2)
- D] The museum card suggests Ν[ικ]οκράτες, a less common name.

(1)the fr. with -κράτες is misplaced. (2)mixed alphabet? Lang notes that the Ionic lambdas in φίλος Λυσικλεί suggest that the last three words were added by a second hand. However, the style of lettering changes only in the last two words; perhaps a different ending had been planned.

579.

Athens, Agora P 20,849.

- A] BG sherd, perhaps from an olpe. From Athens. Unattributed. Early fifth (cf. context). *Vidi. Museum card.
- B] Undecorated.
- C] Very large letters, in added red: [δ]εμοσι[ος]?

580.

Athens, Agora P 21,180.

- A] Fr. of BF column krater.(1) From Athens, Agora K-N 6-9. Unattributed. Last quarter sixth. *Agora 23, 160/468 (not ill.).
- B] A: parts of a chariot (of horses, reins, pole stay, goad).
- C] A: above: [--]τολ[--].
- D] Probably the name of the charioteer.

(1)from the wall.

580a.

Athens, Agora P 21,284.

- A] Fr. of RF lekythos. From Athens, Agora N-O 7. Bowdoin Painter. Ca. 480-470 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 257/833, pl. 86 (shows inscription). ARV(2) 684/151.
- B] Discus decorated with an owl in silhouette technique.
- C] Around the owl, blots imitating an inscription.
- D] Beazley in ARV(2) compares Athens, N.M. 17,281 (CAVI 918), also by the Bowdoin Painter, for a similar discus surrounded by letters. For owls on discuses, see also Beazley, JHS 28 (1908) 316-17.

581.

Athens, Agora P 21,290.

- A] BG skyphos. From Athens. Unattributed. Second quarter fifth. *Agora 21, 35/F 77, pl. 14 (dr.). C. Boulter, Hesp. 22 (1953) 99/134, pl. 38. Archaeology 10 (1957) 195. Agora 12, 259/under no. 342.
- B] Undecorated.
- C] On the bottom, Gr. near the rim: Φαισ{σ}τιδ.
- D] The name is unknown. Φαίστιος, LGPN ii. Why not Φαιστίας?

582.

Athens, Agora P 21,373.

- A] Fr. of base of semi-glazed krater.(1) From Athens. Unattributed. Second quarter fifth. 460-450. *Agora 21, 35/F 82, pl. 13 (dr.). C. Boulter, Hesp. 22 (1953) 99/136, pl. 38.
- B] Undecorated.
- C] On the bottom, Gr. in two lines close, and parallel, to the bottom: [--]ιϥ vacat | [--]οντος.
- D] Unclear. - Boulter says the letters suggest two names, but that the sherd is too large for an ostrakon. - I think that size is not an obstacle; the second name is in the gen.; hence why not an ostrakon, although Lang lists (two?) owner's name(s)? The problem is that --ιϥ is not a proper ending in this period; perhaps [--]ιϥοϥ?

(1)fragmentary, yet quite large as extant: max. dim. 0.135m.

583.

Athens, Agora P 21,374.

- A] Base of BG bowl. From Athens. Unattributed. Second quarter fifth. 460-450. *Agora 21, 35/F 80, pl. 13 (dr.). *C. Boulter, Hesp. 22 (1953) 99/132, pl. 38.
- B] No decoration preserved.
- C] On the bottom, Gr. curved along the rim: Αριστι:(1)
- D] The same person perhaps on P 21,400, q.v. Four-stroke sigma.

(1)i.e., Αριστι<. The dr. shows only the lower dot and Lang says: "after the iota a sort of dot has been incised, perhaps the start of the next letter." The photo. in Hesp. shows two dots and Coulter thinks it is an abbreviation of the owner's name; this seems right.

584.

Athens, Agora P 21,399.

- A] Base of semi-glazed bowl. From Athens. Unattributed. Second quarter fifth. 460-450. *Agora 21, 35/F 79, pl. 13 (dr.). C. Boulter, Hesp. 22 (1953) 99/135, pl. 38.
- B] No decoration preserved.
- C] On the bottom, Gr.: Σκυθα<.(1)
- D] Four-stroke sigma.

(1)Lang: probably Σκυθα<ινα>, an ethnic. Coulter is uncertain whether the name is complete. The abbreviation assumed by Lang is peculiar.

585.

Athens, Agora P 21,400.

- A] Base of semi-glazed oinochoe. From Athens. Unattributed. Second quarter fifth. 460-450. *Agora 21, 35/F 81, pl. 13 (dr.). C. Boulter, Hesp. 22 (1953) 99/133, pl. 38.
- B] No decoration preserved.
- C] On the bottom, Gr.: Αριστ<.
- D] Probably the same as P 21,374, i.e. Αριστι<.

586.

Athens, Agora P 21,401.

- A] Base of BG oinochoe(?) (1) From Athens. Unattributed. 460-50. *Lang, Hesp. 25 (1956) 13/60, PL. 3. C. Boulter, Hesp. 22 (1953) 100/139, fig. 4 (dr.).
- B] No decoration preserved.
- C] On the [reserved?] resting surface of the foot, Gr.: ΠΠΠΠ.
- D] Lang explains the ligatures as τρ<ύβλιον>, which must be choinikes. The two vertical lines must be a smaller unit. Boulter did not understand the notation. Tailed rho.

(1)or globular lekythos.

587.

Athens, Agora P 21,404.

- A] Base and lower wall of a BG skyphos. From Athens. Unattributed. Second quarter fifth. 460-450. *Agora 21, 35/F 83, pl. 13 (dr.). C. Boulter, Hesp. 22 (1953) 100/137, pl. 38.
- B] Undecorated.
- C] Around the center of the bottom, Gr. in a complete circle: κοινα<.(1)
- D] Note that the Gr. faces out. Lang says, if complete, the word should refer to a set of cups held in common.

(1)of the kappa only the bottom of the vertical remains. Vertical divider at word end.

588.

Athens, Agora P 21,553.

- A] BG chous. From Athens. Unattributed. Fourth quarter fifth (Lang). (1) *Agora 21, Ha 2, pl. 32 (dr.). Script, p. 121.
- B] Undecorated.
- C] On the neck, Gr.: καινε<χ(ους).
- D] See Lang's comments.

(1)third or fourth quarter fifth (context).

589.

Athens, Agora P 21,692.

- A] Fr. of BF prize Panathenaic. From Athens, Agora J 12:3. Unattributed. After 350 (M.&P.). *Agora 23, 139/297 (not ill.).
- B] A: on the far right, part of a column shaft.
- C] A: on the left, kionedon: [--- η|ρ|χ|ε|v].

590.

Athens, Agora P 21,693.

- A] Fr. of BF ovoid neck amphora. From Athens, Agora P 7. Unattributed. Second quarter sixth. Ca. 560 (M.&P.). *Agora 23, 123/168, pl. 20. Beazley Archive db, no. 31,271.
- B] A: Heracles and Nessos: at left, Heracles' arm grasping N.'s right arm; head and upper body of N. looking back.
- C] A: to right of Heracles' body: [hε|ρακλες].
- D] For comparisons see M.&P. Rough lettering.

591.

Athens, Agora P 21,700.

- A] Fr. from neck of an SOS amphora. From Athens. Unattributed. Early sixth? Seventh (Brann). *Agora 8, 33 and fig. 1 (dr.). Script 878.
- B] No figured decoration.
- C] On the neck over the SOS decoration, Gr.: A, complete.
- D] Early occurrence of pointed alpha; see Script.

592.

Athens, Agora P 21,701.

- A] Fr. of SG skyphos. From Athens. Unattributed. First quarter seventh (Brann). *Agora 8, under no. 140 and 33, fig. 1 (dr.). Script 22.
- B] No figured decoration.
- C] Over the reserved zone, near handle, Gr.: Φα<>, complete.
- D] Brann, no. 140: recalls the name Phason on P 17,380, of about the same date. Alpha with curved right hasta. Phi of early form.

593.

Athens, Agora P 21,860.

- A] Fragmentary RF oinoche. From Athens, Agora N 7:3. Unattributed.(1) Second quarter fifth. Mid-fifth (Moore). 460-450. *C. Boulter. Hesp. 22 (1953) 66/9, fig. 1, pl. 26. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976) 102/Ch 5, 14-15 and n. 79, pls. 18 (profile) and 76,a-b. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 252/793, pl. 81 (side view only).
- B] Anodos: goddess (Aphrodite?), probably rising from the ground, between two goat-men.(2)
- C] Above the horns of the right goat-man (satyr or Pan): Σκ[ι]πτων.
- D] Boulter wrongly prefers σκιπτῶν as a descriptive adjective (the left-hand goat-man is jumping high; of the right-hand one only the horns are preserved). Four-stroke sigma. Moore strangely refers to Skirtos (sic) and cites: N. Stambolides, ΣΚ[ι]ΠΤΟΣ (Παρατηρήσεις στην εικονογράφηση του Σικελικού κρατήρα 9341), AAA 15 (1982) 143-151.

(1)neighborhood of Chicago Painter (Boulter). (2)very fragmentary. The figure at right is basically lost. In the center, part of Aphrodite's dress. At left, a satyr or Pan

standing on a white ground line.

594.

Athens, Agora P 21,889.

- A] BG skyphos. From Athens. Unattributed. Second quarter fifth. 460-450. *C. Boulter, Hesp. 22 (1973) 100/138, fig. 4 (dr.).
- B] Undecorated.
- C] On the bottom, Gr. in scattered letters: A(K)TA.
- D] Unintelligible.

595.

Athens, Agora P 21,914.

- A] Fragmentary BG one-handed skyphos or bowl. From Athens. Unattributed. Second quarter fifth. 460-450. *C. Boulter, Hesp. 22 (1953) 101/144, fig. 4 (dr.). Agora 12, 289/under 749.
- B] Undecorated.
- C] On the bottom, Gr. : ΜΙΩ.
- D] Similarly on Athens, Agora (uncatalogued), another stemless cup. Owner?

596.

Athens, Agora P 21,962.

- A] Coarse-ware oinochoe, unglazed. From Athens. Unattributed. Second quarter fifth. 460-450 (Boulter). C. Boulter, Hesp. 22 (1953) 93/105, pl. 32. *Agora 12, 354/1682, fig. 23 (facs. of inscription), pl. 77.
- C] On the shoulder, Gr.: Δ.

597.

Athens, Agora P 21,963.

- A] Fr. of wall of storage amphora. From Athens. Unattributed. Date? *C. Boulter, Hesp. 22 (1953) 101/145, pl. 38.
- C] On the wall, Dip.: Δα[--].
- D] Cf. P 21,964. Of uncertain interpretation. Owner of the shop?

598.

Athens, Agora P 21,964.

- A] Fr. of wall of storage amphora. From Athens. Unattributed. Date? *C. Boulter, Hesp. 22 (1953) 101/146, pl. 38.
- C] On the wall, remains of two lines, Dipp.:
Δα[--] | Δα[--].
- D] Cf. P 21,963. Of uncertain interpretation. Owner of shop?

599.

Athens, Agora P 21,966.

- A] Fr. of storage amphora (shoulder?). From Athens. Unattributed. Date? *C. Boulter, Hesp. 22 (1953) 101/143, pl. 38.
- C] On the outside, Gr.: A.(1)

(1)could be [--]α.

600.

Athens, Agora P 21,967.

- A] Fr. of storage amphora (base of neck). From Athens. Unattributed. Second quarter fifth. 460-450. *C. Boulter, Hesp. 22 (1953) 101/141, fig. 4 (dr.).
- B] Undecorated.
- C] On the outside, Gr. (bearing downward?): δε[μοσιον](?).

D] Suggested by Boulter, who compares Hesp. 5 (1936) 353-4; Suppl. 4, 126-27; Suppl. 7, 222.

601.

Athens, Agora P 21,968.

A] Fr. of neck of small coarse amphora. From Athens.

Unattributed. Date? *C. Boulter, Hesp. 22 (1953) 101/142, fig. 4 (dr.).

C] At the bottom of the outside, Gr.: [--]υ[--].

602.

Athens, Agora P 22,110.

A] Fr. of wall of BG bowl. From Athens. Unattributed. Fourth.

Agora 21, 7/A 8, pl. 1 (dr.). *Vidi.

B] No decoration preserved.

C] Around the outside, horizontally, Gr. :

α(β)γδεζ[--].

D] Abecedarium. Note absence of digamma by this time. Beta has an extra loop (miswritten).

603.

Athens, Agora P 22,218.

A] BG pyxis lid. From Athens. Unattributed. Third quarter fourth.

*Agora 21, 40/F 157, pl. 18 (dr.). Agora 12, 328/1317, pl. 43. P. Fraser and T. Ronne, Boeotian and West Greek Tombstones (1957) 87 and n. 38 (mention).

B] Undecorated.

C] On top, Gr. filling more than 1/2 the circle:

Εχερατι(δ)α.(1) Symbols: Π with upright cross in center.

On the side: alpha?

D] Small: diam. 0.054m. Alphas with broken hasta; Lang compares the Darius vase; Agora 12 refers to Fraser and Ronne and SEG 17 (1960), p. 39, 127. Not an Attic inscription.

(1)delta corrected from lambda.

604.

Athens, Agora P 22,341.

A] Fr. of BF plate. From Athens, Agora O 16. Unattributed. Middle fifth. *Agora 23, 271/1416, pl. 97.

B] Part of a figure sitting on a throne.

C] In the field, at right: λ.(1)

D] Isolated letter or part of a very widely spaced inscription?

(1)or Attic γ?

604a.

Athens, Agora P 22,456.

A] Fr. of RF oinochoe (chous). From Athens, Agora P 8.

Unattributed. Ca. 410-400 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 237/665, pl. 71.

B] Neck ornament: leaves; egg-and-dart; palmettes and leaves.

C] To right of a hanging palmette: Ευ[.]ε[--].(1)

D] The inscription is in white and very faint. [Probably a name].

(1)my interpretation of the sketch on Moore's p. 237: EY[]E.

604b.

Athens, Agora P 22,467.

- A] Fr. of RF skyphos. From Athens, Agora N-P 7-13. Unattributed. Late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 304/1288, fig. 47 (dr. with Gr.) (no ph.).
- B] A: face of a man to right; at left, trace of another figure.
- C] Above, Gr.: [--]ακο[--].
- D] [Presumably an owner.]

604c.

Athens, Agora P 22,490.+

- A] Frs. of RF calyx krater. From Athens, Agora R 19 (13,366), R 10 (22,490), Q 12:3 (30,996). Unattributed. First quarter fifth. Ca. 500-490 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 174/252, pl. 34 (13,366 and 22,490 show inscription).
- B] P 13,366: part of wall and cul, with handle stub; above, legs of two male figures to right. P 22,490: rim with palmette frieze and top of wall. P. 30,996 (not ill.): palmette frieze.
- C] P 22,490: below the palmette frieze, at the top of the wall, horizontal, in white: [--]πο[--].
- D] + P 13,366. + 30,996.

605.

Athens, Agora P 22,709.

- A] One-handled SG cup. From Athens. Unattributed. Third quarter seventh (Lang).(1) *Brann, Hesp. 30 (1961) 337/F 38, pls. 81, 89 (dr. of inscr.), 79. *Agora 8, no. 184, pl. 10 (small phot.). *Guarducci, Annuario 37-38 (1959-60) 266-67, fig. 9. *Agora 21, F 4, pl. 11 (dr.). Script 24.
- B] Undecorated.
- C] To left of handle, Gr.: ΑΤΑΤΑΙΑΣ, retr.
- D] For the relation to the Hymettus graffiti and explanations of the name, see Brann, Hesp., F 38.

(1)late third quarter (Brann, Hesp.). Third quarter eighth is an error in Agora 8.

606.

Athens, Agora P 22,735.

- A] Fr. of storage amphora. From Athens. Unattributed. Third quarter seventh (Brann). *Brann, Hesp. 30 (1961) 338/F 41, pl. 89 (dr. of inscr.).
- B] No figured decoration.
- C] Three concentric circles [painted?] on each side of the neck. In the center of the shoulder, on one side: N. On the back: a circle with a dot in the middle [hardly ⊙]. Under the left handle: E, retr. All letters are graffiti.

607.

Athens, Agora P 22,811.

- A] Fr. of RF bell or calyx krater. From Athens, Agora H-K 12-14. Group of Polygnotos, undetermined. Third quarter fifth. Ca. 440 (Moore). *Vidi. *ARV(2) 1056/83. Museum card. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 465/PGU95 (not ill.). *M.B.

Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 180/275, fig. 18 (dr., with inscription), pl. 37.

- B] Sprig (held by a lost flying Nike?); chariot (heads and necks).
- C] Above the scene, just below the rim, horizontal non-stoich. two-liner: [--]στ[--] | [--]λ[--].
- D] Might be part of a kalos-inscription (Beazley). E.g.: [Αρι]στ[--] | [κα]λ[ος]. Ionic alphabet?

608.

Athens, Agora P 22,824.

- A] Fr. of RF pyxis lid. From Athens, Agora H-K 12-14. Unattributed. Third quarter fifth. After 450. Fourth (Moore). *Vidi. Museum card. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 277/1038, pl. 100, fig. 40 (dr. of Gr.), pl. 100. *T. Schreiber, Athenian Vase Construction: a Potter's Analysis (Malibu 1999) 235, fig. 27,25(2)
- B] Eros(? head and tip of wing).
- C] On the underside, Gr. scratched through the glaze into the soft clay before firing: A.(1)
- D] A 'matching marker'; the pyxis would have had the same letter. Cf. Agora P 5711.

(1)my reading; card says: delta or alpha? Moore however says:

"deeply incised before glazing"; she also reads an alpha.

(2)enlarged ph. of underside, showing what is clearly a Gr. pointed alpha; it seems to be incised into the soft clay before glazing (cf. Moore).

609.

Athens, Agora P 22,916.

- A] Frs. of BF prize Panathenaic. From Athens, Agora H-K 12-14. Cf. Nikomachos Series. 336/5? Archon Pythodelos? *Agora 23, 138/290, pl. 31 (incl. photo. of inscription).
- B] A: fr. a: helmet of Athena to right. Fr. b: column shaft at right.
- C] A: fr. b: to left of column shaft, kionedon.: [--]οδη[--].
- D] Two frs. Pythodelos more likely than Aristodemos, 352/1, as the helmet resembles that of London B 607 of the Nikomachos Series, which has the archon Pythodelos.

610.

Athens, Agora P 22,989.

- A] Fr. of BF prize Panathenaic. From Athens, Agora I 12. Unattributed. First half fourth. *Agora 23, 138/282 (not ill.).
- B] A: at left, traces of left column shaft; at the far right, edge of Athena's shield.
- C] A: to right of column: [το]ν Αθ[ενεθεν αθλον].

611.

Athens, Agora P 22,998.

- A] Foot of BG cup. From Athens. Unattributed. Mid-fifth (Lang).(1) *Agora 21, 36/F 86, pl. 14 (dr.). Agora 12, 265/under 438. Hesp. 23 (1954) 54 (mention). D.B. Thompson, Archaeology 13 (1960) 238, left. Museum card. J. Ober and C.W. Hedrick, eds., The Birth of Democracy (exhibition at National Archives, Washington, D.C. 15-6-1993 - 2-1-1994) 126, fig. 20,3.
- B] No decoration preserved.
- C] On the top, Gr. in a curve toward the rim: Σιμωνος. On the

bottom, Gr. in a curve: ΜΩΝΟΙ.(2)

- D] The inscription on the bottom is by a different hand from that on the top; it is no doubt a semi-literate attempt to spell out the same name; further speculations in Agora 21. No doubt this is the cobbler who was a friend of Pericles and Socrates (Diog. Laert. 2.122); hobnails were found in the same area. Agora 12 refers to Thompson's identification and adds that the fr. must have been reused, probably as a door knocker (the find spot in the street is significant).

(1)Hesp. 23 dated it late fifth; L. Talcott in a note on the museum card, ca. 470. (2)i.e. <Σ>μωνο(ς)? The first two letters were never written.

611a.

Athens, Agora P 23,102.

- A] Fr. of RF lekanis lid. From Athens, Agora I 14. Unattributed. Probably mid-fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 280/1067, pl. 102.
B] Back of a klismos in form of a swan's head and neck to left; at right, a basket.
C] 'Above' (Moore): ισ.(1)

(1)so the sketch on p. 280; unclear whether complete at beginning or end. [π<α]ις(?) Three-stroke sigma.

612.

Athens, Agora P 23,125.

- A] Fragmentary RF cup. From Athens, Agora H 12:15. Pithos Painter. Ca. 500. Ca. 510-500 (Moore). *Hesp. 23 (1954) 54, pl. 15,g. ARV(2) 139/10. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 340/1558, pl. 147 (shows inscription).
B] Int.: warrior or hoplitodromos kneeling.
C] Int.: nonsense, curved, to left and right of the helmet: γοι^(γ)ι.
D] Type C.

612a.

Athens, Agora P 23,144.

- A] Fr. of RF oinochoe. From Athens, Agora I 12. Probably Painter of Berlin 2268 (Moore). Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 253/803, pl. 82 (shows inscription).
B] Part of a satyr crouching to right and holding the neck of a full wineskin.
C] On the wineskin, through its middle, diagonally upward, in dilute glaze: κ(α)λ[ο]ς.
D] The wineskin seems to be floating upward: is it full of air? The alpha lacks the cross-stroke.

613.

Athens, Agora P 23,172.

- A] Fr. of RF cup. From Athens, Agora H 12:15. Recalls Hermaios Painter. Last quarter sixth. 510-500. Ca. 510 (Moore). *Hesp. 23 (1954) 53, pl. 15,b. ARV(2) 111. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 346/1603, pl. 151 (shows inscription).

- B] Int.: hoplitodromos at the starting point.
 C] Int.: along the right-hand margin, facing in:
 [hi]π<π>ομε[δόν](?)(1)

(1)Beazley's restoration; the name occurs without kalos for an athlete on Berlin 2180, RF calyx krater by Euphronios, ARV(2) 13/1. The part preserved is below the hoplite, upside down and following the margin.

613a.

Athens, Agora P 23,173.

- A] Frs. of RF column krater. From Athens, Agora H 12:15. Gottingen Painter or manner? (Moore). First quarter fifth. Ca. 490-480 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 158/169, fig. 7 (drs. of frs. c and d); pls. 25-26 (frs. a, c, d).
 B] A: frs. a, c, d, and e(?): Athena and a giant. B: fr. b: calf of a man(?); ivy.
 C] A: fr. a: behind Athena's head: [--]οι. Fr. c: to left of the giant's head, diagonally downward: υ[--]; see fig. 7. Fr. c: to left of the giant's shield [probably running alongside it]: [--]ο; see fig. 7. B: fr. b (not ill.): between the leg and the border: σ.
 D] Five frs. Done after sketches in the text and the dr. in fig. 7. Inscriptions in white. [The inscriptions are probably nonsense.]

614.

Athens, Agora P 23,175.

- A] Frs. of BF/WG skyphos. From Athens, Agora H 12:15. Unattributed. Pistias Class. Ca. 500 (M.&P.). *Agora 23, 293/1615, fig. 19 (dr. of Gr.), pl. 106. ABV 716/15 bis, Add.(2) 145.
 B] Maenad(?) on a bull, between palmettes.
 C] Under foot, Gr.: h.(1)
 D] Two frs. Apparently a dedication (see below). A late use of closed heta.

(1)so text, but the photo., pl. 106, shows (albeit with distortion) not only the heta but also a vertical stroke to its right, which would give ηερα or the like. This might explain the archaism of the heta.

614a.

Athens, Agora P 23,301.

- A] Fr. of RF pyxis. From Athens, Agora M-N 15:1. Unattributed. Probably late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 279/1057, fig. 42 (dr. of Gr.), pl. 101.
 B] Top side: part of a kantharos or calyx krater standing on an egg-and-dot band.
 C] Underneath, before firing and glazing, Gr.: Α.(1)
 D] Type D. No doubt a marker to fit the lid to the pyxis.

(1)incomplete, the bottom missing; Α, Δ, Λ(?)

615.

Athens, Agora P 23,452.

- A] Fr. of BG cup. From Athens. Unattributed. Third quarter seventh.(1) Last quarter seventh (Brann). *Brann, Hesp. 30 (1961) 353/G 33, pls. 81 and 89 (dr. of inscr.). *Agora 21, F 5, pl. 11 (dr.). Script 29.
- B] Undecorated.
- C] On the outside, Gr.: --]κλεόςει[μ], retr.
- D] The reading after Agora 21, pl. 11. There are slight differences between Lang and Brann.

(1)context; Lang.

615a.

Athens, Agora P 23,524.

- A] Fr. of RF bell krater. From Athens, Agora K 16. Unattributed. Probably third quarter fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 194/344, l. 45 (shows inscription).
- B] Rim: laurel wreath. A: Doric capital with decorated neck and with an indication of triglyphs.
- C] A: at the height of the column neck, roughly horizontal: Αιακος.
- D] Inscription in white. Clear letters. Three-stroke sigma. Apparently the earliest occurrence of the ancestor of the Aeacids.

616.

Athens, Agora P 23,549.

- A] Small pyxis lid. From Athens, Agora P-Q 7. Unattributed. Probably late fifth (Moore). *Vidi. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 279/1059, fig. 43 (shows Gr.), pl. 101. Agora 27, 168/12, pl. 31.
- B] Topside: wheel with a star-burst pattern in the center.
- C] On the underside [of the pyxis?], Gr. "incised before glazing" (Moore), i.e. before firing: Π.
- D] A 'matching marker'; the matching pyxis would have had the same letter. Cf. Agora P 5711. This presumably means that the lid does not belong as it does not have the same marking.

617.

Athens, Agora P 23,693.

- A] Fr. of bottom of BG alabastron. From Athens. Unattributed. Middle sixth (Lang). *Agora 21, C 3, pl. 4 (dr.). Script 295. *Vidi.
- B] No decoration preserved.
- C] On the outside, upside down to the pot, in a spiral from inside out, Gr.: Ανθεμε καλε [το δο]κει Αισχ[--.(1)
- D] Antheme is known from Eretria (Lang after Bechtel).

(1)my reading; the spacing seems to require two extra letters. Lang reads ... καλε [δο]κει ...

618.

Athens, Agora P 23,731.

- A] Fr. of stemless cup. From Athens. Unattributed. Second quarter fifth. *ARV(2) 1589/top.
- B] Int.: warrior.
- C] Int.: Καλλ|ικλ[ες]?(1)

(1)suggested by Beazley; a kalos-name of this period.

619.

Athens, Agora P 23,821.

- A] Fragmentary BG oinochoe. From Athens. Unattributed. Early fourth. Ca. 400-390.(1) *Agora 21, 39/F 131, pl. 16 (dr.). Museum card.
- B] Undecorated.
- C] On the handle, Gr.: Ανδρισκὸς ἐμὶ δίκαιως. On the wall, horizontal Gr.: [--]λλος.
- D] Probably two hands. Is the Gr. on the handle the answer to that on the wall? For assertion of ownership Lang compares Hesp. suppl. 7, p. 31 (Pnyx) and Agora P 23,835. The name Andriskos perhaps also on P 26,389. Ionic alphabet.

(1)i.e. 400 or shortly after.

620.

Athens, Agora P 23,856.

- A] Fr. of polychrome oinochoe. From Athens. Unattributed. Ca. 400. *M. Crosby, Hesp. 24 (1955) 78/1, pl. 34,a (photo. and water color). T.B.L. Webster, Oikonomos Memorial Papers 2, 201. Idem, Hesp. 29 (1960) 279, pl. 65 = Webster. DMA B 2 (with bibl.). *Vidi. Museum card.
- B] Neck: ivy wreath. Body: part of a facing head.
- C] Body: above the head and to left of it (ending over it): [Πηλεὺς Τυρῶ' Νη'λεως.(1)
- D] Comic scene: recognition scene from Sophocles' Tyro (Crosby). Crosby remarks on the first extra stroke only (it is the only one drawn by de Jong), thinking it a false start for nu. But there is clearly a second one after the eta. Their use is obscure to me. Ionic alphabet. - Taking a second look, to judge by Piet de Jong's dr., one of the leaves does indeed come between the names of Tyro and Neleus, leaving the 'accent' after Tyro on its left. De Jong's dr. makes it look as if the 'accent' had been painted before the leaf, but this needs to be checked in a real photo. De Jong does indeed omit the second 'accent'.

(1)apparently the words were not separated, unless a leaf (now lost) came down between Tyro's and Neleus' names.

620a.

Athens, Agora P 23,897.

- A] RF pyxis with lid. [The pyxis BG, the lid RF.] From Athens, Agora Q 15:2. Unattributed. Late fifth (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 279/1058, pl. 101.
- B] On the topside of the lid: a chest with the lid partially open.
- C] On the bottom of the lid, incised before firing and glazing: φ.(1) On the underside of the pyxis, a similar Gr.: φρη.
- D] Type D. The Grr. done from the sketches on p. 279. The phi's must be the essential markers to fit the lid to the pyxis. For a similar chest, but with the lid closed, see Munich 2726A (CAVI 5348, where the subject is not mentioned).

(1)[Apparently a partial phi; but I read it formerly as K. In that case, the Gr. on the pyxis would not match that

on the lid and the two would not be a pair.]

621.

Athens, Agora P 23,985.

- A] Fragmentary polychrome oinochoe. From Athens. Unattributed. Ca. 400. *M. Crosby, Hesp. 24 (1955) 81/4, pl. 34,c. For other bibl. see P 23,856. Webster, G.T.P. B 7. *Museum card.
- B] Two fat-bellied figures facing.
- C] Over the left head: [Δι]φνυσος. Over the head of the right-hand figure: Φορ[--].(1)
- D] Comic scene (Crosby). Four-stroke sigma.

(1)Φορ[μίων] is a possibility (Crosby).

622.

Athens, Agora P 24,053.

- A] Fr. of BG banded olpe. From Athens, Agora Stoa Gutter Well. Unattributed. Date? *S.R. Roberts, Hesp. 55 (1986) 35/88. Agora 12 .../257, pl. 12.
- C] On the wall below the handle: Gr.: Δ.

623.

Athens, Agora P 24,062.

- A] BG kantharos.(1) From Athens, Stoa Gutter Well. Unattributed. Late sixth - early fifth.(2) *Agora 21, 53/G 4, pl. 30 (dr.). Hesp. 22 (1953), pl. 29/38. Archaeology 10 (1957) 197. Pots and Pans, fig. 9. Agora 12, 280/627, pl. 27, fig. 7. *Vidi. *S.R. Roberts, Hesp. 55 (1986) 30/62, fig. 19 (profile). Agora 21, 53/G 4, pl. 30.
- B] Undecorated.
- C] On the outer face of the remaining handle, Gr.: Ε(πο)νασος ηερμα.
- D] A small vase. Pi and omicron overlap: was the omicron added later? There is also a squiggle where they meet: perhaps another letter was written first. The dedication could have been completed on the missing handle.

(1)One handle is missing. (2)Lang; early fifth, Sparkes-Talcott, Roberts.

624.

Athens, Agora P 24,068.

- A] Fragmentary RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3. Related to manner of Epeleios Painter.(1) Last quarter sixth. Ca. 480 (Roberts). Ca. 510-500 (Moore). *Museum card. ARV(2) 153, Add.(2) 180. *S.R. Roberts, Hesp. 55 (1986) 19/27, pls. 5-6/27 (Int., A (part), B). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 318/1408, pl. 131 (shows letters).
- B] Int.: jumper with halteres. A: fight. B: arming.
- C] Int.: to left and right of his head: ho παις and καλος. A: ho πα[ις] (κ)αλος. B: ho (π)[αις] καλο[ς].
- D] Inscriptions done from the museum card and in part from Roberts. Roberts says that Agora P 7900 is a cup of the same shape and by the same [potter's?] hand. Pi reversed.(2)

(1)Beazley says that Tarquinia RC 1130 is in the manner of the Epeleios Painter and that parts of Agora P 24,068 resemble it. In Cypr. 38 Beazley connected it with the Chelis Group and with Palermo V 655, by the Thalia Painter

(ARV(2) 113/3; cf. Roberts). Moore cites Beazley's comparisons and adds more (manner of Epeleios Ptr.). - The Int. shows a good many letters in Agora 30, pl. 131, but the Ext. pictures show only a few letters. Hence I have kept the readings from Roberts. The sketches in Agora 30, p. 318, seem inaccurate. (2)according to the museum card.

624a.

Athens, Agora P 24,101.

- A] Fragmentary RF cup. From Athens, Agora Q 12:3. Manner of Epeleios Painter. Ca. 510-500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 335/1519, pl. 143. ARV(2) 151/60, Add.(2) 180 (bibl.).
- B] Int.: warrior to left. Ext.: plain.
- C] In front of him: καλ[ος].
- D] Done from the sketch, which shows καλ; not visible in the ph., pl. 143. Attic lambda.

625.

Athens, Agora P 24,102.

- A] RF cup. From Athens, From Athens, Agora Stoa Gutter Well, Q 12:3.(1) Painter of Agora Chairias Cups. Last quarter sixth. 490 (Roberts). Ca. 510-500 (Moore). *L. Talcott, Hesp. 24 (1955) 74/b, pl. 32 and fig. 1,b. (facs. of inscr.). Hesp. 27 (1958) 159 (mention). ARV(2) 176/1, Para. 339, Add.(2) 185. *S.R. Roberts, Hesp. 55 (1986) 10/9, pls. 1-2/9. Boardman, Greek Art, fig. 89. M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 341/1562, pl. 147 (shows some letters) (bibl.).
- B] Int.: naked woman kneeling before an altar and holding a wreath. Ext.: plain.
- C] Int.: in a curve: Χ(α)ῖρος.
- D] Type C. kalos-name without kalos. By the same hand: Agora P 24,115, P 24,116 (both with Chairias kalos) and P 24,315 (with Chair...). See also P 24,960. One alpha lacks the cross stroke. Inscription in red.

(1)for the date of well Q 12:3 and its pottery, see T.L. Shear Jr, Hesp. 62 (1993) 383ff.; deposit summary, pp. 464-68.

625a.

Athens, Agora P 24,103.

- A] Fragmentary RF cup. From Athens, Agora Q 12:3. Painter of Bologna 433. Ca. 510 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 333/1515, pl. 143 (shows some letters). ARV(2) 106/1, Add.(2) 172 (bibl.).
- B] Int.: a nude young boxer running to left while looking back. Ext.: plain.
- C] Int.: to right of his face, above the outstretched left arm, bearing slightly downward: [-]^λος.
- D] The inscription must have begun to the left of the youth's head. In red. Attic lambda.

626.

Athens, Agora P 24,110.

- A] RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3. Epiktetos. Ca. 500. Ca. 480 (Roberts). Ca. 500 (Moore). *ARV(2) 76/82, Add.(2)

168. *Museum card. *S.R. Roberts, Hesp. 55 (1986) 16/22, pl. 4/22.
 *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 333/1514, pl. 143 (bibl.).

- B] Int.: boxers. Ext.: plain.
- C] Int.: in a curve: $\epsilon^{\wedge}\pi\omicron\iota\epsilon^{\wedge}\sigma\epsilon\nu$.
- D] A small cup. Note the irregular spacing.

627.

Athens, Agora P 24,113.

- A] RF cup. From Athens, Agora Q 12:3. Very early Berlin Painter?(1) Gorgos potter. 500-490. Ca. 510-500 (Moore). *Hesp. 24 (1955) 64-66, pl. 30 and fig. 3. Thompson, AA 1954, 719, fig. 6 (A). Robertson, AJA 62 (1958) 55-66, pls. 6-10. Beazley, The Berlin Painter (Melbourne, 1964) 1, 12, 13. ARV(2) 213/242, 1634, Para. 344, Add.(2) 196. Script 500. M. Robertson, AJA 62 (1958), pls. 6 and 7, figs. 3-5. C. Cardon, AJA 83 (1979) 169-73, pls. 22,1, 23,4, 24,8, 25,12. G.F. Pinney, AJA 85 (1981), pl. 30, fig. 5 (Int.). Kurtz, JHS 103 (1983) 68-86, pls. 3-4. S.R. Roberts, Hesp. 55 (1986) 19/25, fig. 13 (sketches showing inscriptions). D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 75-76 (not ill.).(2) [Reprint of PP]. *Robertson, AVCA 82 and n. 235, fig. 72 (A). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 317/1407, pls. 129-230 (shows inscriptions) (much bibl.).
- B] Int.: crouching youth with stick to right; hare to right. A: Achilles and Memnon between Thetis and Eos. B: maenad with oinochoe and thyrsus and Dionysus seated with kantharos and ivy branch.; at right, two satyrs and a goat.
- C] Int.: around the margin, starting near the youth's lower body: Γοργος $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. A: below the lip, horizontal and widely spaced : $\kappa\rho^{\wedge}\alpha\tau\epsilon^{\wedge}\varsigma$.(3) B: $\kappa^{\wedge}\alpha^{\wedge}\lambda\omicron\varsigma$.(4) I.e., $\kappa\rho\alpha\tau\epsilon\varsigma\mid\kappa\alpha\lambda\omicron\varsigma$. Attic alphabet.

(1)Talcott, once Robertson [but see AJA 83 (1979) 170, n. 14]). For other attributions see C.M. Cardon, G. Pinney, and D.C. Kurtz. Moore says not by Berlin Painter. (2)Beazley: Talcott saw it might be by Berlin Painter; very persuasively argued by Robertson "and I am inclined to accept it." "There are great differences, but the resemblances seem to outweigh them." "The heads are not like the Berlin Painter; but the attitudes and the details of the bodies, especially in Achilles and Memnon, are very like those that we know from him." "... we are not absolutely sure that the Gorgos cup is by the Berlin Painter, although we think it very likely." Beazley discusses inscriptions, pp. 75-76: Kalos-name Krates is used by different artists and tells us little. Potter's signature of Gorgos: the adj. means 'fierce,' and is used especially of the eyes; used as proper name, masc. and fem. (Gorgo). The shield device on the Berlin Painter's Panathenais is a Gorgon and Robertson suggests that it refers to the name Gorgos. But Gorgos' signature is a potter's signature and he may or may not be identical with the painter. (3)Achilles' and Memnon's heads intervene. (4)the thyrsus and Dionysus' head intervene, the rest not being visible in the ph., pl. 130 (done from the sketch). - Further notes: Robertson no longer attributes to Berlin Painter; belongs to Group of vases placed by Beazley around

Salting Painter and Carpenter Painter; see AVCA. - Bothmer, GettyMusJ 14 (1986) 14: discusses Pinney's paper on the Nonage of the Berlin Painter, and the Carpenter and Salting Painters. - Moore on attributions: Talcott first to attribute to Berlin Painter; M. Robertson, AJA 62 (1958) supported this attribution, but he no longer believes this. Beazley tended to agree (the Melbourne book) and included it as Berlin Painter in Add.(2) and Para. Cardon att. to Phintias workshop and named artist the Gorgos Ptr. Pinney accepted the att. to the Berlin Ptr., and formed a group of his earlier work, including Carpenter Ptr. and H.P. Ptr. Kurtz withdrew the cup from work of Berlin Ptr., and Moore agrees; she does not give an attribution.

628.

Athens, Agora P 24,114.

- A] RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3. Epiktetos. Last quarter sixth. Ca. 510 (Moore). *Vidi. Hesp. 24 (1955) 63 (mention). ARV(2) 76/81, Para. 328. *P. Bruneau, 'Hephaistos à dos d'âne,' BCH 1963, 513, fig. 5. Bloesch, FAS ... (1) *S.R. Roberts, Hesp. 55 (1986) 16/23, pl. 4. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 333/1513, pl. 143 (shows a letter) (bibl.).
- B] Int.: satyr on a donkey. Ext.: plain.
- C] Int.: around the upper part of the figures: ΕΠΟΙΕΣΕΝ.
- D] Inscription in red. - My note from Bruneau says that there are also letters between the hind legs of the donkey [which are not mentioned by me from autopsy]. ARV(2) only gives ΕΠΟΙΕΣΕΝ.

(1) the ref. is missing in Roberts; shape attributed to Hermione Group.

629.

Athens, Agora P 24,115.

- A] Fragmentary RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3. (1) Painter of the Agora Chairias Cups. Last quarter sixth. Ca. 490 (Roberts). Ca. 510-500 (Moore). *L. Talcott, Hesp. 24 (1955) 72-75, pl. 33, d, fig. 1, d (facs. of inscription). Museum card. ARV(2) 176/3, Add.(2) 185. *S.R. Roberts, Hesp. 55 (1986) 16/24, pl. 4/24 (A). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 335/1520, pl. 143 (shows inscriptions).
- B] Int.: Young komast playing the lyre. Ext.: plain.
- C] Int.: to left and to right of the figure: Χα[ρι]ας and (κ)αλος.
- D] See Agora P 24,102. Replica: P 24,315, q.v. Roberts compares the shape with that of a cup by Phintias in Baltimore with the same kalos-name (ARV(2) 24/14).

(1) for the date of well Q 12:3 and its pottery, see T.L. Shear Jr, Hesp. 62 (1993) 383ff.; deposit summary, pp. 464-68.

630.

Athens, Agora P 24,116.

- A] RF cup. (1) From Athens, Agora Stoa Gutter Well, Q 12:3. Painter of Agora Chairias Cups. Last quarter sixth. Ca. 490 (Roberts). Ca. 510-500 (Moore). *L. Talcott, Hesp. 24 (1955) 75/c, pl. 33 and fig. 1, c (facs. of inscription). Museum card. ARV(2) 176/6, Add.(2) 185.

*S.R. Roberts, Hesp. 55 (1986) 13/14, pl. 3/14 (A). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 342/1574, pl. 149 (shows some letters) (bibl.).

- B] Int.: maenad to right, looks back. Ext.: plain.
C] Int.: curving roughly along the margin: to right of the maenad: Χαιρίας; on her left: καλος.
D] Cf. Agora P 24,102.

(1)foot missing.

631.

Athens, Agora P 24,118.

- A] Small semi-glazed olpe (standard).(1) From Athens. Unattributed. Late sixth - early fifth. *Vidi.
B] Undecorated.
C] On shoulder, between the handles and above the BG line, well centered, Dip.: δημοσιος.
D] Cf. Agora P 16,790 and P 20,849, with further examples; also P 24,634.

(1)unglazed except for the handle and a line on the shoulder.

632.

Athens, Agora P 24,131.

- A] RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3.Epiktetos. Last quarter sixth. 520-510 (Roberts). Ca. 510 (Moore). *L. Talcott, Hesp. 24 (1955) 63f., pl. 28,d, fig. 3. ARV(2) 76/80, Para. 328, Add.(2) 168. *S.R. Roberts, Hesp. 55 (1986) 23/2,† pl. 1 (dr. of Int. with inscr.). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 339/1554, pl. 146 (bibl.).
B] Int.: naked girl skipping over a foot bath,(1) holding her boots. Ext.: plain.
C] Int.: in a circle, starting at the lower left and going upward to fill about 3/4 of it: ηιπ<π>αρχος ^ καλος.(2)
D] Type C. Inscription in red.

(1)about to wash (Beazley). (2)the head intervenes.

633.

Athens, Agora P 24,138.

- A] Fr. of rim of BG kantharos. From Athens. Unattributed. Second quarter fourth. *Agora 12, 283/669, fig. 22 (facs. of inscription). *Vidi.
B] Traces of applied thinned clay decoration on the shoulder.
C] On the neck, just below the rim, in applied clay, in largish letters: Αμφιαρα[ου].(1)
D] For the practice of adding names see Agora 12, 20-21 and 119; cf. Ath. 11.784 and 466e (γραμματικά ἐκπώματα). Similar is no. 666, from the Pnyx (PN P-510): Αφ[ρ]οδιτης.

(1)Agora 12 restores Αμφιαρα[ς] which I do not understand. The dr. in Agora 12 shows the last letter without a cross stroke, but I saw it.

633a.

Athens, Agora P 24,142.

- A] Fr. of RF cup. From Athens, Agora Q 7. Unattributed. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 319/1412, pl. 132 (shows inscription).

- B] Int.: a seated youth to right, playing the lyre; part of his stick(?). A: a bit of himation and a fillet(?).
 C] Int.: beginning at his upper body and head, curving upward: [ho(?) π]^ας [---(?)].(1)
 D] The sketch on p. 319 is unclear. Attic alphabet.

(1)the raised right knee intervenes.

634.

Athens, Agora P 24,275.

- A] Fr. of BF pot.(1) From Athens, Agora Q 7. Unattributed. Late sixth (M.&P.). *Agora 23, 324/1930, pl. 123.
 B] A: seated man playing the flutes; naked youth dancing; branches.
 C] On the rim, Dlp. in glaze: [--]ρι.(2)
 D] The meaning of this is unclear: dedication or owner's inscription of a bespoken piece? [--]ρι◊.? The rho resembles a D.

(1)open shape. (2)not illustrated or explained; taken from the sketch, p. 324.

635.

Athens, Agora P 24,315.

- A] Fr. of RF cup. From Athens, Agora Stoa Gutter Well, Q 12:3. Painter of Agora Chairias Cups. Last quarter sixth. Ca. 490 (Roberts). Ca. 510-500 (Moore). *L. Talcott, Hesp. 24 (1955) 75/e, pl. 33, fig. 1,e (fac. of inscription). *Museum card. ARV(2) 176/4. S.R. Roberts, Hesp. 55 (1986) 21/29 (not ill.). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 345/1592, pl. 150 (shows inscription).
 B] Int.: komast: shoulder, part of back and beginning of arm, to right.
 C] Int.: behind his back, downward and not facing: (X)αρ[ιας ---].
 D] Type C. Cf. Agora P 24,102. Beazley points out that what is preserved is a replica of P 24,115. Iota miswritten with an extra horizontal line. Rho, a disjointed D. The chi resembles an 'Argive' lambda. The letters disjointed. The ph.on pl. 150 is mispoised; the sketch on p. 345 is inaccurate.

636.

Athens, Agora P 24,530.

- A] BF palmette lekythos.(1) From Athens. Class of Athens 581 ii,β. First half fifth. *Vidi. Para. 243. Museum card.
 B] Palmettes.(2)
 C] On the outside near the shoulder, between the third and fourth palmettes, Gr.: σ.(3) On the inside, near the edge of one fr., Gr.: γυυε.
 D] Written on the sherd (the vase was broken in antiquity). The inscribed fr. is joined on all sides by other frs., showing that nothing more was written.

(1)most of handle missing and a few pieces of wall. (2)similar in style to Beldam Painter or workshop. (3)so the card.

637.

Athens, Agora P 24,538.

- A] Fragmentary BF lekythos. From Athens, Agora Stoa Gutter well

(Q 12:3). Gela Painter. First quarter fifth. Ca. 500-490 (M.&P.). *S.R. Roberts, Hesp. 55 (1986) 38/104, pl. 10. *Agora 23, 213/879, pl. 79. Para. 216, Add.(2) 119.

- B] Two groups: (1) trainer; discobolus and acontist facing. (2) trainer and discobolus.
- C] Nonsense: scattered letters: mostly Attic lambda's of various shapes.(1) One three-stroke sigma.

(1)Sketches in Ag. 23 have in front of the left trainer: λυvv; between the first two athletes: ι(ι)vv. The photo. is too small to confirm these.

637a.

Athens, Agora P 24,584.

- A] BG skyphos. From Athens, Agora Q 12:3 (E side of Agora). Unattributed. Ca. 480. *Agora 12, i, 276/578, figs. 6 and *22 (facs.), pl. 25. S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 36 n. 8 and 45 n. 60 (mention). S. Roberts, Hesp. 55 (1986) 23/41, fig. 13, pl. 7.
- B] No figured decoration.
- C] On bottom, Gr.: ΑΕ.
- D] δε<μοσιος>.

638.

Athens, Agora P 24,634.

- A] Small semi-glazed olpe. From Athens. Unattributed. Late sixth - early fifth. *Vidi. *Museum card.
- B] BG band at lip, below the handle, and at the base.
- C] In large letters, at height of handle, above a BG band: [δ]ε[μ]ο[σ]ι[ο]ς.
- D] Cf. Agora P 24,118, with further examples.

639.

Athens, Agora P 24,668.

- A] Coarse-ware kados (water jar).(1) From Athens. Unattributed. Late sixth or early fifth. 520-480 (context). *Agora 21, 32/F 28, pl. 11 (dr.). Agora 12, 349/1601, pl. 72 (photo. of Gr.). Cf. Hesp. 25 (1956) 63 and n. 62,
- B] Undecorated.
- C] On the neck., Gr.: Λυ<.
- D] The same (owner's) inscription on P 24,911, P 24,912 (q.v.), P 24,922, P 24,923; all in the same hand.

(1)for kados see Agora 12, 201 and n. 1.

640.

Athens, Agora P 24,697.

- A] Fr. of BF cup.(1) From Athens, Agora P-Q 17. Unattributed. Ca. 530-520. *Agora 23, 313/1814, pl. 117.
- B] A: trace of a figure; head and shoulders of man with staff or spear; at right, part of man.
- C] A: nonsense: between the man and his staff: ιχγιχ[---].(2) To right of man's head, in larger letters: ιχμ.
- D] Hard to read in the photo. Are the sketches accurate?

(1)uncertain type. (2)so the sketch.

640a.

Athens, Agora P 24,735.

- A] Fr. of RF oinochoe (chous). From Athens, Agora R 12.
Unattributed. Probably last quarter fifth (Moore). Early
fifth (Lang). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997) 243/699,
pl. 74 (shows Gr.). *Agora 21, F 55, pl. 12 (dr.).
- B] Upper left corner of scene with Lesbian kymation above.
- C] Below the top frame, horizontal, Gr.: Θηολι?[-] or
Θηοδι[-]. (1)
- D] I wonder if the eta is syllabic: Θἥεο... Owner's name or
dedication?

(1)Lang reads the fourth letter as Attic gamma (which is
unlikely if Moore's date is correct). She restores
Θηογι[τωνος] or Θηοδι[που]. Perhaps: Θεολ·λ·ι[δο] (?) Cf.
LGPN ii, s.v. Θεολλιδης.

641.

Athens, Agora P 24,745.

- A] Fr. from wall of a BG pot. (1) From Athens. Unattributed. Third
quarter sixth. (2) *Agora 21, 19/D 20, pl. 8 (dr.). *Vidi.
- B] Undecorated (glazed on outside).
- C] On the sherd: Λυσιας Μυρ(τ)ο. (3)

(1)seventh- or early sixth-cent. fabric. (2)Mid-sixth, Lang.
(3)Lang's reading, as names-on-sherd, with the final sigma
written in the second line (end-boustr., but the sigma not
retr.). But the dr. shows that the tau looks like a cross
(chi?). I have tried to read the two Gr. not as
names-on-sherd: Λυσια[-] and [-]εμυρχος, the epsilon
being quite uncertain (and not shown in Lang's dr.).
Perhaps a second masc. name: Μυρ·ρ·ι·χος? The whole
perhaps part of a list of men's names.

642.

Athens, Agora P 24,746.

- A] Fr. of wall of unglazed pot. From Athens. Unattributed. Third
quarter sixth. (1) *Agora 21, 19/D 21, pl. 8 (dr.). *Vidi.
- B] Undecorated.
- C] On the outside, Gr.: Πυρ·ρ·ος.
- D] Name-on-sherd. Found with D 20 (P 24,745).

(1)mid-sixth, Lang.

642a.

Athens, Agora P 24,744.

- A] Fr. of calyx or bell krater. From Athens, Agora P 17.
Unattributed. Probably second half fifth (Moore). *M.B.
Moore, Attic Red-figured and White-ground Pottery (The
Athenian Agora 30, 1997) 221/580, fig. 29 (dr.).
- B] Uncertain subject: a narrow vertical, but curved, area
is reserved [the rest must be BG]; on either side is an
epsilon; at right a bunch of white dots.
- C] To left of the vertical strip, E, retr. (or upside down?)
On its right, somewhat higher: E.
- D] The inscriptions (and the dots) are in white. Epsilon
with horizontal bars.

642b.

Athens, Agora P 24,756.

- A] Fr. of RF oinochoe (chous). From Athens, Agora Q 7. Unattributed. Ca. 400 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 238/676, pl. 72 (shows some letters).
- B] Ivy wreath. Below: heads of a woman and a man(?), to left; at right, top of an Ionic column with tripod.
- C] Above the woman's head: [-](η.(1) Above the man's head, horizontal: nonsense: ...(.).μππλ.(2)
- D] Inscriptions in white. Is the first inscription the end of a name?

(1)so the sketch on p. 238; not visible in the ph. (2)the ph. shows clearly μππ. I think there are a number of letters on the left; it is unclear whether the end, given here from the sketch, is complete. The sketch gives the letter here marked (.) as a very archaic nu. The last letter in the sketch is lambda 5 in the chart in 'Script'.

643.

Athens, Agora P 24,859.

- A] Base of BG bowl. From Athens. Unattributed. Fourth. *Agora 21, 41/F 176, pl. 19 (dr.). *Museum card (dr.).
- B] No decoration preserved.
- C] On the bottom, in a semicircle, Gr. : Καλυκη.
- D] The name occurs in mythology (Pape, s.v.), in SEG 16.39b, and as a member of Lysistrata's conspiracy in Ar., Lys. 322 (Lang); cf. LGPN ii. Ionic alphabet.

644.

Athens, Agora P 24,868.

- A] Fr. of phiale in Six' technique. From Athens, Agora R 11. Unattributed. Late sixth or early fifth. *Agora 23, 274/1434, pl. 98.
- B] Seated man facing a rider.
- C] Between them: a row of nine dots.

645.

Athens, Agora P 24,882.

- A] Attic coarse storage amphora. From Athens, Agora Stoa Gutter Well. Unattributed. Ca. 535 (Roberts). *S.R. Roberts, Hesp. 55 (1986) 67/418, fig. 42, pl. 18. Cf. V. Grace, Amphoras, ill. 35, far right. Agora 21 31/F 19.
- B] Glaze banded.
- C] On the shoulder, Gr.: ΣυμϞ.
- D] Abbreviation of owner's name?

646.

Athens, Agora P 24,895.

- A] Attic coarse storage amphora. From Athens, Agora Stoa Gutter Well. Unattributed. 520-480 (Roberts). *S.R. Roberts, Hesp. 55 (1986) 70/430, fig. 43, pl. 18.
- B] Undecorated.
- C] On the shoulder, Gr.: EA and K, below which an irregular lambda.

647.

Athens, Agora P 24,910.

- A] Plain hydria. From Athens. Unattributed. Late sixth (Lang). 520-480 (context). *Thompson, Hesp. 25 (1956) 63-64 and n. 62,

pls. 22,c and 22,f. (phot. of inscription). Agora 12, under no. 1594. *Agora 21, C 5, pl. 4 (dr.). *O. Vox, ZPE 26 (1977) 118. SEG 26.63. *Hesp. suppl. 19, 61-62. *Script 483. GAI ii, 15 and 67.

B] Undecorated.

C] Around the top of the rim, Gr.:

Τίτας Ὀλυμπιονίκος καταπύγων.

D] For the accuracy of Agora 21, pl. 4, see Hesp. suppl. 19, 61, n. 13. The letters ν[ι]κ are quite uncertain. Vox suggests τίτας Ὀλυμπιόξ[ο]ρος καταπύγων and interprets τιτας as 'paederast'. But the word order would be odd. See further, Hesp. suppl. 19. - Threatte in GAI ii 15, after examination of the vase, inclines to Lang's reading; he says that the dr. in Agora 21 is completely misleading although the Agora file card has an accurate dr.; see further for discussion of the individual letters. On pp. 67-68, T. discusses the name Τίτας which need not be Athenian; the gen. Τίτα is found in two Sicilian inscriptions.

648.

Athens, Agora P 24,912.

A] Coarse-ware kados (water jar).(1) From Athens. Unattributed. Late sixth or early fifth. 520-480 (context). *Hesp. 25 (1956) 63 and n. 62, pl. 22,d. Agora 21, 32/under F 28 (mention). Agora 12, 349/under 1601 (mention).

B] Undecorated.

C] On the neck, Gr.: ΛυϞ.

D] One of a group of five similar pots with the same Gr.; see Agora P 24,668. Owner? Attic lambda.

(1)for kados see Agora 12, 201 and n. 1.

649.

Athens, Agora P 24,950.

A] Fr. of LM cup. From Athens, Agora Q 13:5. Unattributed. Third quarter fifth. Ca. 550-540. *Agora 23, 305/1744, pl. 112. *Museum card.

B] Decoration not preserved: lower part of handle zone and BG area below.

C] Handle zone: [--- ΕΠ]ΟΙΕΣΕΥ.(1)

D] The museum card refers to [the ms.] Paralipomena 5-6, add to ABV 187-88, LM Cups: Signatures, the Name Missing, as a band or Gordion cup, but it is not included in the published Para. - Note that the word is written in groups of two letters: [---]ΟΙ ΕΣ ΕΥ.

(1)the tops of the letters are missing.

649a.

Athens, Agora P 25,508.

A] Fragmentary RF skyphos. From Athens, Agora D 12:4. Painter of London D 12 (Penthesilean). Ca. 470-460 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 307/1324, pl. 123 (shows inscription). ARV(2) 963/85. J. Oakley, Hesp. 57 (1988) 180/27.

B] A: lower part of a youth to right, holding flutes; a male (head and chest missing) with his stick to left.
B: a youth to right, pointing at a male (head missing) with his stick to left.

- C] B: between the youth and the male (closer to the latter),
at head height, horizontal two-liner, not left aligned:
καλο[ς] | ἡο παῖς.
D] Inscription in white.

649b.

Athens, Agora P 25,574.

- A] Fr. of RF cup. From Athens, Agora M 13. Unattributed.
Ca. 450 (Moore). *M.B. Moore, Attic Red-figured and
White-ground Pottery (The Athenian Agora 30, 1997)
339/1547, pl. 145 (shows the letter).
B] Int.: torso and legs of a male kneeling to right; trace of
probably a woman (perhaps having intercourse with the man).
C] Int.: behind the man's torso, at the upper break:
[---]λ vac.(1) No doubt nonsense.
D] Inscription in red.

(1) Ionic lambda or upsilon?

650.

Athens, Agora P 25,960.

- A] Fr. of RF cup. From Athens, Agora M 18. Painter of Agora Chairias
Cups.(1) Last quarter sixth. Ca. 510-500 (Moore). *L. Talcott, Hesp.
27 (1958) 159 and nn. 30-31, pl. 46. *ARV(2) 1570/10. Museum card.
*M.B. Moore, Attic Red-figured and White-ground Pottery (The
Athenian Agora 30, 1997) 347/1606, pl. 151 (shows inscription).
B] Int.: satyr carrying a large column krater.
C] Int.: above the satyr, in a curve, upside down:
Χαῖρι(α)(ς) [---]?(2)
D] Moore says the vase is not in ARV(2), but it is listed in
1570/10 as unattributed but with the handwriting being the
same as on 3 vases by the Painter of the Agora Chairias
cups. Did Beazley think that the inscription might be put
on by someone other than the painter of the figured
decoration? According to Moore, Thompson, Hesp. 27 (1958)
159 n. 31, said that Beazley attributed the fr. to the
painter of P 24,102 (i.e. the Painter of the Agora Chairias
Cups). [Did T. get this verbally from Beazley?]. Moore
compares the vase to vases of the Wider Circle of the
Nikosthenes Painter, but does not give an attribution. Note
that the inscription is put on in an odd way: upside down
or retr. (it is hard to decide; the only certain thing is
that the last letter from left to right is a chi). The
sketch on p. 347 is inaccurate.

(1) my attribution after the statement in ARV(2): "The
handwriting is the same as in [Agora P 24,102, 24,115,
24,116, 24,315, which are by this painter]." But Beazley
did not attribute the fr. to this painter in his
publications, although Hesp. 27 states that he attributed
it [verbally?] to the painter of P 24,102. For Moore's dis-
cussion of Beazley's attribution and her own indecision see above,
D].(2) positioned to avoid retr.? There may have been a kalos in
the missing part (Beazley).

651.

Athens, Agora P 25,965.

- A] Fr. of RF oinochoe (chous). From Athens, Agora M 17.
Myson. Ca. 500. Ca. 490 (Moore). *L. Talcott, Hesp. 27
(1958) 158 and n. 27, pl. 45,d. Sparkes and Talcott, Pots

and Pans (1958), fig. 16. ARV(2) 242/79 (bibl.), 1638, Add(2) 202 (bibl.). J.-Y. Empereur and Y. Garlan (eds.), *Recherches sur les amphores grecques*, BCH suppl. 13 (1986) 57, fig. 8. BCH 110 (1986) 525, fig. 7. Museum card. *Vidi. Robertson, AVCA 127. *M.B. Moore, *Attic Red-figured and White-ground Pottery* (The Athenian Agora 30, 1997) 230/611, fig. 34 (Gr.), pl. 66 (bibl.).

- B] Komos: youth carrying a large wine amphora and holding a jug. Youth looks back gesticulating. On the wall, a flute case. Most of the figured panel is preserved.
- C] On left side of panel, Gr., down: [--]υος(1) In the field, two Dipp.: to left of carrier's back: κ(ο)(ο).(2) To left of companion, similar: κ(α)λοιε.(3)
- D] Dipp. in white. Moore follows Beazley's att. to Myson. Illiterate inscriptions. The Gr. not in Agora 21. - Robertson: "... seems to have only a superficial resemblance to the artist's [Myson's] drawing." R. implies that Berge (in her book on Myson) had difficulties fitting the vase in.

(1)so Hesp.; I though I saw [--]σος. Moore's dr., fig. 34, gives an unclear trace for the first letter, then -ος with 3-stroke sigma. Moore says: 'to left of panel'. (2)my reading, the omicrons both miswritten; not clear that complete. Hesp. 27 says, illegible, "perhaps also καλος." Moore's sketch on p. 230 gives: l)l)l). [sic!] (3)clearly for καλος. The sketch: κ(α)λοιε, without the iota. Cf. my example of *kaloe* in 'Script'.

652.

Athens, Agora P 26,179.

- A] Fr. of BG kylix foot. From Athens. Unattributed. Early fifth (context). *Agora 21, F 48, pl. 12 (dr.). Script 1180.
- B] No figured decoration preserved.
- C] Under the foot, Gr.: Αγα.
- D] Given after Lang, but should it be: AFA? Monogram of owner's name. Ionic gamma. Peculiar.

653.

Athens, Agora P 26,181.

- A] Fr. of semi-glazed oinochoe (chous). From Athens. Unattributed. Late fifth. *Agora 21, 59/Ha 8, pl.32 (dr.). *Museum card.
- B] Undecorated.
- C] On the neck, Gr.: χος.
- D] From rim and neck. Marked as a measure?

654.

Athens, Agora P 26,389.

- A] BG fr. From Athens. Unattributed. Date? Agora 21, 39/under F 131 (mention).
- C] [Ανδρ]ισκο[ς]?
- D] Cf. Agora P 23,821; perhaps the same person.

655.

Athens, Agora P 26,420.

- A] One-handled SG cup glazed outside. From Athens. Unattributed. Second quarter seventh (context; Lang). *Brann, Hesp. 30 (1961) 377/S 17, fig. 1, pl. 89. *Agora 21, F 2, pl. 11 (dr.). Script 20. *Vidi.

- B] Undecorated.
- C] On upper wall, starting to right of the handle, Gr.:
Φιλῶνος.
- D] Early phi.

(1)so Agora 21, pl. 11. I did not see the short bar of the lambda.

656.

Athens, Agora P 26,452.

- A] Fr. of BG cup glazed inside and out.(1) From Athens.
Unattributed. Second quarter seventh (context; Lang). *Brann, Hesp. 30 (1961) 377/S 18, fig. 1. *Agora 21, C 1, pl. 4 (dr.). Script 21. *Vidi. Museum card.
- B] Undecorated.
- C] On the outside, below the flaring rim, Gr.:
--] μισῆτος ἢο πα[ις].
- D] Vanderpool read μισῆτος, 'hateful,' but Lang rightly reads μισῆτος, 'lewd,' for which see LSJ and Rev. Suppl. (1996), s.v.μισητός II (μίσητος). Both options are discussed by Brann. παῖς is quite uncertain. - Most letters not fully preserved. Closed heta, but disjointed. The Gr. is in an irregular line, moving slightly downward; pearl script. Only a vertical bit of the top of alpha is preserved: it does not much look like an alpha.

(1)lip banded inside and out.

657.

Athens, Agora P 26,528.

- A] Fr. of cup. From Athens. Unattributed. Date? *Museum card.
- B] No decoration preserved.
- C] Below the glaze line and touching it: [---]επο[---].
- D] Not in Beazley. BG inside; outside reserved, with a single glaze line.

657a.

Athens, Agora P 26,613.

- A] Fr. of RF volute krater. From Athens, Agora T 19.
Unattributed.(1) Second quarter fifth. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 171/240, pl. 33. H.E. Schleiffenbaum, Der griechische Volutenkrater (1991) 325/V 207.
- B] A: neck: krotala?; oinochoe hung up; top of head of a symposiast reclining to left.
- C] A: neck: above the head, not horizontal: [--(?)]υ[---].(2)
- D] Fr. from rim and neck. V-shaped upsilon.

(1)Moore speculates on relation to Boreas Painter. (2)clear in the ph.

658.

Athens, Agora P 26,632.+

- A] Frs. of BF amphora (panel amphora). From Athens, Agora T-U 19-20 (II, III). Unattributed.(1) Second quarter sixth. 560-550. *Agora 23, 106/47, pl. 6 (parts). H.A. Thompson, Hesp. 29 (1960) 365, pl. 80,a (parts).
- B] Unexplained subjects: A: portions of a temple(?): in the upper left corner, on P 26,651, a tiled roof, metopes and triglyphs, part of a Doric column. Other frs.: part of a

door; part of a column; moving male figures. B: calf and foot of a male; foot and knee of a kneeling male; toe of a woman.

- C] B: P 26,632, b-d: at extreme left, near the break, almost completely flaked off: ΑΙΟΧ[--].(2)
- D] + Agora P 26,651. - Eight joining frs. plus three undecorated frs. The inscription should be the beginning of a name: is the scene mythological or from daily life?

(1)not by Sophilos or Kleitias but by a slightly later artist. (2)so the sketch in Agora 21, p. 106; the left upper diagonal of chi is preserved. Not explained in the text.

659.

Athens, Agora P 26,771.

- A] Fr. of BF lid.(1) From Athens, Agora T 18:4. Unattributed. Third quarter sixth. Ca. 550-540 (M.&P.). *Agora 23, 266/1381, pl. 95.
- B] Right leg, etc., of a horseman (forepart of horse) with a spear.
- C] To right of horse's chest: Χ(ι)λ[ov]?(2)
- D] A small fr. The inscription is at the very edge at right. The known kalos is later.

(1)pyxis or lekanis? See p. 53. (2)M.&P. read Χιλ[--], but the second letter may be a badly written epsilon; of the lambda we have only the diagonal; and there may be traces of further letters at the edge of the fr. For Χιλω see LGPN ii, s.v.

660.

Athens, Agora P 26,866.

- A] Fr. of handle of BG oinochoe. From Athens. Unattributed. Late fifth (Lang). *Agora 21, F 114, pl. 15 (dr.). Script 161 n. 2.
- B] Undecorated.
- C] At mouth attachment of handle, Gr.: Γλαυο.
- D] Ionic alphabet. V-shaped upsilon (see Script).

660a.

Athens, Agora P 27,208.

- A] Frs. of RF stand with bottom of lebes gamikos. From Athens, Agora D-E 28-29. Unattributed. Ca. 440-430 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 152/127, pl. 22 (frs. a and b).
- B] Fr. a: rays at bottom of lebes; ornaments at top of stand; bearded head to left; at extreme left, trace of front part of a head wreath. Fr. b: ornament at top of stand; upper part of youth to right; hand with phiale of a (lost) woman to left; at left an olive tree. Fr. c: ornament only.
- C] Fr. a: above the bearded head, horizontal: ΕΙΟΛΕΩ.(1) To Iolaus' left (referring to the figure on the left that faces him): [Σ]κεπ(α)ρνο[s].(2)
- D] Three non-joining frs. [Not previously published.] Skeparnos: see Vatican, 16,574 (CAVI 7017), Lykaon Painter. Ionic alphabet.

(1)gen. with omega for -ov. Done from the sketch in Moore; the ph. shows a few letters. The form with initial epsilon occurs also on London B 301 (CAVI

4275); GAI i, 23 follows Kretschmer, Vas. 96 in assuming that the epsilon is a misunderstood digamma.
(2) Done from Moore's sketch; not visible in the ph.

661.

Athens, Agora P 27,314.

- A] BG salt cellar. From Athens, Agora. Unattributed. Last quarter fifth. *Agora 21, 37/F 104, pl. 15 (dr.). *R. Holloway, Hesp. 35 (1966) 83, pl. 28,a-b. Agora 12, 135 n. 5.
- B] No figured decoration.
- C] On the reserved bottom, curved along the edge, Gr.: Τροχίλος. (1) In the center, more lightly scratched: Ϝ and ζ, i.e. 6 and 7.
- D] τροχίλος is the wren; as a proper name known as the Argive father of Triptolemos; Lang also notes that Heniochos' comedy by that name was dated in 411, thinks the nickname perhaps from it or from the bird. Cf. also LGPN ii. Ionic lambda.

(1) Holloway wrongly reads Τροχίλου.

662.

Athens, Agora P 27,556.

- A] Frs. of BF prize Panathenaic. From Athens, Agora H 15. Unattributed. 380/79. Archon Pythias. *Agora 23, 136/271, pl. 30 (ph. of archon inscription).
- B] A: Athena. B: boy's foot race.
- C] A: fr. r: to right of left column: τ[ον Αθηνεθεν αθλον]. Frs. o-q: to left of right column, facing in: Πυ[θι]ας η[ρ]χ[ε]ν.
- D] Over 60 frs. The archon inscription Ionic; barely calligraphic.

663.

Athens, Agora P 27,789.

- A] Fr. of RF pot. From Athens, Agora, 4th cent. fill (H 16). Unattributed. Date? Gr.: Mid-fifth. (1) *M.L. Lang, Ostraka (Agora 25, 1990) 89/596, fig. 18. Vanderpool, Hesp. 37 (1968) 120/5, pl. 34.
- B] Draperies.
- C] Inside: Gr., non-stoich. two-liner: [Κι]μ[ο]ν | [Μι]λ[ι]τ[ι]αδ[ο].
- D] Ostrakon.

(1) see Lang.

664.

Athens, Agora P 28,049.

- A] BG cup kantharos. From Athens, Agora, Menon's cistern. Unattributed. Fourth century. *Stella Miller, Hesp. 43 (1974) 230/9, pl. 48.
- B] No figured decoration.
- C] Αφρο and δ[ι]τη.
- D] Grammatikon ekpoma. The letters in applied clay, gilded, with interesting letter forms.

665.

Athens, Agora P 28,053.

- A] Fr. of banded oinochoe. From Athens, Agora. Unattributed. Sixth. *Agora 12, i, 8, 65, and 231. B.A. Sparkes, JHS 95

(1975) 128 n. 34, pls. 12f. *Knauer, GVGettyMus i (1986) 95 n. 13.

- B] No figured decoration.
- C] On the shouder, Gr., after firing: αμῖς.
- D] A chamber pot.

666.

Athens, Agora P 28,335.

- A] BG cup kantharos. From Athens, Agora, Menon's cistern. Unattributed. Fourth century. *Stella Miller, Hesp. 43 (1974) 230/10, pl. 48.
- B] No figured decoration.
- C] Αγαθη<ς> and Τυχης.
- D] Grammatikon ekpoma. The letters in applied clay, gilded, with interesting letter forms.

667.

Athens, Agora P 28,470.

- A] Lid of a coarse chytra. From Agora. Unattributed. Late fourth. *A. Boegehold, Hesp. suppl. 19 (Vanderpool festschrift, 1982) 1-6, pl. 1 (ph. and dr.).
- B] Undecorated.
- C] On top of the lid, Dip.:
[---]δε: τετταρ[...].υ: εκ[---]
[---]διαμαρτυρια· εξ ανακρισεως
[---]ν κακωσεω[ς---]
[---]ιδι[---]ρ: επεθ[ηκε]
[---]Θ[---]
[---]Ψ[---]
- D] The shape of the lid = Agora 12 pl. 95/1963 and 1964; used as an echinos to place legal documents inside. For a tentative restoration see Hesp., p. 4.

667a.

Athens, Agora P 29,915.

- A] Fr. of cup (from the foot). From Agora, near pit H 4:5. Fifth (context). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 36 n. 7 (mention), pl. 63,A,1; also in index, s.v. 'graffiti'.
- C] Gr.: Δεμ<>.
- D] [Abbreviation of an owner's name rather than the word δεμοσιος, despite the partial ligature? The usual abbreviation of the latter is Δε<>.]

667b.

Athens, Agora P 29,991.

- A] Fr. of BG skyphos of Corinthian type. From Agora, pit H 4:5. Unattributed. No date given. *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 41 n. 35, 45, 98/147, figs. 9 (profile) and 21 (facs. of Gr.), pl. 43 (shows Gr.).
- B] No figured decoration preserved.
- C] On the bottom, Gr.: ligature ΔΕ.
- D] For δεμοσιος. The Gr. is frequent on vases from this pit: Rheneia cups (R. and O. numbers in brackets): P 29,993 (160); P 29,994 (169); P 29,997 (under 169); P 29,998 (ibid.); P 31,559 - 31,561 (ibid.); P 31,450 (ibid.); P 31,557 (ibid.); P 31,558 (ibid.); P 29,996 (170); P 29,995

(171); P 29,990 (172); P 31,446 (173). One-handlers(?): P 30,000 (206); P 30,001 (215); P 29,999 (216). Deep askoi: P 29,992 (268); P 29,989 (269). In general, see R. and O., p. 36 and n. 8. R. and O. 41 n. 35 discuss the lettering of the ligature on this and other items. On the meaning of <ε>, see R. and O. 42ff. Also M. Langdon, *Agora* 19 (1991) 60 n. 16 (the sign denotes confiscated property).

668.

Athens, Agora P 30,011.

- A] Frs. of RF bell krater (lug krater). From Agora, pit H 4:5. Early Mannerist, probably Agrigento Painter (Oakley). 460 (R. and O.). *S.I. Rotroff and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora* (Hesperia suppl. 25, 1992) 72/38 (facss.), fig. 4 (profile), pls. 14-15.
- B] A: Dioskouroi (departure, return, or apotheosis); probably a figure holding a scepter. B: youths and men. Most frs. cannot be distributed between A and B. Preserved are, in addition to Castor and Pollux, several standing males with scepters, as well as just scepters; also the head of a horse.
- C] Fr. a: head and upper body of a man with petasos and two spears, to right. On his right: Κασ[τῶρ]. Fr. b: an outstretched arm with hand, to left. Retr.: Πολυδευκες, retr.(1)
- D] 15 non-joining frs. R. and O. say that the vase is a pair with P 30,002 (their no. 37), "probably made and bought at the same time," another fragmentary lug krater, attributed to the Leningrad Painter. - I do not know how accurate the facsimiles are.

(1)the pi, incompletely preserved, does not seem to be retr., according to the facs.

668a.

Athens, Agora P 30,013.+

- A] Frs. of RF bell krater (lug krater). From Agora, pit H 4:5. Painter of London E 489. 460 (R. and O.). *S.I. Rotroff and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora* (Hesperia suppl. 25, 1992) 70/36 (facs.), fig. 3 (profile), pls. 10-11.
- B] A: (only partly preserved): parts of a hoplitodromos to left, looking back; parts of a draped figure to right (trainer or judge?); at right, part of a turning post(?); at far right, helmet crest of another hoplitodromos. B: (more complete): portions of three youths.
- C] A: on the inside of the rim, Gr., unintelligible: ΙΗΙ ΥΙ(Ρ)Ι Σ.
- D] + P 30,014b. 3 non-joining frs. Four-stroke sigma.

668b.

Athens, Agora P 30,030.

- A] Fr. of RF bell krater. From Agora, pit H 4:5. Unattributed. 440-430 (R. and O.). *S.I. Rotroff and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora* (Hesperia suppl. 25, 1992) 78/54 (facs.), pl. 22.
- B] A: upper part of a bearded flautist to right.
- C] A: In front, poorly preserved [and poorly read], in white: μρσ:μ(1).
- D] Unintelligible. Facs.: mu 1 and 2 reversed. Rho 5. Sigma

near 7 reversed. See the chart in `Script'.

(1)my attempt to render the facs.; the line appears to be curved and the letters exceedingly close together; no doubt incomplete before and aft.

668c.

Athens, Agora P 30,042.+

- A] Fr. of RF kantharos. From Agora, pit H 4:5. Lewis Painter (Oakley). 450 (R. and O.). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 67/21 (facs.), fig. 1 (profile), pl. 6.
- B] A: a satyr to right, looking back. B: lower part of a maenad to right.
- C] A: to left of the satyr's head, in white: [καλ]ος.
- D] + P 30,141, joining. Altogether 6 frs. joining. For-stroke sigma.

669.

Athens, Agora P 30,047.

- A] Fr. of RF cup. From Athens, Agora refuse pit behind Stoa Basileios 4:5. Eretria Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 319/58, pl. 51,1. *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 67/20 (facs. of inscr.), pl. 6.
- B] A: upper part of a figure in armor.
- C] A: to right of head: πα[--].(1)

(1)πα[ις]? Or Πα[--]? L.-H. thinks this the name of the figure: Patroklos or an Amazon?

669a.

Athens, Agora P 30,075.

- A] Fr. of BG skyphos of Attic type. From Agora, pit H 4:5. Unattributed. 475-450 C. Boulter, Hesp. 22 (1953) 70/17, fig. 2, pl. 27. (R. and O.). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 97/138, figs. 8 (profile) and *22 (facs. of Gr.), pl. 43.
- B] No figured decoration preserved.
- C] On the base, Gr. (coarse letters in a curve, only partially preserved): α(.)υα(.)ε(.)().(1)
- D] Preserved: 2/3 of base and 1/3 of lower wall.

(1)the first (.): unclear; the other three are bottoms of vertical strokes.

669b.

Athens, Agora P 30,076.

- A] Fr. of BG skyphos of Corinthian type. From Agora, pit H 4:5. Unattributed. 475-450 (R. and O.). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 27, 98/148, figs. 9 (profile) and *22 (facs. of Gr.), pls. 43 and 53 (ph. of base showing Gr.).
- B] Rays at base.
- C] On the base, in a circle around the outside of the reserved area, with the last three letters overlapping the first

three, Gr.: Σικελε καλε τοι δοκει τῷ μοιχοῖ.

- D] Oakley: the first TOI could be read either τοι or τῷ [but see now GAI ii, 340-41: `to someone': τοι=τῷ(?)]? Sikele is either a proper name or means `the Sicilian girl'; cf. Agora 21, C 27: Σικελα καταπυγμαῖνα [which is listed as a proper name in LGPN ii. The date given by Lang is later than that of the present fr.]. Mixed alphabet (Attic with four-stroke sigma). - What does μοιχός mean here? Adulterer or seducer?

669c.

Athens, Agora P 30,082.

- A] Fr. of BG ring base. From Agora, pit H 4:5. Unattributed. No date given. *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 27, 114/267, figs. 17 (profile) and 22 (facs. of Gr.), pl. 53 (shows Gr.).
- B] No figured decoration preserved.
- C] On the reserved bottom, along the resting surface, curved, Gr.: Αριστᾶν[δρῶ](?)(1)
- D] Probably an owner's name. The sigma has been gone over several times.

(1)Oakley suggests Αριστᾶν[--] or Αριστᾶν[--]. I slightly prefer the latter.

669d.

Athens, Agora P 30,084.

- A] Fr. from base of BG open pot. From Agora, pit H 4:5. Unattributed. 450-425 (R. and O.). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 27, 114/266, figs. 17 (profile) and 22 (facs. of Gr.), pl. 53 (shows Gr.).
- B] No figured decoration preserved.
- C] On the BG bottom, across, Gr.: Σωσιδ.
- D] Owner's name. I cannot tell whether Agora 21, F 134, which is incomplete, might be the same person; the dates do not quite fit (see R. and O.), but R. and O. say the hand is "closely similar". The Gr. Agora 21, C 18 (CAVI 338), is much earlier. Ionic alphabet.

669e.

Athens, Agora P 30,085.

- A] Fr. of unglazed transport amphora of unknown fabric. From Agora, pit H 4:5. Unattributed. No date given. *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 125/356, fig. 22 (facs. of Gr.), pl. 60 (shows Gr., probably redrawn).
- B] No figured decoration.
- C] At the bottom of the neck, a groove, above which, horizontal, Gr.: HHHTIIII.(1)
- D] From the bottom of the neck. A numerical notation, for which reff. are given: C. Boulter, Hesp. 22 (1953) 110-101/141-42, fig. 4. Lang, Hesp. 25 (1956) 1-24; Agora 21, passim (under section H). I take it the notation is probably Attic.

(1)Rotroff and Oakley say that there is a slight vertical line on the left, which they do not think is part of

the Gr.

669f.

Athens, Agora P 30,133.

- A] Fr. of RF oinochoe (chous). From Agora, pit H 4:5. Unattributed. 450 (R. and O.). *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 87/93 (facs.), pl. 33.
- B] Head and part of the upper body of a youth to right playing the lyre.
- C] To the youth's far right, no doubt referring to a lost figure: Σοτερ[ιδες(?)].(1)
- D] R. and O. says this might be from a signature or a kalos-name, but I think there is probably room for a second person, perhaps seated, in which case it could be a name label.

(1)so R. and O., but there are other possibilities; see LGPN ii.

669g.

Athens, Agora P 31,007.

- A] Fr. of RF cup. From Athens, Agora Q 12:3. Unattributed. Ca. 500 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 349/1627, pl. 152 (shows inscription).
- B] Int.: back of head, right shoulder of a male to right.(1)
- C] Int.: along the margin, widely spaced: [--]ΤΙ[--].
- D] Neat letters, probably part of a kalos-name such as [Παναί]ΤΙ[ος] or a signature. Hardly nonsense. Moore does not comment. Inscription in red.

(1)Moore thinks perhaps a jumper.

669h.

Athens, Agora P 31,009.

- A] Fr. of RF cup. From Athens, Agora Q 12:3. Unattributed.(1) Ca. 510 (Moore). *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 346/1600, pl. 151.
- B] Int.: floral; reserved border.
- C] Int.: trace of an inscription: ε.
- D] Done from the sketch on p. 346; not visible in the ph.

(1)for connections see Agora 30.

670.

Athens, Agora P 31,077.

- A] Fr. from wall of coarse vessel. From Athens, Agora O 16. Unattributed. Late sixth. 480's? (Lang). *Lang, Ostraka (Agora 25) 48/130, fig. 7 (cf. p. 47). Script 14 n. 21 (mention). GAI ii, 690.
- B] No figured decoration.
- C] Grr.: inside: boustrophedon with second line retr.: Εγ<ε>στρατος|λασιμονιδες. Outside: boustrophedon with second line retr.: ΤΙ(μ)οδεμος Φολυγιδος.(1)
- D] Lang thinks this ostrakon is 'reversible' depending on which side was shown. I think it was re-used. The hands differ but I think both names are pre-ostracism. Note

closed heta in the first. Cf. Agora P 15,379 and especially P 15,555 (for details of the names). GAI ii also thinks the lettering (of the obverse) looks sixth-century.

(1)nu for mu: Τίνοδεμλος. Miswritten.

671.

Athens, Agora P 31,078.

- A] Fr. from the foot of an unglazed stemmed cup. From Athens, Agora O 16. Unattributed. Late sixth. *Lang, Ostraka (Agora 25) 48/131, fig. 7 (cf. p. 47).
- B] No figured decoration.
- C] On top of the foot: Εγείτρωτος.
- D] For further information see Agora P 15,555, etc.

671a.

Athens, Agora P 31,440.

- A] Shape not given. Context: within Royal Stoa. Unattributed. Date? *S.I. Rotroff and J.H. Oakley, Debris from a Public Dining Place in the Athenian Agora (Hesperia suppl. 25, 1992) 36 n. 7, 41 n. 35 (mentions).
- B] Subject not mentioned.
- C] Gr.: ΑΕ.
- D] δεῖμοσιον.

672.

Athens, Agora P 32,419.

- A] RF cup. From Agora (late archaic well west of the Stoa Poikile). Manner of Euergides Painter.(1) Last quarter sixth. *Vidi. Museum card.(2)
- B] Int.: naked youth dancing in (or behind) a large lug krater, holding a short stick in each hand. Ext.: plain.
- C] Int.: starting to left of his head and curving around, following the margin: προσάγορευδ.(3)
- D] A small cup. For the prosagoreuo vases (which are in the manner of the Euergides Painter), see ARV(2) 103-104. Beginning with sigma the letters are very well preserved, but the first four are rubbed off. Molly Richardson showed them to me, as well as the gamma, which I had not seen. Triangular rho.

(1)so my guess from the inscription. Bothmer is listed on the museum card as having attributed the vase as 'Epeleian'. (2)not figured with the other vases from this well in the ASCS Newsletter, Fall 1995, where 32,420 is illustrated. (3)a break runs through the tops of letters 8-10.

673.

Athens, Agora P 32,420.

- A] RF cup. From Agora, late archaic well W of Stoa Poikile. [Euergidean-Epeleian?] Last quarter sixth. *Vidi. ASCS Newsletter, Fall 1995, p. 8 (Int.).
- B] Int.: bearded komast walking and holding a skyphos. Ext.: plain.
- C] Int.: starting to right of his forehead and curving along the margin: ηοπαίς.(1) To left of his legs: καλος.

(1)the komast's right leg intervenes.

673a.

Athens, Agora P 32,631.

- A] BG cup skyphos. From Athens, Agora, well J/K 2:1. Unattributed. Ca. 480 (Camp).(1) J. McK. Camp, 'Excavations in the Athenian Agora 1996 and 1997,' Hesperia 68 (1999) 274/48, figs. 21, left (side) and 23, detail of bottom with inscription).
- B] No figured decoration.
- C] On the bottom, in a straight line from near rim to center, Gr.: Ζενῶν.
- D] From a shallow pit containing about a dozen pieces of BG pottery dating to ca. 479, the Persian sack or its immediate aftermath (Camp). [Owner's inscription in nominative]. Mixed alphabet.

(1)dated by comparison with Agora 12, no. 578.

674.

Athens, Agora SS 1844.

- A] Wine jar. From Athens. Unattributed. Third quarter fifth. *L. Talcott, Hesp. 4 (1935) 514/87, fig. 17. *Agora 12, 68 n. 61 (mention).
- B] Undecorated except by a stamp (see Agora 12).
- C] "... under one handle a dipinto epsilon." (Talcott).

674a.

Athens, N.M.

- A] BF neck amphora (Tyrrhenian). Prometheus Painter (Bothmer). [Second quarter sixth.] Early period (Kluiver). *J. Kluiver, BABESCH 70 (1995) 59/5 and 65/5 (inscriptions done by C.J. Ruijgh), figs. 2, 6, and 50 (profile and section). Greek Vases from the Hirschmann Collection, Cat. Sotheby's 9 Dec. 1993, 120/53 (inscriptions transcribed).(1)
- B] Neck: palmette-lotus festoons. Body: A: Heracles and Amazons. B: jockeys on horses trotting to left. Below: floral.
- C] A: [Ι]φης.(2) Πανταριστε, retr. ἡρακλῆς. Ανδρομαχε, retr. Τελαμῶν. Αἰνιπ<π>ε, retr. B: Νικίας. Οἰνιαδες. Καλ<λ>ίας. ἡσχιπας.(3)
- D] Ex Küsnacht, Hirschmann G 30.

(1)the cat. wrongly attributes to the Timiades Painter (Kluiver). (2) female; see Florence 70,993 (CAVI 3584 with corrections) and Iliad 9.667. (3)the Sotheby cat. wrongly spells ξ instead of χ. - "it is strange that the name starts with ησ< and ends with -ας, instead of λ< and -ος respectively" (so BABESCH: is this really Ruijgh rather than Kluiver?). I.e. the text expects λ<ησ<π<ος. [The name is not in LGPN ii or Pape, but many other compounds with λ<χ< are. I.e.: Ischippus miswritten as Hischip<p>as. [The only irregularity is -ας.]

675.

Athens, N.M.

- A] Frs. of RF mastos. From Perachora. Recalls Andokides Painter.(1) Third quarter sixth. 530-525. *Perachora ii, pl. 145/3831 and p. 351, fig. 20. *Photo. and dr. (of shape). *ARV(2) 5/6, 1617, Add.(2) 150. Cohen, Bilinguals, pl. 123,1-4 (A, B). Script 323.

- B] A: sphinx. B: siren.
 C] On A: [---]χσ[---].(2) On a loose fr.: [---]εσε[---].On another:
 [---]ς.
 D] The inscriptions are reserved. Reversed three-stroke sigma.

(1)"more or less vividly," Beazley. (2)could also be
 [---]χσ[---], or [---]χς.

676.

Athens, N.M.

- A] BG pyxis with lid. From Brauron. Unattributed. Last quarter sixth. Ca. 500 (LGPN). *To Ergon 1957, 24, fig. 21. Prakt. 1957, pl. 12,a. *BCH 82 (1958) 678, fig. 14 (both inscriptions show). *Vidi.
 B] No figured decoration.
 C] On the knob of the lid, around the edge, facing out, Gr.:
 Ευαρχες. On the bottom, around the inside of the
 'Standing,' in a circle, Gr.:
 Ευαρχες εμμι εδοκε υ. Χαρτυλος.
 D] The inscription on the bottom is a complete circle with the last two letters running under the first two. - The vase is not at Brauron but in the N.M., in a case of vases from a tomb at Brauron of ca. 520.

677.

Athens, N.M.

- A] BF lekythos. Unattributed. Late sixth or early fifth. *H. Thompson, Hesp. Suppl. 8 (1949) 377, n. 19, pl. 51, 2. Eph. 1922, 60, fig. 6.
 B] Elderly man with food, and a dog jumping at it.
 C] From man's head in a curve down to the dog: καλος.
 D] Thick and strong letters.

678.

Athens, N.M.

- A] BF/WG lekythos. Unattributed. First quarter fifth. *M. Mayer, AM 16 (1891) 304-305, sketch on p. 305.
 B] Two satyrs facing, that on the left with a steaming cup, the other with a pointed amphora on his shoulder.
 C] Between them, some letters. No doubt nonsense.
 D] Ex Athens, Archaeological Society 1281. Collignon 375.

679.

Athens, N.M.

- A] BF lekythos. From Vari. Diosphos Painter. First quarter fifth. *ARV(2) 300 (no bibl.), Para. 249 and 318 (no bibl.).
 B] Shoulder: hound and hare. Body: horseman and two warriors.
 C] Body: Σοναυτιος καλος.
 D] Little-lion Class. Inscription in large rough letters. Beazley compares Σωναυτης, Σωφορτος, and refers to Hesp. 12, 88.

680.

Athens, N.M.

- A] Frs. of RF cup. From Argive Heraeum. Unattributed. First quarter fifth. 480-470.(1) *ARV(2) 1558/3, Add.(2) 388.
 B] Int.: Dionysus and satyr.
 C] Int.: εγ[---].(2)
 D] Done from ARV(2). Attic gamma.
-

(1)"End of the archaic period," Beazley. (2)"part of εγραψεον?"
Beazley.

681.

Athens, N.M.

- A] WG alabastron. Syriskos Painter. First quarter fifth.
*F. Lissarrague, L'autre guerrier: archers, peltastes,
cavaliers, dans l'imagerie attique (1990) 181, fig. 105
(sketch, after Amandry). Acta Arch. 18, 189 and 191.
ARV(2) 264/61, Para. 351.
- B] Woman holding up a flower; at her left, a chair with a
kalathos on it; at right, a heron; above it, an aryballos
suspended; at the far right, a palm tree.
- C] Above the kalathos: ho παῖς, retr.
- D] Ex Athens, Stathatou.

682.

Athens, N.M.

- A] WG lekythos. Providence Painter. Second quarter fifth.
*ARV(2) 643/121, Para. 400. *Vidi.
- B] Goddess (Hera) seated.
- C] High above the phiale: horizontal left-aligned non-stoich.
2-liner: καλὸς | Γλαυκῶν.
.
.
- D] The number is Στ. 2. Ex Stathatou.

683.

Athens, N.M.

- A] Fr. of RF skyphos. Group of Ferrara T. 981. Second quarter
fifth. *ARV(2) 978/10 (no bibl.).
- B] Woman in chiton and himation, frontal, head to left, right
arm extended.
- C] [κ]αλός.
- D] Done from ARV(2): sigma given as lunate.

684.

Athens, N.M.

- A] Fr. of skyphos. From the Acropolis, under the museum floor,
1940-41. Unattributed. First half fifth.(1) *BCH 76 (1952) 204,
fig. 3 (ph.).
- B] No figured decoration preserved.
- C] Under the foot, in the reserved center, Gr.: Χάρπιος.
- D] An owner's Gr. in the nominative, although BCH suggests a
dedication by the known potter.

LGPN ii, s.v. no. 51, dates ca. 450.

685.

Athens, N.M.

- A] RF bobbin. From Vari, tomb 50. Penthesilea Painter (Beazley).
Second quarter fifth. *G. Daux, BCH 92 (1968), Chronique 763,
fig. 9. Para. 428/176 bis, Add.(2) 302 (bibl.).
- B] A: youth with a lyre (Tithonos? Beazley) looks back at an
altar. B: missing.
- C] A: [ho παῖς] | [κα]λός.
- D] Taken from BCH's text, as the ph. does not show the
inscription. Unclear whether it is a two-liner or a
one-liner with the words separated.

686.

Athens, N.M.

- A] BF/WG alabastron. From Athens.(1) Unattributed? Mid-fifth (AM). *Brückner and Pernice, AM 18 (1893) 174 (not ill.).
- B] Two women facing: one holding a branch with apples, the other holding an apple and wearing a diadem.
- C] Nonsense.

(1)from the Ceramicus, tomb 190.

687.

Athens, N.M.

- A] RF aryballos. From Athens. Unattributed. Second half fifth. *Pernice, AA 1896, 36-38, fig. on p. 38 (dr. by Gilleron). AZ 1867, pl. 224, 2 (inaccurate). Beazley Archive db, no. 42,054.
- B] Paris in Oriental costume seated on a rock, with his club; Eros; Athena with snake; Helen; statue of Athena (Palladion).
- C] Above Helen's head: $\eta\epsilon[\lambda\epsilon\nu\epsilon]$.(1) Above Paris' head: $\Lambda\lambda[\epsilon\varsigma]\alpha\nu\delta\rho\alpha[\varsigma]$. Above Athena's head: A. H.(2)
- D] Collignon 565. Gilded. - Bea. Arch. lists the vase as 'Athens, Polytechnion 565' and gives only the Pernice ref.

(1)or $\eta\epsilon\lambda[\epsilon\nu\eta]$, mixed alphabet? (2)should be the name of Athena.

688.

Athens, N.M.

- A] RF lekythos. From Athens. Unattributed?(1) Third quarter fifth. *Add.(2) 393. Delt. 24,2(1) (1969), pl. 51, left. BCH 95 (1971) 826, fig. 45. Beazley Archive db, no. 3971 (no museum no.).
- B] Woman with a box and woman seated.
- C] $\text{Αξιопειθης καλος Αλκιμαχος}$.(2)
- D] Not in Beazley? A three-line tabella? Ionic alphabet.

(1)all WG lekythoi with this kalos-name are by the Achilles Painter. (2)so Add.(2); if this is not a typo read: $\text{Αλκιμάχο}\{\varsigma\}$ or third declension: $\text{Αλκιμάχο(υ)\varsigma}$. Bea. Arch. has ALKIMACHOU.

689.

Athens, N.M.

- A] Fr. of stemless cup or dish.(1) From Athens. Unattributed. Third quarter fifth. *ARV(2) 1589/top. BCH 1941, 232-33.
- B] No figured decoration preserved.
- C] On the reserved resting surface, in brown: $\text{Καλλικλης : καλ[ος]}$.
- D] Done from ARV(2). The kalos-name occurs on vases by the Providence, Nikon and Dresden Painter; Beazley says "Doubtful if the same Kallikles."

(1)"rather than a lamp as stated in BCH," Beazley.

690.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria, excavation of 1969. Unattributed. 363/2. Archon Charikleides. *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 42/cat. 27, pl. 11,3-4 (details of A). P.G. Themelis,

AAA 2 (1969) 409ff., 415. Idem, To Ergon 1974, 17ff., fig. 12.
Idem, Prakt. 1974, 34ff., 39f., pl. 12. H. Catling, Arch.
Report 1975, 4ff., fig. 5.

- B] A: Athena to left (Nikai on Akanthus columns). B:
wrestlers.
C] A: at left, athla inscription; at right, archon inscription.

691.

Athens, N.M.

- A] Fragmentary BF prize Panathenaic. From Eretria, excavation of 1969. Unattributed. 363/2. Archon Charikleides. *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 43/cat. 28, pl. 12,1-2 (details of A; pl. 12,2 shows, to left of right column, not facing it, the letters Xα?[-]).
B] A: Athena to left (Nikai on Akanthus columns). B: wrestlers.
C] A: at left, athla inscription; at right, archon inscription.
D] Unpublished (E.); mentioned together with cat. 27 (see the bibl. there). E. attributes to the same hand as cat. 27 and a Panathenaic in Eretria, cat. 29.

692.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria, excavation of 1969. Group C of archon Kallimedes Group (Eschbach). 360/59 (E.). *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 61/cat. 43, pl. 18,1-2 (18,2 shows one letter). P.G. Themelis, AAA 2 (1969) 409ff., 415 with fig. 5. Idem, Prakt. 1974, pls. 13f. Idem, Ergon 1974, 18 with fig. 12; 9 [sic: 19?] with fig. 13. E. La Rocca, JdI 89 (1974) 112ff., 124 with figs. 20 and 22. H.W. Catling, Annual Report 1975, 5, fig. 6.
B] A: Athena to right; column figures: Eirene with Plutos. B: wrestlers.
C] Kionedon: A: by the left column: archon inscription. To right of the right column: prize inscription.(1)
D] By the same hand as cat. nos. 44 (Athens, N.M.) and 45 (Eretria 14,814).

(1)pl. 18,2 shows the tau.

693.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria, excavation of 1969. Group C of Kallimedes Group (Eschbach). 360/59 (E.). *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 61/cat. 44, figs. 46-47 (drs. of column figures), pl. 18,3-4 (details of A).
B] A: Athena to right; column figures: Eirene with Plutos. B: wrestlers.
C] A: Kionedon: at left, archon inscription. At right, athla inscription.
D] Same hand as cat. nos. 43 and 45 (E.).

694.

Athens, N.M.

- A] Fr. of prize Panathenaic. From Ceramicus. Unattributed. 347/6. archon Themistokles. *JdI 57 (1942) 146. BCH 1977, pl. 10, 1. Heermance, Papers Am. School 6, no. 3. von Brauchitsch, no. 90. Smets, no. 113. Beazley, AJA 47 (1943) 457 (mention).

- B] Piece of a column, and small piece of the right-hand border.
- C] A: [αρχων Θ]μιστοκλ[ης] or [Θ]μιστοκλ[ης αρχων].
- D] Ex Archaeological Society. Ceramicus excavations 1870-73. Not known if Athena faced right (Beazley). Information from J. Binder.

695.

Athens, N.M.

- A] Fr. of prize Panathenaic. From Ceramicus. Unattributed. 347/6. Archon Themistokles. *JdI 57 (1942) 146. BCH 1877, pl. 10, 2. H., no. 4. von Brauchitsch, no. 91. Smets, no. 114. Beazley, AJA 47 (1943) 457 (mention).
- B] A bit of Athena's wrap is preserved (Beazley).(1)
- C] [αρχων] Θ[εμιστοκλ]ης or Θ[εμιστοκλ]ης αρχων].
- D] Ex Archaeological Society. Ceramicus excavations 1870-73. See the other fr.

(1)Athena probably faced right (Beazley).

696.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria. Unattributed. Fourth century. *Beazley Archive db, no. 6102. AAA 2 (1969) 412, 414, figs. 2,a-b, 4 (A, B, part of A). BCH 94 (1970) 1098, fig. 455 (A, part). N. Eschbach, Statuen auf panathenaischen Preisamphoren (1986) 62, figs. 36-37, pl. 16,1-2 (incl. dr.). JdI 89 (1974) 124-25, figs. 21,2,3. M.B. Poliakoff, Studies in the Terminology of Greek Combat Sports (1982), pl. 1,a (B, part). Robertson, HGA, pl. 137,c-e (B). Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980), pls. 112-115 (B).
- B] A: Athena. On the columns: Eirene with Ploutos. B: wrestlers; Nike with fillet; between them, a winged woman with sprig, and judge.
- C] A: prize inscription.

697.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria. Unattributed. Fourth century. *Beazley Archive db, no. 6105. JdI 89 (1974) 14-25, figs. 20-22 (part of A: this vase?). M.B. Poliakoff, Studies in the Terminology of Greek Combat Sports (1982), pl. 2 (B, part). Prakt. 1976, pl. 47,b (B, part). Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980), pl. 101,a (B, part). (B).
- B] A: Athena. On the columns: Eirene with Ploutos. B: pankration; Nike; judge.
- C] A: prize inscription.

698.

Athens, N.M.

- A] BF prize Panathenaic. From Eretria. Unattributed. Fourth century. *Beazley Archive db, no. 6106. BCH 102 (1978) 730, fig. 190 (part of B). Ergon 1977, 24, fig. 15 (part of B). Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980), pl. 94 (B).
- B] A: Athena. On the columns: Eirene with Ploutos. B: wrestlers, judge.
- C] A: prize inscription.

698a.

Athens, N.M.

- A] ... cup. From the Acropolis (under the museum floor).
Unattributed. Date? *BCH 64-65 (1940-41) 233 (not ill.;
mention).
C] Under foot, Gr.: Σοσιας.
D] Owner.

699.

Athens, N.M.

- A] Fr. of large BF or RF pot, probably an amphora. From Athens.
Unattributed. Date? *ARV(2) 1607. *Beazley, AJA 61 (1957) 7/xiv
(not ill.).
B] No figured decoration preserved.
C] On the lower part of the vase, Gr.: Πυθαιος καλο[ς].
D] Pythaios occurs also on a lekythos by Douris, ARV(2) 447/269.

700.

Athens, N.M.?

- A] BF lekythos. Unattributed. Date? *M. Mayer, AM 16 (1891) 311,
pl. 10,2 (dr.).
B] Woman with a lyre; in front of her, a dog.
C] In front of her, through the lyre: 5 dots.
D] Ex Archaeological Society 676. Nonsense.

701.

Athens, N.M.?

- A] Lid of hydria. Unattributed. Date? *Pape-Benseler, s.v.
Ευφρατης.
D] Ex Archaeological Society. P. says: " Auch auf einem Deckel
einer Hydria im Mus. d. arch. Gesellsch. zu Athen, K." I.e.
Koumanoudes. P. thinks the name = Εὐφράτης. I have a
letter from Drew-Bear who connects it with Εὐφράτης in
Xenophon, etc. I suggested Εὐφράτης, and D. accepted this
in Epigraphica Anatolica 4 (1984) 148 n. 76. But according
to GAI i koppa does not occur before alpha in Attic.
Perhaps the rho makes koppa possible. Cf. LGPN ii: Euphrates
occurs in Attica in the Roman period; Euphrantes is not
listed; Eukrates is common.

702.

Athens, N.M. 192.

- A] G oinochoe. From Athens. Unattributed. Third quarter eighth.
Alia alia. *IG I(2) 919. *Imag.(2), no. 1, pl. 1 (photos).
*Guarducci, EG i, 135/1, figs. 28a and b. *Script 1, Fig. 1
(phot.). *LSAG(2) 68, 76/1, 401, pl. 1 (bibl.). CEG 432. SEG
30.46. B.B. Powell, Kadmos 27 (1988) 65-80. GAI i, 239.
B] Grazing deer on the neck.
C] On the shoulder, starting to left of the handle root, Gr.:
ὁς νῦν ὀρχεσθὼν πάντων ἀταλότατα παίζει, τοῦτο δεκάων μιν,
retr.
D] The numerous attempts at reading the end of this
inscription are fully listed and discussed by Powell. I
follow Studniczka, AM 18 (1893) 226 in reading τοῦτο δεκάων
μιν, "dem soll dieses Gefäss zu Teil werden," with δεκάων
supported by Langdon, AJA 79 (1975) 139-40. For a
discussion of the letter forms, see also Script. Note the
crooked iota. - M. Marcovich has a note in PP 126 (1969) in which
he reads: τοτοδεκλεμεν, i.e. τούτου δ' ἐκλήμην (κέκλημαι almost =
εἰμί).

703.

Athens, N.M. 356.

- A] BF cup. From Athens. Unattributed. (1) First quarter fifth. *E. Simon, 'Ein Nordattischer Pan,' AK 19 (1976) 18ff., pl. 4,2,6. L.B. Ghali-Kahil, 'Coupes a figures noires du Musée National d'Athènes,' BCH 74 (1950) 58f., pl. 11.
- B] Int.: Pan playing the lyre. A, B, each: youths and hetaerae.
- C] Nonsense: A (and perhaps B?): small groups of blots in the field.

(1) the same hand as Würzburg (loan) = Würzburg, Ott (Mrs. Ure).

704.

Athens, N.M. 359.

- A] BF Droop cup. From Tanagra. Unattributed. Third quarter sixth. 540-530 (CV). *Collignon-Couve, no. 821, pl. 33. Ure, JHS 52 (1932) 65/104. *CV, Greece 3, pls. 40 and 41. P. Ure, Eph. 1915, 121. B. Fehr, Orientalische und griechische Gelage (1971), no. 80 and passim.
- B] A and B, each: symposium.
- C] A, B, each: nonsense: a large number of rows of dots.
- D] CC. 821. Ure says: mock inscriptions. A many-figured Droop cup.

705.

Athens, N.M. 369.

- A] BF skyphos. From Tanagra. Unattributed. Ure's Class of Skyphoi A 2 (so CV). Last quarter sixth. Ca. 510 (CV). *Collignon-Couve, no. 794. *M. Pipili, CV, Greece 4 (1993), pls. 24,1-2, and 26,1; fig. 8,1 (profile); p. 35 (facs.). S. Papaspyridou, Eph. 1922, 58, fig. 4.
- B] A, B, each: handle zone: departure of warriors: in the center, an old man, seated; on each side, a woman and a warrior.
- C] Grr.: on the BG lip: A: near the left handle: Αρ<>. Above a woman to the left of the seated man: Αριστοκρα<τες>. B: above the right-hand pair of figures: Αρ<>. In front of the left-hand woman: Α<>.(1) On the bottom of the Int.: Αριστ<>.(2)
- D] Inscr. no doubt Boeotian. Tailed rho. Reversed three-stroke sigma. Ex Archaeological Society. The vase listed as Attic in CV.

(1) not visible in the ph. (2) CC has Αριστοκρα.&br/>Note that the readings in CV differ from CC.

706.

Athens, N.M. 436.

- A] BF two-handled plate. From Boeotia. Unattributed. First quarter sixth. *Collignon-Couve, no. 615.
- B] Three youths and three bearded men with staffs, running.
- C] Dots for inscriptions.
- D] Or imitation inscriptions?

707.

Athens, N.M. 443.

- A] BF skyphos. From Boeotia. Unattributed. (1) Ure's Class of Skyphoi A 1. Third quarter sixth. *Collignon-Couve, no. 814.

ABV 200, Para. 85/32. *Vidi.

- B] A and B, each: man and woman between man and youths.
C] A and B, each: in front of each figure, a vertical row of dots.

(1) Compared by Kardara to the Wraith Painter, see ABV.

708.

Athens, N.M. 450.

- A] BF loutrophoros. From Pikrodaphni. Sappho Painter (Haspels). Early fifth? *Collignon-Couve, no. 688, pl. 30 (much bibl.). Conze, *Annali* 1864, 189; idem, *Mon. ined.* viii, pls. 4-5. *Wolters, *AM* 16 (1891) 379/11 (dr. of inscription). Kaibel, *Epigr.* 1134. *Haspels, *ABFL* 96, 113, *115-16, 229/59 (attrib.; bibl.). CEG i, 244/438. Zschietzschmann, 'Die Darstellungen der Prothesis in der griechischen Kunst,' *AM* 53 (1928), 40/44. *CV, *Greece* 1, II H, pls. 8, 1 and 2; 9, 3.(1) *Vidi. Kurtz and Boardman, *Greek Burial Customs* (1971) 149, fig. 36 (photos). D. Kurtz in *Symposium Amsterdam* 1984, 319, figs. 4,a-b. Shapiro, *AJA* 95 (1991) 640, figs. 12-13. *GAI* ii, 627. *H. Mommsen, *Exekias I: die Grabtafeln (Kerameus* 11, 1997) 23 and nn. 187-88; 69/27 (bibl.).
- B] Neck: A: tumulus surmounted by large loutrophoros. On each side a woman. Small winged figure and a serpent; only traces remain. B: four women, two with offerings.
Body: A: prothesis, with child, six women lamenting. At right, woman and man. B: entombment. Coffin lowered by four men. Three lamenting women. - Below: chariots to right.
- C] Neck, A: on a narrow band marked by incised lines that surround the tumulus, in applied white(2), is a long inscription now very hard to read:
(a) Conze: ἀνδρὸς ἀποφθιμένοιο ῥάκος κακὸν ἐνθάδε κεῖται.
(b) CC.: ἀνδρὸς γ.....οιο(γ)αυ·κα·οιενθαδεκειται.(3)
(c) Wolters: the dr. gives: ἀνδρὸς α(π) and ἐν(ο)ιο φα^ <space> (.) (λ)ο and ο·οεκε ... (4)
(d) my attempt:
α[1-2]νδρὸς απ[.....]ε[2-3]ο(ι)ο[.]πα[.]καθ[1-2].(5)
Body, A: near mouth of one lamenting woman: ΟΙΑΠΟΙ.
- D] Vase has no bottom. I wonder if Conze's reading is not a reconstruction. ἀνδρὸς ἀποφθιμένοιο seems reasonable, the rest cannot now be read. Wolters refers to Brueckner, *JdI* 6, 197 for the reading; he himself says the inscription is illegible. - Onp. 96, Haspels speaks of 'the doubtful case of the inscription read by Conze on the loutrophoros in Athens', adding that a different reading is given by ==>>Engelmann, *ÖJh* 8, p. 154, n. 5 [which I do not have]. On pp. 115-16, Haspels mentions the inscription, saying that only part now remains; the letters were painted in added white on the outer zone of the tumulus, a zone marked off by an incised line running parallel to the outline; apart from this zone the tumulus was all covered with white, now nearly all vanished, over the black, and on the white were incised figures, a large snake on the ground and little winged psychai. - Mommsen cites [Conze's] text attributing it to Collignon-Couve; she also cf. Cook, *Zeus* ii,2 (1925) 1057f. She also cites the reading in the prothesis scene, from the mouth of one of the women: ΟΙΑΠΟΙ, which she says is today no longer visible. Neither inscription individualizes the funeral.

(1)all previous illustrations derive from Mon. ined. viii, pl. 4, and are not always correct (CV). (2)much white used on this side. (3)in capital letters; the second gamma Ionic! (4)first pi = upper half of an omicron. First bracketed omicron likewise. The `lambda' near 6 on the chart (Argive!). (5)the iota could be a kappa. (6)no longer visible (CV); I did not see it (through glass).

709.

Athens, N.M. 451.

- A] BF prize Panathenaic. From Athens (Sacred Way). Unattributed. Late fifth. *Collignon-Couve, no. 754, pl. 31. Schmidt 89, pls. 4, 1-5, 5, 2, Beilage 3. Brauchitsch, no. 7. Beazley, AJA 47 (1943) 454. Information from J. Binder.
- B] A: Athena. B: wrestlers.
- C] A: τῶν Αθηνηθεν αθλων.(1)
- D] Ionic alphabet.

(1)so CC. Schmidt says the first appearance of Ionic lambda and omega.

710.

Athens, N.M. 452.

- A] BF prize Panathenaic. Unattributed.(1) Third quarter fifth. *Collignon-Couve, no. 757. Schmidt, pls. 3, 2 and 5, 1. Peters 89, pl. 11. M.F. Vos, 'Some Notes on Panathenaic Amphorae,' Oudheidkundige Mededeelingen Leyden Rijksmuseum van Oudheden 62 (1981) 40/10. Neils et al., Goddess and Polis (1992) 46 and 198 n. 97. Information from J. Binder.
- B] A: Athena. B: charioteer.
- C] A: το[v] Αθενθεν αθ(λ)ov.(2)
- D] Undersized, but has the prize inscription; the only charioteer without a beard; perhaps for a boy's victory (Neils). Attic alphabet except lambda.

(1)Peters attributes to the Phiale Painter. (2)so CC. Ionic lambda.

711.

Athens, N.M. 460.

- A] BF lekythos. From Ceramicus. Unattributed. Class of Athens 581 ii. First quarter fifth. Ca.500-490 (Andreae after Raubitschek). *Collignon-Couve, No. 912. Benndorf, Griech. und sizil. Vb., pl. 42,2. Baumeister, Denkmaler i, fig. 56. JdI 77, 192. *Para. 237. *B. Andreae, 'Herakles und Alkyoneus,' JdI 77 (1962) 194/16, figs. 43-44. *K. Danali-Gkiole, in AAA 20 (1987) 159-66, figs. 1-7,
- B] Heracles and a sleeping giant (Alkyoneus). Below the latter, Hypnos, crouching. At left, a palm tree.
- C] Starting above Heracles' outstretched arm, on either side of Hypnos, in large letters: αλ^σει.(1)
- D] = Athens, NM 1258. - Beautiful letters. Andreae takes the inscription for the dative of the poetic word ἄλσος, and thinks it perhaps a reference to a literary work, the palm tree symbolizing the alsos. Except for the inscription, very coarse work. - Danali-Gkiole derives the inscription αλσει from the theater (cf. ἄσται), citing this vase and a lost BF lekythos by the Sappho Painter, which she (wrongly) says

has τῖσις and ἄλσει (Haspels, ABFL 227/40). For ἄλσει she cites, Snell, TrGF ii (1981) 279b. I list the other lekythos under 'Lost' (no. 4819).

(1)CC gives καλος ει[ς]. Para. reads: ΚΑΛ(ο)ΣΕΙ (in Attic letters).

712.

Athens, N.M. 463.

- A] BF lekythos. Diosphos Painter. Early fifth. *Haspels, ABFL 100, 223, pl. 38,2a-b.
- B] Goddess mounting her chariot.
- C] Two imitation inscriptions, one of 5 signs, the other of six signs.

713.

Athens, N.M. 465.

- A] BF lekythos. From Ceramicus. Unattributed. Date? *Collignon-Couve, no. 986.
- B] Warrior mounting a chariot.
- C] καλοεσ.
- D] Miswritten for καλος.

714.

Athens, N.M. 479.

- A] WG alabastron. From Ceramicus. Unattributed. Second quarter fifth. *Collignon-Couve, no. 1086. *Vidi.
- B] A: woman with a mirror. B: seated woman holding a wreath.
- C] A: below the mirror: καλε.
- D] Outline. The inscription in light brown. Mixed alphabet.

715.

Athens, N.M. 482.

- A] BF alabastron. From Ceramicus. Unattributed. Date? *Collignon-Couve, no. 1078.
- B] A: woman dancing with a rhyton. B: two women facing, one with a rhyton.
- C] On the mouth, Dip.: [---]ες ειμι θ[---].
- D] Dipinto.

716.

Athens, N.M. 483.

- A] BF plate. From Attica. Snake-and-spots Group. Third quarter sixth. *CV, Greece 1, III H g, pl. 3, 2.(1) Collignon-Couve, no. 1110 (bibl.). ABV 132/8. *Vidi.
- B] Nessos and Deianeira.
- C] Around them: two groups of thick dots imitating letters, and a single blot.

(1)misprinted as 3,1 in the text of CV.

717.

Athens, N.M. 486.

- A] BF lekythos. From Koropi (Attica). Unattributed. Ca. 500. *CV, Greece 1, III H, pl. 7, 4. Pollak, AM 23 (1898) 169-70, pl. 4 (dr. after Gilleron). Collignon-Couve, no. 889 (bibl.).
- B] Priam's visit to Achilles.
- C] To right of Priam's mouth: ..(.)λ. .(1) Between a woman at right and the couch: a row of dots, partly missing.
- D] Imitation inscription and row of dots.

(1)CC read "perhaps" Ἀχιλ[λεως]; Pollak thought one could easily see the name, but his dr. shows an imitation inscription.

718.

Athens, N.M. 492.

- A] BF lekythos. From Attica. Haimon Painter. First quarter fifth. *Collignon-Couve, no. 987. Haspels, ABFL, no. 39. ABV 538, no. 39.
- B] Maenad riding on a bull; on either side a draped figure.
- C] Nonsense inscriptions.

718a.

Athens, N.M. 493.

- A] BF lekythos.(1) Manner of Elbows Out (Beazley).(2) [Ca. mid-sixth.] *C.H.E. Haspels, ABFL 18, 21/1 and 22. pl. 7,1a-b (1b shows inscriptions). Beazley, BSR 11, p. 5; BSA 32, 20/5. ABV 251/1 (bibl.), Para. 112 (bibl.).
- B] Shoulder: between palmettes: cocks, hen, onlookers. Body: sacrificial procession, with an ox, to an altar.
- C] Body: nonsense: dots: Haspel's pl. 7, 1b shows: a diagonal row of dots below the ox; the end of another row on his right, vertically down.

(1)of special shape. (2)so ABV: perhaps by the painter himself. Elbows Out, Haspels.

719.

Athens, N.M. 500.

- A] BF pyxis with lid. From Attica. Princeton Group II: Group of Leningrad 1469. Third quarter sixth. *CV, Greece 1, III H, pl. 1, 3. Collignon-Couve, no. 670. ABV 302/2. *Vidi. *M. Guarducci, 'Due o piu donne sotto un solo manto in una serie di vasi greci arcaici,' AM 53 (1928) 52/1, fig. 1, Beilage 19,1-2,4 (A, B).
- B] Lid: three women in one cloak, man, animals. Body: procession: three women in one cloak, men, two women in one cloak, other men and women.(1)
- C] A: between the backs of a woman and a man: υχυχ(π)ρ.(2) Under a flower held by a man facing to right:(ι)χυ(.)(.). Between a pair of figures at right:seven letters. B: three similar inscriptions.
- D] Close to the Nikosthenic pyxis Cambridge 37.4, ABV 302/6 (Beazley). Digamma U-shaped. Lambda: see shape 5 in Script, p. 148. Large and coarse inscriptions, the letters near imitation letters, very hard to identify

(1)but see Beazley's description. (2)Collignon-Couve reproduce 4 inscriptions in the text, plus one 'illegible'. The last letter is a blob.

720.

Athens, N.M. 507.

- A] BF plate. From Phaleron or Vari (ABV). Lydos. Third quarter sixth. 550-540. *ABV 112/56, Para. 44, Add.(2) 31 (bibl.). Haspels, ABFL 37 (bibl.). CV, Greece 1, III H, pl. 2,4. *Zervos, Art en Grèce, pl. 141. *Tiverios, ho Λυδός, pl. 41. *Script 119. *Beazley Archive db, no. 31,362. LIMC i, Achilleus 187. O. Tzachou-Alexandri, Mind and Body: Athletic Contests in Ancient Greece (Athens 1989) 150/38.
- B] Achilles arming.

- C] Πελεϋς. Αχιλλεύς, retr. Θέτις, retr. Νεοντολεμος for
Νεοπτολεμος.
D] Note the copying error of Νεοντολεμος for Νεοπτολεμος.

721.

Athens, N.M. 508.

- A] BF plate. From Attica. Unattributed. Date? *CV, Greece 1, III
H, pl. 3, 3. Collignon-Couve, no. 1112, pl. 38.
B] Warrior with a dog, between two men with spears.
C] With each person: vertical row of dots.

722.

Athens, N.M. 516.

- A] BF lekythos. Near Sappho and Diosphos Painters (Haspels).
First quarter fifth. *E. Simon, 'Satyr-plays on Vases in
the Time of Aeschylus,' in D. Kurtz and B. Sparkes, edd.,
The Eye of Greece (Festschrift M. Robertson, 1982) 138,
pl. 33, a-c. Haspels, ABFL 116. ABV 508, middle (bibl.),
Add.(2) 127.
B] Heracles leading two fettered satyrs; at left and right, a
satyr escapes.
C] Between the figures, nonsense letters, including Attic
gamma and nu.

723.

Athens, N.M. 535.

- A] BF Siana cup. From Corinth. Griffin-Bird Painter. Second
quarter sixth. 550-540. *ABV 74/51, Add.(2) 20. *Vidi. *CV,
Greece 3, pl. 29, 1-5. Ure, Eph. 1915, 116. Payne, NC 184. D.
K. Schauenburg, AA 1974, 211-12. Bakir in Tainia (Hampe
Festschrift) (1980) 100/102.
B] Int.: panther. A: top: cocks between hens. Bottom: mock
inscriptions. B: top: cocks and hens. Bottom: mock
inscriptions.
C] Handle zone: A and B: nonsense inscriptions, slanting and
not centered: A: πγγογγγοχ(π)γποργτρσγ. B:
υγαγιγ(.)υγγγγγ(.)γ(.)γ(.)γ(.)γ.(1)
D] BF cup (between Siana and lip cup). Two-row decoration.
Inscriptions placed as on LM cups? Small letters. Gamma
has many shapes.

(1)The letters somewhat larger than on A.

724.

Athens, N.M. 551.

- A] BF lekythos. From Locris. Unattributed. Date?
*Collignon-Couve, no. 871.
B] Athena and a giant; at right, a kneeling giant.(1)
C] Shield device, in white on BG, of a kneeling giant: EON.
D] Done from CC, text.

(1)CC calls them warriors.

725.

Athens, N.M. 595.

- A] BF lekythos. From Locris. Sappho Painter. Early fifth.
*Haspels, ABFL 96, 98, 123, n. 2, 226, pls. 33, 1a-c and 35
(no. 8(?); bibl.). JdI 6 (1891) 36, fig. 23. Collignon-Couve,
no. 968. *Photo.

- B] Departure in chariot and sacrifice:(1) charioteer mounting a winged-horse chariot; a priest and a youth roast meat at an altar.
- C] To right of the charioteer's face: (κ)α?λ?ο(ς).(2) Under the horses: imitation letters. In front of them: κ and traces (of καλος?). Above the sacrificial scene, in the center: καλος.
- D] Sloppy writing.

(1)repeatedly identified as Oinomaus sacrificing, and Pelops mounting his chariot (Haspels). (2)kappa smeared; sigma sloppy and small.

726.

Athens, N.M. 606.

- A] BF lekythos. Unattributed. Date? *Collignon-Couve, no. 993. Dumont-Chaplain ii, 52, no. 15.
- B] Warrior mounting chariot, with Athena and seated youth.
- C] Nonsense inscription.(1)

(1)CC prints: κ#Ϝ ϭτο ο>γυο(Ϝ)ι. # = a small raised zero. Two digammas.

727.

Athens, N.M. 616.

- A] Lekythos in silhouette technique on WG. Near Beldam Painter (Haspels). [Second quarter fifth.] *Collignon-Couve, no. 996. Dumont-Chaplain ii, 52, no. 18. *Haspels, ABFL 181, 191, 270/β1, pl. 54,4a-b (4a shows inscription well). *Photo.
- B] Two grooms with a horse (Haspels): groom to right, with two spears; horse to right; groom to right, turns back, also with two spears.
- C] Above the horse, at top of picture, in large letters centered over the scene: καλος.
- D] Large letters. Attic with four-stroke sigma.

728.

Athens, N.M. 661.

- A] BF Droop cup. Wraith Painter. Droop cup, type IIIC. Third quarter sixth. 530-520 (CV). *Collignon-Couve, no. 823. Mon. Piot 48, pl. 26, 2 (A). *CV, Greece 3, pl. 43,1-2. P.N. Ure, Eph. 1915, 121. Bothmer, Amazons 78/84. ABV 200/11, 689.
- B] A: fight: Greek and Greek; Greek and Amazon. B: similar.
- C] A, B, each: numerous rows of imitation letters resembling dots.

729.

Athens, N.M. 852.

- A] PA lekanis with lid. Said to be from Phaleron. Unattributed. Fourth quarter seventh. *Collignon-Couve, no. 388. Kretschmer, Vas. 100, cf. Benndorf, Griechische und sizilische Vasenbilder, text to pl. 30,b. *Script 17, Fig. 6 (phot.). *Vidi. GAI ii, 677.
- B] No figured decoration, but PA decoration.
- C] On the inside of the lid, around a small central circle and surrounded by a large circle, Dip.: Φυκλος Γλεμυδο(?), retr.
- D] Probably not Attic. See the discussion in Script. — But GAI ii

points out that the genitive in -ο long of a-stems is probably Attic.

730.

Athens, N.M. 1001.

- A] BF column krater. From Akraiphia (Mt. Ptoum). Ptoon Painter. Ca. 550. *Collignon-Couve, no. 656. ABV 83/2.
B] A: swan between sirens. B: goat and swan.
C] A: above left siren, Gr.: *ἡαρος*.(1)
D] After CC, text. Not Attic. Closed heta.

(1)said by CC. to be fragmentary.

731.

Athens, N.M. 1002.

- A] BF neck amphora. From Athens. Nettos Painter. Last quarter seventh. *ABV 4/1, 679, Para. 2/6, Add.(2) 1 (much bibl.). Beazley, Hesp. 13 (1944) 38 ff., no. 1. *A. Boegehold, AJA 66 (1962) 405-406, pl. 120. S. Karouzou, 'Αγγεία του 'Αναγυρουντος (1963), pls. 81-83, 89, pp. 123 ff. GAI i, 24; ii, 678. Arias-Hirmer, pl. 20 (A, neck). B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.), fig. 10 (neck, color). Simon, GV, pl. 44. S.L. Hyatt, ed., The Greek Vase (1981) 40, figs. 46-37 (A, detail of A).(1) *Script 55. LSAG(2) 76/6a, 401, pl. 1.
B] On the neck, A: Heracles and Nessus.
C] *ἡερακλῆς*, retr. *ἡερακλῆς*.(1)
D] Boegehold has shown that the tau of NETOΣ is written over traces of a wiped-off letter, which he considers a sampi. See further, Script.

(1)Hyatt, fig. 47 is the neck picture, good for inscriptions.

732.

Athens, N.M. 1045.

- A] BF oinochoe. From Athens, Theater of Dionysus. Kleisophos painter; Xenokles potter. Third quarter sixth. Ca. 540. *ABV 186. Script 279. *A. Schneider, 'Vase des Xenokles und Kleisophos,' AM 14 (1889) 329-48, pl. 13-14 (dr.). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszk (1990; orig. 1987) 96-97, fig. 77 (sketch with inscriptions)
B] Komos of six bearded men, with a young oinochoos at a calyx krater in the center.
C] To left of the scene, curving downward and facing out: *Χαενοκλῆς :Κλεσοφος*. Between the second komast and the oinochoos, downward: *εποιεσεν*. In the lower right-hand corner of the picture, vertically down, facing in and curving a bit at the end: *εγρα(φ)σεν*.(1) Written in the available spaces, holding the vase sideways, starting at the nearest point and going up as in the Euthymides signatures: *Χαενοκλῆς : Κλεσοφος*, and *εποιεσεν* and *εγρα(φ)σεν*.
D] Beazley makes Kleisophos the Painter and Xenokles the potter, no doubt correctly. Phi without the vertical. For the ending in -εες, which does not occur in the regular Xenokles signatures, all of which have contraction, see under Florence 76,362.

(1)the phi drawn as a small omicron.

733.

Athens, N.M. 1049.

- A] BF lekythos. From Athens, Theater of Dionysus. Unattributed. Date? *Wolters, AM 16 (1891) 389-90 (dr.); Mayer, *ibid.* 310, n. 2.
- B] Woman holding a basket; at left, a large vase on a base, with the picture of a horseman.
- C] To the woman's right: four letters, one perhaps a digamma.
- D] The dr. is not reliable.

734.

Athens, N.M. 1053.

- A] BF skyphos. From Athens. Unattributed. Band skyphoi.(1) Third quarter sixth. *Vidi (A). Para. 91/8.
- B] A: woman between youths. B: similar.
- C] A: imitation letters: four groups of three each, e.g.:
υ(α)ε.
- D] Miniature. Alpha and epsilon disjointed.

(1)but it lacks the top band.

735.

Athens, N.M. 1055.

- A] BF aryballos. From Petreza (ABV). Kealtes painter. Third quarter sixth. 550-540 (Beazley). *Kretschmer, Vas. 187. *ABV 347-48. *Beazley, BSA 29 (1927-28) 200, n. 2; BSA 32, 21. Script 1044. GAI ii, 108.
- B] Males and women; sphinx.
- C] In the scene: [κ]αλε.(1) On the foot, all around, in BG, with no special crowding (planned?):
Κεαλτες (μ)εγραψε : * Μνεσ[ικλε]ιδες : εδοκεν : Φοκι< : * .
- D] Beazley was not certain of the attribution of εγραψε to Kealtes, but the differences in punctuation seem to me to suggest that he was right. The (μ) is here considered a five-stroke mu (mu 7) written vertically; it is usually considered punctuation. Φοκι<ονι>(?). Kretschmer considers Φοκι a non-Attic dative; this is accepted by Threatte who says it is from a masc. noun Φοκίς. LGPN ii lists the name as Φωκίς, presumably fem. But an aryballos should be a gift for a man. The name appears to be unique. A signature plus a gift inscription. - For the shape, see Haspels, ABFL 3 n. 2.

(1)so Beazley in BSA 29.

736.

Athens, N.M. 1067.

- A] BF lekythos. Athena Painter. Early fifth. *Haspels, ABFL 150, 154, 157, 258, pl. 47. *Photo.
- B] Komast playing the flutes, with a boy and a dog.
- C] Nonsense: to left of the komast: Ϻ(ε)σοασ.(1) Between boy and komast: (σ)κο(σ)ε>ο>εχο, retr.(2)
- D] The readings from a photo.

(1)the epsilon reversed, the sigma's not: perhaps to be read retr. (2)the sigma's not reversed.

737.

Athens, N.M. 1081.

- A] BF column krater. Unattributed. Second half sixth. *Collignon-Couve, no. 790. *Vidi.
- B] A: chariot; a dog under the horses. B: similar.
- C] A: to right of the charioteer's head, horizontal, but the

last letters placed lower: ho παῖς. B: in the same position: καλός.

D] Collection of King Otho. A small vase. Rather neat letters.

738.

Athens, N.M. 1100.

A] Fr. of BF prize Panathenaic. From Hagia Trias. Unattributed. Date? *Collignon-Couve, no. 758 (not ill.). Brauchitsch, no. 63. BCH 1877, 214, n. 2.

B] A: Part of Athena's drapery, column and shield.

C] [τ]ον Αθηνεθεν αθλο[υ].

739.

Athens, N.M. 1101.

A] Fr. of BF prize Panathenaic. Unattributed. Date? *Collignon-Couve, no. 760.

B] A: part of shield and drapery of Athena. Part of a column and "of inscription".(1)

C] A: των Αθηνηθεν αθλων.

D] Done from CC, text.

(1)so CC; but he gives the inscription complete.

740.

Athens, N.M. 1102.

A] Fr. of prize Panathenaic. Unattributed. Date? *Collignon-Couve, no. 759.

B] A: part of a column.

C] [---] Αθηνηθεν [---].

D] Done from CC, text.

741.

Athens, N.M. 1104.

A] Plain lip cup of special shape. Exekias? Exekias potter. Third quarter sixth. 540-530. 545-40 (CV). *ABV 147/5 (top). *Hoppin, BF 91 (after WV 1888, pl. 7,3). Beazley, JHS 52 (1932) 185. *CV, Greece 3, pl. 30,1-4 (phs. of inscriptions). *Script 146.

B] No figured decoration.

C] Handle zone: A: Εχσεκίας εποισεν plus a blot (JHS 52, 185): Ε{α}χσεκίας εποισεν. B: ενεοινοιοιεν.(1)

D] Large and firm lettering as on early LM cups. On B, and perhaps also on A, the space is completely filled, whence B is more widely spaced. The writing possible for Exekias, but the cup is perhaps earlier. The first alpha smeared and partly wiped off. - Mock inscription on B, playing on οινος.- Callipolitis-Feytmans thinks it is from the beginning of Exekias' career: but is the hand of the inscription his?

(1)Threatte, GAI i, 353, mentions an unlikely reading: (ἐν ἡ<ι> οἶνο<ι> ἰοιεν).

742.

Athens, N.M. 1107.

A] BF Droop cup. Group of Rhodes 12264. Third quarter sixth. *Ure, JHS 52 (1932) 64/85, pl. 3. ABV 192/8. *Vidi.

B] A: Amazonomachy: three duels. B: similar: two duels and a third Amazon.

C] Thick dots.

743.

Athens, N.M. 1132.

- A] BF lekythos. From Eretria. Athena Painter. First quarter fifth. *Haspels *150, 155, 256/50, pl. 47,3a-b (both show the letters). Collignon-Couve, no. 957 (bibl.). JdI 57 (1942) 108 (bibl.). ABV 522/50, Para. 260, Add.(2) 130. *Script 575, Fig. 107 (after Haspels).
- B] Heracles and Atlas.
- C] In the field, imitation letters. The letters freely strewn about in the field. Mostly three-stroke sigma but once four-stroke, reversed; also Attic lambda tilted backward, and twice two dots. [This differs from other inscriptions by this painter.]

744.

Athens, N.M. 1133.

- A] BF lekythos. Athena Painter. Early fifth. *Haspels, ABFL 147, 256/49, pl. 45,6. Collignon-Couve, no. 956 (early bibl.). JHS 13 (1893), pl. 2. Para. 260/49, Add.(2)130. O. Touchefeu-Meynier, *Thèmes odysseens dans l'art antique* (1968) 89/176. W. Raack, JdI 99 (1984) 17, fig. 9.
- B] Circe and Odysseus.
- C] Nonsense. Imitation letters. . Small nonsense letters in the field.
- D] They are not real letters, according to the picture in Haspels.

745.

Athens, N.M. 1147.

- A] WG alabastron (outline). From Eretria. Unattributed. Late sixth. *Collignon-Couve, no. 1084, pl. 38. Delt. 1890, 55, no. 18.
- B] A: Amazon with axe and bow. B: youth leaning on his staff.
- C] Lip: circular: ιπιλλιρ.(1) A: below: (κ)αλγ(.).γ(.).(2) B: χεν.(1)

(1)so the text; not illustrated. (2)so pl. 38 (poor and distorted at the end).

746.

Athens, N.M. 1174a.

- A] RF hydria. From Athens. Manner of Aegisthus Painter.(1) Second quarter fifth. Ca. 470. *CV, Greece 1, III I c, pl. 7, 2-3. H. Heydemann, *Griechische Vasenbilder* (1870), pl. 2, 1. ARV(2) 507/2. Collignon-Couve, no. 1171.
- B] Poseidon pursuing a woman; girl.
- C] Poseidon's short chiton is dotted with signs resembling letters, among them: δ, κ, σ, τ, υ, χ.
- D] Dotted delta. Four-stroke sigma.

(1)"probably by his hand," Beazley.

747.

Athens, N.M. 1177.

- A] RF hydria. Cassel Painter. Third quarter fifth. *Collignon-Couve, no. 1254. ARV(2) 1085/28.
- B] Seated woman receiving a chest from another (standing).
- C] Above: καλε.

748.

Athens, N.M. 1182.

- A] RF pelike. From Attica. Group of Polygnotos. Third quarter fifth. *Collignon-Couve, no. 1262, pl. 44. ARV(2) 1059/133. *Vidi (A).
- B] A: Paris and Helen?(1) (Seated woman and youth with spears, petasos, and chlamys; at left, a girl with a chest; at right, a girl with oinochoe and phiale; kalathos). B: three youths.
- C] A: above the girl at left: (κ)α(λ)(ε).(2) Above the seated woman: (υ)α(λ)α(χ).(3) Above the girl at right: traces of an inscription.(4)
- D] Inscriptions in applied pink. Unclear whether the alphabet is Attic or Ionic.

(1)uncertain, Beazley. (2)or (κ)α(λ)(η). The kappa with a short parallel stroke; alpha lacks the cross stroke; lambda, two short parallel strokes; epsilon smeared, could also be eta. This looks like an imitation of καλη. (3)my reading is of misshapen letters; the 'alpha' is like that in the first inscription. CC gives Υ(Γ)... and thinks probably Υγιεια, which is not right. Nonsense? (4)'Paris' apparently not inscribed.

749.

Athens, N.M. 1185.

- A] RF pelike. Aison. Last quarter fifth. CC. 1265. *Beazley, AJA 39 (1935) 488/19. *ARV(2) 1176/26, Add.(2) 340. LIMC i, pl. 280, Aigeus 37 (A); pl. 331 Aithra I 39 (part of A).
- B] Departure: youth, woman, bearded man.
- C] [Θησ]ε[υς]. [Αιθ]ρ[α]. Α[ιγ]ευς.
- D] The inscriptions are not mentioned in CC.

750.

Athens, N.M. 1191.

- A] RF lekythos. From Attica. Recalls Alkimachos Painter. Second quarter fifth. *Collignon-Couve, no. 1190, pl. 42. Klein, Liebl., 85/5. *ARV(2) 1561/3.
- B] Youth with phiale and horn; youth with thurible.
- C] καλος|Αλκιμαχος.(1)
- D] Ionic alphabet.

(1)between the figures.

751.

Athens, N.M. 1198.

- A] RF lekythos. From Attica. Aischines Painter. Second quarter fifth. *Collignon-Couve, no. 1378. ARV(2) 713/139.
- B] Youth setting out and looking back (Kephalos?).
- C] At left, nonsense: κουκι, retr.(1)

(1)so CC, text.

752.

Athens, N.M. 1199.

- A] RF lekythos. From Athens. Painter of the Yale Lekythos. Second quarter fifth. *Collignon-Couve, no. 1433. ARV(2) 660-56.
- B] Woman seated, with an alabastron.
- C] At right, an illegible inscription.(1)

(1)so CC.

753.

Athens, N.M. 1200.

- A] RF lekythos. Painter of the Yale Lekythos. Second quarter fifth. *Collignon-Couve, no. 1452.
- B] Seated woman, with σπαθη and alabastron; taenia; column.
- C] Dots imitating inscriptions.(1)

(1)so CC.

754.

Athens, N.M. 1202.

- A] RF lekythos. Manner of Aischines Painter. Second quarter fifth. *Collignon-Couve, no. 1457.
- B] Man leaning on his stick, holding a sash, at a stele.
- C] καολς for καλος.(1)
- D] CC says the man is about to wind the taenia around the stele. Mixed alphabet? Apparently miswritten.

(1)CC, text.

755.

Athens, N.M. 1222.

- A] RF oinochoe. From Athens. Unattributed. Second half fifth. *Collignon-Couve, no. 1881.
- B] Boy holding his hands over a branch planted in the soil; tree; white objects.
- C] [κ]αλο[ε]ς.(1)
- D] Much white used: Six' technique? Mixed alphabet? Miswritten or misreported?

(1)CC, text.

756.

Athens, N.M. 1226.

- A] RF oinochoe (chous). From Athens, Ceramicus, tomb 168. Unattributed. Third quarter fifth. Ca. 420 (van Hoorn). *ARV(2) 1601/1, Add.(2) 390. Bruckner and Pernice, AM 10 (1893) 175 (not ill.). G. van Hoorn, Choes and Anthesteria (1951), no. 23 (much bibl.; not ill.). *Vidi.
- B] Little boy (frontal, face right) with go-cart and jug.
- C] Inscriptions horizontal: above his head, in largish letters: Μικίων. To right of his face, in smaller letters: καλος.
- D] Tag-kalos (portrait-kalos). Ionic alphabet.

757.

Athens, N.M. 1229.

- A] BG cup (Vicu). (1) Unattributed. Second quarter fifth. *Talcott, Hesp. 5 (1936) 353-54 (mention). Agora 12, 93, n. 33 (mention).
- B] Undecorated?
- C] Gr. around underside of foot: δημοσία.
- D] Talcott gives parallels from the Agora of similar cups, many with the ligature δε.

(1)see Agora 12, p. 93.

758.

Athens, N.M. 1232.

- A] RF(?) oinochoe (miniature chous). From Athens, Slaughter houses. Unattributed. Later fifth. Early fourth (van Hoorn). *Vidi. *G. van Hoorn, Choes and Anthesteria (1951), no. 29, fig. 7. Deubner, Att. Feste 242.
- B] Baby and objects. On the left, branch.
- C] Above the branch, in white: [κ]αλο(ς).(1)
- D] Figs. in white: Six' technique? Sigma, miswritten, resembles a tau.

(1)the kappa may have left a trace.

759.

Athens, N.M. 1236.

- A] RF kantharos. Related to Alexandre Group (Painter).(1) Third quarter fifth. *ARV(2) 1213/bottom, Add.(2) 348.
- B] A: Andromache, mounted, and another Amazon. B: Greek (Theseus) and mounted archer.
- C] Ανδρομ[αχ]ε[ι].
- D] After ARV(2).

(1)Bothmer;see ARV(2).

760.

Athens, N.M. 1239.

- A] RF alabastron. From Athens. Related to Paidikos Group.(1) Last quarter sixth. *CV, Greece 1, II I c, pl. 1, 3-5 (bibl.). *ARV(2) 101/3, 103/16, Para. 331.
- B] Youth; servant boy with food; woman spinning.
- C] On the reserved topside of the mouth (in BG?): προσαγορευō:*(2)
- D] ARV(2) gives προσαρευο:*, presumably in error, as the other sources have the whole word.

(1)see ARV(2), p. 101. (2)CV gives the upsilon upside down (= gamma) but neither CC nor Beazley do.

761.

Athens, N.M. 1241.

- A] RF pyxis with lid. Unattributed. Third quarter fifth. Ca. 430. *S. Karouzou, CV, Greece 2, III I d, pls. 18,1,5-6, 19,2-4, 20,1. E.G. Turner, Athenian Books (1952) 14. *Ullman Festschrift (1964) 29/23, fig. 6. E. Pöhlmann, Würzb. Jbb. N.F. 2 (1976) 58-59 and 73/23.
- B] Apollo and eight Muses; column; one Muse is seated and tuning her lyre; a standing Muse to her right looks at her with an open book roll.
- C] On the book roll: white dots imitating writing, roughly arranged in five rows and (as Turner saw) two columns of writing.
- D] As Pöhlmann points out, the lyre and the book roll go together. I believe the dots imitate writing, not musical notation.

762.

Athens, N.M. 1244.

- A] Fr. of RF pinax. From Athens. Unattributed. Date? *Collignon-Couve, no. 1974. Prakt. 1891, 63. Wolters, AJA 1

(1896) 145.

- B] Procession: man, woman holding branch, four children; in upper left, bust of a horse.
C] Πανσανίας ἀν[έθηκε ---].(1)
D] Gr. or Dip.?

(1)After CC, but he does not restore the verb.

763.

Athens, N.M. 1257.(1)

- A] RF pelike. From Athens. Compared to vases near the Pronomos Painter. Last quarter fifth. Ca. 410-400. *Vidi. ARV(2) 1337/bottom. Eph. 1888, pl. 2 (A). Collignon-Couve, no. 1270.
B] A: Dionysus with a maenad who pours for him from a wineskin.(2) B: three youths.
C] A: to left of Dionysus' forehead: Διονυσος.(3) Above and to right of the maenad's head: [--?](.)καλλος.(4)
D] Inscriptions originally in white. Four-stroke sigma. Upsilon with stem and curved bars.

(1)probably not 1259, as my note has it. (2)ARV(2) says: Dionysus and maenads. (3)the final sigma probably never written as the head interferes. (4)definitely two lambdas. This should be the maenad's name, but I can find no suitable one. Hardly Διονυσος|καλ{λ}ος as there is a trace of a letter before the kappa.

764.

Athens, N.M. 1260.

- A] RF hydria. From Vari. Group of Polygnotos.(1) 440-430 (Beazley). Third quarter fifth. 440-30. *Classical Studies Ullman 26/18, fig. 2 (bibl.). *Beazley, VPol 9-10 n. 2 (text on book roll). AJA 52 (1948) 337. ARV(2) 1060/145, Para. 445, Add.(2). VPol 9-10 n. 2 (text on book roll). 323. *Vidi. *Script 664, Fig. 120 (phot.). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 167, *287 and n. 88, 289, 480/PGU 171, pl. 149. F.A.G. Beck, Album of Greek Education (1975), pl.74/366. M. Maas and J.M. Snyder, Stringed Instruments of Ancient Greece (1989) 90. GAI ii, 259.
B] In the center, a seated woman reading from a book roll. On the left, a companion holds out a wreath. On the right, another holds out a lyre; a third.
C] Companion on the left: Νικοπολις. Companion with lyre: Καλλις. The third companion is not inscribed. The reader: Σαππως = Σαππους. On the roll, vertical on the rolled up parts: ἔπεα and πτερόεντα. On the sheet: θεοί. ἡερίων vac. |ἐπέ|ων v. |ἄρχ|ομ|αι A|IN?Λ?|N?T|TI|N. The last word miswritten for αἰδεῖν.
D] Mixed alphabet. Lines 1-6 on the roll are stoich. The last word is miswritten. - M. 289 argues against Williams' view that female musicians must be professionals and hetairai and thinks they are respectable women. Threatte 259 disusses the gen. form Σαππως, which may be for Σαπ(φ)ῶς or for Σαπ(φ)ῶς, with omega for ou.

(1)Beazley, 'Hymn to Hermes,' AJA 52 (1948) 339: recalls Hector Painter.

765.

Athens, N.M. 1263.

- A] RF chous. From Attica. Manner of Meidias Painter. Last

- quarteer fifth. 410-400. *ARV(2) 1324/38 (bibl.).
- B] Paris and Helen?
 - C] Above the head of the youth, to left of the spear,
nonsense(?): ΛΛK.
 - D] Done from ARV(2).

766.

Athens, N.M. 1275.

- A] RF lekythos. Carlsruhe Painter. Second quarter fifth.
*Collignon-Couve, no. 1431. ARV(2) 732/48.
- B] Woman with phiale; kalathos; alabastron.
- C] Dots imitating inscriptions.

767.

Athens, N.M. 1276.

- A] RF lekythos. Aischines Painter. Second quarter fifth.
*Collignon-Couve, No. 1380. ARV(2) 712/85.
- B] Woman running with sprig.
- C] καιοε.(1)

(1)for καλε; parallels are New York 41.162.102
(= Script 1177a), Athens, N.M. 1276, 1277, 1278, 1506,
and perhaps Ferrara, Spina, Tomb 128.

768.

Athens, N.M. 1277.

- A] RF lekythos. Aischines Painter. Second quarter fifth.
*Collignon-Couve, no. 1379. ARV(2) 710/36.
- B] Woman holding a phiale over an altar.
- C] κ(α)λοε, retr.(1)
- D] For this misspelling see Athens, N.M. 1276 with parallels.
Ionic lambda.

(1)CC: K(α)ΛOE, retr. For καλε, i.e. κ(α)λ{o}ε.

769.

Athens, N.M. 1278.

- A] RF lekythos. Aischines Painter. Second quarter fifth.
*Collignon-Couve, no. 1381. ARV(2) 711/61.
- B] Woman with mirror; kalathos.
- C] κα(λ)οε.(1)
- D] For this misspelling of καλε see N.M. 1276 with reference.

(1)CC: KA(Λ)OE. The lambda probably missing.

770.

Athens, N.M. 1282.

- A] RF squat lekythos. Athens. Unattributed. Early fourth.
*Pernice, AA 1896, 36-38, fig. on p. 36 (dr.). CC. 1942 (much
bibl.). De Witte, AZ 1867, pl. 224,1. C. Robert, ibid. 36,n.
Arndt, La glyptothèque de New Carlsbad (1896) 88, fig. 50
(after AA 1896). Cook, Zeus iii, 770, fig. 567 (after same).
Clairmont, Das Parisurteil (1951) 56/K 173. *L.B. Ghali-Kahil,
Les enlèvements et le retour d'Hélène (1955) 162/123, pl. 41,4
(after AZ 1867). Beazley Archive db, no. 32,481. LIMC iv, pl.
313 Helene 120.
- B] Uncertain: Paris and Helen or Judgment of Paris? At left, a
woman; Eros and Paris, seated; Athena.
- C] Above the woman's head; ΗΓ?[-.(1) Above Paris' head:
Αλ[εξ]ανδρο[ς(?)].(2) Starting to left of Athena's helmet

D] = Athens, N.M. CC 1942. For the subject, see Kahil, loc. cit. Ionic alphabet.

771.
Athens, N.M. 1295.
A] RF lekythos. Eretria. Unattributed. Second quarter fifth. *CC.
no. 1197. *Vidi through glass.
B] Departure (warrior and woman).
C] Non-stoich. two-liner between the two: οοσασι|γογρλ.
D] Nonsense inscription (imitating ho παις καλος?).

(1) A goddess and Zeus?

(1)so ARV(2); CC gives both words complete and shows it is a two-liner.

(1)no doubt the name of the vase painter and not a hetaera ($\Delta\omega\rho\acute{\iota}\varsigma$); see Script 86. The rho has an unusual shape: a triangle with a diagonal added.

775.
Athens, N.M. 1306.
A] RF lekythos. From Eretria. Syracuse Painter. (1) Second quarter
fifth. *Collignon-Couve, no. 1367. ARV(2) 521/53.

- B] Youth riding and leading a void horse (Troilos?).(2)
 C] Between the horses' legs: illegible two-line inscription;
 in the second line, perhaps *καλος*. Or nonsense?

(1)Follower of Makron. (2)so ARV(2).

776.

Athens, N.M. 1310.

- A] RF lekythos. From Eretria. Syracuse Painter.(1) Second quarter fifth. *Collignon-Couve, no. 1195. ARV(2) 521/51.
 B] Bearded man and boy; a bag in the field.
 C] To left of the man: two-line nonsense inscription. To right of the youth: another.
 D] CC prints letters. Nonsense or illegible?

(1)follower of Makron.

777.

Athens, N.M. 1336.

- A] RF pelike. From Tanagra. Unattributed. Date? *Collignon-Couve, no. 1186.
 B] A: winged Nike with kerykeion. B: Zeus with scepter and thunderbolt.
 C] A: nonsense: above Nike: *λσσεσ*.(1)
 D] Lambda pointing up? Three- and four-stroke sigma?

(1)CC, text: *ΛΣΕΣ*.

778.

Athens, N.M. 1357.

- A] Rf cup. From Tanagra. Unattributed. Ca. 500 (P.). *B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.) fig. 33 (Int.). Kretschmer, Vas. 86. De Witte, Cat. Durand 665. U. Koehler, `Eine Illustration zu Theagnis, AM 9 (1884) 1-4, pl. 1 (dr. of Int. by Guilleron). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 132, fig. 102 (sketch of Int. with inscription). C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 129, fig. 176 (Int., small picture showing inscription faintly).
 B] Int.: bearded symposiast reclining and singing, with krotala in his left hand and stroking a hare with his right; above him, a basket hung up. Ext.: plain.
 C] Int.: from his mouth, curving to left along the margin: *ὁ παῖδων κάλλιστε*, retr.
 D] Ex Athens, Arch. Society 469. Cf. Theognis 1365: *ὦ παῖδων κάλλιστε καὶ ἡμεροέστατε πάντων ...*

779.

Athens, N.M. 1400.

- A] RF pelike. From Boeotia. Nausicaa Painter. Third quarter fifth. *Collignon-Couve, no. 1184. ARV(2) 1108/12.
 B] A: man and youth with petasos, etc. (King and youth leaving or arriving, Beazley). B: youth singing and youth; between them, a pillar (terma?).
 C] On the cippus, across it: *καλε*.
 D] Inscription after CC, presumably in BG.

780.

Athens, N.M. 1407.

A] RF lekythos. Unattributed. Date? *Collignon-Couve, no. 1439.

B] Nike flying with outstretched arms.

C] Καλπυια.(1)

(1)CC: καλπυια. LGPN ii reads this as a possible masculine name (considering it gen. of Καλπυίας?). Could it be an adj. applied to Nike? LSJ gives κάλπης (urn) and κάλπη (a trotting race at Olympia).

781.

Athens, N.M. 1409.

A] RF cup. Akraiphia. Unattributed. Pamphaios potter. Last quarter sixth. 500 or earlier. *Eph. 1890, pl. 2 (dr.). *CV, Greece 1, pl. 3,2. *ARV(2), 130/31, and 131-32, Para. 333, Add.(2) 177. *AJA 88 (1984) 351/49. *Vidi through glass. Script 1129.

B] Int.: naked youth with laver.

C] Int.: around the figure: Παν(φ)αιος εποίησεν. On the laver, in thin BG, complete: οοσεν.(1)

D] Dotted phi (= theta).

(1)nonsense: mocking εποίησεν?

782.

Athens, N.M. 1427.

A] RF pelike. From Corinth. Pig Painter. Second quarter fifth. *Collignon-Couve, no. 1182. ARV(2) 564/29.

B] A: youth between two men. B: man and two youths.

C] A: καλος. B: καλος.

783.

Athens, N.M. 1430.

A] RF cup. From Corinth. Euergides Painter. Euergides potter. Last quarter sixth. 510-500. *CV, Greece 1, III I c, pl. 2,2. ARV(2) 95/122.

B] Int.: young komast. Ext.: plain.

C] Starting to right of the forehead and curving around 3/4 of tondo, facing in: Ευεργιδες ε<ποίησεν>.(1)

(1)complete with the epsilon.

784.

Athens, N.M. 1431.

A] RF cup. From Corinth. Unattributed. First quarter fifth. Ca. 490. *CV, Greece 1, III I c, pl. 3, 5. Prakt. 1890, 92. Collignon-Couve, no. 1159.

B] Int.: nude youth (komast). Ext.: undecorated.

C] Int.: to youth's left, along margin, starting at some distance from the head: καλος, retr. except lambda and sigma. To right of the forehead, similar: καλος.(1)

D] For partial retr. see Script 721.

(1)the second inscription is very widely spaced.

785.

Athens, N.M. 1432.

A] RF pyxis with lid. From Corinth. Unattributed. Date? *Collignon-Couve, no. 1965. Prakt. 1891, 62.

- B] Top of lid: krater, overflowing, between two satyrs; panther.
Sides of lid: four Doric columns. Between them: a seated woman;
two women, one with kalathos; seated and standing woman (wool
workers); Eros with a basket.
- C] On the sides of the lid: illegible inscriptions in the field.
- D] Nonsense?

786.

Athens, N.M. 1438.

- A] RF cup. From Hermione. Unattributed. Hermione potter. Late
sixth or early fifth. *ARV(2) 1593/47, 1594, Add.(2) 389.
Collignon-Couve, no. 1162. Klein, Liebl. 87. Studniczka, Eph.
1881, 129, n. 3. Bloesch, FAS 50/1.
- B] Int.: boy running with a lyre, looking back. Ext.: plain.
- C] Λεαγρος καλος.

787.

Athens, N.M. 1467.

- A] RF pelike. Cassel Painter. Third quarter fifth.
*Collignon-Couve, no. 1266. ARV(2) 1084/18. *Vidi.
- B] A: Apollo and Muses.(1) B: two youths and a boy.
- C] A: above the left Muse's head: καλη. Above the right Muse's
head: καλη. Above Apollo's head: καλος.(2)
- D] Inscriptions in white, probably in the Ionic alphabet.

(1)so ARV(2); CC: woman presenting a phiale to a wreathed youth
with his stick; at right, a woman with a lyre. (2)I saw only
[κ]αλος.

788.

Athens, N.M. 1496.

- A] RF lekythos. Nikon Painter. Second quarter fifth. *Vidi.
Collignon-Couve, no. 1192. ARV(2) 652/35.
- B] Mistress and maid.
- C] Above the maid's head, horizontal two-liner:
Γλαυκοῦ καλος.
- D] Damaged. The first four letters stoich.; the final sigma (a
triangular blob) is moved over by one space. Attic
alphabet.

789.

Athens, N.M. 1506.

- A] RF lekythos. Aischines Painter. Second quarter fifth.
*Collignon-Couve, no. 1382. ARV(2) 709/11.
- B] Standing Nike, holding a wreath.
- C] To right of her forehead: κα[λ]οε.
- D] For καλοε (for καλε), see Athens, N.M. 1276 and 1277 with
parallels.

790.

Athens, N.M. 1510.

- A] RF lekythos. Carlsruhe Painter. Second quarter fifth. *Vidi.
ARV(2) 731/22.
- B] Eos.
- C] To right of her chin, nonsense: π(σ)οτυ.

791.

Athens, N.M. 1515.

- A] RF lekythos. From Athens. Unattributed. Date?
*Collignon-Couve, no. 1515.

- B] Maenad.
- C] Nonsense: ανασ.
- D] Three-stroke sigma.

792.

Athens, N.M. 1522.

- A] RF lekythos. Aischines Painter. Second quarter fifth.
*Collignon-Couve, no. 1438. ARV(2) 713/122.
- B] Woman running.
- C] ...ζοκ...(1)

(1)so CC. The first letter must be a reversed three-stroke sigma.

793.

Athens, N.M. 1561.

- A] RF oinochoe (chous). Unattributed. Later fifth century.
Beginning fourth (van Hoorn). *Collignon-Couve, no. 1877. H. Heydemann, Griechische Vasenbilder (1870), pl. 12, 3. Kretschmer, Vas. 144. P. Girard, L'éducation athénienne (1891) 86, fig. 1. G. van Hoorn, Choes und Anthesteria (1951) 66/56. Deubner, AF, pl. 28,5. *J.R. Green, BSA 66 (1971), pl. 32,d.
- B] On left, girl with a cake in white; on right, boy with a go-cart.
- C] Beside the girl: νηνι[ς]. Beside the boy: παῖς.
- D] CC gives the extant sigma as three-stroke. νῆνις for νᾶνις; see LSJ; Ionic form (Kretschmer). - I wonder if the inscriptions (which are very sketchy, to judge by Deubner's ph.) are correctly reported.

794.

Athens, N.M. 1568.

- A] RF cup. Near the Group of London E 33.(1) Late sixth.
*Collignon-Couve, no. 1165. ARV(2) 81.
- B] Int.: satyr with pelta and thyrsus. A: satyrs and maenads.
B: fight of warriors.
- C] B: traces of illegible inscriptions.
- D] Note that only the combat scene appears to have inscriptions. Nonsense?

(1)coarse imitations of Epiktetos; may be by one hand (ARV(2) 81); doubtless by one hand (ARV(2) 1624).

795.

Athens, N.M. 1571.

- A] RF cup. Fauvel Painter.(1) 430-20. *Vidi, ARV(2) 1285/2.
- B] Int.: youth leaving home, and a woman. A and B, each: youth leaving home.
- C] Int.: Above the scene: κ(α)λ[ος] or κ(α)λ[η].
- D] There may be more. Ionic lambda.

(1)continuation of the Lid Painter's cups (Beazley).

796.

Athens, N.M. 1572.

- A] RF cup. Fauvel Painter.(1) 430-420. *Collignon-Couve, no. 1208. ARV(2) 1285/6, Add.(2) 358.
- B] Int.: youth leaving home: youth, and a woman holding the helmet. A: similar: two youths, and a woman holding the

helmet. B: similar.
C] Int.: above the figures: καλ'ος(?).
D] Ionic lambda.

797.
Athens, N.M. 1577.
A] RF cup. Unattributed. Fifth. Collignon-Couve, no. 1163.
B] Int.: young banqueter reclining; basket. Ext.: plain.
C] Int.: between the basket and the youth's legs: καλος. In the exergue: καλος.
D] Very rough lettering.

798.
Athens, N.M. 1589.
A] RF pyxis with lid. Unattributed. Date? *Collignon-Couve, no. 1567.
B] Sides of the lid: A: mistress and two maids; mirror; bird; Eros. B: seated woman taking wool from a basket; Eros.
C] A: above the mistress: (κ)αλ.(η). Above the mirror: καλον. Above the second maid: καλον. B: above the seated woman: καλον.
D] Inscriptions after CC. For καλον see N.M. 1276 and 1277 (καλοε), with parallels.

799.
Athens, N.M. 1593.
A] RF pyxis with lid. Unattributed. Fifth. *Collignon-Couve, no. 1548.
B] Body: A and B separated by a column adorned with a taenia. A: Eros presenting a woman with a necklace; she reaches for a wreath. B: woman with a strand of wool(?); kalathos; branches. Woman with a branch and box; kalathos.
C] A: near Eros: καλο[ς]. Near the woman: καλ'ος.
D] Inscriptions after CC. A festive and a workaday side; the inscriptions are on the former.

800.
Athens, N.M. 1604.
A] RF lekythos. From Ceramicus. Aischines Painter. Second quarter fifth. *Collignon-Couve, no. 1411. Delt. 1888, 28. ARV(2) 715/180.
B] Hermes and Nike.
C] Illegible inscription.
D] Nonsense?

801.
Athens, N.M. 1626.
A] RF lekythos. From Tanagra. Mys. Second quarter fifth. *CC 1362, pl. 46. *ARV(2) 663. Hoppin, RF ii, 225. Robertson, AVCA 178 (mention).
B] Neck: Nike. Shoulder: two Nikai, one on each side of an altar. Body: Artemis, Apollon, Hermes, Leto.
C] Neck: Nike. Shoulder: Nike, twice, one above each figure. Body: Αρτεμις. Απολλων. Ερμης. Λετο. Μ[υ]ς | εγραψε, behind Artemis.
D] Inscriptions after CC, except for the signature, which is given after ARV(2). CC gives it in two lines, and the upsilon as extant. Letter forms differ in the two publications. - Robertson: a famous metal engraver named Mys is rather

later.

802.

Athens, N.M. 1627.

- A] RF lekythos. From Tanagra. Painter of the Paris Gigantomachy.
First quarter fifth. *Collignon-Couve, no. 1458. ARV(2) 424/131.
- B] Woman with phiale; kalathos; taenia.
- C] Dots imitating inscriptions.
- D] Done from CC.

803.

Athens, N.M. 1628.

- A] RF cup. From Tanagra. Painter: see below. Phintias potter.
Last quarter sixth. 510-500. *ARV(2) 25/1, Add.(2) 155. M.
Robertson, AJA 62 (1958) 55-66. *G. Pinney, AJA 85 (1981)
156-57, pl. 35/22. *Script 398. B. Philippaki, Vases of the
National Archaeological Museum of Athens (Athens, Apollo
Editions, n.d.), fig. 32 (Int.). Robertson, AVCA 45 and 81-82,
fig. 71.
- B] Int.: crouching warrior to right, putting on his helmet.
Ext.: plain.
- C] Int.: starting to right of helmet, i.e. from the face,
curving down along margin and ending at warrior's mid-back:
Φιν¹τιας εποι¹εσ¹εν.(1)
- D] Attributed to the very early Berlin Painter by Robertson,
to the Salting Painter = Hermokrates by Pinney; not
attributed to a painter by Beazley. - In AVCA, p. 45, R.
suggests that the epoiesen phase of Phintias is later than
the egraphsen, as in Euphronios. On pp. 81-82, R. discusses
the vase; he feels now uncertain of his earlier attribution
to the Berlin Painter, since there is not a single cup of
certain attribution to that painter.

(1)the letters εποι written upside down. A spearhead, the crouching legs, and a himation wound around the waist all intervene.

804.

Athens, N.M. 1629.

- A] RF epinetron. From Eretria. Eretria Painter. Third quarter fifth. Ca. 430. 425-420 (Shapiro). *ARV(2) 1250/34, 1688, Para. 469, Add. 176 (much bibl.). *Script 798, Figs. 141-44 (photos.). *A. Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988), 253-62 (chapter 11), 347/257, pls. 168-69. Shapiro, 'The Origins of Allegory in Greek Art,' Boreas 9 (1986) 15. *L. Burn, The Meidias Painter (1987) 35 and n. 47. *H.A. Shapiro, Personifications in Greek Art (1993) 241/47, 105, fig. 58 (B) (vast bibl.). *J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 40-42, figs. 128-30 (phs. of A and B; dr. of end panel after Eph. 1897, pl. 9,1.).
- B] A: the bride Alcestis. B: the bride Harmonia. C (end panel): Peleus and Thetis.
- C] A: Θεω. Ερανω Αστροπε. Ιππολυτε. Αλκηστις. One more name. B: Αφροδιτε. Ερωσ. Αρμονια. Πειθω. Κορε. Ηεβε. Ιμερος. C: Αλτις. Μελιτε. Ευλιμενε. Πελευς. Θετις. Νερευς. Αυρα. Ναω.(1)
- D] Not all readings are certain. Here given after 'Script'. Beazley in ARV(2) points out that the names of Harmonia and Peitho are interchanged (caused by misapplication of Harmonia?). In CV, Great Britain 3, on pl. 40,305 [Oxford 537], he says that the name Θεανω occurs on the epinetron; this must be the inscription I give after Collignon-Couve as Ερανω. For Theano see Oxford

537. - Robertson, AVCA 230-231 discusses the names. Esp.: Kore, here a maiden of Harmonia (the bride). The side with Harmonia is mythical, that with Alcestis from ordinary life; Hippolyte may be the bride's mother. - Shapiro 105-106: B: Aphrodite presides at far left as mother of bride. Eros holds a jewelry box and A. takes what is probably Harmonia's fateful necklace. At the other end Hebe confronts Himeros: her association with Harmonia and Aphrodite goes back to the Hymn to Apollo 195. In the center, Harmonia is attended by Peitho and Kore. See Shapiro, 'The Origins of Allegory in Greek Art,' *Boreas* 9 (1986) 15. Harmonia is portrayed as the hesitant bride being comforted by Aphrodite and Peitho. The vase combines the bride of Cadmus with the offspring of Aphrodite (Shapiro). A: represents the Epaulia with women bringing gifts. - Burn: Harmonia more the mythical bride of Cadmus than the personification; however, the actual bride may be Peitho rather than Harmonia [following Beazley, I think]. - O. and S. rightly reverse A and B, for the order of the wedding is: conquest of bride (end panel); preparations for wedding (Harmonia panel) and epaulia (day after, Alcestis panel).

(1) Slightly different readings in the cat. of Lezzi-Hafter:
 B: [A in L.-H.]: [Π]ειθό. A: [B in L.-H.]: Θεω. Χάρις.
 Θ[ε]ανό. Αστέρο[π]ε. Ιππολυτε. Αλκ[ε]στ[ι]ς. [This is the complete list for this side.] C: Νέρευς.

805.

Athens, N.M. 1632.

- A] RF lekythos. From Eretria. Recalls Hermonax. Second quarter fifth. *Collignon-Couve, no. 1194. Delt. 1892, 74/1. ARV(2) 494/(7).
- B] Youth with petasos, spears, etc., setting out.
- C] A nearly illegible inscription, perhaps καλος.(1)

(1) quoted from CC.

806.

Athens, N.M. 1633.

- A] RF lekythos. From Eretria. Cartellino Painter. 480-470. *CV, Greece 1, pl. 10,3. *ARV(2) 452/4. *Script 531.
- B] Woman with lyre.
- C] On her himation, in BG: Δῶρις or Δῶρις. To right of the woman's mouth: four imitation letters, the last two ος, hence perhaps: κᾶλος.
- D] Most of the Cartellino Painter's lekythoi are from Eretria. Probably not the name of a hetaera (Δωρίς), but the famous vase painter Douris. The tailed rho as in Athens, N.M. 1305. Dotted delta.

807.

Athens, N.M. 1643.

- A] RF lekythos. From Eretria. Syracuse Painter.(1) Second quarter fifth. *Collignon-Couve, no. 1196. Delt. 1889, 231/32. ARV(2) 521/52.
- B] Combat: nude warrior; another, fallen.
- C] To left of the first warrior's head, horizontal near-stoich. two-liner: παῖς vv. ἰαλῖο [--(?)].(2)

D] Inscription faint. Large letters. The whole miswritten for
ἥο παῖς | καλός?

(1)follower of Makron. (2)perhaps a heta two spaces to the left
of the pi.

808.

Athens, N.M. 1645.

- A] RF lekythos. From Eretria. Nikon Painter. Second quarter
fifth. Ca. 460. *Photo. A.I. NM 3030. *ARV(2) 652/34, Add.(2)
276. *Script 689.
- B] Mistress and maid.
- C] Above the head of the seated mistress:
Γλαυκῶν | καλός | Λεαγρῶ.
- D] In ARV(1) wrongly said to be in the manner of the Pistoxenos
Painter (ARV(2)). Ionic alphabet, not Attic as given in ARV(2).
Stoich. tabella. Irregular spacing and writing.

808a.

Athens, N.M. 1647.

- A] RF lekythos. Manner of Pistoxenos Painter. Second
quarter fifth. *E. Papoutsaki-Serbeti, Delt. 36 (1981)
[pub. 1989] 125/103, pl. 54. ARV(2) 864/14 (no bibl.).
- B] Mistress and maid: a woman seated to right, confronted by a
standing woman handing her a square object.
- C] The object is square and flat, with diagonal lines
(strings?) across it; six vertical rows of 'hooks' from
top to bottom (such as are sometimes used to indicate
weaving); the row most to the right has a line under it.
- D] P.-S. identifies the scene as `κυρία καὶ δούλη με δέλτο'.
Beazley says only: mistress and maid. Because of the way
the object is held it can hardly be a basket. Then the
'hooks' should represent writing. But my wife suggests to
me that these are tablets tied up with strings.

809.

Athens, N.M. 1654.

- A] RF chous. From Eretria. Unattributed. Late fifth. *Vidi. Delt.
1889, 232/35. Deubner, Att. Feste, pl. 30, 3-4.
Collignon-Couve, no. 1327.
- B] At left, a boy to right, holding a bird, feeds(?) a cock
and a hen; at right, a boy in a similar pose with a cock.
- C] On the neck, Gr.: Μελάνιππος.(1)
- D] Owner's inscription. Height of letters: 0.12m.

(1)I was not certain of the omega (for omicron?); it is
almost in ligature with the sigma: clearly for Μελάνιππος.
If omega is right, perhaps omega for omicron (Script 167).
LGPN ii does not list this instance of the name.
Four-stroke sigma. Omega with the left 'foot' only?

810.

Athens, N.M. 1666.

- A] RF cup. Unattributed. First quarter fifth. *CV, Greece
1, pls. 4-5. *ARV(2) 1567/13, 1704, Add.(2) 389. Script 528.
*Vidi (part).
- B] Int.: youth running to an altar, with oinochoe and cup. A:
Heracles and Antaios. B: Theseus and Procrustes.
- C] Int.: Αθenoδοτος and καλός, retr. On the youth' cup, in
BG: ο Δορινάς. A: καλός Αθenoδοτος. B: καλός.

D] Probably the name of a hetaera (Δωρίς) rather than the vase painter Douris; cf. Script 86. In ARV(1) the vase was attributed to Douris as an early work. – For other vases with the inscription ὁ Δῶρις, see ARV(2), p. 1568: Bowdoin 30.1 (ARV(2) 328/114) and Acr. 873 (25/3) [but the last does not have this inscription, rather ὁ παῖ καλέ:]. See also Script. Delta not dotted.

811.

Athens, N.M. 1689.

- A] RF Panathenaic amphora. From Aegina. Pythokles Painter. Last quarter sixth. *ARV(2) 36/1, Add.(2) 158. Collignon-Couve, no. 1169, pl. 42. Heydemann, Griech. Vasenb. 4. Klein, Liebl. 63. Kretschmer, Vas. 194. Raubitschek, Dedications 361, left, 362, left, and 363.
- B] A: Athena (shield device: Pegasus). B: boxers.
- C] A: on the shield, around the device: .ο... (ς) καλος. (1) At right: Πυθοκλῆες οὐ καλος. (2)
- D] A small vase.

(1) copied from CC, text; sigma there given as z. (2) so ARV(2); Beazley suggests ὦν (?) for the ON. CC gives only: Πυθοκλῆες[ς] κ[α]λος.

812.

Athens, N.M. 1690.

- A] RF Nolan amphora. From Corinth. Related to Charmides Painter. Second quarter fifth. *Collignon-Couve, no. 1223, pl. 43. Klein, Liebl. 76. ARV(2) 654/2.
- B] A: Nike pouring on an altar from a phiale. B: bearded man.
- C] A: κ(α)λος K(α)λλι(α)ς.
- D] After ARV(2). The alphas without cross strokes.

813.

Athens, N.M. 1708.

- A] RF pyxis with lid. From Aegina. Amphitrite Painter. Second quarter fifth. *Museum dr. *Vidi (parts). Collignon-Couve, no. 1551. *S. Karouzou, CV, Greece 2, III I d, pl. 18, 2-4, 19, 1, and 20, 2-3. CB ii, 92-93. ARV(2) 833/46, Add.(2) 295.
- B] Nereus and two(?) Nereids. Poseidon pursuing Amphitrite to an altar; two Nereids.
- C] To Nereus' lower right: καλοεσ. To left of a Nereid's head: καλοε. To right of second Nereid's head: καλοεσ.
- D] The dr. exhibited next to the vase; I could see some of the letters. The Poseidon scene is not included in the dr. and I could not see it. CC gives καλοεσ as occurring in four places, but I noted it only twice, plus once without the final sigma. For καλοε see also N.M. 1276 and 1277. – Mixed alphabet. Ionic lambda. Three-stroke sigma.

814.

Athens, N.M. 1710.

- A] RF pyxis with lid. From Megara. Thaliarchos Painter. (1) Last quarter sixth. *Collignon-Couve, no. 1600. Klein, Liebl. 48. Kraiker, JdI 44 (1920) 196/79. *ARV(2) 81/3.
- B] On the lid: komast. (2)
- C] On the lid: (3) Λυσικλῆς καλος. (4)

(1) related to Epiktetos. (2) so ARV(2); CC says satyr. (3) so CC; Beazley does not say this. (4) CC omits the final sigma of

the name.

815.

Athens, N.M. 1719.

- A] RF pelike. From Attica. Painter of the Louvre Centauromachy. Third quarter fifth. Late (Beazley). *Vidi. Benndorf, Griech. u. sizil. Vasenb., pl. 39, 2. Collignon-Couve, no. 1264. ARV(2) 1093/85.
- B] A: youth leaving home: bearded man seated before a column; youth with petasos, etc.; at left, a woman with oinochoe and phiale.
- C] Above the man: κ(α)λος.(1)

(1)CC is wrong to give an Ionic lambda. Alpha lacks the cross stroke.

816.

Athens, N.M. 1725.

- A] BF/WG alabastron. From Ceramicus. Unattributed. Second quarter fifth. *Vidi. *Collignon-Couve, no. 1081. Delt. 1892, 13/46.
- B] One panel: Nike.
- C] Nonsense: imitation letters before and after the Nike.
- D] Inscription in light brown.

817.

Athens, N.M. 1751.

- A] RF lekythos. From Ceramicus. Karlsruhe Painter. Second quarter fifth. *Collignon-Couve, no. 1442. Delt. 1892, 13/44. ARV(2) 732/38.
- B] Woman running with a sash.
- C] Dots imitating inscriptions.

818.

Athens, N.M. 1752.

- A] RF lekythos. From Ceramicus. Unattributed. Class CL.(1) Second quarter fifth. *Collignon-Couve, no. 1444. ARV(2) 677/12.
- B] Woman with a torch at an altar.
- C] Dots imitating inscriptions.

(1)the Karlsruhe Painter's favorite shape, but by another hand (Beazley).

819.

Athens, N.M. 1791.

- A] WG lekythos. From Attica. Bowdoin Painter. Second quarter fifth. *Collignon-Couve, no. 1026. *Fairbanks, Ath. Lekythoi (1907), Group A, Class 2, no. 15. *Heydemann, Griech. Vasenb., pl. 5, 2. ARV(2) 686/199.
- B] Nike bending over a hydria at a fountain.
- C] Between the Nike and the hydria: imitation inscription.(1)
- D] Benndorf: Nike hydrophoros.

(1)so Fairbanks, no doubt rightly. Read by Heydemann: h[ε]ος; but declared to be very doubtful by CC.

820.

Athens, N.M. 1792.

- A] WG lekythos. From Attica. Bowdoin Painter. Second quarter fifth. *Vidi. Collignon-Couve, no. 1019. JHS 16 (1896) 173. ARV(2) 686/207, Add.(2) 280.

- B] Woman with lyre and dog.
- C] Curving downward through the lyre: five imitation letters, the last: ε.
- D] Do the letters represent song?

821.

Athens, N.M. 1806.

- A] WG lekythos. From near Athens. Providence Painter. Second quarter fifth. *Vidi. Collignon-Couve, no. 1021. Klein, L. 156/12. Fairbanks, Ath. Lekythoi (1907), Group A, Class 31/65. *A. Brueckner, 'Athenische Hochzeitgeschenke,' AM 32 (1907) 102 and n. 1, Beilage 2, fig. 11. Opusc. Athen. i, 84, fig. 4 (after AM). ARV(2) 643/118, Add.(2) 274.
- B] Eos rushing to right (so Brueckner: excerpt from Eos and Kephalos; he follows Max. Meyer in thinking these lekythoi were made in pairs; see Athens, N.M. 1828). But Beazley says Nike.
- C] To right of the figure's face, bearing downward, non-stoich. irregular two-liner: Γλαυκὼν|καλος. The second line slightly curved.
- D] Attic alphabet.

822.

Athens, N.M. 1828.

- A] WG lekythos. From Eretria. Providence Painter. Second quarter fifth. *CV, Greece 1, III J, pl. 1,8. A. Fairbanks, Ath. Lekythoi (1907), Group A, Class 2, no. 17. *A. Brueckner, 'Athenische Hochzeitgeschenke,' AM 32 (1907) 102 and n. 1, Beilage 2, fig. 12. ARV(2) 642/113, 1702. *dr.
- B] Youth (with petasos, chlamys, spears), setting out.(1)
- C] To left of his face, at a distance, and above his outstretched arm, roughly horizontal, non-stoich. irregular two-liner, very similar to that on Athens, N.M. 1806, by the same painter: Γλαυκὼν|κ?αλος.
- D] Attic alphabet.

(1)Brueckner says Kephalos: excerpt from Eos and Kephalos, cf. Athens, N.M. 1806. But Beazley does not follow this.

823.

Athens, N.M. 1829.

- A] WG lekythos. From Eretria. Unattributed. Second or third quarter fifth. *Vidi. Collignon-Couve, no. 1637. RM 2 (1887), pl. 12, 5. AM 15 (1890) 40. Fairbanks, Ath. Lekythoi (1907), Group A, Class 3, no. 76.
- B] Woman, seated, holds a mirror; lekythos.
- C] Above the mirror, in BG: καλη.(1)
- D] Ionic alphabet.

(1)so my note; CC and Fairbanks have KAΛΕ.

824.

Athens, N.M. 1887.

- A] WG lekythos. Group of Athens 1887.(1) Second quarter fifth. *Collignon-Couve, no. 1640. Fairbanks, Ath. Lekythoi (1907), Group B, Class 4, Series 1, no. 1. ARV(2) 748/1.
- B] Woman playing with a yoyo; at left, a column.
- C] καλε.(2)

(1)not far from the Painter of Athens 1826, for whom see ARV(2)

745. (2)so CC; Fairbanks gives καλλ. Or καλη?

825.

Athens, N.M. 1906.

- A] WG lekythos. From Athens. Bowdoin Painter. Second quarter fifth. *Collignon-Couve, no. 1076. ARV(2) 686/206.
- B] Woman with phiale at a mound-altar.
- C] Illegible inscription.
- D] Nonsense?

826.

Athens, N.M. 1913.

- A] WG lekythos. From Athens. Ceramicus. Compared to Timokrates Painter. Second quarter fifth. *AJA 11 (1907) 18, fig. 1. Brueckner and Pernice, AM 18 (1893) 98 (not ill.). Collignon-Couve, no. 1647. ARV(2) 744, Add.(2) 284. *Vidi.
- B] Woman offering a pomegranate to a boy; between them, a dog; oinochoe.
- C] Between the heads, non-stoich. horizontal two-liner aligned on the left: Λιχας| καλος.
- D] Ionic alphabet.

827.

Athens, N.M. 1922.

- A] WG lekythos. From Eretria. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *Collignon-Couve, no. 1630. JHS 16 (1896) 165/4, pl. 5, 1. ARV(2) 995/120, 1677. *J.H. Oakley, The Achilles Painter (1997) 136/169, pl. 92C (shows inscription).
- B] Mistress and Maid: small woman with chest to right; tall woman with plemochoe to left; at left, below the top, the ph. shows an oinochoe hung up.
- C] Starting above the head of the small woman, between it and the head of the tall woman, close to the top, horizontal stoich. left-aligned three-liner: Διφιλος| καλος| Μελανοπιω.
.....
.....
.....(1)
- D] The last letter of the patronymic added at the end of the second line (Beazley; see also ARV(2) 1677). The lettering is somewhat different from other Diphilos vases such as Athens 1923. Mixed alphabet.

(1)the final omicron is aligned horizontally with line 2 and vertically with lines 1 and 3.

828.

Athens, N.M. 1923.

- A] WG lekythos. From Eretria. Achilles Painter. Third quarter fifth. *Collignon-Couve, no. 1629. Klein, Liebl. 160/4. Fairbanks, Ath. Lekythoi (1907), Group B, Class 4, Series 3, no. 12. ARV(2) 995/119.
- B] Mistress and maid.
- C] Horizontal stoich. two-liner aligned on left(?):
Διφιλος| καλος| Μελανοπιω.
- D] The last letter not placed in the second line (as on 1922). Ionic alphabet.

829.

Athens, N.M. 1929.

- A] WG lekythos. From Eretria. Timocrates Painter. Second quarter fifth. *Vidi. Collignon-Couve, no. 1642. *AM 15 (1890) 57-58/15. Fairbanks, Ath. Lekythoi (1907), Group B, Class 4, Series 2, no. 4. ARV(2) 743/5, Add.(2) 284. EAA i, 873, fig. 1095. H.A. Shapiro, 'The Iconography of Mourning in Athenian Art,' AJA 95 (1991) 652, fig. 24. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 252 (shows inscription).
- B] Two women preparing a basket between them for a visit to a tomb.
- C] To right of the left woman's face, going up: [κα]λο[ς](1); downward toward the other woman: ho παῖς.
- D] Attic alphabet.

(1)so my note and AM; CC has [κα]λος.

830.

Athens, N.M. 1958.

- A] WG lekythos. From Eretria. Inscription Painter. Second quarter fifth. Ca. 460. *CV, Greece 1, III J, pl. 6,3-5. ARV(2) 748/2, 1668, Para. 413, Add.(2) 284 (bibl.). *Script 676, Fig. 123.
- B] Two women at a tomb.
- C] On the stele, five rows of short strokes imitating an inscription.
- D] Cf. Madrid 19,497, and Script 100.

831.

Athens, N.M. 1963.

- A] WG lekythos. From Eretria. Achilles Painter (early). 460-50. 460/55-450 (Oakley). *CV, Greece 1, pl. 3,1. ARV(2) 995/122, 1677, Para. 438, Add. 152. *J.H. Oakley, The Achilles Painter (1997) 136/171, pl. 93B-C (details: both figures; one detail shows inscription small). Tzouvara-Soule, Τεχνική και Σχήματα αττικών αγγείων 6ου-4ου π.Χρ.αι. (Ioannina 1983) 82, fig. 54. AnnArchStAnt 10 (1988), fig. 14,2.
- B] Mistress and Maid: woman to right holding alabastron and plemochoe; behind her, a stool; at right, woman to left with offering tray from which hang many fillets; between them a stork facing the second woman.
- C] Below the top and between the heads, horizontal stoich. left-aligned three-liner:
 Διφιλος | καλος | Μελανοπῶ.

- D] Second white used. Ionic alphabet with omicron for omega.

832.

Athens, N.M. 1984.

- A] WG lekythos. From Eretria. Aischines Painter. Second quarter fifth. *Collignon-Couve, no. 1064. Fairbanks, Ath. Lekythoi (1907) Group A, Class 3, no. 61. ARV(2) 715/185. Vidi.
- B] Woman with an alabastron and woman with a sash.
- C] High up: καλε.
- D] Attic lambda.

833.

Athens, N.M. 2023.

- A] WG lekythos. From Attica. Recalls Providence Painter.(1) Second quarter fifth. *Vidi. Collignon-Couve, no. 1018. Fairbanks,

Ath. Lekythoi (1907), Group A, Class 3, no. 2. *A. Brueckner, 'Athenische Hochzeitgeschenke,' AM 32 (1907) 103 (mention). ARV(2) 303/10.

B] Nike with torch.

C] To right of her chin: Νικε.

D] Brueckner discusses whether the winged figures on these vases are Eos or Nike.

(1)and a little the school of Douris, ARV(2); listed among Side-palmette Lekythoi.

834.

Athens, N.M. 2035.1,2.

A] Frs. of BF krater.(1) From Menidi. Sophilos. First quarter fifth. 600-575. *JdI 13 (1898), pl. 1,3 and p. 17 (2035.1); pl. 1,1 and p. 17 (2035.2). CV, Greece 1, III H f, pl. 1,1 (2035.1). Beazley, Hesp. 13 (1944) 51/19-20. Nicole, Cat. 907. (Much other bibl.). ABV 42/36 (2035.1) and 40/21 (2035.2), Para. 18/21 (bibl.) and 36, Add.(2) 11 (twice; bibl.). LSAG 77/14c,d (2035.1-2). *Bakir, Sophilos 68/A 20, pls. 8, fig. 16, and 10, fig. 19 (2035.1-2). Script 63-64. GAI i, 56.

B] 2035.1: Unexplained subject: chariot preceded by snake and woman; below, animals. 2035.2: Centauromachy with Heracles; below, animals.

C] 2035.1: under the spout: [Σοφ]ῖλος : * μεποίησεν, retr. Traces of other inscriptions, see Bakir 68 and pl. 8. 2035.2: Κεῖν τὰ [υ]ρος].

D] = 15,918 and 15,942. GAI i, 56 notes that [2035.1] may have a boustrophedon inscription, for otherwise "it is very difficult to explain the interpunct to the left of the theta in the uppermost line, cf. the photograph in [JdI 13, pl. 1,3]"; cf. also p. 328: Beazley's μεποίησεν (a very early omission of iota in ἐποίησεν) is somewhat doubtful; it had been read με[γρ]αφσεν, cf. CV, Greece 1, pl. 1.1.

(1)probably from the same krater, cf. Para. 18/21.

835.

Athens, N.M. 2053.

A] RF plastic oinochoe (head of Heracles). From Thebes. Unattributed. Class N: Cook Class. Date? *ARV(2) 1539/6. Klein, MS 216/1. Nicole, Cat. 1235.

B] No figured decoration.

C] On the neck of the head, in red: [...]αδες εποεσε.(1)

D] Attic alphabet.

(1)so ARV(2), adding: "the first four letters hard to read, see Mon. Piot 26, 81." Nicole prints different (and unconvincing) letters and reads Πασιαδης εποησεν(?).

836.

Athens, N.M. 2184.

A] BF epinetron (onos). From Boeotia. Sappho Painter. Early fifth? Still sixth (Haspels 105). *Collignon-Couve, no. 841, pl. 34. Eph. 1874, 345, pl. 51. *Haspels, ABFL 81 n. 1, 95, 104, 105, 106, 228/53, pls. 34,2a-b (both show inscriptions) and 36,2 (bibl.). ABV 481/α. *Photo.

B] A, B, each: Amazons arming; on each side, three Amazons with shields and spears.

C] Nonsense. A: to left of leftmost Amazon: (.)οε; to right

of her lower leg: (.)οι(.). Between two shields: χιοι.
 Between the two Amazons at right: (χ)οτι; two
 indistinct letters preserved at extreme right. B:
 similar: above and below the second shield: 3 letters
 each; between the second and third Amazons, not
 straight: (χ)ο(.)λ^(.), with a leg intervening. At extreme
 right, not straight: (χ)ο(ρ)(.)(.)(1)

D] CC's readings are not to be trusted. Attic alphabet.

(1)the third letter may be a koppa.

837.

Athens, N.M. 2187.

- A] Frs. of WG/RF cup. From Athens. Unattributed. Second quarter fifth. *Vidi (Int.). *Collignon-Couve, no. 1844. Furtwängler, AM 6 (1881) 112, pl. 4. Hartwig, Meisterschalen 499ff./20.
- B] Int.: WG: libation: Demeter seated, with scepter and phiale. Kore with scepter and oinochoe, pours. Ext.: RF: remains of three draped figures, one with a stick.
- C] Int.: on a fr. with the tip of Persephone's scepter: Φερρ(ε)φατ[τα]. On another fr.: beginning of a name, apparently M[--].(1)
- D] Furtw. in AM says that around the central medaillon there seems to have been a group of standing figures, of which only the bottom of one and the end of a scepter remain.

(1)gamma, alpha, or delta also possible.

838.

Athens, N.M. 2192.

- A] RF bobbin. From Athens. Pistoxenos Painter. Second quarter fifth. 460. ARV(2) 863/32, Para. 425, Add.(2) 299 (bibl.). Kretschmer, Vas. 137. *Vidi. Script 719.
- B] A: Heracles and Nereus. B: Peleus and Thetis.
- C] On B: over their heads: Π(.)εμος.Θετις).
- D] My readings are uncertain. The first name is miswritten. Collignon-Couve, no. 1202, pl. 41, read Π|ελεύ{o}ς and that may be correct. - The letters are unclear, since the applied pink has come off in part. Epsilon is unusual: like a lower-case h with a horizontal added at the top.

839.

Athens, N.M. 2207.

- A] WG alabastron. From Athens. Group of Paidikos Alabastra (β). Last quarter sixth. *ARV(2) 99/4. Collignon-Couve, no. 1092.
- B] Body: palmettes. Bottom: RF palmette.
- C] On the topside of the mouth: ho παις καλος, ναι :.
- D] Inscriptions on the mouth are characteristic of this group, see ARV(2) 98-101. Attic alphabet.

840.

Athens, N.M. 2226.

- A] Fr. of PA crater. From Aegina. Painter of Berlin A 34. Ca. 640 (Kühler). Later than Black-and-White style (Morris). *Beazley, AJA 39 (1935) 475. *ABV 1. LSAG 76/5e. J.M. Cook, BSA 35 (1934-35) 196, 205, pl. 54 f. K. Kühler, Altattische Malerei (1950) 67. *A. Rumpf, Malerei und Zeichnung (1953) 25. *Morris, The Black and White Style (1984) 11, n. 28, 49, cf. 33-34, n. 68. Script 15. E. Walter-Karydi in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Pottery and

Painters: The Conference Proceedings (1997) 390 and n. 48, fig. 14.

B] Man.

C] Αγ[αμεμνον] or Αλ[εξανδρος].

D] Agamemnon is Beazley's reading, Alexandros, Rumpf's. On the question of whether this is an Attic piece or from an Aeginetan workshop, see Morris. Alphabet Attic, if Agamemnon; Aeginetan, if Alexandros. - W.-K. argues that this is Attic, not Aeginetan.

(1)perhaps by [the Painter of Berlin A 34 =] the Woman Painter (J.M. Cook).

841.

Athens, N.M. 2262.

A] Lekythos in Sixth' technique. From Atalanti in Locris. Sappho Painter. Early fifth. *Haspels, ABFL 96, 106, 228, pl. 36. Nicole 193/962.

B] Theseus and the Minotaur.

C] Nonsense: κοπ, retr.(1) Above the Minotaur's head: καλος.

(1)see Haspels 96. - Or perhaps (.)ο(π), retr.?

842.

Athens, N.M. 2303.

A] Cup. Attribution and dating not applicable. *Collignon-Couve, no. 1166 bis. Michaelis, AA 1861, 203.

B] Modern, in white on BG: Achilles tending Patroclus.(1)

C] Αχιλλεως.(2) Πατροκλος, retr.

D] A modern forgery.

(1)copy of Berlin 2278 (Sosias cup). (2)so the text, but in capital letters; CC has: ΑΧΛΛΕΥΣ (in the Attic alphabet).

843.

Athens, N.M. 2319.

A] BG oinochoe: West Slope Ware. Late fourth. *Watzinger, AM 26 (1901) 77/23 and ph.

C] Dip. in yellow, on the neck above a decorative chain: Αφροδιτης.

844.

Athens, N.M. 2350.

A] WG bobbin. Sotheby Painter.(1) Second quarter fifth.

*Collignon-Couve, no. 853, pl. 35 (2nd disk only). ARV(2) 775/3, Add.(2) 288. M. Prange, AK 35 (1992) 6 and 8, pl. 3,2. *LIMC iii, pl. 471 Dioskouroi 196, p. 583 (includes detail with inscription).

B] A: center: chariot (of Eos? [Bothmer]). Around it: Rape of the Leucippidae. B: center: Europa. Around it: two youths about to surprise three women; a chariot, waiting.

C] A: in the frieze: above Castor's head (he is driving a chariot), in BG: Καστῶρος.(2) Miswritten.

D] Poorly preserved.

(1)in ARV(1) placed among Penthesileans; in ARV(2) separated. (2)done from the pictures in LIMC. CC, text has [K]αστ[ο]ρος.

845.

Athens, N.M. 2355.

- A] BG kantharos. West Slope Ware. Late fourth. Nicole 1173.
Watzinger, AM 26 (1901) 74/17 (ill.).
C] The inscr. is on the neck: Ἀγαθὸν Θεοῦ.

846.

Athens, N.M. 2385.

- A] Head vase: aryballos: negro head. From Eretria. Unattributed.
Last quarter sixth. 510-500. *ARV(2) 1594/51, Add.(2) 389. Klein,
Liebl. 81/45. Nicole, Cat. 1227. Beazley, JHS 49 (1929) 77/8.
*Vidi.
B] Undecorated.
C] On the sides of the mouth, Gr.: A: Λεαγρός. B: καλός.
I.e.: Λεαγρός|καλός.
D] Excellent lettering.

847.

Athens, N.M. 2410, 2412, 2413.

- A] Fr. of BF pinax. From Athens, Ceramicus (Boardman).
Unattributed.(1) `ἀρείου' set. Third quarter sixth. 540-530
(Boardman). *Collignon-Couve, nos. 845-47, pl. 35. Wolters,
Eph. 1888, 183/1-3, pl. 11. Kretschmer, Vas. 92, n. 5. W.
Zschietzschmann, AM 53 (1928), nos. 41-43. ABV 687 (mention
only). *J. Boardman, BSA 50 (1955) 60/11 and fig. (section),
pl. 40,c,d (2412 and 2413 only). H.A. Shapiro, 'The Iconography
of Mourning in Athenian Art,' AJA 95 (1991) 638 and n. 49 (not
ill.). H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11,
1997) 8 and n. 32 (bibl.), 22.
B] 2410 and 2413: procession of men to left [of the
prothesis]. 2410: four pairs of two men each (two not
bearded) with raised hands in procession to right. 2410 has
at the bottom a meander band and at the top a framed
inscription (Boardman, p. 52). 2412: is another procession,
at the right.
C] My readings from CC.: In a zone marked-off at the top, Dip.
and Gr.:
Dip.: [---](.)ος : *σῆμα τόδ' ἐστὶ : *ἀρείο.(2)
Gr.: [---].νοσεστογιοντ, etc.(3)
Boardman's readings, p. 60: first incised:
...]νοσεστοδεστὶναρείο; then correctly inscribed: ...]νος
:*σεματοδεστὶ : *ἀρείο. The first letter shown by the Gr. to
have been a nu; hence: [---]νοσεσματοδ' ἐστὶ Ἀρείο,
probably continuing on the ff. plaques, as it is
hexametric. The plaques were bespoken. [B. does not
consider that ἀρείο may be an adj. Cf. Shapiro. Cf. also
Mommsen who thinks even then a proper name followed, but I
do not see that: it could be something like ἀνδρός,
leaving the tomb that of an anonymous warrior.]
D] The `areio' set comprises 2410, 2412, 2413; Technau had
added 1246 and 2417, but Boardman put them with the Exekian
2414 and 2415 (see ABV). - The fr. 2410, the only one
inscribed, preserves the upper right-hand corner. - Unclear
whether *areio* is a name or an adjective ('war-like')
(Shapiro). - H. Mommsen, 8 and n. 32:
the inscription (this is the funeral monument
(sema) of Areios, or of the war-like ...) shows that the
plaque was affixed to a monument. Mommsen clearly thinks the
epigram is incomplete at the end, but since it is also
incomplete at the beginning, a noun or name agreeing with
areio (if an adj.) could have preceded. For other plaques
with proper names see ibidem. Mommsen, p. 24: this is the

only series devoted to the funeral of a man.

(1)related to Group E, Beazley, JHS 59 (1939) 305, according to Boardman. Not so stated in ABV 687. Boardman: Exekias in style, not in quality, very close to Munich 1381 [ABV 142/5 Towry Whyte Painter, near Group E]. (2)the photo. shows a horizontal stroke for the first letter. See also GAI i, p. 426: original εστινΑπειο replaced by εστι:* Απειο (3)Done from a good photo. in CC; not clear whether the Gr. is under or over the Dip.; the letters seem to correspond one by one to the Dip.

848.

Athens, N.M. 2411.

- A] Fr. of a BF lid or rather disk.(1) From Athens. Unattributed. Date? *Collignon-Couve, no. 852. Studniczka, Eph. 1886, 120, pl. 8, 2. Arndt, Studien, 39.
- B] Athena (part).
- C] Dip.: [---]α μ'ανεθεκε[---?].
- D] A bespoken piece, ordered for a dedication.

(1)so CC.

849.

Athens, N.M. 2414-2417. New version, after Mommsen.

- A] Frs. of BF funerary plaques. From Athens, near Church of Hagia Triada (Mommsen 62). Exekias. Third quarter sixth. 540-530 (Boardman). *H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 47, 62-63, Beilagen A-B; the inscribed fr. is 2414, p. 62 and Beilage A, top (bibl.). Wolters, Eph. 1888, 185/4. *Collignon-Couve, Cat. 848 (2414) - 851. Pollak, Arch.-Ep. Mitt. Österr. 18 (1895) 19/16. Klein, MS(2) 51. Pfuhl, M&Z 279. Beazley, JHS 52 (1932) 199-200. *Technau, Exekias, pl. 19,a (shows inscription). *Boardman, BSA 50 (1955) 59/10 and 63-64; fig. on p. 60 (section). Script 141.
- B] Inscribed is only Athens, N.M. 2414: part of a plaque with quadriga: at left, bird to right; top of head of woman to right; neck of white horse to right.
- C] Athens, N.M. 2414: above the woman's head, and to right of the bird, diagonally upward: [---]αριτα[---].
- D] Four frs., of which only the first (2414) preserves an inscription. Mommsen 47: this is the only parallel for the quadriga procession on the Berlin series; 63 gives the reasons why M., following Boardman, considers these frs. to be from a different series: different find spot; different height of reserved strip above maeander; 2414 does not fit into Berlin series because of the direction of the maeander.

(1)Collignon-Couve suggested restoring [X]αριτα[ιος], known as the name of a contemporary potter (cf. ABV 161). LGPN ii 1 lists ABV 161 and this plaque both for the potter, but ABV does not make the combination. In JHS Beazley says: Pollak suggested the potter Charitaios, but was shown wrong by Pfuhl. Boardman 60 rightly says it should be the name of the woman or a horse. - LGPN ii lists the ff. women's names: Χαρίτα (Roman imperial); Χαρίτη (iv B.C.); Χαριτιάνη (inc.); Χαρίτιον (100 B.C.); Χαριτώ (iv B.C.). So [X]αρίτα or [X]αριτα[ια](?).

850.

Athens, N.M. 2418.

- A] Metron. From Athens. Unattributed. Fifth. *V. Grace, Hesp. 3, 297 and n. 4.
- B] Stamped with Athena coin type and owl.
- C] δημοσ[ιο]ν.
- D] Information given VG by Beazley and Vlastos. Shape?

851.

Athens, N.M. 2468.

- A] Fr. of Panathenaic prize amphora. Compared to the Painter of Boston C.A. Ca. 550. *Photo. Collignon-Couve, no. 761. *E.N. Gardiner, Greek Athletic Sports and Festivals (1910) 134, fig. 90. Brauchitsch, no. 4. ABV 69/1, Add.(2) 18. Brandt, Arch. Panath. 1, 3/4.
- B] B: upper left corner of picture: nude bearded runner (foot race, diaulos).
- C] Along right margin, facing it: διαυλοδρομεμι, retr.
- D] "I am a prize for the runner in the diaulos," the vase speaking. Parallels in LSJ. Large rough and irregular letters, not in a straight line.

852.

Athens, N.M. 2498.

- A] Skyphos (cotyle). Fourth. *Collignon-Couve, no. 1270.
- C] Ομονοιας.

853.

Athens, N.M. 2500.

- A] Friendship bowl. Hellenistic. *Beazley apud Austin, BSA 32, 194, n. 1.
- C] Ευημεριας.

854.

Athens, N.M. 2503.

- A] LM cup. Unattributed. Telesias(?) potter. Third quarter sixth. *CV, Greece 3, pl.1,2, fig. 1 (facs. of inscription). *ABV 177, bottom. Hauser, JdI 10 (1895) 157 n. 7. Pollak, Arch.-Ep. Mitt. Ost. 18 (1895) 19/17 (reading). Hoppin, BF 351. Beazley, JHS 52 (1932) 202. Agora 12, 89 n. 12. Brijder, Siana Cups I, K. 169.
- B] No figured decoration.
- C] Handle zone: A: Τελεσι(α)ις εποιεσεν. B: Τελεσι(α)ις (ε)ποι(ε)σεν.
- D] Formerly wrongly numbered 2466. The vase had been mislaid but has obviously been found. Τελεσαις, miswritten for Τελεσι(α)ς? The alphas without cross bar. Τελεσι(α)ς occurs as a kalos-name: Add.(2) 399; Script 367.

(1)ABV has a wrong reading: under each handle:

Τελεσ(α)ις εποιεσε. For the two obscure letters see ABV.

The above reading is by Maria Pipili. Pollak had read:

Τελεσαια, which Beazley rejected.

855.

Athens, N.M. 2506.

- A] Lekythos in Six' technique. Unattributed. Date? *Nicole, Cat. 193/963.
- B] Dionysus with a rhyton, seated.
- C] Nonsense inscriptions.

856.

Athens, N.M. 2507.

- A] BG one-handed mug. Unattributed. Fifth. *Vidi.
- B] Undecorated. Plain surface.
- C] On the body, at height of lower handle attachment, Gr.: Φαίνεα.
- D] The Gr. does not look Attic. Is the pot Attic (apparently not mentioned in Agora 12)? LGPN ii lists as unpublished.

857.

Athens, N.M. 2510.

- A] RF pyxis lid. Unattributed. Late fifth. *Vidi. Benndorf, Griech. u. sizil. Vasenb., pl. 12, 4. Collignon-Couve, no. 1600 bis. Vorberg, Ars Erotica ... (good photo.). *LGPN ii, s.vv.
- B] Erect phallos surrounded by three cunni.
- C] Grr.: below the phallos: Φιλωνιδης. Around the left-hand cunnus: ἡ αὐλητρις Ἀνεμώνη.
- D] Diameter: 1(1)/(2) in. Ionic alphabet.

858.

Athens, N.M. 2540.

- A] Fr. of WG lekythos. Unattributed. Second quarter fifth. *Vidi. Collignon-Couve, no. 1646. Klein, Liebl. 139/6. Fairbanks, Ath. Lekythoi (1907), Group B, Class 4, Series 1, no. 16. ARV(2) 1602/9.
- B] Woman placing a basket on a table.
- C] Above and to right of the basket: καλο[s]. To right of the basket and below: Νικῶν. I.e.: καλο[s] | Νικῶν.
- D] Nikon II.

859.

Athens, N.M. 2585.

- A] Fr. of cup with relief decoration. Unattributed. Early fifth. *Nicole, Cat. 1021-2. *Kekulé, AM 1880, 256-58, pl. 10 (lithograph). AZ 31 (1973) 109. Mon. gr. pub. par l'Assoc. des Et. gr., no. 18, p. 57, no. 26.
- B] Figures in relief: Int.: Artemis with flower. Ext.: Pegasus (part).
- C] Int.: to left of the head, facing the margin, in relief(?) and retr.: ἡ πα[ς] καλος]. Ext.: on a band currounding the center, in relief: [α]νεθεκε[ν τε]ι Α[ρτεμιδι].(1)
- D] Cf. a vase from Lampsacus, Mon. Piot 10 (1903) 40, pl. 6. The dedication in large clear letters widely spaced. A bespoken vase.

(1)Kekulé's restoration; he thinks it a dedication to Brauronian Artemis and assumes the dedication to be anonymous as there is practically no space for a proper name. But a very short feminine name (such as Φυη) might be possible.

860.

Athens, N.M. 9711.

- A] BF Droop cup. Unattributed. Third quarter sixth. *Droop, JHS 30 (1910) 25, fig. 9c. *CV, Greece 3, pl. 42. Brommer, Vasenlisten 123/18. Ure, JHS 52 (1932) 66/107. *Vidi.
- B] A: Heracles and lion between figures.(1) B: similar.
- C] A, B, each: imitation inscriptions: numerous short irregular rows of dots.

(1)so Droop. Ure says: a hero fighting a lion, onlookers, averted horsemen; mock inscriptions.

861.

Athens, N.M. 10,452.

- A] BF oinochoe (mug). From Kabeirion, Thebes. Group of Athens 10452.(1) Second quarter fifth. *Vidi. P. Wolters and G. Bruns, Das Kabirenheiligtum bei Theben i (1940), pls. 40,1 and 22, 3. ARV(2) 779/1.
B] Boy with a lyre, seated; dog.
C] In the field: καλος.(2)

(1)might be by one hand (ARV(2)). (2)perhaps more?

862.

Athens, N.M. 10,478.

- A] RF skyphos. From Kabeirion, Thebes. Akridion Painter.(1) Second quarter fifth. *ARV(2) 980/2, 1676. P. Wolters and G. Bruns, Das Kabirenheiligtum bei Theben i (1940) 59 (facs. of Gr.), pl. 40,7.
B] A: youth at an altar. B: male.
C] Gr.: Ἀκρίδιον.(2)
D] Boeotian inscription. The delta D-shaped.

(1)related to Painter of Louvre CA 1849 (ARV(2) 979). (2)ARV(2) 1676: "I take the name to be Ἀκρίδιον and a woman's name."

863.

Athens, N.M. 10,530.

- A] Frs. of RF plastic rhyton (fawn's head). From Kabeirion at Thebes. Recalls Phiale Painter.(1) Third quarter fifth. 440 (Oakley). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 94/R 3 ter, pl. 144,c-d. Wolters and Bruns, Das Kabeirenheiligtum bei Theben i (1940) 16/214, pl. 40,8-9. H. Hoffmann, Attic Red-figured Rhyta (1962) 29/70 (not ill.).
B] Neck: A: maenad. B: outstretched hand; maenad with thyrsus.
C] B: between the figures, closer to the hand, in large letters, Gr.: Παγω[...].(2)
D] Frs. a and b. Perhaps a pig's head or boar's head (Hoffmann). No doubt a Boeotian dedication or mark of ownership; not Attic.

(1)so Oakley; not in Beazley. Near the Phiale Painter (Hoffmann).
(2)a Boeotian name such as Παγώνιδας? -Παγ[ων] (Hoffmann).

864.

Athens, N.M. 11,036.

- A] Terracotta stele, NOT A VASE. From Eleusis. Unattributed. Second half fourth. *G. Mylonas, Eleusis and the Eleusinian Mysteries (1961) 213-21, fig. 88. Collignon-Couve, no. 1968 (old bibl.). Skias, Eph. 1901,1ff. and 164ff. D. Philios, Eph. 1906, 210 n. 4 (the inscription). E. Simon, Festivals of Attica (1983), pl. 11. *Vidi. AK 9 (1966), pl. 20,1 is a good picture. JdI 87 (1972) 105-109. Script 825. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 118, fig. 161 (small but good picture).
B] Gable: Seated goddess and worshippers. Body: Eleusinian procession.
C] Below the scene, Gr.: Νιχνηνιον τοιν θεο[ι]ν α[νεθηκεν].(1)

(1) K. Clinton, Myth and Cult: the Iconography of the

Eleusinian Mysteries (Swedish Inst. in Athens, ca. 1992), note 26 (I have only seen a ms. version): C. thinks the second iota is not a real letter but an abortive attempt to write the second nu. He too reads: Νι{ι}ννιον.

865.

Athens, N.M. 11,037.

- A] RF skyphos. From Eleusis. Marsyas Painter. Second or third quarter fourth. *ARV(2) 1475/8. AM 20 (1895) 232 (not ill.). Collignon-Couve, no. 1939, pl. 52 (part of A). *Vidi. Script 824.
- B] A: Triptolemos. B: At left, Iakchos or Dionysus; at right, goddess; the middle is missing.
- C] On the rim of A, in gilded applied clay: Δημητριά Δημητρί[ρι ανεθηκεν]. On B, similar: Δημητριά [Δημητρί ανεθ]ηκεν. Both inscriptions neatly spaced between the handles.
- D] Ionic alphabet. Large neat letters, some with curved strokes.

866.

Athens, N.M. 11,554.

- A] BF skyphos. From Boeotia. Logie Painter. (1) Last quarter sixth. Ca. 520 (P.). *M. Pipili, CV, Greece 4 (1993), pls. 24,3-4 and 26,2; fig. 8,2 (profile); p. 36 (facs.) (much bibl.). D.S. Stavropoulos, Eph. 1896, 243-46, pl. (no. V,1-5). L. Pollak, RM 12 (1897) 107/3. P. Wolters, AM 38 (1913) 201-202. Bechtel, Personennamen (1917) 242. Para. 84/24. (2) Guarducci, EG iii, 242-43, fig. 117. Kilinski, Boeotian BF Vase Painting (diss. Missouri 1974) 87, 160/51.
- B] A, B, each, between palmettes: outline head of a woman to left.
- C] Grr.: on the BG lip: A: Κλ(φε)ίχα καλὰ καὶ φίλα τῶι (ῥοι)ραφσαν[τι]. (3) B: upside down, originally starting over the right handle: [-]α καλὰ Ἐπορίμαι δοκί. (4) Under the foot, Gr.: Κλεφίχα. (5)
- D] Ex Papademas collection. Ex Archaeological Society. For the Logie Painter, see Para. 93. - P. says the writers recognize Kleiwicha as the protomes on both A and B; both lip Grr. refer to the same woman. This last does not seem to me at all necessary. The Gr. on B is sloppier than that on A and is probably by a different hand, hence from a different use. All persons are Boeotians, as is the alphabet.

(1)Group of Louvre F 137. Ure's Class of Skyphoi A 2. (2)listed for shape: Ure's Class of Skyphoi A 1 [sic]. (3)digamma and epsilon in wrong order, for Κλεφίχα; strange letters for the gamma of γράφσαντι. Miswritten. (4)my reading is unclear. (5)owner's name in nom.

867.

Athens, N.M. 11,725.

- A] Plastic aryballos (negro's head). Unattributed. Class A bis: Class of Boston 00.332. Early fifth. *Nicole, Cat. 1228. ARV(2) 1530/2, Add.(2) 385.
- B] Undecorated.
- C] Remains of a doubtful inscription on the base.
- D] False?

868.

Athens, N.M. 12,120.

- A] RF lekythos. From Eretria. Syracuse Painter. (1) Second quarter fifth. *Nicole, Cat. 1031, pl. 15. *A. Brueckner, 'Athenische Hochzeitsgeschenke,' AM 32 (1907) 103 and n. 1, Beilage 3, fig. 13. ARV(2) 520/46.
- B] Winged figure with torch and taenia, rushing to right and looking back, before a burning altar. (2)
- C] The ph. in AM shows: to left of her middle, a horizontal two-liner, perhaps stoich. (or accidental?):
καλε(γ)Εὐς. (3)
- D] So Brueckner [obviously following Nicole]. αλ are almost gone in a break. The inscription should be καλε(h)εὐς. The winged figure should then be Eos, not Nike as Beazley.

(1)follower of Makron. (2)Nike, ARV(2); Nicole: winged Eos with torch and serpent to right. (3)so interpreted by Nicole who actually reads: καλε πειος.

869.

Athens, N.M. 12,253.

- A] RF bell krater. Unattributed. Late fifth. *Vidi. *LIMC ii, s.v. Apollon no. 769, pl. 250. Script 836.
- B] A: Dionysus and Apollon seated on couches. B: satyr between two winged females.
- C] A: above the figure's heads: white imitation inscriptions. E.g., above Dionysus, horizontal: (κ)(κ)(κ)(.).
- D] Much white used; inscriptions white. The 'quotation marks' here read as kappas need not be that, of course. B has no inscriptions.

870.

Athens, N.M. 12,271.

- A] BF Lekythos. Diosphos Painter. Early fifth. *Haspels, ABFL 94, 97, 110, 124-25, 126-27, 130, 235, pl. 37. Nicole, no. 943. T.B.L. Webster, Potter and Patron (1972) 103. *Haspels, ABFL 94, *97, 110, *124-25, 126-27, 130, 235/66, pl. 37,2 (shows inscription).
- B] Body: palmettes.
- C] On the reserved mouth, in large BG letters, Dip.: ἡρινον.
- D] ἡρινον, sc. μῦρον: perfume made from iris; see LSJ. Haspels refers to Ar. Plutus 810 for perfume in lekythoi.

871.

Athens, N.M. 12,272.

- A] BF/WG lekythos. Near the Sappho Painter. Early fifth. *Photo. Nicole, 194/961. ABV 508/2, Para. 247.
- B] Heracles fighting two Amazons.
- C] To left and right of Heracles' head: nonsense:
σιε^οκποα(υ)ογ(.)(.).
- D] Much restored. A small gap after the third letter.

872.

Athens, N.M. 12,351.

- A] Two friendship bowls. Hellenistic. *Beazley apud Austin, BSA 32 (1912) 194, n. 1.
- C] Παυσλυπος. Ηδυποτος.
- D] The two bowls have the same number.

872a.

Athens, N.M. 12,352.

- A] Fragmentary BF plaque. Unattributed. Ca. 600 (Boardman). *J. Boardman, BSA 50 (1955) 58/3, pl. 1 (dr. and ph.). W. Zschietzschmann, AM 53 (1928), no. 24. Karouzou, AM 62 (111) (wrong museum no.). G.M.A. Richter, MetMusBull i (1942) 80 n. 7. *Vidi. *H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 22 and n. 182.
- B] Funerary: preserved are the top, left, and right edges (with BG stripes); broken at the bottom: two female mourners: a large woman to left; at her lower body, apparently a vase and a small female to left; at right, a woman to left (smaller than her companion at left), mourning and holding a small child. Black border. [No doubt part of a series, as a panel with the dead is required to the left of this one.]
- C] The dr. in BSA 50 shows: horizontal: $\eta\tau\alpha\gamma\upsilon\upsilon$?; vertical: $\eta\epsilon\iota\kappa\lambda\epsilon(\phi)[\cdot]\nu\alpha[-]$, with the dotted letters given partially or wholly in outline; the omicron has the end of a vertical line in outline below its left side: was the draftsman thinking of a koppa or rho? My very tentative readings agree to some extent: $\eta\gamma\alpha\mu$ and $\eta\epsilon\iota\kappa\lambda(\cdot)$... Boardman, with some hesitation, thinks a letter may be missing between the horizontal and vertical inscriptions; he reads the second heta as a rectangular theta and considers the iota a punctuation mark; he also thinks the stroke under the omicron should be ignored; thus: $\eta\epsilon\delta\alpha\nu$ and $\theta\epsilon\iota\kappa\lambda\epsilon\phi\upsilon\nu\alpha$. On the assumption that these might be two female names(1), he suggests, e.g.: $\eta\epsilon\delta\alpha\nu\theta\epsilon$ and $\text{Κλεονα}[σσα]$. [This ignores the possible letter in the upper right-hand corner.]
- D] Unskillful style, very poorly preserved. Other plaques with proper names are the 'areio' tablet, Athens, N.M. 2410 (CAVI 847 as corrected(2); perhaps), and the Exekias series in Berlin (1811-1826, CAVI 2249 as corrected(2)). My readings were poor. The dr. in the museum did not show the inscriptions well [this is probably the dr. reproduced in Boardman, pl. 1.] - Mommsen says: "Eine frühe Grabtafel in Athen ... trägt Beischriften, die schwer zu entziffern sind; vielleicht handelt es sich um die Namen der klagenden Frauen." - Closed heta. Rectangular theta (which may also be a heta).

(1)cf. also H. Mommsen, Exekias I, 22 and n. 182. (2)see under 'replacements'.

873.

Athens, N.M. 12,396.

- A] BF/WG lekythos. Unattributed. Date? *Nicole, Cat. 969.
- B] Bearded man with staff offers a cake to a dog.
- C] $\kappa\alpha\lambda\omicron\varsigma$.
- D] Nicole prints as Ionic.

874.

Athens, N.M. 12,419.

- A] BF handleless cup. Unattributed. Date? *Nicole, Cat. 894. AM 26 (1901) 55.
- B] Ext.: battle of pygmies and cranes.
- C] Ext.: $\kappa\alpha\lambda\omicron\varsigma$. $\kappa\alpha\lambda\omicron\varsigma$.(1) Under the foot: Gr.(2)

(1)printed as Ionic by Nicole. (2)not given by Nicole. Not in TGV.

875.

Athens, N.M. 12,440.

- A] WG lekythos. From Eretria. Achilles Painter (early). Second quarter fifth. 460-450. 460/55-450 (Oakley). *CV, Greece 1, III J c, pl. 2,1-2. ARV(2) 996/132. *Vidi. Script 885. *J.H. Oakley, The Achilles Painter (1997) 11, 138/182, pl. 99D (shows inscription).(1)
- B] Mistress and Maid: woman to right with offering tray, from which hang fillets; woman seated on a chair to left, once holding a wreath; above her, at top, oinochoe hung up.
- C] To right of the left woman's head, at the top (above the tray), horizontal stoich. left-aligned three-liner:
Διφίλος
καλος
Μῆελανῶπῶ. (2)
- D] Second white used. The name is Μελάνωπος; note syllabic heta. Mixed alphabet (Ionic with one three-stroke sigma).

(1)Oakley wrongly has the number 12,240 (the correct no. is vis. on pl. 99). (2) Oakley reads eta for epsilon (see p. 11).

876.

Athens, N.M. 12,441.

- A] WG lekythos. Achilles Painter. 460-50. 460/55-450 (Oakley). *FR iii, 295, figs. 138-39. ARV(2) 996/141. *J.H. Oakley, The Achilles Painter (1997) 12, 140/192, pl. 103A-B (show inscription).
- B] Departure Scene: woman to right holding out a helmet; behind her, at top, oinochoe hung up; woman frontal, head to left, holding shield and spear.
- C] Between the figures (closer to the left woman), at top, horizontal stoich. left-aligned three-liner:
Δι(δ)ίλος | καλος | Μ(ε)λανῶπῶ. (1)
.....
.....
.....
- D] The inscription is unusually careless for the Achilles Painter. Ionic alphabet with omicron for omega. Alpha 9. Delta 3 once disjointed, once corrected(?). Epsilon miswritten. Kappa 3, the second diagonal coming off the first. Lambda 4. Mu 4 tall. Nu 3 medium-sized. Omicron near 1 pointed at top. Pi 4 narrow. Sigma 4 (near 7 and flat). Phi perhaps attempted. See the chart in 'Script' for the numbers.

(1)Oakley on p. 12 says that delta is written for phi; the ph. shows a delta with two small circles at the bottom: is this an attempt at correction? The epsilon in the father's name is miswritten (according to the ph.), but I think it is not an eta. However, Oakley on p. 11 cites the vase for eta for epsilon. - Earlier read Μηλανοπο, which I interpreted as Μῆελανῶπῶ. The new reading is here taken from Oakley.

877.

Athens, N.M. 12,533.

- A] BF/WG lekythos. Diosphos Painter. Early fifth. *Nicole, no. 966, pl. 14. AJA 11 (1907) 12. Haspels, ABFL, no. 38. *Photo.
- B] Three athletes with a flautist.
- C] Nonsense: 4 imitation inscriptions: γοονοχ(.). τυταιπ.

878.

Athens, N.M. 12,590.

- A] RF skyphos. Unattributed. Second quarter fifth? *Vidi. Nicole, Cat. 1079.
- B] A: youth leaning on his stick, before a terma. B: nude youth before a terma.
- C] A: to right of the head: καλος. B: to right of the head: similar.
- D] Smeared letters. A coarse vase. Ionic alphabet.

879.

Athens, N.M. 12,594.

- A] RF bell krater. Unattributed. First half of fourth. *Nicole, no. 1138, pl. 20 (A), fig. 8 (B). *Vidi. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 51, 102/o. Script 835. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 182, IOLEIA 1.
- B] A: Dionysus reclining, with maenads. B: three young athletes.
- C] A: Above the heads: Μαινας. Ερωσ. Διονυσοσ. ΕΟΜΘΙΑ.
- D] ΕΟΜΘΙΑ: only the last two letters are certain; it is the name of a maenad, badly miswritten. Nicole read ΙΟΛ?ΕΙΑ, hardly correctly, although this is accepted by Fränkel and K.-D. G. Neumann apud K.-D. says: `wohl Kurzform zu Ιολάφη oder ähnlich; kaum zu Ιον "Veilchen". Pape has Ioleia = Iole as daughter of Eurytus and as a slave name in Propertius.

880.

Athens, N.M. 12,708.

- A] BF band cup. From Rhodes. Group of Villa Giulia 3559 (Brijder). Third quarter sixth. Ca. 540 (CV). *CV, Greece 3, pl. 31. Ure, Eph. 1915, 11. H. Brijder, BaBesch 49 (1974) 116.
- B] Handle zone: A: hoplite duel with numerous bystanders. B: similar.
- C] Nonsense: A: between the hoplites' legs: five dots. To right of right hoplite's left (forward) leg: two dots.

881.

Athens, N.M. 12,743.

- A] WG lekythos. From Eretria. Achilles Painter (early). Second quarter fifth. 460-450. *Nicole, no. 988, pl. 15,2. ARV(2) 995/125. *Vidi. Script 1123.
- B] Mistress and maid.
- C] One woman holds a chest; under it, a left-aligned stoich. tabella:
Διφιλο[ς] | καλος | Μελανοπο.
- D] Mixed alphabet.

882.

Athens, N.M. 12,744.

- A] WG lekythos. From Eretria. Achilles Painter. Second quarter fifth. 460-450. *CV, Greece 1, III J, pl. 2,5-6. ARV(2) 995/126. *Vidi. *J.H. Oakley, The Achilles Painter (1997) 11, 137/176.(1)
 - B] Mistress and Maid.(2)
 - C] Stoich.: Δρομipποσ | καλος | Δρομοκλειδο.
 - D] Second white used. Ionic alphabet.
-

(1)Oakley lists pl. 96C-D but this is an error, the vase having the name of Diphilos; I suspect the vase is illustrated on pl. 97, but it needs to be checked in Riezler, pl. 6. (2)same scene as on 12,440.

883.

Athens, N.M. 12,748.

- A] WG lekythos. From Eretria. Providence Painter. Second quarter fifth. *Nicole, Cat. 984. AJA 11 (1907) 16-17. Para. 401/117 bis, Add.(2) 274.
- B] Youth at a tomb, leaning on his stick.
- C] καλος.
- D] Beazley gives no bibliogrphay. Ionic alphabet as printed by Nicole.

884.

Athens, N.M. 12,769.

- A] WG lekythos. From Eretria. Painter of Würzburg 517.(1) Side-palmette Lekythoi I.(2) Second quarter fifth. *Vidi. CV, pl. 1,4. ARV(2) 302/9 (potting), 305/6 (painting).
- B] Warrior pouring a libation.
- C] Imitation letters; characteristic is :.

(1)connected with the circle of Diosphos and Sappho Painters.
(2)fashioned by the Diosphos potter.

885.

Athens, N.M. 12,771.

- A] WG lekythos. From Eretria. Timokrates Painter. Second quarter fifth. Ca. 470-460. *CV, Greece 1, III J, pl. 3,3,5. Nicole, Cat., no. 994. ARV(2) 743/1, 1668, Para. 521, Add.(2) 284 (bibl.). Robertson, AVCA 178 and fig. 188.
- B] Woman, and maid holding a child; column; bird.
- C] Horizontal stoich. two-liner:
[Αλ]κιμαχ[ος] | καλος.(1)
- D] Ionic alphabet.

(1)so Nicole; CV gives [Αλ]κιμα[χος]. ARV(2) gives Αλκιμαχος καλος complete, with the first sigma lunate.

886.

Athens, N.M. 12,777.

- A] Fr. of WG lekythos. Unattributed. Date? *Vidi.
- B] Komast playing the lyre, with his dog (heads missing).
- C] Above the dog, not facing the komast: ho παις καλ[ος].(1)

(1)the first omicron is in a worn place; the final sigma would come beyond the break.

887.

Athens, N.M. 12,778.

- A] RF lekythos. From Eretria. Painter of Athens 12778.(1) Second quarter fifth. *Nicole, Cat. 1073. ARV(2) 663/3.
- B] Youth with staff and alabastron; woman seated.
- C] Between the figures: καλος. To woman's right: καλε.(2)

(1)near Kaineus Painter (ARV(2) 510). (2)Nicole prints Ionic letters except for the final epsilon.

888.

Athens, N.M. 12,779.

A] RF lekythos. From Eretria. Nikon Painter. Second quarter fifth. *CV, Greece 1, III I c, pl. 10, 4. Nicole, Cat. 1024. Eph. 1907, 237/1. ARV(2) 651/22.

B] Athena.

C] Under the right arm (to her left): Νικόν. Under the left arm (to her right): κα[λο]ς. I.e., Νικόν | καλος.

889.

Athens, N.M. 12,785.

A] WG lekythos. From Eretria. Painter of Athens 12789.(1) Second quarter fifth. *Nicole, Cat. 991. ARV(2) 750/2.

B] Woman with a pyxis; seated woman with a basket; oinochoe and taenia.

C] Διφιλος καλος.

D] Ionic alphabet.

(1)related to the Inscription Painter.

890.

Athens, N.M. 12,786.

A] WG lekythos. From Eretria. Achilles Painter, early. Ca. 460. *CV, Greece 1, III J, pl. 2,3-4. ARV(2) 996/128, Para. 438, Add.(2) 312. *J.H. Oakley, The Achilles Painter (1997) 138/178.(1)

B] Mistress and maid.

C] Stoich.:

Διφιλος | καλος | Μελανοπιδ.

D] Subject very close to Athens 12,440. The inscription is placed as on 12,440; irregular vertical spacing. Second white used. Ionic alphabet.

(1)Oakley lists pl. 97. but this has the name Dromippos; it is probably 12,744, q.v., the plate having been switched with pl.96C-D, but this needsa to be checked in Riezler, pl. 5, or in Hesp. 58 (1989), pl. 77.

891.

Athens, N.M. 12,787.

A] WG lekythos. From Eretria. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *Nicole, Cat. 989. Eph. 1905, 47; 1906, 8. *ARV(2) 996/129. *J.H. Oakley, The Achilles Painter (1997) 138/179, pl. 98A-B (both show inscription).

B] Two women: woman to right, with an offering tray from which hang fillets; behind her, at the top, a sash; woman to left with aryballos and chest; behind, a stool and, at the top, an oinochoe hung up.

C] Between the two, below the top margin, horizontal stoich. left-aligned three-liner: Διφιλος καλος Μελανοπιδ.(1)

.....
.....
.....

D] Mixed alphabet (Ionic with omicron for omega).The phs. are not very clear.

(1)Oakley prints MEΛANΩΠ, but the ph. seems to show a complete circle for the O, although there is a dot on the circle at 5 o'clock (a drip?).

892.

Athens, N.M. 12,788.

- A] WG lekythos. From Eretria. Achilles Painter. Ca. 460.
460/55-450 (Oakley). *CV, Greece 1, III J, pl. 2,7.
ARV(2) 996/130. *J.H. Oakley, The Achilles Painter (1997)
11, 138/180, pl. figs. 5A and 6A (profile), pl. 98C-D
(inscriptions distorted).
- B] Mistress and Maid: woman seated to right on a chair holds
out an alabastron; above her, at the top, hung up, an
oinochoe and another object; woman to left, holding a
mirror; behind her, at the top, a sash hung up.
- C] Between the women, at the top, horizontal three-liner; the
first two lines are stoich. and left-aligned, but the third
line is irregular, at some distance and starting to left
of the first letters of the preceding lines:
Δρομῖππος | καλός | Δρομοκλειδός.(1)
- D] Second white used. Ionic alphabet.(2)

(1)the letters |Δ are placed together under the O of line 1.
(2)But Oakley prints three-stroke sigma in καλός, which he
also mentions on p. 11; I think, however, that it is a sigma
S 14 or perhaps S 11, which are simplifications of four-stroke
sigma (see the chart in 'Script').

893.

Athens, N.M. 12,789.

- A] WG lekythos. From Eretria. Painter of Athens 12789.(1) Second
quarter fifth. *Nicole, Cat. 990. AJA 11 (1907) 19. *ARV(2)
750/1.
- B] Seated woman with a lekane, and attendant with a basket of
pomegranates.
- C] Διφιλο[s] καλός.(2)
- D] Ionic alphabet.

(1)related to Inscription Painter. (2)so ARV(2); Nicole gives the
final sigma.

894.

Athens, N.M. 12,803.

- A] RF lekythos. From Eretria. Cartellino Painter. Ca. 480-470.
*CV, Greece 1, III I c, pl. 10,2. ARV(2) 452/5.
- B] Boy with lyre.
- C] On the himation, as on N.M. 1305, etc.: Δῶρις.
- D] For the interpretation see N.M. 1305. Dotted delta. Tailed
rho; for the shape, cf. N.M. 1305.

895.

Athens, N.M. 12,806.

- A] WG alabastron. From Eretria. Two-row Painter. Second quarter
fifth. *Nicole, Cat. 978. ARV(2) 726/3.
- B] Above: A: Nike. B: woman spinning. Below: A: woman seated
at a wool basket. B: woman with a large taenia.
- C] καλή.(1)

(1)no information where the inscription is located.

896.

Athens, N.M. 12,821.

- A] BF lekythos. From Eretria. Cactus Painter. Class of
Athens 581. Late sixth. *Haspels, ABFL 62 and 198/6, pl.
18,5. ABV 505, bottom (mention). Add.(2) 126. A. Prag,

The Oresteia (Warminster 1985), pl. 28,d.

- B] Youth pursued by two snakes.
- C] In a loop made by a snake: three-stroke sigma. Below the loop: another omicron; i.e., ο^ο, downward. At right, under the youth's legs: ο^ο, horizontal, a branch intervening. There was probably more.
- D] On οο: Haspels on p. 150 n. 2 cites the form as an example of real nonsense letters giving the illusion of words. The inscription occurs on the Cactus Painter's vases with characters being in distress, but she would not connect it with οῶς ('I wish I were safe!').

897.

Athens, N.M. 12,847.

- A] BF Droop cup. From Tanagra. Unattributed. Third quarter sixth. *Vidi. Nicole, Cat. 904. *Droop, JHS 30 (1910) 22, fig. 9 b, and p. 25. *Wolters, AM 38 (1913) 193 ff. *CV, Greece 3, pls. 44,1-2, 54, fig. 4 (facs. of inscriptions). Ure i, 57/7.
- B] Ext.: four groups of birds.
- C] On the BG lip, Grr.: A: κυλοατιαεμι.(1) B: near the left handle: [.]Ϻλα.(2) starting near the right handle, upside down: Φετ<τ>αλακαλα.
- D] Three Boeotian graffiti.

(1)the koppa (rightly read by Wolters) = Roman P. The picture in Droop shows a cross (chi) for the tau, but I have kept Wolters' reading, since my sketch seems to agree. (2)Nicole read Φειαλακαλα and Ϻλα. The last is not shown in Droop or Wolters, but I saw it and Wolters has it in the facs.; he considers it a false start. It is upide down as is the other inscription on B.

898.

Athens, N.M. 12,883.

- A] RF hydria. Peleus Painter. Third quarter fifth. *Vidi. ARV(2) 1040/21.
- B] Seated woman playing flutes, and three women.
- C] καλος(?). Or καλη(?).
- D] I could not see the inscription clearly.

899.

Athens, N.M. 12,952.

- A] BF lekythos. Gela Painter. First quarter fifth. *Photo. Haspels, Gela Painter 41.
- C] Nonsense: letters vvv,vov, etc.
- D] Similar to Syracuse 2287 (Gela Painter 10), but rougher.

900.

Athens, N.M. 13,260.

- A] WG lekythos. Manner of Providence Painter. Second quarter fifth. 470-460. *ARV(2) 645/8. *Vidi.
- B] Bearded man with stick looks toward a column.
- C] To left of his left shoulder, left-aligned stoich.(?) two-liner: Γλαυκων and below it, καλος.
- D] Sloppy writing. Ionic alphabet.

901.

Athens, N.M. 13,750.

- A] WG lekythos. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *ARV(2) 996/134. *J.H. Oakley, The

Achilles Painter (1997) 138/184, pl. 100C-D (D shows a few letters); p. 15 chart 5 (Gr.).

- B] Mistress and Maid: woman to right; woman to left holding plemochoe.
- C] [Διφ]ιλ[ος] [καλ]ος [Μελ]αν[ο]πι[ο]. (1) Under foot, a Gr. or scratch. (2)
- D] The surface is in very bad shape. Mixed alphabet?

(1)the final omicron placed in line 2. Oakley reads the same, but without the dot under the sigma of καλος. (2)the cat. refers to chart 5 for the Gr. under the foot (which O. says may be a scratch), but it is not listed there; cf. p. 14 n. 27.

902.

Athens, N.M. 13,936.

- A] RF skyphos. From Tanagra. Group of Ferrara T. 981. (1) Second quarter fifth. *Vidi (A). H.R.W. Smith, *Der Lewismaler* (1939), pl. 36, e (A). ARV(2) 979/11.
- B] A: maenad; at left, a tree. B: maenad.
- C] A: Above: κ[α]λο...? (2)
- D] Ionic lambda.

(1)probably by one hand; close to Lewis and Agathon Painters, and to Euaion Painter and some skyphoi in his manner. (2)not clear whether the last letter seen is an omicron; there may have been more: καλος? or καλη?

903.

Athens, N.M. 14,489.

- A] SOS amphora. Unattributed. Late seventh or early sixth. *Vidi.
- B] Undecorated.
- C] On the shoulder, by the left handle, on one side, a large Gr.: X.
- D] Upright chi.

904.

Athens, N.M. 14,498.

- A] RF pelike. From Attica. Polion. 430-420. Late (Beazley). *Vidi. ARV(2) 1172/11, Add.(2) 339.
- B] A: Departure of youths: youth with spear; woman. Youth with spear shakes hands with a seated white-haired man with scepter. B: youth with scepter between two women (the left one with a wreath, the other with a phiale).
- C] Above the woman: καλος. Above the seated man, similar: καλος.
- D] Ionic alphabet.

905.

Athens, N.M. 15,002.

- A] WG alabastron. From Delphi. Pasiades Painter. (1) Fourth quarter sixth. *ARV(2) 98/2 (bibl.), 1626, Add(2) 172. Haspels, ABFL 102/2. *Bothmer, *Amazons*, 152/67.
- B] A: maenad. B: Amazon.
- C] On the band above the picture: Π[α]σια[δε]ς :]επο[ι]εσεν]. (2)
B: Πενθεσιλεα.

(1)close to Euergides Painter. (2)poorly preserved. The interpoint is restored because it is extant on the other

alabastron by the painter, London B 668, ARV(2) 98/1.

906.

Athens, N.M. 15,375.

- A] RF aryballos. From Athens, Stadium Street (Royal Stables).
Douris. Douris potter. Ca. 480. Period 3 (ARV(2), p. 426). Ca.
490 (Beazley, BSA). *Beazley, BSA 29 (1927-28) 205/8. Haspels,
ABFL 127. ARV(2) 447/274, 426, 1653, Add.(2) 241 (bibl.). Script
538. *S. Papaspyridi (Karouzou) and N. Kyparissis, Delt. 11
(1927-28) 91-110, fig. 4, dr. facing p. 96, pls. 4-5. [The
main publication]. Webster, PP 45 and 285. K. Schefold, Die
Göttersage (1981) 193, figs. 258-60. D.C. Kurtz (ed.), Greek
Vases: Lectures by J. D. Beazley (1989) 58. [Reprint of PP].
Robertson, AVCA 92 and n. 282 (with wrong reference), fig.
85 (A). B. Cohen, 'The Literate Painter: A Tradition of
Incised Signatures on Attic Vases,' Met. Museum Journal 26
(1991), note 56. B. Philippaki, Vases of the National
Archaeological Museum of Athens (Athens, n.d.) 86. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 23, 45 and nn.
317-18, 62f. and n. 430, 78/85, pl. 56 (2 phs. show
inscriptions). Tiverios, M.A., 'Απο τα αττικά κεραμικά
εργαστήρια,' University of Thessalonike, Annual of Faculty
of Philosophy 20 (1981) 378-79.
- B] Two Erotes flying from either side toward a boy fleeing
to right; that on the left carries a whip.
- C] On the shoulder, above the left Eros, left-aligned
horizontal two-liner, Gr.:(1) Δορις | εποίησεν. Starting to
right of the handle, in a large double curve above the
wing of the left Eros and to right of his head, Gr. [so
stated in Delt., p. 108]: Ασποδορώ ηε λεγυθος. [Probably
written after the signature, but by the same hand: I do not
know whether before or after firing, but it clearly goes
through the glaze.]
- D] For the excavations under the Royal Stables, see BCH 71-72
(1947-48) 390. The vase was found with a number of lesser
lekythoi, all 10-15 years later: an heirloom. Asopodoros is
a not uncommon name in Attica; see LGPN ii. - Attic alphabet.
Dotted delta. Tailed rho.

(1)see Cohen: both inscriptions are Grr.; Beazley in ARV(2)
does not mention this. The inscriptions look like Grr., but
this fact is not mentioned by B.-O., although on p. 45 she
says that the inscriptions were done before firing.

907.

Athens, N.M. 15,499.

- A] Frs. of BF dinos. From Pharsalos. Sophilos. 580-70? *ABV
39/16, 681, Para. 18, Add.(2) 10 (much bibl.). Mon. Piot
33 (1933) 44 ff., pl. 6; p. 47, fig. 7 (dr. of
inscriptions). Beazley, Dev. 18-19. S. Karouzou, AM 62
(1937) 134/31, pls. 52-53 (v. good pictures). Simon, GV,
pl. 50. *Bakir, Sophilos 65/A 3 (cf. 6), pl. 6, fig. 10.
Jeffery, Praktika, Eighth Epigraphical Congress 1 (1982,
pub. 1984) 54. L.E. Roller, AJA 85 (1981) 108, n. 9.
*Script 62, Fig. 13. *Vidi. H. A. Shapiro, Art and Cult
under the Tyrants in Athens (1989) 44, pl. 21,a. Arias-
Hirmer, pl. 39. B. Philippaki, Vases of the National
Archaeological Museum of Athens (Athens, Apollo
Editions, n.d.), fig. 22 (part, color). H.A. Shapiro,
Myth into Art: Poet and Painter in Classical Greece

(1994) 35, fig. 18.

B] Funeral Games for Patroclus.

C] In red: Above backs of horses on left: --ι?ος. Between the horses and the grandstand a right, diagonally down, and in two lines:

Σοφ[ι]λος : * μ(ε)γραψε[ν] Πατροκλος : * ατλα.(1)

Both retr. To right of upper grandstand: 'Αχιλλ'ες, retr.(2)

D] Shapiro, Art and Cult, says that Patroklys atla shows knowledge of the titles of sections of the Iliad. - Beazley read the first inscription also retr.:

Σοφ[ι]λος : * μεποιεσεν]. But it could be the name of a charioteer: Mon. Piot suggests [Σθενε]λ?ος. Shapiro in Myth suggests Αντιλοχ[ος]. Πατροκλος: on epsilon for ou, see Script, p. 162. Perhaps Attic adaptation of the epic third declension. ατλα: tau for theta perhaps because of the following lambda; see GAI 1, 453; also J.-L. Perpillou, 'Badly miswritten', REG 105 (1992) 557-60, citing S.T. Theodorsson, The Phonemic System of the Attic Dialect (1974). Αχιλλ'ες for Αχιλλ'ευς may be an alternate form; see Kretschmer, Vas. 191-92. Further, Script 21 n. 4. All inscriptions are in red, I think.

(1) Beazley reads the iota of Sophilos, which I do not see in the photos, and wrongly renders the koppa as a kappa. The first epsilon added later. GAI i, 22 and 260 wrongly reads Πατροκλος with kappa (the ending explained as epsilon for ου, i.e. genit. Πατρόκλους). (2) GAI ii, 235-36.

908.

Athens, N.M. 15,870.

A] RF lekythos. Karlsruhe Painter. Second quarter fifth. *Vidi. ARV(2) 731/20.

B] Eos.

C] To right of her chin: nonsense: six imitation letters, some forming hooks.

909.

Athens, N.M. 16,091.

A] One-handled SG cup. From Hymettus. Unattributed. Early seventh (Langdon). *Blegen, AJA 38 (1934) 12/2. Kretschmer, Glotta 26 (1938) 35. *Langdon, Hymettos 23/50. Review of Langdon, JHS 98 (1978) 202-203. Script, p. 12 and 916. *LSAG(2) 76/3A and 69, 401, 432-33 (Johnston) pl. 1 (dr.).

B] Undecorated.

C] Around the pot, Gr.: --]. ΜΑΔΡΟ[...]. --]ΤΑ φιλει ΤΕ. --, retr. A few letters below.

D] Jeffery suggests (p. 401):

[---]εμ' α<ν>δρο[ς μ?] ά[λις]τα φιλει τε[---]. Kretschmer: name φιλει τ[όν--] or τ[έν--]. φιλειτε is not excluded. Certainly amatory.

910.

Athens, N.M. 16,092.

A] One-handled SG cup. From Hymettus. Unattributed. Third quarter seventh (Langdon). *Blegen, AJA 38 (1934) 10/1. *Langdon, Hymettos 22/36. Script 941. *LSAG(2) 69, 76/3b, 401, pl. 1 (dr.); Johnston in LSAG(2) 432-33. Script, p. 12 (mention).

B] Undecorated.

C] Around the body of the pot, starting to left of the handle, Gr.:

Ν?ι?[Οο]δεμος .[.] (1)-(2)ιδες καταπυγον Λεο.[-(3)-]δες
/EPI/ vacat, retr.

- D] Jeffery suggests Ν[Οο]δεμος or Μ[ενε]δεμος? for the first word and Φ[ιλ]α[ι]δες for the second; Λεο[φρα]δες for the third. None of the names are in LGPN ii. /EPI/ is in rasura. Note Jeffery's doubling of the iota. The dating is based on the letter forms.

911.

Athens, N.M. 16,114.

- A] SG shallow plate. From the sanctuary of Zeus on Mt. Hymettos. Unattributed. Seventh (Langdon). *M.K. Langdon, A Sanctuary of Zeus on Mt. Hymettos (Hesperia suppl. 16, 1976) 18/21 (not ill.). AJA 38 (1934) 15/10. *LSAG(2) 69, 76/3c, 401, pl. 1.
B] No figured decoration.
C] αβγ.
D] Attic abecedarium.

912.

Athens, N.M. 16,123.

- A] Fr. from the rim of a SG pot. From Hymettus. Unattributed. Early seventh. *Blegen, AJA 38 (1934) 13/4. Imag.(2), pl. 1/2 (phot.). Langdon, Hymettos 27/62. Script 1064.
B] Undecorated.
C] Below the rim, Gr.: --]οτε πιν[--, retr.
D] Langdon reads: -ΟΤΕΠΙΝ-. A drinking inscription?

913.

Athens, N.M. 16,184.

- A] BF amphora. Unattributed. Third quarter sixth. 550-540 (Boardman). *J. Boardman, BSA 47 (1952) 38, pl. 9.
B] Wedding of Peleus and Thetis.
C] Πελ[ευς]. Νερευς.

914.

Athens, N.M. 16,343.

- A] BF lekane. Unattributed. Second quarter sixth. Ca. 560. *S. Karouzou, CV, Greece 2, III H g, pls. 16,1-3 and 17,1.
B] A and B: a man and five geese.
C] A and B: nonsense: rows of dots.

915.

Athens, N.M. 16,350.

- A] BF/WG lekythos. Beldam Painter or manner (Beazley). Second quarter fifth. *B. Andreae, JdI 77 (1962) 196/20, figs. 48-51. Eph. 1942-44, 63-64. ABV 587/1, Para. 292, Add.(2) 139.
B] Heracles and Alkyoneus.
C] In the field: nonsense: blots.
D] For letters? Similar blots on other lekythoi by this painter: Louvre CA 2525 (Haspels, ABFL 268/43); Leningrad 234 (= 146); both ill. in Andreae.

916.

Athens, N.M. 16,457.

- A] WG alabastron. Two-row Painter. Second quarter fifth. *Vidi. CV, pl. 19. ARV(2) 726/16.
B] Woman with a mirror; woman with a flower; girl with crotala; basket.
C] Above the basket: καλε, retr.
D] Mixed alphabet.

917.

Athens, N.M. 17,277.

- A] WG lekythos. Inscription Painter. Ca. 450. Late (Beazley). *S. Karouzou, CV, Greece 2, III J c, pl. 21,1-2,4. ARV(2) 749/13.
- B] Two woman at a tomb.
- C] Nonsense: below the top margin, imitation letters. K. also speaks of letters on a taenia, but I doubt that they are letters.

918.

Athens, N.M. 17,281.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *Vidi. *S. Karouzou, CV, Greece 2, III I c, pl. 12,6-7. ARV(2) 684/145.
- B] Boy jumper; aryballos, etc., hung up; discus with an owl in the center.
- C] Nonsense: on the discus, circular around the owl, in BG: $\delta(\tau)\sigma(\cdot)(\cdot)(\cdot)(1)$
- D] Isolated letters, very casual.

(1)the tau upside down.

919.

Athens, N.M. 17,286.

- A] RF oinochoe (chous). From Athens. Unattributed.(1) Third quarter fifth. *Vidi. S. Karouzou, AJA 50 (1946) 124-27, figs. 2-4. G. van Hoorn, Choes and Anthesteria (1951), no. 115, pl. 35.
- B] A child, holding an oinochoe, pulls a cart in which there is another child; in the center, a stele.
- C] Above the first child: $\kappa(\alpha)\lambda\omicron\varsigma$. Above the second: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Ionic alphabet. One alpha miswritten as a blob.

(1)not in Beazley; attributed to the Phiale Painter by Karouzou.

920.

Athens, N.M. 17,287.

- A] WG lekythos. Group of Athens 1887.(1) Second quarter fifth. *Vidi. CV, Greece 2, III J c, pl. 20, 2-3. ARV(2) 748/2.
- B] Seated woman holding a lekythos.
- C] At right: $\kappa\alpha[\lambda\epsilon?](2)$

(1)not far from Painter of Athens 1826 who is related to the Inscription Painter. (2)glaze has flaked off.

921.

Athens, N.M. 17,294.

- A] WG lekythos. Unattributed.(1) Second quarter fifth. *S. Karouzou, CV, Greece 2, III J c, pl. 20,1,4. ARV(2) 750.
- B] Thanatos and Hypnos, both winged, depositing a child's body [so K.] before a stele that stands on a two-stepped base.
- C] On each step, in BG: nonsense: four imitation letters. On the stele, above the child: $\kappa\alpha\lambda\omicron\varsigma$.(2) To left and right of the stele, below the top margin: $\alpha\kappa \wedge \kappa[--?]$.(3) To left of the stele, kionedon: $\kappa\alpha\lambda\omicron\varsigma$.(4)
- D] Ionic alphabet.

(1)placed in ARV(2) somewhere near the Painter of London 1905.
(2)so CV, text; the dr. only has: $\kappa[--]$. (3)so the dr. (4)the sigma four-stroke and reversed.

922.

Athens, N.M. 17,303.

- A] RF cup. From Greece. Manner of Epiktetos.(1) Last quarter sixth.
*S. Karouzou, CV, Greece 2, III I c, pl. 11,1-2. ARV(2) 80/12,
1624.
B] Int.: love making: a naked man assaulting a naked woman.
Ext.: plain.
C] Undecipherable inscription along the margin (Karouzou).

(1)may be by same hand as Vatican, Astarita 585 (Beazley).

923.

Athens, N.M. 17,498.

- A] RF skyphos. Penelope Painter. Third quarter fifth. *S.
Karouzou, BCH 86 (1962) 446/1, figs. 11-13 (12, 13 are drs.,
13 shows inscr.) and 15, pl. 18 (A, B). ARV(2) 1302/21, 1689,
Para. 475, Add.(2) 360.
B] A: a bearded man, leaning on his stick, contemplates a
pillar (terma). B: youth to left, before a pillar, looks
toward A.
C] B: above the youth's head: καλος.
D] An erotic encounter. Mixed alphabet. Ionic lambda and
three-stroke sigma with rounded top.

924.

Athens, N.M. 17,532.

- A] RF lekythos. Unattributed. Second quarter fifth. *Vidi. *S.
Karouzou, CV, Greece 2, Athens, N.M. 2 (1954), III I d, pl.
17,2,4 (exc. dr.). *E. Simon, ed., Die Sammlung Kiseleff im
Martin-von-Wagner Museum der Universitat Würzburg ii (1989)
under 91/154 = Würzburg K 1819.
B] Youth with staff and woman with fruit(?) and a small
basket.
C] Between the heads: horizontal two-liner, probably stoich.:
α(λ)κ...|κκλ... .(1)
C] To right of youth's head, stoich. two-liner, both lines
bearing downward: ακκ(κ)(.)|κ(α)λ(α)(λ).(1)
.....
.....
D] A very large vase. Würzburg K 1819 is attributed by Guy to
the same hand ('Kiseleff Painter'). - The second line is
clearly an illiterate attempt to write καλος. Karouzou
thinks the first line may be an illiterate attempt to write
Alkimachos [which of the two kaloi does she mean?]. [Note
that the Kiseleff lekythos has a similar inscription which
Neumann could not read.]

(1)the last letter in line 1 is a `quotation mark' (intended
for kappa?). The third letter is a sort of cursive kappa.
Line 2: the first alpha is miswritten; the second is a
disjointed high-kicker. The second lambda is puny. Both
lambdas are Attic and leaning back.

925.

Athens, N.M. 17,621.

- A] RF lekythos. Unattributed. Mid-fifth. *Vidi.
B] Maenad, looking back.
C] In back of her head: nonsense: six small blobs.

926.

Athens, N.M. 17,761.

- A] WG lekythos. Tymbos Painter. Second quarter fifth. *Vidi.
JHS 65 (1945), pl. 7, b. ARV(2) 756/61.
B] Nike running.
C] To right of her face: καλη.(1)

(1)badly worn.

927.

Athens, N.M. 17,869.

- A] RF cup. Manner of Pistozenos Painter. Second quarter fifth.
470-460. *S. Karouzou, CV, Greece 2, III I d, pls. 13,1 and
15,5 (exc. dr. of Int.). ARV(2) 864/9. *Script 721, Fig. 118.
B] Int.: maenad rushing to left, into the hills.
C] Int.: to left and right of her head, in a large
curve: ho πα^ιςκαλος, retr.
D] Retr. is no longer familiar: some letters are not retr.:
alphas, pi and lambda. The ff. are retr.: kappa, sigmas.
Attic alphabet.

928.

Athens, N.M. 17,873.

- A] BF Droop cup. From Koropi. Kallis Painter. Third quarter
sixth. 550-540 (E.V.).(1) *Vanderpool, AJA 49 (1945) 436 ff.,
figs. 1-6. F. Villard, REA 48 (1936) 172 n. 3. ABV 203/2,
Para. 92. P.N. Ure in Studies for D.M. Robinson ii, 49 n. 10.
Boardman, ABFV 61. *CV, Greece 3, pl. 39. *D. Kallipolitis-
Feytmans, BCH 104 (1980) 317ff., figs. 1-3 (A, detail of A,
B). O. von Vacano, Zur Entstehung und Deutung gemalter
seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen des
griechischen Festlandes (1973), A 126 and 128, pp. 228-29.
B] Handle zone: A: head of a woman flanked by heads of two
men, between snakes. B: similar, but the three heads are
female.
C] A: to right of bearded male's face, downward: νειονενο,
retr. except nu's. To left of woman's face, downward:
κνιο(v)ι. To right of the top of her head, horizontal but
curved: Καλιτινε, for Καλ·λιτι(μ)ε (Vanderpool). To left
of face of man at right (pointed cap), downward: νε[2-3]ε,
retr. except nu. B: to right of face of left woman, diagonally
down: [(1)-(2)]σ[--]. To left of face of woman in middle:
(.)να...(2) To left of top of head at right, horizontal:
Σμυλις, retr.(3) These readings are all from E.V.; see
below for Feytman's readings.
D] Ex Athens, Private. For the controversy of the placement of
the Kallis Painter in relation to Sakonides or the group of
Lydos, see BCH 318ff. By the same hand as Naples Stg. 172,
q.v. C.-F. 325ff. discusses the subject: she thinks the
female on A is Aphrodite, καλλιτι(μ)η being an epithet;
E.V. had her as a nymph. The subject is the Anodos of
Aphrodite (note the snakes). The males are bearded; that at
right has an inscription read by her as ηε[ρμε]ς; the other
she thinks is Adonis, although the accompanying inscription
is meangless (it has however the same number of letters as
Ἀδόνιος). - The inscriptions mix sense with nonsense.

(1)but see BCH 317 n. 2. (2)so Vanderpool in text. (3)the name
also on London B 331. Similar heads on Naples Stg. 172 (ABV
203/1) by the same painter, with names of maenads (Kallis,

Sime). Are the names on our cup those of mortals (as Vanderpool and Beazley seem to imply) or also Dionysiac?

929.

Athens, N.M. 17,912.

- A] RF lekythos. Karlsruhe Painter. Second quarter fifth.
*Vidi. ARV(2) 734/82 bis.
- B] Youth leaning on his stick. On the wall, sponge, etc.
- C] To right of the back of his head, slanting downward:
nonsense: six imitation letters.

930.

Athens, N.M. 17,918.

- A] RF hydria. Unattributed. Third quarter fifth. 440-430.
*Vidi.
- B] Concert: seated woman with lyre in company of other women
(one holding a lyre, listening).
- C] Above and to right of the seated woman's head: καλε.
- D] Mixed alphabet.

931.

Athens, N.M. 18,063.

- A] RF stamnos. From Marathon? Polygnotos. Third quarter fifth.
*Vidi. ARV(2) 1028/13, 1678, Add(2) 317. B. Philippaki, Stamnos, 147, pl. 61, 1. *S. Karouzou, 'Stamnos de Polygnotos au Musée National d'Athènes,' RA 1970, 230-49, figs. 1-5, 7-8. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 224, 348/P13, pl. 53. LIMC iv, 509, pl. 297, Helen no. 35.
- B] A: Abduction of Helen by Theseus: youth with two spears and woman; helmeted youth mounting chariot to right; woman to left.(1) B: dancing satyr between two maenads.
- C] A: Θεσευς. ηελενε. Περησος. Φοιβα. B: letters to left of the left maenad, below the satyr's outstretched arm and bearing slightly upward, include an omicron. Some letters to right of the left maenad's chest: λο?? Above the satyr, near-horizontal: κα[λ]ος.(2)
- D] Kyriazis collection. Phoibe is a sister of Helen.

(1)with a question mark, ARV(2); the inscriptions prove it.
(2)Uncertain reading.

932.

Athens, N.M. 18,566.

- A] BF lekythos. Athena Painter. Early fifth. *Vidi. ABV 523/6, Para. 261, Add(2) 130.
- B] Centauromachy.
- C] Nonsense letters.
- D] = E 1404 (so ABV). Poorly preserved.

933.

Athens, N.M. 18,567.

- A] BF lekythos. Athena Painter. First quarter fifth. 490-480.
*A. Greifenhagen, 'Die Silene der Smikros-amphora Berlin 1966.19,' AA 1974, 238-40, figs. 3-4 (parts). S. Karouzou, in KEPNOS: Festschrift G. Bakalakis (1972) 58ff., pls. 21, 22, 1-2 (incl. dr.; bibl.). Haspels, ABFL 255/20, Athena Painter. *J.-C. Poursat, BCH 92 (1968) 583/27, fig. 34 (part). ABV 522/20, Add.(2) 130. *G.M. Hedreen, Silens in Attic Black-figure Vase-painting (1992), pl. 36,a-b.

- B] In the center, flautist to right; on either side satyr with lance and pelta dancing the pyrrhiche.
- C] Nonsense: imitation letters: the ph. shows: above the right-hand pelta, bearing upward: (ο)σ(ο)σ.
- D] = E 1836. Ex Empedokles collection. - This vase proves to G. that the satyrs on Berlin 1966.19 (q.v.) also dance the pyrrhiche.

934.

Athens, N.M. 18,570.

- A] WG alabastron. Painter of London D 15 (Beazley).(1) First quarter fifth. *ARV(2) 392/2, Para. 368. *Beazley, AJA 61 (1957) 7/xvi not ill.). A. Greifenhagen, AA 1957, 12, bottom (mention). *S. Karouzou, BCH 86 (1962) 430ff., fig. 1 (mouth), pls. 13-15 (phs. of A and B; dr. of whole); p. 445: excerpt of a letter from Beazley.
- B] At left, a naked youth with a short stick(2) leaning against a pillar; in the center, a cock; at right, a naked youth reaching out for the cock.
- C] In the empty space between the two youths, facing the youth with the cock: Φάνος καλός. Between the youths and to left of the cock, facing the youth with the stick: ἡο παῖς καλός.
- D] Gift of G. Empedokles. K.'s dr., pl. 15, omits the iota of παῖς; it also gives a faint iota for the lambda of the second καλός. The text, p. 445, differs: K. reads: παῖς, and the second kalos: καλός. She notes that the two inscriptions come close to being under the two knobs. I prefer the dr. to the text. In his letter, Beazley, refers to the Phanos who appears in Ar., Hippeis 1256 and Wasps 1220, who is not the same. The circumflex is given by Herodian.

(1)Manner of the Brygos Painter IV. (2)`une baguette dont l'extrémité supérieure est arrondie,' (K.).

935.

Athens, N.M. 18,772.

- A] Fr. of pinax. From Aegina. Unattributed. Ca. 690? 710-700? (Jeffery). 720-710 (Guarducci). 700 (Morris). *J. Boardman, BSA 59 (1954) 185-87. J.M. Cook, Gn 34 (1962) 823. Guarducci, EG 1, 196/1. Morris, The Black and White Style 34. *Script 9. *Vidi. LSAG(2) 112/1, pl. 16 (dr.), cf. 110 and 403, 439/B 1 (Johnston).
- B] Head of a warrior; spearheads.
- C] On top of the scene, in large letters: --]φονος Επιστ[--.
- D] Considered Aeginetan by Jeffery, but the letters are not diagnostic (see Script). The piece may not belong to Morris' Aeginetan workshop. I list it here as possibly Attic, with a possibly Attic inscription. No doubt a dedication, a bespoken piece. Jeffery, p. 403, restores: [Λύ?]φονος Επιστ[άμδν ἀνέθηκε?]. Cook restored a metrical signature, which is unlikely. - The pi is definitely curved, cf. Script.

936.

Athens, N.M. 18,870.

- A] BF amphora. Unattributed. Mid-sixth. *Vidi. *Beazley, AJA 61 (1957) 5 (not ill.; museum number not given).
- B] A: a man [hunter] on horseback, leading a void horse and

carrying a couple of foxes on his shoulder. B: similar, but the horseman is a youth and he carries a hare and another animal.

- C] A: to right of his back: Διοσχίπος, for Διοχσιπ<π>ος. B: to right of back of his head: Ανθιπ<π>ος.(1)
D] Dioxippos occurs also on Acr. ii, 183+ (perhaps) and Madrid 11,267 (with kalos). Anthippos occur on London B 147 as the name of an old man in a departure scene.

(1)I could not see this side well.

937.

Athens, N.M. 18,883.

- A] BF oinochoe. From Vari. Companion of Polos Painter (Beazley after Kardara). Second quarter sixth. *Vidi. *Beazley Archive db, no. 350,139. *Para. 22/3 bis.
B] Lion between sphinxes; bird.
C] Nonsense: rows of imitation letters.

938.

Athens, N.M. 19,271.

- A] BF pyxis with lid. From Athens. Unattributed.(1) Sophon potter. Second half sixth. *Vidi. Add.(2) 402. S. R. Roberts, The Attic Pyxis (1978), pls. 16,2 and 17,2 (parts). Beazley Archive db, no. 3336.
B] Body: komos. Lid: animals (dogs; hares).
C] On the side of the lid, Gr.:
Σόφον ἐργάσατο Κλιδρό με ἔδωκεν.(2)
D] Not good work. The inscription in rough letters, with much flaking; not by a skilled hand. - Sophon is found in Attica; see LGPN ii. But Klidro (or Nidro) do not sound Attic, although they are listed in LGPN ii. Attic alphabet.(3)

(1)Bea. Arch. gives Manner of Haimon Pinter. (2)Add.(2) gives ΝΙΔΡΟ. In my reading there seems to be a worn place below the lambda which may obscure part of the letter; but a nu seems excluded. (3)can it be Boeotian?

939.

Athens, N.M. 19,636.

- A] Fragmentary RF pyxis.(1) From Athens, Olympieum. Manner of Meidias Painter. Last quarter fifth. *H. Metzger, REG 103 (1990), Bull. arch. 630/78. *L. Burn, The Meidias Painter (1987) 116/MM 133 (not ill.). *Anonymous note by someone who had seen photos. in Beazley Archive. Script 670. B. Philippaki, Απολλωνος Εξιλασμος, Studies Webster ii (1988) 89ff. Para. 479/91 bis (no bibl.). SEG 37/59.
B] Thamyras and the Muses; Mousaeus seated playing the harp, with Apollo (and a Muse).(2) One Muse holds a book roll.
C] Thamyras. Mousaios. Names of Muses.(3) One is Sophia.

(1)fr. of RF lekanis (Burn); so Para.: very large, type A.
(2)other musicians must also have been represented (Beazley).
(3)"Both Πολυμνία and Πολύμνε (in the Old Attic alphabet) are said to be used as dipinti to identify the muse on a rf. vase, cf. [Studies Webster] 90", GAI ii, 59, cf. 104-105.

940.

Athens, N.M. 20,049.

- A] BF prize Panathenaic. From Eretria, excavations of 1969. Group B of Kallimedes Group (E.). 360/59 (E.). Archon Kallimedes. *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 60/cat. 42, pl. 17,3-4 (details of A). P.G. Themelis, Prakt. 1976, 80 (mention). Idem, Prakt. 1979, 54f., pls. 35ff. *Beazley Archive db, no. 8011. Ergon 1979, fig. 7 (part of B). LIMC iii, pl. 540 Eirene 6D (part). P.D. Valavanis, Panathinaikoi Amphoreis apo tin Eretria (Athens 1991), pls. 10, 24-25, 56-61, 162, no. K 3. To Ergon 1979, fig. 7 (part of B).
- B] A: Athena to left; column figures: Eirene and Ploutos. B: athletes wrestling, between a judge and Nike.
- C] A: Kionedon: archon inscription. Prize inscription.

941.

Athens, N.M. 21,023.

- A] BF lip cup. Unattributed. Third quarter sixth. 540-530 (CV). *Beazley Archive db, no. 2247. *CV, Greece 3, pl. 29,6-7, fig. 11 (A, B, profile). D. Callipolitis-Feytmans, Rev. Arch. 1972, 80-81, figs. 4-5 (A, B).
- B] Lip: A: panther. B: similar.
- C] A, B, each: handle zone: a short and widely spaced nonsense inscription. A: γλ(α)λ(.)γγλ. Imitation letters. B: illegible in CV.
- D] = Athens, N.M. R 11. Ex Roussopoulos Collection 11. Gamma has various shapes.

942.

Athens, N.M. A 8922.

- A] RF pyxis. From Athens, near Acharnian Gate, Hodos Eupolidos 6. Unattributed. 450-400 (Bea. Arch.). *Beazley Archive DB, no. 44,371. *H.A. Shapiro, Personifications in Greek Art (1993) 231/4, 37-38, fig. 4. Shapiro, 'The Attic Deity Basile,' ZPE 63 (1986) 135. Delt. 31 (1976), B,(1), pl. 35,a. LIMC iv, pl. 26 Eunoe 1 (part); 930, s.v. Erechtheus, no. 9,a; 933 and no. 30,a. L. Burn, 'The Art of the State in Late Fifth-century Athens,' Images of Authority (Festschrift Joyce Reynolds, 1989) 66-67. *H.W. Catling, Arch. Reports 1984-85 (1985) 9 (not ill.). *O. Alexandri, Delt. 31 (1976), Chronika B' 1, 30, pl. 35,a. GAI ii, 59, 101, 686, 687, 722-23 and 725.
- B] Lid: Birth of Erichthonios. Body: Erichthonios, chariot, women, Kekropides, some named, Pylios, Chryseis, Eunoe, Hermes, Nike, Nysis, Kekrops, Pandrosos, Aglauros, Athena, Basileia.
- C] On the body of the lid [του κυλίνδρου του καλύμματος]: Πυλιος. Χρυσης. Ευνοη. Φυλο....νοη. Ερμης. Νικη. Νυσης. Κεκροψ. Ήερση [ΗΡΣΗ].(1) Πανδροσος. Αγλαυρος. Αθηνα.(2) Βασίλεια.
On the top of the lid [του δίσκου του καλύμματος]: Κεκροψ. Βασίλη. Σωτηρία. Αθηνα.(2) Ερυχθ[ονιος] [sic].(3)
- D] Shapiro in 'Personif.' says 'Archaeological Collection of Athens A 8922'. - Under 'B]', Body, I reproduce exactly the entry in Bea. Arch. Delt. says 'rich style'. Both scenes seem to be on the lid. I have not seen Delt., pl. 35,a. The top of the lid is not ill. - For Basileia see Ar., Birds 1753, etc. In ZPE Shapiro considered Basileia and Basile

two different persons, but in 'Person.' 38 he follows Burn who identifies them. - NOT YET FULLY PUBLISHED. See also the readings published by Catling and Alexandri.- For Βασίλη-Βασίλεια, see GAI ii, 59; for Κέκροψ, see ibid. 101 and 686.

(1)cf. GAI ii, 687. (2)see Shapiro 37 n. 19. Shapiro's list of names does not agree entirely with that in the Beazley Archive. The transcriptions in Greek are from Delt. (2)GAI ii, 725. (3)GAI ii, 722-23.

943.

Athens, N.M. CA 514.

- A] BF lekythos. From Athens, near Acharnian Gate, Hodos Eupolidos 6. Unattributed. Last quarter fifth (Alexandri). 450-400 (Bea. Arch.). *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 109 n. 77, pl. 51,c-d. Haspels, ABFL, pl. 44,4.
- B] Poseidon riding a hippocamp; swimming fish.
- C] Around the hippocamp's head: nonsense: (.)του(ρ)γογ. There is also a gamma further down.
- D] The surface is badly damaged.

944.

Athens, N.M. E 61.

- A] WG lekythos. Painter of Athens 1826 (probably).(1) Second quarter fifth. *ARV(2) 747/2 (no bibl.).
- B] Two women (one bending to right, the other frontal, with head to left).
- C] Λιχας [κ]αλο[ς].
- D] Ex Empedokles Collection. There should be an inv. number, but it is not given by Beazley or in Add.(2). Mixed alphabet.(2)

(1)related to the Inscription Painter. (2)so ARV(2).

945.

Athens, N.M. E 660.

- A] BF skyphos. Unattributed. Ure's Class of Skyphoi A 2.(1) Last quarter sixth. Ca. 510 (P.). *Add.(2) 391. Para. 91/2. *M. Pipili, CV, Greece 4 (1993), pls. 25,3-4 and 26,4; fig. 8,4 (profile); p. 37 (facs.).
- B] A, B, each: between large palmettes: courting: erastes offering a cock to his eromenos.
- C] Under foot, in an upper and a lower curve, facing each other across the middle of the base, Gr.: Επιδρομος and καλος.
- D] = Athens, N.M. 25,928 (so CV). Ex Empedokles Collection. - P. thinks the same person as the RF kalos, although it is the only BF instance. The name is also incised on a BG mug, Louvre CA 1943, in large letters; see ARV(2) 1577/17.

(1)so Para.

946.

Athens, N.M. KAM 3ε.(1)

- A] RF lekythos. From Athens, Marathon Street 61.(2) Achilles Painter. Third quarter fifth. Ca. 440 (Dontas). *G. Dontas, 'Eine rotfigurige Lekythos des Achilleusmalers,' AK 16 (1973) 71-75, pl. 12,1-4.
- B] Mistress and maid: a woman with a small box; parts of a

seated woman; at upper left, head scarf and oinochoe; at upper right, another oinochoe.

- C] To upper right of the standing woman's head: Chrysothemis.
Between the women, at height of the standing woman's head:
Αξιοπειθης | καλος | Αλκιμαχο.

.

.

.

Above the head of the seated woman, horizontal: Ευρυ[---].(3)

- D] Dontas thinks this not a mistress and maid scene:
Chrysothemis is a free woman and the seated woman is a
bride. Ionic alphabet.

(1)Dontas does not specify where the lekythos is: Triti Ephia or N.M.? The vase is probably the same as the [RF] lekythos listed in Add.(2) 393, with different bibliography, as 'Athens, NM, from Athens', although the last word of the inscription is there given as ΑΛΚΙΜΑΧΟΣ; Dontas' vase has no final sigma there. (2)an ancient rubbish heap. (3)Dontas: Eurydike, Eurykleia and Eurynome are possibilities, but D. prefers Eurydike, not the bride of Orpheus but an underworld goddess (bibl. in n. 31). Chrysothemis and Eurydike are both listed in LGPN ii, the former i.a. from SEG 31.55, c. 440, the latter Hellenistic only. Eurynome is listed as doubtful; Eurykleia is not listed. The question is, are these two good Athenian names or is the scene mythological?

947.

Athens, N.M. Acr. i.

- A] BF plaque. From Athens. Unattributed. Second quarter sixth.
*Seltman, BSA 1923-24, 89, fig. 1.
B] Eros and Himeros.
C] Curving down: ημερος. Horizontal: Ε[ρως].

948.

Athens, N.M. Acr. i.

- A] Fr. of BF plaque. From Athens. Nearchos. Second quarter sixth.
*ABV 83/5.
B] Part of left side: portion of shield (device, satyr's head).
C] [Νε]αρχος : * μ[---].(1)

(1)could be μεγαφασεν, μεποισεν, με ε---

949.

Athens, N.M. Acr. i.

- A] Fr. of lip cup. From Athens. Sakonides. Third quarter sixth.
*ABV 172.
B] Decoration not preserved.
C] [Σακ]ονιδες : * [---].

950.

Athens, N.M. Acr. i.

- A] Fr. of BG(?) skyphos.(1) From Athens. Unattributed. Nikosthenes potter. Third quarter sixth. *ABV 233/3.
B] Undecorated?
C] Underneath the foot: [Νικο]σθενης εποιει.
D] One of 3-4 Corinthian-type skyphoi with the signature of Nikosthenes underneath the base; see ABV.

(1)"probably plain black except for the upright strokes at the base," ABV.

951.

Athens, N.M. Acr. i.

A] Mouth of a vase. From Athens. Unattributed. Sixth? *ABV 351.(1)

B] Decoration not preserved.

C] On the topside of the mouth: [---εποι]εσεν :* κ[---].(2)

(1)Under: Some Signed Strays. (2)my restoration; Beazley only gives ...εσεν :* κ... ;the end could be κ[ανεθεκεν], hardly κ[αιεγραφσεν].

952.

Athens, N.M. Acr. i.+

A] Frs. of a large vessel. From Athens. Unattributed. Late sixth. *GL i, p. xxviii, n. 2. IG i(2) 447 (parts). Bather, JHS 12 (1892), pl. 6, 15 and 30 (parts). Lolling, Κατάλογος ... του Επγραφικού Μουσείου, no. 51.

B] Subject not mentioned.

C] Gr.: Θεμεσθόταθεναιαι.

D] + EM 7312, 7281 = IG i(2) 447: three joining frs.; the last two in EM, the first (letters θεμεσ) is lost. Themestho for Θεμιστό.

953.

Athens, N.M. Acr. i, 309.

A] Fr. of pot. From Athens. Unattributed. Eighth or seventh? *GL i, pl. 11/309. Kretschmer, Vas. 233. Boardman, BSA 49 (1954) 184, n. 9. Script 2.

B] (maeander).

C] Dip: [A]ντε[vop], retr.

D] The name occurs also on a PA fragment, Acr. 368. The eighth-century date is thus uncertain. Boardman's restoration is unlikely. - The vertical of the third letter suggests an epsilon.(1)

(1)Graef: "Obere Querhastia des ε? kann nicht viel länger gewesen sein, da Firnis nahe dem Bruch dick aufliegt."

954.

Athens, N.M. Acr. i, 343.

A] Four frs. of PA pot. From Athens. Unattributed. Seventh? *GL i, no. 343, pl. 11.

B] Row of spirals in relief.

C] Grr.: fr. c: [---]ι[---].(1) Fr. d: [---α]νεθ[εκεν ---].

D] Read perhaps: [ο δεινα α]νεθ[εκεν ταθενα]ι[ι]. The letter forms (especially theta) seem later than the frs., which Graef dates 'Dipylonzeit.' He also says that they may be connected with nos. 328 and 329. I wonder if 343 is not much later.

(1)tops of letters only; there are many other possibilities.
(2)the left vertical's bottom is not preserved.

955.

Athens, N.M. Acr. i, 368.

A] Two PA frs. From Athens. Unattributed. 640-30 (see Morris).

*GL i, pl. 13. Beazley, Dev., ch. 1, n. 22. LSAG 76/5a. S.P. Morris, The Black and White Style (1984) 34, n. 73. S.

C] Tυδε[υς], retr.

(1)resembles Brussels A 3 by the Painter of London B 76 (ABV 87/21), but seems somewhat earlier (Beazley).

959.

Athens, N.M. Acr. i, 551.

A] Frs. of BF skyphos. From Athens. Unattributed. Early sixth.

*GL i, no. 551, pl. 19.

B] Fr.a: remains of two galloping horses; rosette. In lower zone, wing.

C] In lower zone, Dip.: [--- ανεθεκε]υ αγαλμα vacat, retr.

960.

Athens, N.M. Acr. i, 574.

A] Fr. of BF lid. From Athens. Related to the Swan Group. Early sixth? *GL i, 62/574 (dr.), pl. 21. ABV 659/10.

B] Birds and strokes.

C] Around the rim, Dip. in BG: [---](.)δικ(λ)ο[---].(1)

D] Graef does not give an explanation for the inscription.

Dotted delta?(2)

(1)so GL (except for the trace I have added at the beginning), but the dr. shows 1 1/2 letter spaces after the omicron, with indistinct markings. The lambda is quite uncertain; it may be an upsilon or something else. The dr. shows the tip of a high horizontal or diagonal stroke before the delta. (2)Not possible for such an early date!

961.

Athens, N.M. Acr. i, 585a and b.

A] Two frs. of BF kotyle krater(s).(1) From Athens. Sophilos. First quarter sixth. *GL i, pp. 63,a and 63,b. *ABV 40/17, 18, Para. 18, Add.(2) 11. *Bakir, Sophilos 68/A 17, pls. 35, figs. 64-65, 36, fig. 67. Script 66. *Photo. (B). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 105-105, pl. 49,c (photo.).

B] 585a: Cecrops and two women are preserved. 585b: Poseidon and Amphitrite in a chariot (parts).

C] 585a: Πανδροσος, retr. 585b: Ποσειδών.

D] Beazley in ABV did not think the frs. were from the same vase, but others do: see Bakir. ABV says: "Unexplained subject" for both frs.

(1)dinoids, Beazley.

962.

Athens, N.M. Acr. i, 586.

A] BF fr. From Athens. Near Sophilos.(1) First quarter sixth. *GL i, no. 546 (not ill.). ABV 43/5, Add.(2) 12. Bakir, Sophilos, pl. 83, fig. 172.

B] Fight, probably Achilles and Memnon: helmet plume, raised arm and spear of a warrior; behind him, a woman.

C] Near the warrior: Με(.)[---].(2) Near the woman's head: h[εος?].

(1)may be by him, Beazley. (2)Beazley in Hesp. and CB says the second letter could be an epsilon, but was not sure if the third could be a mu. Graef suggests Memnon. Hence Μεμ[ι]ν[ων]?

963.

Athens, N.M. Acr. i, 587.+

- A] Frs. of BF dinos. From Athens. Sophilos. First quarter sixth.
*GL i, pl. 26 (much bibl.). ABV 39/15, 681, Add.(2) 10 (much bibl.). LSAG 77/114a, pl. 2 (part). *A. Stewart in Moon, ed., Ancient Greek Art and Iconography 58 ff., figs. 4.4,a-j.
*Bakir, Sophilos 64/A 2, pls. 3-5; 89, fig. 190; 90, fig. 194.
Script 61. Beazley, Dev.(2), pl. 15, 3. S. Karouzou, AM 98 (1983) 57: mentions additional frs. found in 1940. Eadem, AM 62 (1937) 133/23, pl. 51 (very good picture [before 1940!])
- B] Wedding of Peleus and Thetis.
- C] Σοφίλος εγραψεν, retr. Νυσσαι(?). Ποσειδων, retr. Ἀνφιριπτε. Λετο. Δεμιετερ, retr. Χαριφλο. ηεστια. ηερα.
- D] Guilleron's dr. shows the inscriptions to be in red. For the problem of the Nyssai, see GAI i, 260: Vanderpool suggests error for (M)ῶσαι ((M)υσαι, accepted in GAI i, 260, but rejected in GAI ii, 722 and 756). See also `Script'.

964.

Athens, N.M. Acr. i, 588.

- A] BF fr.(1) From Athens. Near Sophilos. First quarter sixth. *GL i, no. 588 (dr.). ABV 43/6, Add.(2) 12. Bakir, Sophilos, pl. 87, fig. 184.
- B] Chariot(?) and two figures.
- C] In red: [A]ρτεμ[ις].

(1)Graef says from skyphos, but Beazley does not specify.

965.

Athens, N.M. Acr. i, 590.+

- A] Frs. of BF dinos. From Athens. Unattributed. First quarter sixth. 575-570 (Pease). *GL i, pl. 27 (dr.). Payne, NC 344. Broneer, Hesp. 2 (1933) 340-41, 12. Broneer, Hesp. 2 (1933) 340-41, fig. 12. *Pease, Hesp. 4 (1935) 226/13. *Roebuck, Hesp. 9 (1940) 146/1, fig. 1. LIMC 1, s.v. Alkestis 52. Script 71 (Add fr. in Roebuck). L.E. Roller, AJA 85 (1981) 108 n. 9 and 110-11 with nn. 24-25.
- B] Funeral games for Pelias.
- C] λεβες, retr. Ιπιτος, retr. Μελανιδον, retr. Ανφιαρρεος. ΦΙΛΟΝΒ[-]N, retr. Καπα?[νευς], retr. Περιφα[ς], retr. Φοφ[ος]. Αστεριον, retr. Ακ[αστος], retr. Δαμας, retr. Κελας, retr.(1)
- D] + Athens, N.M. 15,466 (from North Slope), added by Broneer + North Slope AP 906, published by Roebuck. Damas and Kelai[nos] were added by Broneer, the latter corrected to Kelaas by Roebuck. Kretschmer, Vas. 69 reads Φιλόμβ[ο]ν, perhaps a short form of Φιλόμβροτος.

(1)so Roebuck: his fr. joins Broneer's, who had read Κελαι[νος]. R. connects the name with that of the charioteer of Pelops, Killas or Killos [hence Κελλας?], but the photo. in Hesp. 9 seems to show an iota (in the break), rather than a second alpha: hence Κελλαις??

966.

Athens, N.M. Acr. i, 593.

- A] BF fr.(1) From Athens. Unattributed. Second quarter sixth. *GL i, no. 593, pl. 23.
- B] Remains of four horses; part of a white face.
- C] ἵομαι, retr.
- D] Graef thinks probably from a procession of gods in chariots.

(1)of a large pot.

967.

Athens, N.M. Acr. i, 594.

- A] Frs. of BF hydria. From Athens. Kleitias. Second quarter sixth. Ca. 560. *GL i, pl. 24 and p. 66. ABV 77/8, Add.(2) 22. Script 87. C.M. Robertson, A Shorter History of Greek Art (1981) 34, fig. 48.
- B] Neck: Nereids.
- C] Αλθαία. Κυματοθεα.
- D] = Athens, N.M. 15,146. Shefton wonders whether North Slope 3491 belongs (q.v.). However, the subject there is thought to be Muses (with Ourania).

968.

Athens, N.M. Acr. i, 597,a-e.+

- A] Frs. of BF skyphos of unusual shape.(1) From Athens. Kleitias. Second quarter sixth. Ca. 560. *GL i, pl. 24. Pease, Hesp. 4 (1936) 227/14. ABV 77/3, Add.(2) 21. LIMC iii, pl. 689, Eileithyia 30 (dr., part). Script 92. *Photo.
- B] A: Birth of Athena. B: Dance of youths and maidens rescued by Theseus?
- C] A: Αθ[ε]να[α]. [Ζευ]ς(?). η[ε]ρμ[ε]ς. η[ο]ρα[ι](?). Μοι[ρα]ι. B: ?
- D] + Athens, North Slope AP 257. Frs. a-e are from a different vase from f-h: see ABV.(2)

(1)ABV: skyphos-like or kantharos like vase. "The handle seems not an ordinary kantharos-handle or skyphos-handle," Beazley.
(2)after Robert, Hermeneutik 255-58.

969.

Athens, N.M. Acr. i, 597,f-h.

- A] Frs. of a BF skyphos of unusual shape.(1) From Athens. Kleitias. Second quarter sixth. 570-560. *GL i, pl. 24. ABV 77/4. *Bothmer, Amazons 9/39, pl. 19,1, a-c. Script 84. *Photo.
- B] Amazonomachy.
- C] head of warrior to right; at left, vertically down:
[--]επυλ[ε]ια. [Τε]λ[ε]πυλ[ε]ια, Graef. At right: vertically down:
Επυλ[ε]ια. On another fr., upward: Ιφ[ι]τ[ε]λ[ε]ια(?) Graef.
On another: ΣΚΥΛΕΙΕ, retr.
- D] Readings after GL. See further Acr. 597a-e.

(1)ABV: a skyphos-like or kantharos like vase.

970.

Athens, N.M. Acr. i, 598.

- A] Fr. of a BF skyphos of unusual shape.(1) From Athens. Kleitias. Second quarter sixth. 570-560. *GL i, pl. 24. ABV 77/5. Script 85. *Photo.
- B] Dance of youths and maidens rescued by Theseus (Beazley).
- C] [Ευρ]υσθεν[ε]ς.
- D] The identification of the subject is Beazley's in ABV, who refers to the youth Eurysthenes in the same scene on the François Vase; Graef and Robert identified the scene as an Amazonomachy.

(1)ABV: a skyphos-like or kantharos like vase.

971.

Athens, N.M. Acr. i, 601.

- A] Frs. of BF hydria.(1) From Athens. Painter of Acropolis 601. Second quarter sixth. 570-560. *GL i, pl. 28. *ABV 80/1, 682, Para. 30, Add.(2) 22. LIMC iii, pl. 316, Daidalos et Ikaros 14 (dr.). Script 989. *Photo (parts).
- B] Birth of Athena. Icarus. Three(?) rows of animals.
- C] Ικαρος. [h]εφαιστος, retr. h[---. On a reserved band below the lowest animal frieze: [... ανεθεκε]ν : * απαρχεν : * [---] and on a separate fragment: [h]ερ(α) ει[μ]ι : * τες Αθε[να]ς. This inscription is also a dip. A fr. (o), not reproduced, has some letters: αν[?] retr.; see GL.
- D] = Athens, N.M. 15,163. A very early example of dotted theta; see Script. Beazley in JHS gives a different reconstruction of the frs. from Graef; he thinks Daedalus may have been in the picture, Icarus under the handle; the vase was perhaps a potter's dedication. - Closed heta. The alpha of [h]ερ(α) miswritten as a delta.

(1)Beazley.

972.

Athens, N.M. Acr. i, 602.

- A] Frs. of BF pot. From Athens. Near Kleitias, or by him. Second quarter sixth. Ca. 560-550. *GL i, pl. 29. ABV 78/2. Script 986.
- B] Parts of two registers: man; head and shield of charioteer?
- C] Fr. b: by the latter: Θ[---], retr.
- D] Wrongly read left to right in GL.

973.

Athens, N.M. Acr. i, 603.

- A] Frs. of BF skyphos. From Athens. Unattributed. Second quarter sixth. Ca. 600 (Jeffery).(1) *GL i, pl. 29 (dr.). LSAG 71, n. 3. LIMC ii, s.v. Artemis, 1163, pl. 540. Script 74. *Beazley Archive db, no. 319. JHS 13 (1893), pl. 11, fig. 1. AK 18 (1975), pl. 1,6. D. Hamdorf, Dionysos, Bacchus, Kult und Wandlungen des Weingottes (1986) 9, fig. 1 (dr.). T.H. Carpenter, Dionysian Imagery (1986), pl. 9,a (part). LIMC v, pl. 527 Ismene I 4. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 734, 120-21, pl. 53,a (the Dionysus - Aphrodite fr.).
- B] Upper frieze: Procession of divinities. Lower frieze: punishment of Ismene (see GL).
- C] Upper frieze: Διονυσ[ος], retr. Αφροδι[τε]. Αρτεμις. Δεμετε[ρ]. Lower frieze: --]μ[ε(ν)][--(?), retr. ηιομενε.(2) - On a small fr., probably of the upper frieze: π[2-3]δ[4-5] ε[ν(?), vertical.
- D] The last inscription perhaps a drinking inscription? The nu of --]μεν[-- miswritten; in Script I suggested --]με(ν)[ος(?)].

(1)not much later than 580 (Shapiro). (2)GAI ii, 757.

974.

Athens, N.M. Acr. i, 604.

- A] Fr. of BF pot. From Athens. Unattributed. Second quarter sixth. 570-560. Ca. 600 (Jeffery). *GL i, pl. 29. LSAG 71, n. 3. Script 75 = 987. Beazley Archive db, no. 30,573. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 37 n. 161.
- B] Divinities (Judgment of Paris?): Athena with wreath, shield device(?), gorgoneion; Aphrodite.

- C] Αφρ[οδιτε], retr. Αθεναια, retr.
 D] Shapiro dates in time of Kleitias. Crude, hence it looks earlier than it really is. Cartwheel theta. Archaic phi.

975.

Athens, N.M. Acr. i, 607.+

- A] Frs. of BF dinos. From Athens. Lydos. Second quarter sixth. Shortly before 550 (Dev. 43). *GL i, pls. 33-35 (not quite complete). ABV 107/1, 684, Add.(2) 29 (bibl.). JdI 29 (1914) 190, fig. 8. AM 59 (1934) 19 and 23 (additional fr.). *A. Rumpf, Sakonides (1937), pls. 11-13, ill. 1-2. F. Vian, Répertoire des gigantomachies (1951) 38-39. *M.A. Tiverios, Ho Λυδος και το εργο του (1976), pls. 1a, 48-50, 98, a-b. *M. Moore, AJA 83 (1979) 79-99, pls. 11-13, ill. 1-2. *Script 116, Fig. 26. *Photo. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 55.

B] Gigantomachy.

C] On the rim, Gr.:

[ho δεινα εποιε]σεν [:](1) ho Λυδος : (1) ε[γ]ραφ[ε]ν. Body:

Αριστα[ιος]. ηεφ[αιστος]. Αφροδιτε. Μιμος, retr. Διον[υσος], retr. --](.)ΟΑΘ[--, a giant. ηερμης. Περιχθολνιος, end-boustr. Αθ[ος(?)]. --](.)δαμας, Gr. on BG ground, retr., end-boustr.

- D] Two frs. added by Karouzou. - For details of the signature, and the possibility that the potter's name was also Lydos, see Script. A dedicatory inscription is unlikely, cf. the reference in Script, p. 30 n. 1. I follow Fig. 26 and Rumpf, pl. 18. Cohen follows Moore in reading:

[ho Λυδος : εποιε]σεν : ho Λυδος : ε[γ]ραφ[ε]ν. Moore:

carefully planned, taking up no more than 1/2 circle and appearing above gods' heads. According to her, the Gr. dedication may have been on the other 1/2 circle. - Aristaios is written close to the wrong person, according to Moore. Μιμος for Μιμας?, cf. Beazley, Dev. 43. The theta in --](.)ΟΑΘ[-- is presumably dotted. For Athos, see Moore 95, n. 133. [hoπλα?]δαμας or [Θεο?]δαμας.(?) The writing continues the style of Sophilos.

(1) the punctuation is four-stroke; perhaps a trace of the first interpoint.

976.

Athens, N.M. Acr. i, 611.

- A] Fragmentary BF kantharos. From Athens. Nearchos. Nearchos potter. Second quarter sixth. 560-550. *GL i, pl. 36. ABV 82/1, Para. 30, Add.(2) 23 (much bibl.). *Simon, GV, pl. 64. Script 94. *Photo. (parts). Bothmer, The Amasis Painter and his World (1985) 39, fig. 22 (signature). A.-N. Malagardis in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 396, fig. 4. Bothmer, The Amasis Painter and his World (1985) 39, fig. 22 (signature). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 110 and n. 89. LSAG(2) 77/24, pl. 3 (some facss.). *B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.) p. 62, fig. 25. The number given is 15,166 and not 15,155 as Add.(2). Exc. colored picture.
- B] A: harnessing of Achilles' chariot; woman holding his armor.
 B: divinities.
- C] A: Χο[--]. Αχιλ·λ·ε[υς]. Νεαρχος μελεγραφεν κα[ι εποιεσεν].

Χαίτος. Εὐθόιας. Π[---]. B: ἡφαίστος, but the preliminary sketch shows ΑΙΣΤΟΣ. Χα[---].

- D] = Athens, N.M. 15,155. For various restorations see GL. ABV gives the signature as ... κα[ποιεσεν]. The preliminary sketch is well preserved for Νεάρχως. The second part may have been dedicatory. – Chaitos and Euthoias are horse's names. E. Simon, GV 80 suggests the horse names Charitos [sic] and Euthoias are borrowed by the painter from names of famous race horses; the chariot race became a staple of the Panathenaea at this time. The two horse names are not Homeric, but the painter shows knowledge of Homer by including the third horse (which in Homer was mortal), Pedasos. [I wonder whether Π[---] is to be read Π[εδασος]?].

977.

Athens, N.M. Acr. i, 612.

- A] Frs. of BF kantharos. From Athens. Nearchos. Second quarter sixth. Ca. 560–550. *GL i, no. 612, pl. 36 (dr.). ABV 83/3, Add.(2) 23. *H.A. Shapiro, AJA 88 (1984) 528 and n. 61, pl. 69, fig. 7 (shows inscriptions).
B] A: Gigantomachy. B: males.(1)
C] A: fr. a: below the top margin, in the left preserved corner, to left of Hermes: Νεάρχως [---], retr. To left of Hermes' left knee: ἡμεῖς, retr. Above the same knee: Κε[---]. Fr. f: above one of two male feet preserved: [Λυ]χόργος.(2) Fr. c: between sword and arm of warrior, perhaps facing left: Κ[---]. Fr. h (unassigned): Χο[---].
D] = Athens, N.M. 15,156. Inscriptions are in the preliminary sketch. The earliest Gigantomachy (Shapiro).

(1)fr. h cannot be assigned, but belongs (Graef; but, if part of B, it would be the only fr. with an inscription). (2)so the dr.; text of GL has --|κόργος.

978.

Athens, N.M. Acr. i, 614.

- A] Two frs. of BF kantharos. From Athens. Nearchos (Rumpf).(1) Second quarter sixth. Ca. 560–50. *GL i, no. 614, pl. 41. Rumpf, Sakonides 19, n. 36. ABV 83, 682.
B] Fr. a: Heracles and Amazons (spear point; two Amazons; at right, arm with lance). Fr. b: two feet.
C] Fr. a: to left of the two Amazons: Τ[---], retr. Below the male arm: [ἡρα]κλῆς, retr.
D] Preliminary sketch.

(1)so ABV without comment; but the fr. is listed with Nearchos (without number).

979.

Athens, N.M. Acr. i, 615.

- A] Frs. of BF calyx krater. From Athens. Unattributed.(1) Third quarter sixth. *GL i, 615a–p (not ill.). *Roebuck, Hesp. 9 (1940) 153/8, figs. 9 and 10.
B] Upper rim: chariot race. Body: Perhaps Athena mounting a chariot; other gods.(2)
C] Fr. A: above the head of a goddess: Διόνυσος.(3)
D] + North Slope AP 1519, 1580, 1636, 1642, 1759, 1847, 1863, 2089, 2090, 2170, 2173, 2175, 2487 (added by Roebuck). Joints: 2173 + 2487 and 1642 + 2170. None are inscribed. The inscription in small letters.

(1)not in Beazley, but Roebuck says: suggests the workshop of Exekias, but not self. (2)so GL. (3)as shown in Hesp. 9, fig. 9a, there are only slight traces of letters 2-4, as a break interferes.

980.

Athens, N.M. Acr. i, 623.

- A] Fr. of BF krater. From Athens. Unattributed. Third quarter sixth. *GL i, no. 623 (not ill.).
B] Cloaked figure; part of a horse; nude man; two spears.
C] Horse brand, Gr.: Σ.
D] Five-stroke: a san: the horse is σαμφόρος, cf. schol. Arist., Knights 603; Clouds 122 (Graef).

981.

Athens, N.M. Acr. i, 624.

- A] Frs. of BF pot. From Athens. Unattributed. Third quarter sixth. *GL i, no. 624 (not ill.).
B] Fr. a: basket; legs of a stooping man; standing woman; cloaked figure. Fr. b: cloaked figure. Fr. c: hand supporting a basket. Fr. d: garment; cloaked figure leaning on stick. Fr. e: standing figure; basket; similar figure at right; Fr. f: garment; upper arm(?).
C] Fr. d: Near garment, down: A[---]. To right of figure with stick, down: Π[---].
D] Six frs., a-f.

982.

Athens, N.M. Acr. i, 646.

- A] Frs. of BF amphora.(1) From Athens. Unattributed. Third quarter sixth. *GL i, no. 646, pl. 42. CB ii, 17 and 19. Johansen, Il., 103-104, fig. 34 (after GL). C. Robert, Hermes 1901, 387. Bulas, Les illustrations antiques de l'Iliade (1929) 35-36. Beazley Archive db, no. 7029. LIMC i, pl. 298 Aineias 33 (dr.).
B] A: combat of Diomedes and Aeneas, with Athena and Aphrodite.(2) B: some frs. are apparently from a different scene (Graef).
C] Fr. a: outstretched arm with shield: to right of the shield: [Διομεδης](3)? Warrior: to left of his lower legs: Αινειας, retr. B: fr. c: legs of two to left; between them: [---]αλες, retr. Fr. d: between two groups of figures: [---]ος. Fr. e: part of same; between two groups: [---]ελος.(4)
D] Frs. a-g. The scene is from Iliad 5.

(1)'Kolonetten-amphora' (Graef). (2)so Beazley after Robert and Johansen. Graef thinks, probably the duel of Aeneas and Achilles with their mothers looking on. (3)My restoration; Graef restores [Αχιλλεως], perhaps after Robert. (4)or [---]ευος.

983.

Athens, N.M. Acr. i, 656.

- A] Frs. of BF pot.(1) From Athens. Unattributed. Second half of sixth. *GL i, no. 656 (not ill.).
B] A: fr. a: two satyrs, maenad between, all dancing; sphinx; at left, eye. B: fr. b: sphinx; lion; shield.(2) Fr. c: inscription.(3)
C] Below top margin, Gr.: [---]ιαι.(4)

D] Frs. a-c.

(1)perhaps a volute krater (open shape), Graef. (2)perhaps Heracles and the Lion, with Athena, Graef. (3)It is not clear whether this fr. goes with A or B. (4)Αθηναιῶν?, Graef. Wolters read: αἰγ. I take it that the last letter may be incomplete (nu?).

984.

Athens, N.M. Acr. i, 667.

A] Fr. of BF pot.(1) From Athens. Unattributed. Second half sixth. *GL i, no. 667 (not ill.).

B] Below the neck, part of a man with scepter.

C] On the neck, Gr.: [---]ρι(.)[---].(2)

D] If this is a dedication, it should be part of the dedicator's name.

(1)similar to a `Kolonetten-amphora;. (2)the third letter printed as a short diagonal stroke.

985.

Athens, N.M. Acr. i, 671.

A] Fr. of BF pot.(1) From Athens. Unattributed. Second half sixth. *GL i, no. 671, pl. 38.

B] Face of a bearded man with raised arm.

C] To right of his face, interrupted by the raised arm: [---]ου ^ς.(2)

D] A small fr.

(1)from a `Kolonetten-amphora'?, Graef. (2)odd combination of letters, especially the omicron upsilon; the sigma is probably the end of a word.

986.

Athens, N.M. Acr. i, 674.+

A] Frs. of BF krater(?). From Athens. Unattributed. Last quarter sixth. *GL i, no. 674, pl. 43. Pease, Hesp. 4 (1935) 229-30/16, fig. 6.

B] Sacrifice: three youths; bull; bearded man carrying something.(1)

C] Fr. b (Acr.): between figures: [---]ο(ς) vac. North Slope fr.: nonsense: to man's right: ολτου[---].

D] + Athens, North Slope AP 296. Not clear whether --]os is nonsense or a name.

(1)wineskin, or amphora, or skaphe?, Pease.

987.

Athens, N.M. Acr. i, 707.

A] Fr. from rim of krater. From Athens. Unattributed. Last quarter sixth. *GL i, no. 707 (not ill.).

B] Decoration not preserved.

C] On the neck, Gr.: λο(.)[---].(1)

D] Frs. a-c.

(1)the third letter printed as an upright.

988.

Athens, N.M. Acr. i, 732.

A] Frs. of BF hydria. From Athens. Unattributed. Last third

sixth. *GL i, no. 707, pl. 47; Peek, GL ii, 130. AM 13 (1888) 227-28 (mention). Kretschmer, Vas. 230. E. Fölzer, Die Hydria (1906) 119. JHS 26 (1906), pl. 5. Beazley, AJA 45 (1941) 593/2. ABV under 261/41, 677, 678. R. Tölle-Kastenbein, 'Kallirhoe und Enneakrounos,' JdI 101 (1986) 69, fig. 7 (part).

B] Women at the fountain.

C] Fr. a: to left of fountain house column (at left):
Καλ·λη·ρ·ο·ε. Between first and second woman: ΕΓανθις.(1)
Between second and third: Γλυκε. Between third and fourth:
Πο[δ--]. Fr. b: over head and bust of rightmost woman:
Καλ·λη·ις, retr.(2)

D] Frs. a-c. Kallirhoe is also found on the fountain hydria London B 331, ABV 261.41, manner of the Lysippides Painter. The names apparently written on the figures' right, regardless of which way they are facing. - AM, loc. cit., points out that [London B 331] is very similar except for the inscriptions and gives readings: Καλιρ·ο·ε. Επανθις. Γλυκε, retr. Πο[--].

(1)see Peek: no letter was written before the epsilon; the second letter is a pointed (half-arrow) gamma; Μελανθις is excluded, Ε(ρ)ανθις unlikely; perhaps the second letter is upside down, Ε(υ)ανθις? Clearly miswritten. (2)Peek reads Καλις[τε] (the vase breaks right after the sigma), but see Beazley's parallels, ABV 677.

989.

Athens, N.M. Acr. i, 751.

A] Two frs. of BF hydria. From Athens. Unattributed. Late sixth. *P. Kretschmer, JdI 7 (1892) 37-42. Eph. 1885, pl. 5,4. Kretschmer, Vas. 126. GL i, No. 751.

B] Perseus on Seriphos: fr. a: seated man to right looking back. Perseus stepping on a base and holding a bag. To left and right, remains of other figures.

C] Fr.a: starting originally from Perseus' face:
[Γο]ρ[ο}γος κε(φ)αλε.(1)

(1)so Kretschmer; or [Γ]ρογος?

990.

Athens, N.M. Acr. i, 760.

A] Fr. of BF amphora. From Athens. Unattributed. Last third sixth. *GL i, no. 760, pl. 49.

B] Chariot race; upper body of a charioteer holding reins; at right, two others; parts of horses.

C] Above the head of first charioteer:
[--]τιδε[ς?], retr.

D] The end of a heroic name? The shape of delta shows that inscription is retr.

991.

Athens, N.M. Acr. i, 779.

A] Fr. of BF amphora,(1) From Athens. Unattributed. Third quarter sixth. *GL i, no. 779, pl. 47.

B] At left, lower half of a reclining woman; standing woman in black chiton, raises her left arm to her head; at right, two arms extend toward the reclining woman.

C] To right of standing woman: Αστυδικε.(2)

D] Subject unclear. The name listed in LGPN ii as historical.

(1)perhaps Tyrrhenian, Graef. If not, the scene could be funerary. (2)complete.

992.

Athens, N.M. Acr. i, 780.

- A] Fr. of BF amphora. From Athens. Unattributed. Last quarter sixth. *GL i, no. 780, pl. 48.
- B] Uncertain remains at left; nude male body.(1)
- C] Between the two: [Αγλ]αυρος.
- D] The restoration is Graef's.

(1)Wolters thought of Boreas and Oreithyia.

993.

Athens, N.M. Acr. i, 816.

- A] Fragmentary BF amphora. From Athens. Unattributed. Last third of sixth. *GL i, no. 816, pl. 49 (dr.). Shapiro in Neils et al., Goddess and Polis (1992) 55.
- B] Procession to sacrifice: left to right: boy holding a rope tied to a bull's foot; man and boy playing lyres; bearded flautist; male carrying a large amphora; bull; behind the bull, a wreathed youth with a basket; in front of the bull, a wreathed boy, probably with an apron, holds a branch and a rope of the bull.
- C] Behind the leftmost boy: [---]ες. Behind the boy with the lyre: [---]ατο[ς]. Between the flautist and the boy playing the lyre: Εχσεκ<ε>στος.(2) Above the flautist: Νικα[υλος?].(1) Above the head of the youth behind the bull: [---]ος. Below the bull's neck (referring to the rightmost boy, though not facing him): [---]εβιος.(3)
- D] Exekestos is an unusual name which may be related to the name Exekias, on which see Boardman, 'Exekias,' AJA 82 (1978) 24 (Shapiro).

(1)my suggestion. Graef suggests: [ἡ δεινα ἐ]νικά [φυλή] or Νικα[---καλ]ος, no doubt taking the -ος from the next inscription which won't do as the figures were named separately. (2)the rope interferes. (3)Bechtel suggests Αρχέβιος, Ἀλκέβιος, or Ἀγχεβιος.

994.

Athens, N.M. Acr. i, 825.

- A] Fr. of BF oinochoe. From Athens. Near the Madrid Painter ii, various. Last third sixth. *GL i, no. 725, pl. 55. *Photo. ABV 330/1, Add.(2) 89.
- B] Apollo with Artemis and Leto (parts).
- C] To Apollo's right: [Α]ρτεμ[ις].
- D] Tiny letters.

995.

Athens, N.M. Acr. i, 836.

- A] BF frs.(1) From Athens. Unattributed. Last quarter sixth. *GL i, no. 836, pl. 56 (fr. a only).
- B] Fr. a: head, lyre, hand of Apollo; upper body of Artemis; Ares. Fr. b: head of a satyr; Hermes; Dionysus; maenad; satyr. Fr. c: ornament.
- C] Fr. a: to Artemis' left and above Apollo: [Αρ]τεμ[ι]δος. To Ares' left, above Artemis: Αρεος, retr.(2)

(1)three frs. almost certainly from one amphora, Graef. (2)epic Ἀρεός, Attic Ἀρεῶς; see Et. M. 140 (Graef).

996.

Athens, N.M. Acr. i, 888.

- A] Frs. of BF pot.(1) From Athens. Unattributed. Last quarter sixth. *GL i, no. 88, pl. 56.
- B] Fr. a: remains of two standing women. Fr. b: phorminx and finger(?); two women standing, perhaps on a chariot: goddesses and Apollo? Fr. c: figure to right. Fr. d: garment.
- C] Fr. a: between the women: [--]εδα. Fr. b: above the phorminx: ρι[--], retr.(2) Fr. d: to left of garment: [--]νχευ[--].(3)
- D] Frs. a-d; c and d may not belong.

(1)Graef says the frs. are too small to decide whether they are from a hydria, although the ornament suggests it.

(2)Graef shows this letter looking like a `b', i.e. upside down. (3)so (it seems) Graef, but I thought from the photo. that the letter was not a nu, hence it could only be a gamma. Nonsense, or a name?

997.

Athens, N.M. Acr. i, 914.

- A] Fr. of early BF Panathenaic. From Athens. Echeikleides, potter. Ca. mid-sixth. *GL i, pl. 60. *ABV 666. *A.W. Johnston, ZPE 54 (1984) 115-17. Script 956.
- B] Athena.
- C] ηεχεκλειδες ...
- D] GL read [καλο]ς?? Εχεκλε[ς]. Beazley in ABV follows this, thinking [καλο]ς (with sigma 2) probable, if Graef rightly saw a trace before the name. Johnston, however, is no doubt right in assuming a potter's name. The potter probably reappears on Script 955, but with initial ϕ instead of heta.

998.

Athens, N.M. Acr. i, 921.

- A] Frs. of BF Panathenaic(?). From Athens. Manner of the Princeton Painter. Mnesiades, potter? Third quarter sixth. Before 530. *GL i, pl. 39. *Brandt, Archaeologia Panathenaica I, 4/22. ABV 300/16, 314, 670. Script 1199. Neils et al., Goddess and Polis (1992) 41 and n. 68.
- B] A: Athena (no columns). B: hoplitodromoi.
- C] A: Behind Athena, vertically: Μνεσ[--], retr. B: at the top: διαυλυ, retr.(1)
- D] The shape is uncertain: see Beazley. - Possibly from a signature of the potter Mnesiades, although Beazley 314 says the lettering is different. Otherwise a kalos-inscription as Graef suggests. Cf. Script. Brandt considers the frs. to be from a Panathenaic, Graef, probably so. Neils thinks this was probably a prize vase, perhaps with three inscriptions as New York 1978.11.13.: behind Athena, the potter's signature Mnes[iades]; the prize inscription at left, now missing; and on B: men's stadion (sprint) [this is a very free interpretation]. Mnesiades was the potter of a vase in Cairo, which he signed and dedicated; and the dedicator of a bronze statue with Andokides on the Acropolis (DAA 213-16). N. thinks

that since all of these inscriptions are ca. 540-530, they all refer to the same man. Cf. also D.G. Kyle in Neils et al., op. cit. 205 n. 60.

(1)the upsilon is in the break, hence the word need not be complete. διαυλυ for διαύλω (with long o)? For upsilon for long closed o, see Script, p. 162. Formerly read: διαυλ{λ}[--, for διαυλ[οδρομοι] or the like.

999.

Athens, N.M. Acr. i, 923.+

- A] Frs. of BF Panathenaic, probably not a prize vase. From Athens. Unattributed. Third quarter sixth. Before 530. *GL i, pl. 59. *ABV 667, 714. Script 1201.(1) Cf. Neils et al., Goddess and Polis (1992) 38.
- B] A: Athena. B: Athena with Zeus, Poseidon, and Ares(?).
- C] A: above the left cock-column: ἡπικ<π>οκλ[--. B: below Zeus' left hand: [h]ἡπικ<π>ο[--.
- D] See Beazley's discussion in ABV. kalos-name Hippokles or Hippokleides, the latter suggested by Rumpf in Gn 14, 457. No prize inscription.

(1)not in Brandt. Mentioned AA 1893, 18/4.

1000.

Athens, N.M. Acr. i, 926.

- A] Frs. of prize Panathenaic. From Athens. Exekias, manner (Beazley). Exekias (Peters). Third quarter sixth. Before 530. *GL i, pl. 56. *ABV 147/8. Brandt, Arch. Panath. I, 4/24. Script 1187.
- B] A: Athena.
- C] A: along left margin, down: τῶν [--].
- D] Part of athla-inscription; in red.

1001.

Athens, N.M. Acr. i, 927.

- A] Fr. of prize Panathenaic. From Athens. Unattributed.(1) Third quarter sixth. Before 530. *GL i, no. 917, pl. 57. Brandt, Arch. Panath. I, 8/67.
- B] A: Athena (head and shoulders, aegis, shield device white owl); cock column.
- C] A: τον Αθ[ενεθεν αθλον].

(1)not in Beazley, but Brandt lists it under the Michigan Painter (ABV 343-44), perhaps because the shield device is an owl. But the Michigan Painter painted mainly reverses of Panathenaics (Para. 156).

1002.

Athens, N.M. Acr. i, 945.

- A] Fr. of prize(?) Panathenaic. From Athens. Unattributed. Before 520? *GL i, no. 945, pl. 56.
- B] Part of Athena's shield; device: three mugs.
- C] Between two of the mugs, in red: E.
- D] Casually written.

1003.

Athens, N.M. Acr. i, 988.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Second quarter fifth? *GL i, no. 988, pl. 57 (fr. b).

- B] Fr. b: at left, column shaft; to its right, part of a shield.
- C] Between the two: $\tau\omicron\nu$ [A $\theta\epsilon\nu\epsilon\theta\epsilon\nu$ $\alpha\theta\lambda\omicron\nu$].
- D] Other frs., found in 1894, have been lost; one showed an Ionic chiton: hence this is the youngest piece of the older group: so Graef, who compares Naples [RC 184], von Brauchitsch, no. 36 [= ABV 409/3, by the Achilles Painter!], illustrated in GL i, p. 116.

1004.

Athens, N.M. Acr. i, 1023.

- A] Fr. of prize Panathenaic. From Athens. Compared to Berlin Painter. First quarter fifth. *GL i, no. 1023, pl. 58. Beazley, AJA 47 (1943) 450, top. ABV 409, top.
- B] Cock on the left column; part of a shield (device, helmeted head).
- C] Between column and shield: $\tau\omicron$ [ν A $\theta\epsilon\nu\epsilon\theta\epsilon\nu$ $\alpha\theta\lambda\omicron\nu$].

1005.

Athens, N.M. Acr. i, 1041.

- A] Fr. of prize Panathenaic. *GL i, no. 1041 (not ill.).
- C] $\tau\omicron\nu$ A[$\theta\epsilon\nu\epsilon\theta\epsilon\nu$...].

1006.

Athens, N.M. Acr. i, 1043.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Second quarter sixth? Ca. 560. *GL i, no. 1043, pl. 63. Beazley, Dev.(1) 116, n. 10. *Photo.(1)
- B] B: heads of three runners.
- C] B: above second and third runner: $\alpha\nu\delta$ [$\rho\omicron\nu$].(2)
- D] In Dev. Beazley says that vase is contemporary with Halle 560 (ABV 120), related to Lydos, which has the same inscription.

(1)not in Brandt. (2)probably complete, as there is a vacat fore, and Halle 560 preserves the end of [$-\alpha\nu$] $\delta\rho\omicron\nu$. But $\alpha\nu\delta\rho\omicron\nu$ $\nu\iota\kappa\epsilon$ is also possible, cf. Munich 1451 (Brandt 4/26).

1007.

Athens, N.M. Acr. i, 1044.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Second or third quarter sixth. *GL i, no. 1044, pl. 63.
- B] B: top of head (probably of a runner).
- C] Above the head: $\alpha\nu\delta$ [$\rho\omicron\nu$].
- D] Lettering seems later than Acr. 1043, which has the same inscription, q.v. for the restoration.

1008.

Athens, N.M. Acr. i, 1084.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Third quarter sixth? Before 530. *GL ii, no. 1084, pl. 62. Brandt, Arch. Panath. I, 9/86.
- B] A: left margin; left part of shield; no cock column.
- C] A: between margin and shield: [$\tau\omicron$] ν A $\theta\epsilon$ [$\nu\epsilon\theta\epsilon\nu$ $\alpha\theta\lambda\omicron\nu$].
- D] Letter forms look early.

1009.

Athens, N.M. Acr. i, 1085.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Third quarter sixth? Before 530. *GL i, no. 1085 (not ill.). Brandt, Arch. Panath. I, 9/87. Script 1188.
- B] Small part of A: left margin and inscription.
- C] A: to right of margin, in red: [τον Αθηνεθε]ν αθλ[ον], retr.(1)
- D] Probably no cocks column, cf. Acr. 1084.

(1)so Graef (i.e., not facing margin); Brandt reads: το]ν Αθε?[---.

1010.

Athens, N.M. Acr. i, 1086.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Second or third quarter sixth. Before 530. *GL i, no. 1086, pl. 63. Brandt, Arch. Panath. I, 9/88. Script 1189.
- B] Left margin and inscription.
- C] A: to right of margin, in a curved line moving away from it, in red: [τον Αθεν]εθεν ε[ιμι αθλον].
- D] Probably no cock column.

(1)GL reads ε]μι, but the regular Attic form is ειμι.

1011.

Athens, N.M. Acr. i, 1087.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Second or third quarter sixth. Before 530. *GL i, no. 1087, pl. 63. Brandt, Arch. Panath. I, 9/89.
- B] A: left margin.
- C] A: to right of left margin: [---αθ]λον ε[ιμι], retr.
- D] Probably no cock column.

1012.

Athens, N.M. Acr. i, 1088.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Third quarter sixth? Before 530. *GL i, no. 1088, pl. 63. Brandt, Arch. Panath. I, 10/94, pl. 12, d. Beazley Archive db, no. 8781.
- B] A: at left, remains of column; at right, of a helmet and lance.
- C] τον Α[θηνεθεν αθλον].

1013.

Athens, N.M. Acr. i, 1089.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Third quarter sixth? Before 530. *GL i, no. 189 (not ill.). Brandt, Arch. Panath. I, 10/95, pl. 12,e.
- B] A: at left, part of a column.
- C] [---Α]θηνεθ[εν---].
- D] Brandt compares Warsaw 198605, by the Painter of the Warsaw Panathenaic.

1014.

Athens, N.M. Acr. i, 1090.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1090 (not ill.).
- B] A: at left, part of a column; at right, part of a shield.
- C] [το]ν Αθεν[εθεν---].

1015.

Athens, N.M. Acr. i, 1091.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1091 (not ill.).
B] A: at left, part of column.
C] [--Aθ](ε)νεθ[εν ---].(1)

(1)epsilon printed = stemless digamma, but low: incomplete?

1016.

Athens, N.M. Acr. i, 1092.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1092 (not ill.).
C] [---Aθε]νεθε[ν ---].

1017.

Athens, N.M. Acr. i, 1093.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1093 (not ill.).
C] Aθεν[εθεν ---].

1018.

Athens, N.M. Acr. i, 1094.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1094 (not ill.).
C] [---Aθε]νεθεν.

1019.

Athens, N.M. Acr. i, 1095.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1095 (not ill.).
C] [--Aθεν]εθεν αθλ[ον].

1020.

Athens, N.M. Acr. i, 1096.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1096 (not ill.).
C] [---Aθενε]θεν [---].

1021.

Athens, N.M. Acr. i, 1097.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1097 (not ill.).
C] [--Aθενε]θεν αθλ[ον].

1022.

Athens, N.M. Acr. i, 1098.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1098, pl. 63.
B] Inscription only.
C] [---Aθενεθε]ν αθλ[ον].
D] Apparently unusually small letters.

1023.

Athens, N.M. Acr. i, 1099.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1099 (not ill.).
C] [---Aθενεθε]ν αθλ[ον].

1024.

Athens, N.M. Acr. i, 1100.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Later

sixth. *GL i, no. 1100 (not ill.).
C] [--- αθ]λον.

1025.

Athens, N.M. Acr. i, 1101.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1101 (not ill.).

C] [--- αθ]λον.(1)

(1)the nu a bit displaced to the right, Graef.

1026.

Athens, N.M. Acr. i, 1109.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Late fourth - early third. *GL i, no. 1109, pl. 65. Von Brauchitsch, no. 120. Hesp. 5 (1936) 53-54 and n. 1. Eph. 1937, B', 586, fig. 16.

B] A: helmet and spear of Athena to left.

C] To Athena's left, kion.: [αγ]ωνοθ[ετουντος του δεινα].

D] For the date, see Hesp.: after 311/10 and before middle third.

1027.

Athens, N.M. Acr. i, 1112.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.(1) *GL i, no. 1112, pl. 64.

C] τρων [---].

(1)Graef: similar to von Brauchitsch, no. 106, archon Kephisodoros 323/2, perhaps same year.

1028.

Athens, N.M. Acr. i, 1113.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Third century. *GL i, no. 1113, pl. 65. Benndorf, Griech. u. sizil. Vasenbilder, pl. 10 (fr. a). Wilhelm, Beitrage zur gr. Inschriftenkunde 82. Von Brauchitsch, no. 121. Dow, Hesp. 5 (1936) 55-57, fig. 9 (inscription). Hesp. 28 (1957) 325.

B] A: Athena's garment; column topped by a statue at right.

C] To right of the statue, kion.: [ταμ]ιενοντος Ευρυκλειδου.(1)

D] This is fr. a in GL; fr. b, from B, shows three runners to right, but Dow, Hesp. 5 (1936) 57, notes that B does not belong and is probably fourth cent. Fr. b is no. 126 in Brauchitsch.

(1)restored by Wilhelm who points out that E. could be an earlier ancestor of E. of Kephisia (last third of third century) who had been proposed by Benndorf. An earlier restoration had been [κοσμη]τενοντος [clearly wrong], see C. Smith, BSA 3, 198.

1029.

Athens, N.M. Acr. i, 1127.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Later fifth. *GL i, no. 1127 (not ill.).

C] [---] αθλον.

1030.

Athens, N.M. Acr. i, 1128.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Later

fifth. *GL i, no. 1128, pl. 63.
B] Left lower corner with column shaft.
C] [--- α]θλον.

1031.
Athens, N.M. Acr. i, 1129.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Later sixth. *GL i, no. 1129.(not ill.).
C] [---Αθενεθε]ν α(θ)λο[ν].
D] Theta = omicron or with displaced dot (Graef).

1032.
Athens, N.M. Acr. i, 1130.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Late fifth. *GL i, no. 1130, pl. 64.
C] [τ]ων Αθην[ηθεν ---].

1033.
Athens, N.M. Acr. i, 1131.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1131 (not ill.).
C] kion.: [---] Αθηνη[θεν ---].

1034.
Athens, N.M. Acr. i, 1132.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1132 (not ill.).
C] kion.: [τ]ων Αθ[ηνηθεν ---].
D] Letters similar to von Brauchitsch, no. 93 (Graef).

1035.
Athens, N.M. Acr. i, 1133.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1133 (not ill.).
C] kion.: [---] Αθηνη[θεν ---].

1036.
Athens, N.M. Acr. i, 1134.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1134 (not ill.).
C] kion.: [---Αθεν]εθ[εν ---].
D] Thin and delicate letters in relief lines as in Acr. 1135 and von Brauchitsch, nos. 94 and 95 (Graef).

1037.
Athens, N.M. Acr. i, 1135.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1135, pl. 64 (part).
C] To left of right-hand column, kion.: [---] αθλων.
D] Graef: the same position of the inscription on Brussels [A 1703, ABV 413/2], archon Polyzelos 367/66; lettering resembles von Brauchitsch, nos. 93-95. Calligraphic script.

1038.
Athens, N.M. Acr. i, 1136.
A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth. *GL i, no. 1136, pl. 65.
C] To right of left-hand column, kion.: Αρ[----].
D] I.e.: Αρ[---] [αρχων].

1039.

Athens, N.M. Acr. i, 1137.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.

*GL i, no. 1137, pl. 64.

C] To right of left column, kion.: [---α]θλω.

D] Graef: for the letters compares von Brauchitsch, no. 108.

1040.

Athens, N.M. Acr. i, 1138.

A] Fr. of prize Panathenaic. From Athens. Unattributed. Late fourth or third. *GL i, no. 1138, pl. 65. Hesp. 5 (1936) 53-54 and n. 1. Eph. 1937, B', pl. 65.

C] To right of left-hand margin, kion.:

[α]γῶνοθ[εουνοτος ---].

D] See under Acr. 1109. Graef considers also

[αρ]χ?ων Οθ?[-]; he compares von Brauchitsch, no. 120.

1041.

Athens, N.M. Acr. i, 1152.

A] Fr. of BF loutrophoros. From Athens. Unattributed. Later sixth. *GL ii, no. 1152 (not ill.).

B] Upper part of charioteer to right.

C] Nonsense: ον.(1)

(1)not clear whether this is complete.

1042.

Athens, N.M. Acr. i, 1220.

A] Fr. of lebes gamikos. From Athens. Unattributed. Last quarter sixth. *GL i, no. 1220, pl. 67. Von Brauchitsch, p. 170 (mention with error of identification). H.A. Shapiro, Art and Cult under the Tyrants in Athens (1989), pl. 10,b. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 30, pl. 10,b (after GL, pl. 67, but called a plaque).

B] Sacrifice: standing woman, with branches; man; woman pouring libation; altar; behind it, a column; Athena Promachos (shield device: fore-part of horse) to left.(1)

C] Between man and woman pouring libation, down: χα[ρ]ε.(2)
On the bolster of the altar: Αθηναιας.

(1)Graef says she must be in her temple; Brauchitsch says that the vase proves the existence of a cult statue in the Peisistratid period. (2)so Graef.

1043.

Athens, N.M. Acr. i, 1244.

A] Frs. of BF skyphos. From Athens. Unattributed. Last third of sixth. *GL i, no. 1244, pl. 72.

B] (1): four-horse chariot with two riders: Heracles and Zeus in gigantomachy? Woman (Athena?). (2) helmet plume; helmeted head. (3) shield; hoplite fighting against chariot.

C] Nonsense: (1) to right of woman's head: αεαο(.)[-]. To right of horses' chests: εον.(1) (2) between the two heads: γιε[-].(2)

D] Four frs. probably from the same vase. I treat the inscriptions as nonsense.

(1)no telling whether this is complete. (2)there may be more letters above the right helmet.

1044.

Athens, N.M. Acr. i, 1271.

- A] Frs. of BF skyphos. From Athens. Unattributed. Date? *GL i, no. 1271, pl. 74 (dr.).
- B] A: men washing. At the top: clothes hung up. Fr.a: head of a boy; man bent over a basin with arms deeply immersed. Fr. b: top of a head, probably of a person bent over as that on fr. a.
- C] Nonsense: fr. a: to left of boy's face: oo.(1) Above man's head: oo. Fr. b: to right of man's forehead: oo.
- D] Frs. a and b. Three-stroke sigma. Not [καλ]ος because of the position of the inscriptions. Compare lekythoi by the Cactus Painter. - The vase may contradict the idea that men in vats are always connected with the making of wine. But it looks as if the 'vat' is a smaller basin and the man is standing beside it.

(1)or oo, retr.

1045.

Athens, N.M. Acr. i, 1280.

- A] Frs. of BF skyphos. From Athens. Unattributed. Last quarter sixth.(1) *GL i, no. 1280, pl. 73. P. Wolters, Darstellungen des Labyrinths, SB Bayr. Akad. 1907, 123, pl. 3. Milani, Museo Italiano di Antichità classica 3 (1890) 209.
- B] Fr. a: Theseus in front of the labyrinth; Athena and three other figures. Fr. b: two scenes from Theseus' exploits.
- C] Fr. a: to right of (behind) Theseus and to left of the labyrinth: nonsense: φτ(h)ν[---].
- D] Frs. a and b. Letters almost imitation, but strongly written. For the labyrinth, see Wolters; also GL i, no. 1314; SB Bayr. Akad. 1911; Elderkin, AJA 14 (1910) 185.

(1)Graef: contemporary with RF severe style (Wolters, p. 127).

1046.

Athens, N.M. Acr. i, 1295.

- A] Frs. of BF skyphos. From Athens. Unattributed. Last third sixth. *GL i, no. 1295, pl. 72.
- B] Fr. c: rim; below, tendril. Fr. d: rim; below, tops of two heads.
- C] Fr. c: on rim, Gr.: [---]κλεια : *ανεθ[εκεν]. Fr. d: on rim, Gr.: vac. ηερα : * [---].
- D] Frs. a - d. Late occurrence of heta. Graef suggests: ιερα : * [ΤΕΣ ΑΘΕΝΑΙΑΣ]κλεια : * ανεθ[εκεν], and says that the inscription took up more than one side, fr. d being from B. But there may have been two separate inscriptions, one on each side.

1047.

Athens, N.M. Acr. i, 1343.

- A] Frs. of BF skyphos. From Athens. Unattributed. Later sixth. *GL i, no. 1343, pl. 77.
- B] Fr. a: youth; cock; head; white face. Fr. b: man seated on a stool; two male legs.
- C] Fr. b: upside down, below the scene, in the BG, Gr.: [Α]ντιγεγε[ς ---].
- D] Probably a dedication (Graef). Careless work.

1048.

Athens, N.M. Acr. i, 1353.

- A] Fr. of BF skyphos. From Athens. Unattributed. Date? *GL i, no. 1353 (not ill.).
- B] Upper part of a satyr's head.
- C] To left of the break, Gr.: $\eta[\epsilon\pi-]$.(1)

(1)apparently not an abbreviation.

1049.

Athens, N.M. Acr. i, 1372.

- A] Fr. of BF skyphos. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1372 (not ill.).
- B] Front of a four-horse chariot.
- C] Nonsense: $\kappa\iota\omicron\iota\cdot\cdot\sigma\sigma$.
- D] From the rim. Three-stroke sigma. For $\sigma\sigma$ see Acr. 1271.

1050.

Athens, N.M. Acr. i, 1386.

- A] Fr. of BF skyphos. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1386 (not ill.).
- B] Perhaps head of horse.
- C] Gr.: $[\text{---}]\epsilon\varsigma[\text{---}]$.
- D] Probably a dedicator's name.

1051.

Athens, N.M. Acr. i, 1400.

- A] Frs. of BF skyphos. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1400 (not ill.).
- B] Fr. a: decoration not preserved.
- C] Fr. a: at left edge of fr., on rim, Gr.:
 $[\text{---}]\alpha\nu\epsilon\theta\epsilon\kappa\epsilon[\text{---}]\nu$ vacat.
- D] Frs. a (rim fr.) and b. Probably from a dedication (Graef).

1052.

Athens, N.M. Acr. i, 1401.

- A] Fr. of BF skyphos. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1401, pl. 77.
- B] Decoration not preserved.
- C] On the rim, Gr.: $\Sigma\omicron\sigma\iota\alpha\{(\sigma)\}\varsigma\alpha\nu[\epsilon\theta\epsilon\kappa\epsilon\nu]$.(1)
- D] Rim fr. with handle attachment. The inscription may have continued beyond the $\alpha\nu\epsilon\theta\epsilon\kappa\epsilon\nu$. Graef thinks the same person dedicated Acr. 1628, because of similarity of hand.

(1)the first attempt at writing the final sigma resulted in a nearly straight line, so it was repeated.

1053.

Athens, N.M. Acr. i, 1402.

- A] Fr. of BF skyphos.(1) From Athens. Unattributed. Third quarter sixth. *GL i, no. 1403 (not ill.).
- B] Head; branches.
- C] Gr.: $[\text{---}]\tau\alpha\theta[\epsilon]\nu\alpha\iota\alpha[\text{---}]$.
- D] (1)from the rim; unglazed.

1054.

Athens, N.M. Acr. i, 1408.

- A] Frs. of a foot, perhaps of a Nicosthenic pyxis(?).(1) From Athens. Unattributed. Nikosthenes potter. 530-520. *GL i, pl. 78. ABV 234. Script, p. 49 n. 47.

- B] No figured decoration preserved.
 C] Fr. a: under the foot, in a circle around the nipple:
 ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
 D] Frs. a and b. The letters face out; the inscription is not retrograde.

(1) Beazley, who adds that this is an odd place for a signature [cf. Script, loc. cit.]; Graef lists as a skyphos, which Beazley rejects.

1055.

Athens, N.M. Acr. i, 1409.

- A] Fr. of BG(?) skyphos. (1) From Athens. Unattributed. Nikosthenes potter. Third quarter sixth. *GL i, no. 1409, pl. 77. ABV 233/1. CV, Great Britain 9, Oxford 2, under pl. 65, 24. Script, p. 9 n. 47. (2)
 B] Decoration not preserved.
 C] Under the foot, around the inner edge of the foot ring, facing it: [Ν]ΙΚΟΣΘΕ[Ν]ΕΣ ΕΠ[ΟΙΕΙ?]. (3)
 D] Small letters.

(1) Corinthian type; probably black except for upright strokes at the base (ABV). (2) add ARV(2) 1627/25 bis (Limenas). (3) my restoration, after ABV 233/3. Not a complete circle, even if it should be ΕΠΟΙΕΣΕΝ.

1056.

Athens, N.M. Acr. i, 1410.

- A] Fr. of BF skyphos. From Athens. Unattributed. Nikosthenes potter. Ca. 530-520. *GL i, no. 1410 (not ill.). ABV 234. (1)
 B] Decoration not preserved.
 C] Under the foot(?), Gr.: [ΝΙΚΟΣΘ]ΕΝΕΣ Μ[ΕΠΟΙΕΣΕΝ]. (2)
 D] Fr. of rim.

(1) listed after the skyphoi with signatures under the foot; Beazley thinks it may have been from a skyphos of Corinthian type; the other skyphoi of that type have the signature under the foot, but Graef does not mention this for our fr. (2) so Graef; Beazley has με[---], I do not know whence, as he had not seen the fr. - Cf. Acr. i, 1409.

1057.

Athens, N.M. Acr. i, 1411.

- A] Fr. of BG(?) skyphos. From Athens. Unattributed. Nikosthenes potter. Ca. 530-520. *GL i, no. 1411 (not ill.). ABV 233/2.
 B] Undecorated?
 C] Under the foot: Ν[ΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΙ?].
 D] Rim of foot of a skyphos of Corinthian type. Cf. Acr. i, 1409.

1058.

Athens, N.M. Acr. i, 1413.

- A] Fr. of BG (or BF?) skyphos. From Athens. Unattributed. Date? *GL i, no. 1413 (not ill.).
 B] No figured decoration preserved.
 C] Under the foot, (1) Dip. in yellow: ΑΘΕΝ[ΑΙΑ]. (2)
 D] Is this a bespoken dedication?

(1) "Auf dem wulstigen Fuss unten die gelb aufgemalte Inschrift, welche einen Raum von 43 mm Länge einnimmt," Graef. (2) so Graef,

but should it not be Αθεν[αίαι?

1059.

Athens, N.M. Acr. i, 1415.

- A] Fr. of skyphos.(1) From Athens. Unattributed. Sixth. *GL i, no. 1415 (not ill.).
B] Decoration not preserved.
C] Under the foot, Gr.: [--- αv]εθεκεv [---].

(1)BG or BF?

1060.

Athens, N.M. Acr. i, 1427.

- A] Fr. of BF Siana(?) cup. From Athens. Related to the C Painter. Second quarter sixth. *GL i, no. 1427, pl. 79. ABV 60/1.
B] A: Upper parts of two women.
C] A: between the women, at head height: [--](.)υμολ, retr.(1)
Below the first inscription, after a one-space vacat:
ιδε vacat, retr.
D] Both inscriptions probably nonsense.(2)

(1)the head of the left woman interferes: did the inscription continue? The first letter is the lower part of a vertical stroke. (2)Graef suggests: perhaps ιδε, spoken by one of the women; but the position is not very suitable for a spoken word. Could also be ιpe. The shape of epsilon shows it to be retr.

1061.

Athens, N.M. Acr. i, 1441.

- A] Fr. of Siana cup.(1) From Athens. Group of Acropolis 1441.(2) Second quarter sixth. *GL i, no. 1441, pl. 84 (dr.). ABV 68/2.
B] A: battle of two warriors, upper parts preserved.
C] A: to right of left warrior's face: four imitation letters; the first: two short parallel strokes.

(1)overlap. (2)two vases, may be by one hand.

1062.

Athens, N.M. Acr. i, 1459.

- A] Frs. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1459, pl. 80.
B] Gigantomachy: Athena and a giant.
C] Below the figures, along the rim, Dip.: [---]ς ^ ανεθ[εκεv],(1)
D] Frs. a and b, from the foot. Acr. 1460 might belong. Large neat letters.

(1)the giant's toe causes a separation of the two words: hence written after the design.

1063.

Athens, N.M. Acr. i, 1460.

- A] Fr. of BF cup.(1) From Athens. Unattributed. Date? *GL i, no. 1460 (not ill.).
C] [---ανεθεκ]εν?
D] Might go with Acr. 1459 (Graef).

(1)small piece with handle attachment.

1064.

Athens, Acr. i, 1479.

- A] Fr. of BF cup. From Athens. Unattributed. Sixth. *GL i, no. 1479, pl. 80.
- C] Nonsense? Dots in rows between and above figures.
- D] For the dots, Graef refers to Pottiers, Vases ant., pl. 9, A 240. See also Acr. i, 1480 and 1481.

1065.

Athens, N.M. Acr. i, 1520.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1520 (not ill.).
- B] Head of horse to right.
- C] Above the horse: *καλος*, retr.

1066.

Athens, N.M. Acr. i, 1554.

- A] Fr. of BF type A(?) cup. From Athens. Unattributed. Last quarter sixth. *GL i, no. 1520, pl. 82. ABV 678.
- B] A: between eyes: Heracles and Triton? (Wreathed head; hand grasping the arm of an adversary; the latter's breast and hair).
- C] A: above the wreathed head: [---]α καλε.

1067.

Athens, N.M. Acr. i, 1569.

- A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1569 (not ill.).
- B] Two swans facing.
- C] Nonsense.
- D] Rim fr.

1068.

Athens, N.M. Acr. i, 1572.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1572 (not ill.).
- B] Lower part of siren to right.
- C] Π or P.

1069.

Athens, N.M. Acr. i, 1578.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1578 (not ill.).
- B] A: man; centaur.
- C] A: nonsense.

1070.

Athens, N.M. Acr. i, 1582.

- A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no 1582, pl. 82.
- B] A, lip: Procession to sacrifice: two rams; a youth by the second one; kanephoros.
- C] A, lip, imitation letters: above the front ram: XXX. In front of it: XXXXX. To right of the woman: XX[---].
- D] Crosses for letters (all are forms of chi).

1071.

Athens, N.M. Acr. i, 1585.

- A] Fr. of BF cup. Unattributed. Date? *GL i, no. 1585 (not ill.).
- B] Two runners to right.
- C] Below, remains of letters.

1072.

Athens, N.M. Acr. i, 1604.

- A] Fr. from rim of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1604 (not ill.).
B] Warrior; foot of adversary.
C] Imitation letters.

1073.

Athens, N.M. Acr. i, 1611.

- A] Frs. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1611, pl. 82; Peek, GL ii, 130. C. Fränkel, *Satyr- und Bakchennamen auf Vasenbildern* (1912) 20, 84/G. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 169, *SILENOS* 2.
B] Fr. a: A: upper scene: legs of 4-5 horses. Lower scene: head of a horse; helmeted head of a warrior. Fr. b: B: upper scene: foot; man; chariot. Lower scene: head of satyr; arm, shoulder, back of head of a warrior thrusting down a spear (*Gigantomachy*?).
C] A, lower scene: above horse's head, but referring to the warrior at right: $\eta\chi\tau\omicron[\rho]$, retr., for $\eta\kappa\tau\omicron\rho$. B, lower scene: above satyr's head: $\Sigma\lambda\epsilon\nu\omicron\varsigma$, retr.
D] For chi for kappa see Meisterhans(3) 103 and GAI i, p. 468. For the shape of the satyr (legs!) see Graef's discussion.

1074.

Athens, N.M. Acr. i, 1613.

- A] Fr. of BF cup.(1) From Athens. C Painter. Second quarter sixth. *GL i, no. 1613, pl. 82. ABV 57/117.
B] A: hoplite; archer; shield of another hoplite.
C] A: around lower right of hoplite's shield, not facing: $\epsilon\upsilon\rho\nu(.)[---].(2)$
D] Beazley says, hoplites and archer; so he probably does not think the scene mythological.

(1)ABV: exact shape uncertain, but period of Siana Cups I.
(2)last letter, the top of an upright, not a tau. The name could refer to the archer, but I know of no such name for one. More likely, it refers to a hoplite; it may be mythical or historical.

1075.

Athens, N.M. Acr. i, 1628.

- A] Frs. of BF LM cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1628, pl. 83 (dr.)
B] A, B, each: Athena mounting a chariot.
C] On the rim, Gr.: A: Fr. b: $[h]\iota\epsilon\rho[\alpha---]$. Fr. c: $\tau[\epsilon\varsigma] \text{A}\theta\epsilon[---]$. B: fr. a: $[---]\varsigma \text{Σοσιας} \text{ανεθεκεν}$. I.e.: $[h]\iota\epsilon\rho[\alpha \tau[\epsilon\varsigma] \text{A}\theta\epsilon[\nu\alpha\iota\alpha]\varsigma \text{Σοσιας} \text{ανεθεκεν}$. A: fr. b: behind Athena: $\kappa\alpha\lambda\omicron\varsigma$.(1) fr. c: curving around horses' heads: $\text{ho}\pi(\alpha)\iota\varsigma$.(2) B: fr. a: to right of Athena's face: $\kappa\alpha\lambda\omicron\varsigma?$. To horses' right: $\text{ho}\pi\alpha\langle\upsilon\rangle\varsigma$.(1)
D] Frs. a-c. I have changed A and B from Graef's arrangement because of the Gr. and because the dipinti on (my) B are less carefully done than those on A. Graef points to the similarity of hand with the dedication of Acr. 1401 (q.v.) and thinks the dedicator is the same man.

(1)so (approximately) Graef, but the dr. shows the inscription to be partly in imitation letters. (2)alpha lacks the cross

stroke.

1076.

Athens, N.M. Acr. i, 1629.

A] Fr. of cup. From Athens. Unattributed. Sixth. *GL i, no. 1629, pl. 84 (or 94?).

B] No figured decoration preserved.

C] Gr.: [--- ανε]θ<ε>κεν vacat.

D] Rim fr. Cartwheel theta.

1077.

Athens, N.M. Acr. i, 1632.

A] Frs. of BF band cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1632, pl. 84. *Peek, GL ii, 132. Benndorf, Griech. u. sizil. Vasenb., pl. 29, 3 (a, part). Stais, Eph. 1886, pl. 7. Meyer, Giganten und Titanen, pl. 1. CB ii, 70 (mention). GAI i, 26 (on Λαβητος).

B] [Handle zones:] A: Gigantomachy. B: chariot race.

C] (1) A: (fr. c, left to right): above the shield of a fallen giant(?): Επχο[---], retr.(1) Above a giant: Πολ[υβοτες?], retr.(2) Behind hindquarters of a lion: λησιν. Above the head of Hermes: [ηερ]μης, retr. Between heads of Hermes and a giant, facing the latter: ΕΥΟΕΝ(Σ) retr.(3) To giant's lower right, referring to a missing fallen giant: Ευροπε[υς], retr. To right of Zeus' head: Ζεϋς.

(2) B: frs. a, b, e, beginning with e, extant chariots

numbered. Fr. e: handle; charioteer, chariot 8, to right.

Behind his back, facing him: Ληβυκαι, retr.(4) [---]ες,

retr.(5) Fr. a: chariot 7, between charioteer's and horses'

heads, facing the latter: Φοχσο<ς> v., retr.(6) Behind heads

of horses of chariot 6: Λαβητος.(7) Behind heads of horses

of chariot 5, facing them: Μεγαριδες, retr.(8) Same position,

chariot 4: Βοιοτι[αι], retr. Fr. b: high position, chariot

3: [Λα]κεδαίμωνιαι.(9) Above horses' heads, chariot 2:

Θεβεθεν. Under the bellies of chariot 1: Αθεναια[ι]. (3)

On the rim, Gr.: Fr. c: A: [---]νιο παις κα[---].(10) B: Fr.

e: Θεοι [---].(11) Fr. a: [---]ιον καλον σ[---].(12) Fr. b:

[---]ήλ[ε]ος [δ]έχ[ο] [---].(13)

D] A multfigured band cup. Frs. a-g. I believe the correct order of the frs. is c + ... e + a + b, although Peek considers also e + b + a, but then the Athenians would not be first. If Phoxos and Labetos (or Labes) are owner's names, they must be with chariots sent by private individuals; or could they be names of horses? The Gr. must be amatory or convivial, not dedicatory.

(1)miswritten? Graef gives no explanation. (2)see CB. (3)Graef reads ΕΛΟΕ(N)», not retr., with the nu upside down, and has no explanation. Mayer had read [Π]ελο<ρ>ε(υ)ς, but G. rejects it.

Should be read retr. Peek rightly read ΕΥΘΕΝ» and suggested Εϋθ<ε>ν<ο>(ς).

(4)refers to horses: chariot horses are usually

mares, cf. Wilamowitz ad Eur., IT (Bruhn), line 2. (5)belongs

to second driver (Graef). (6)From φοχσός, pointed (referring

to the head). Φοξος Graef, cf. the tyrant of Chalcis, but his

date is quite uncertain; Φοξο[χειλος] Benndorf (but there is

no space, except under the horses (lost); Φοκος Wolters.

(7)Graef thinks of Λαβεατις in Epirus, but realizes it is

unsuitable for sending a famous chariot. Peek thinks genit. of

Λάβες (e.g., IG ii 864, col. ii, 14), name of owner of

Megarian chariot, as Φοχσο... is of a previous chariot. But

Graef refers the name to an earlier chariot, for he says that L. seems to be falling from his chariot. Is Labetos not a possible name? (8)last letter to left of inscription. (9)not enough space to finish the word; first extant letter drawn as chi in dr.: [Λα]χεδαίμωνια? (10)Stais thought of a kalos-inscription, but Graef thinks a dedication more likely, with -υῖο or -πιὸ [the latter clearly wrong] the father of the dedicator. Peek suggests: Εἰς υἱὸ παις καλός, the name being known only as Sappho's father or brother. (11)Graef reads θεοί, but it maybe an invocation at the beginning of an amatory inscription, cf. Agora P 5164. (12)so rightly Peek (but no letter is missing).(13)so Peek, rightly; Graef read: [---εὐφρον]έος[α δ]έχῃ[---].

1078.

Athens, N.M. Acr. i, 1633.

A] Frs. of BF band cup. From Athens. By Psiax or near him. Last quarter sixth. Ca. 520-510. *GL i, no. 1633, pl. 82. ABV 295/1.

B] Handle zones: A - B: Battle with chariots.

C] Fr. b: below the scene, Gr.: [---] εθεκεν[---?].(1)

D] Frs. a - d.

(1)there is a space preceding the word, but at the left edge there may be a trace of a letter; so it could be:
[--- α]ν?εθεκεν? [---?].

1079.

Athens, N.M. Acr. i, 1634.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1634 (not ill.).

B] Two figures.

C] Above, remains of a Gr. letter. A dedication?

1080.

Athens, N.M. Acr. i, 1635.

A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1635, pl. 85.

B] Battle: shield and leg of a fallen warrior; man (chlamys)1 shield.

C] Between the man's legs: [---]ιός, retr.

(1)iota: the upper half of a vertical; hence could also be lambda.

1081.

Athens, N.M. Acr. i, 1639.

A] Fr. of BF band cup. From Athens. Painter of the Boston Polyphemos. Third quarter sixth. *GL i, no. 1639, pl. 85. ABV 198/2, 689, Para. 80. A.A. Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 461 and n. 51, fig. 8 (shows inscriptions).

B] A: love-making: man and woman on the ground; another couple; standing couple; legs of man and woman on a couch.

C] A: to right of left man's face and above head of left woman: Μῖσος. To right of head of standing woman: N[---].(1)

D] Is Μῖσος a proper name, or spoken by the man? (Not listed in LGPN ii.) In either case, cf. μισγέρως = ἐρωτομανής, Poll. 6.189; μίσητος 'lustful, lewd,' Cratin. 316, 'insatiate,' Hsch., Phot. μισήτη 'prostitute,' Archil. 184.

See LSJ and suppl.(2). Cf. Agora P 26,452 (2nd quarter 7th;
Agora 21, C 1): μίστος ho πα[ίς].

(1)or M?[--].

1082.

Athens, N.M. Acr. i, 1666.

- A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1666 , pl. 85.
B] A: Rear of a wild animal with loing tail.
C] A: Below, Gr.: [---](.)νπρ[---].(1)
D] Deeply incised (Graef). Graef says: `etwa ΑΠΡ'.

(1)the first letter, the tip of Attic alpha or gamma,
disjointed. All other letters uncertain.

1083.

Athens, N.M. Acr. i, 1693.

- A] Frs. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1693, pl. 85.
B] Fr.a: shoulder and face; kerykeion; figure to left. Fr. b: knee of a seated figure; at right, another.
C] Fr. a: to right of face: [hεp]μες. Fr. b: to right of left figure: Απολ·λ·δ[v].
D] Frs. a - b.

1084.

Athens, N.M. Acr. i, 1742.

- A] Fr. of BF band cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1742, pl. 86 (fr. a only). Beazley, JHS 52 (1932) 190-91. ABV 674.
B] Int.: white, lip black (unusual technique). A: bird flying above something lost.
C] Fr. a: on the black lip, Gr.: [hι]εροντες? [Αθηναιας]. In the handle zone, to right of the handle palmette: Σικριδον.(1)
D] Beazley lists the vase under kalos-names, but says [the second inscription] could also be a signature.

(1)kalos-name or εποιεσεν signature? See ABV.

1085.

Athens, N.M. Acr. i, 1743.

- A] Fr. of BF lip(?) cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1743 (not ill.). ABV 187/9.
B] Int.: tongue border. A: palmette.
C] A: to left of palmette: [---] εποιεσεν.

1086.

Athens, N.M. Acr. i, 1744.

- A] Fr. of BF LM cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1744 (not ill.).
B] A: at right, handle-palmette.
C] A: to left of palmette: [---εποιε]σεν
D] Omitted in ABV, perhaps because it may not be a signature.

1087.

Athens, N.M. Acr. i, 1745.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1745, pl. 86. ABV 187/10.

- B] Only inscription is preserved.
 C] [--- εποιε]θεν : *ho [---].
 D] The signature gave the father's name.

1088.

Athens, N.M. Acr. i, 1746.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
 *GL i, no. 1746, pl. 86. ABV 230/3.
 B] No figure work preserved.
 C] [Νικ]οσθενες [εποιε]σεν].

1089.

Athens, N.M. Acr. i, 1747.

- A] Fr. of BF cup of type A.(1) From Athens. Unattributed. Ca.
 530-520. *GL i, no. 1747, pl. 87. ABV 232/18.
 B] Decoration not preserved: foot only (lower part of torus
 foot-profile in BG, upper part reserved).
 C] On the reserved part of the foot-profile:
 [Νικ]οσθενες εποι[ε]σεν].
 D] For signatures on the foot profile see my article in AJA 88
 (1984) 342. See also 1749.

(1)with massive Nikosthenic foot-plate; foot only.

1090.

Athens, N.M. Acr. i, 1749.

- A] Fr. of BF cup of type A.(1) From Athens. Unattributed. Ca.
 530-20? *GL i, no. 1749 (not ill.). Benndorf, Griech. u.
 sizil. Vasenb., pl. 28/22. Wiener Vorleg. 1890-91, pl. 4, 4.
 Klein, Meistersig.(2) 71/78. ABV 232/17.
 B] Decoration not preserved: foot only.
 C] On the foot-profile: Νικοσθενες μεποιεσεν.
 D] Cf. Acr. 1747.

(1)with massive Nikosthenic foot-profile.

1091.

Athens, N.M. Acr. i, 1750.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
 *GL i, no. 1750 (not ill.).
 B] Decoration, if any, not preserved.
 C] [Χ]αιρε και πι[λει].

1092.

Athens, N.M. Acr. i, 1751.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
 *GL i, no. 1751 (not ill.). *GAI ii, 458.
 B] Decoration, if any, not preserved: foot only.
 C] On the foot profile: [Χ]αιρε και προπ<ι>θι.(1)
 D] Done from the printed letters in GL.

(1)so Graef. - GAI ii prints [X]AIREKAIPYI, with #
 representing four short horizontal lines, one above the other.

1093.

Athens, N.M. Acr. i, 1752.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no.
 1752, pl. 86.
 B] A: decoration not preserved: reserved; black line on top.
 C] A: [---](.)υ[---].

D] The trace of the first extant letter makes the restoration
[h]υ?ώ[s] unlikely (Graef).

1094.

Athens, N.M. Acr. i, 1753.

A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1753, pl. 86.

B] A: decoration, if any, not preserved.

C] A: in handle-zone, nonsense:
[---] 12 imitation lettters [---].

D] The letters are distinct, but not real; very hard to
reproduce.

1095.

Athens, N.M. Acr. i, 1754.

A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1754, pl. 87.

B] A: decoration, if any, not preserved: black line above
reserved zone; below, black.

C] A: nonsense: vacat τεοοεμε[---], retr.(1)

D] The line not strictly horizontal.

(1)apparently meaningless (Graef).

1096.

Athens, N.M. Acr. i, 1755.

A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1755, pl. 87; Peek, GL ii, 130.

B] A: decoration, if any, not preserved.

C] A: nonsense: [---]τυχια(.)[---].(1)

D] The resemblance of the letters to τυχ... is probably
accidental; the last letter is a trace at the bottom of
the line.

(1)GL: TV+IV. Peek: Ευ|τυχι?α?, which is unlikely.

1097.

Athens, N.M. Acr. i, 1756.

A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1756 (not ill.).

B] A: palmette.

C] A: on the lip, Gr.: [---] Αθ[εναιαι].(1)

D] Theta printed as a rectangular cross-bun theta. Dedicatory.

(1)so Graef; or Αθ[εναιας? (2)printed letter.

1098.

Athens, N.M. Acr. i, 1757.

A] Fr. of BF lip(?) cup. From Athens. Unattributed. Third quarter
fifth. *GL i, no. 1757, pl. 86. E. Kunze-Götte, 'Ein besonderer
Flügeljüngling archaischer Zeit,' AK 42 (1999) 58 n. 35.

B] Int.: Two winged male(?) figures (Boreads?).

C] Int.: to left of a left foot: Κε[---], retr., perhaps
Κε[πες]?(1)

D] Kunze-Götte states: at bottom, the letters KE, which Beazley thinks
are part of a signature. See Dev. 99 n. 32. Unfortunately there
is not room to restore Anakes. [K.-G. compares the tondo with Basel,
Antikenmuseum BS 1452, which shows a winged youth named Kastor, i.e.,
one of the Dioscuri.]

(1)if Keres, the figures would have to be female despite the black flesh color (Graef). Why not then Κε[λαίνο], a Harpie?

1099.

Athens, N.M. Acr. i, 1772.

A] Fr. of BF cup. From Athens. Unattributed. Second half sixth.

*GL i, no. 1772, pl. 86.

B] Int.: central scene: a knee remains. Around the central scene: frieze of love-making (? one nude girl lying on the ground remains).

C] Int.: To right of the nude girl, imitation letters: ττττ.(1)

(1)could also be read χχχχ.

1100.

Athens, N.M. Acr. i, 1778.

A] Frs. of BF cup. From Athens. Unattributed. Second half sixth.

*GL i, no. 1778 (not ill.).

B] Int.: fr. a: wing and part of a mane. Fr. b: breast and front legs of Pegasus.

C] Int.: fr. b: nonsense: κχκοσ.

D] Frs. a - b. Done from the printed letters.

1101.

Athens, N.M. Acr. i, 1780.+

A] Frs. of Siana cup. From Athens. Maner of C Painter (Beazley). C Painter (Brijder).(1) Second quarter sixth. 570-560. *GL i, pls. 83 (dr.) and 87 (phot.). Beazley, JHS 52 (1932) 200. *ABV 59/14. *M.Robertson, JHS 55 (1935) 224. *H.A.G. Brijder, Siana Cups and Komast Cups I (1983) 237/15, pl. 10,f. Script 69. GAI ii, 511 (εποιε, with parallels).

B] A: fight.

C] [X]εῖπον εποιε (see ABV). Probably complete aft (Beazley). The lower part of an upright stroke, seen by Robertson, is said by him to be probably part of a warrior's name.

D] Payne saw that M.Robertson's fr. joined Acr. 1780; it is now in the National Museum. Graef tentatively suggested: Φεῖδον εποιε[σεν, but see Robertson's comments; he compares Χιρον εποιεσεν on a LM cup, Once Rome, Vatican, ABV 161. See also Beazley in JHS (need not be the same as the potter of the Vatican cup). A full discussion in Robertson, JHS. εποιεσεν is given also by Klein, MS(2) 216.

(1)Another, joining, fragment is attributed to the C Painter by M. Robertson.

1102.

Athens, N.M. Acr. i, 1781.

A] Fr. of BF cup.(1) From Athens. Marmaro Painter. Mid sixth. *GL i, no. 1781, pls. 83 (dr.). and 86 (photo.). Bothmer, Amazons 9/36 and p. 23. ABV 198/2, Add.(2) 53. LIMC i, pl. 443, Amazonas 19.

B] A: Heracles and the Amazons (leg of H. pushing an Amazon; foot of another Amazon).

C] A: around H.'s knee: [ηερ]ακλες. Between Amazon's legs, following the contour: Αντιμαχε, retr.(2)

(1)"merrythought, proto-A, or the like" (Beazley). (2)in the middle, H.'s spear intervenes: Αντι^μαχε.

1103.

Athens, N.M. Acr. i, 1785.

- A] Fr. of BF cup.(1) From Athens. Unattributed. Last quarter sixth.
*GL i, no. 1785, pl. 87. Klein, Liebl., Athenodotos 8. JdI 8,
154 (bibl.). M.F. Vos, Scythian Archers in archaic Attic
vase-painting (1963), pl. 12,b (after GL). ABV 665, Para. 317.
- B] Int.: mounted archer.
- C] Int.: starting to right of the horse's hind hoofs, facing
the margin and originally running along it, with [κ]αλος
ending above the horse's croup: Αθεν[--- κ]αλος.
- D] GL, thinking the vase could be contemporary with RF vases
praising Athenodotos (Proto-Panaitian Group, Onesimos,
Peithinos, Colmar Painter), follows an earlier restoration:
Αθεν[οδοτος κ]αλος, but Beazley obviously rejects this,
since in ABV he prints: Αθεν..., [κ]αλος [I do not
understand the comma]. A long name is however required.

(1)"Not as one might think from a bilingual cup of type A: the
foot was of type C." (Beazley, ABV).

1104.

Athens, N.M. Acr. i, 1812.

- A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1812, pl. 88. ABV 235, middle (mention).
- B] Int.: inscription only.
- C] Int.: around the margin of the inner circle, facing out,
Dip.: ηιερα : *τες Α[θ]ενας vac.(1)
- D] In ABV Beazley compares the position of the inscription with
the dedications Acr. 1813 and 1931(2), with Vatican 456 and a fr.
in Florence, which have χαίρει και πει, and with a fr. in Cab.
Med., which has the signature Χελις : εποίησεν. - A
bespoken piece.

(1)the inscription takes up 4/5 of the circle. (2)add 1922 -
1926, etc. Beazley thinks they are dedications, but I
wonder if they do not rather indicate ownership in the
sanctuary, the cups being used in some ceremony.

1105.

Athens, N.M. Acr. i, 1813.

- A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth.
*GL i, no. 1813, pl. 88. ABV 253, middle (mention).
- B] Int.: inscription only.
- C] Int.: around the margin of the inner circle, facing out,
Dip.: [ηιερα τ]ες Αθενας.(1)
- D] The inscription as in Acr. 1812 and 1931; for parallels to
the position, see Acr. 1812. The hand seems slightly
different. A bespoke piece.

(1)takes up 4/5 of circle.

1106.

Athens, N.M. Acr. i, 1814.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no.
1814 (not ill.).
- B] A: palmette frieze.
- C] A: Gr.: ηιερα.
- D] Done from printed letters. Inscription marks ownership in
the sanctuary.

1107.

Athens, N.M. Acr. i, 1839.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1839 (not ill.).

B] A: palmette frieze; below, net pattern.

C] A: upside down, Gr.: δι[---]?

1108.

Athens, N.M. Acr. i, 1843.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL no. 1843, pl. 88; Peek, GL ii, p. 130.

B] A: animal frieze.

C] A: on black bands outside of frieze, Gr.: Παδραχῶ.(1)

D] Graef has much discussion of the letter forms.

(1)so Peek who says it is = Βάτραχος. Hiller read πᾶδε κίχῶ, 'wie soll ich erreichen?', which is rejected by Graef, who had however no solution. Owner's inscription; probably not Attic.

1109.

Athens, N.M. Acr. i, 1844.

A] Frs. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1844 (not ill.).

C] A: fr. a: on a black band below an animal frieze, Gr.: E[---]?

D] Frs. a - c. Same position as on Acr. 1843.

1110.

Athens, N.M. Acr. i, 1856.

A] Frs. of BF Droop cup. From Athens. Unattributed. Third quarter sixth. GL i, pl. 88. *Ure, JHS 52 (1932) 64/90.

B] Decoration not mentioned in Ure.

C] A: mock inscriptions.

D] Frs. a - c. Inscriptions similar to Athens, N.M. 661 (Ure).

1111.

Athens, N.M. Acr. i, 1857.

A] Fr. of BF Droop cup. From Athens. Unattributed. Third quarter sixth. *Ure, JHS 52 (1932) 64/91.

B] A: handle-zone: boar between horsemen.

C] A: handle-zone: mock inscriptions.

D] Similar to Acr. 1856; close to Athens, N.M. 661.

1112.

Athens, N.M. Acr. i, 1858.

A] Fr. of BF Droop cup. From Athens. Unattributed. Third quarter sixth. *Ure, JHS 52 (1932) 68/119.

B] A: handle-zone: legs of two figures.

C] A: handlezone: mock inscriptions.

1113.

Athens, N.M. Acr. i, 1860.

A] Fr. of BF Droop cup. From Athens. Unattributed. Third quarter sixth. *Ure, JHS 52 (1932) 68/120.

B] A: handle-zone: three hoplites fighting.

C] A: handle-zone: mock inscriptions.

D] Fine, careful work (Ure).

1114.

Athens, N.M. Acr. i, 1862.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1862, pl. 90.

B] A: one foot remains.

C] A: on painted bands, Gr.: *ἡερον*.

D] Ownership of sanctuary.

1115.

Athens, N.M. Acr. i, 1919.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1919, pl. 89.

B] Int.: youth.

C] Under the foot, Gr.: *Ἀθηναιας*.

D] Done from printed letters only.

1116.

Athens, N.M. Acr. i, 1920.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1920 (not ill.). Ross, Arch. Aufsätze i, 108. Dinsmoor, AJA 38 (1934) 108.(1)

B] Int.: seated sphinx.

C] Under the foot, Gr.: *τες : * Ἀθηναια[ς]*.(2)

D] Ownership of sanctuary.

(1)identification of fr. with Ross' piece. (2)not clear whether complete at beginning. If so, perhaps:
*τες : * Ἀθηναια[ς εἰμι]*.

1117.

Athens, N.M. Acr. i, 1921.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1921 (not ill.).

B] Int.: Central part of a figure of some sort.

C] Under the foot, Gr.: *Ἀθενας | εἰμι*.(1)

D] Done from printed letters. Note *εἰμι* for Attic *εἰμί*.

(1)Unclear whether complete at left; probably complete at right. I do not understand the vertical line. Is the inscription in two lines?

1118.

Athens, N.M. Acr. i, 1922.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1922, pl. 89.

B] Int.(?): Athena moving to right.

C] Int.(?): around her left lower leg, Dip.: *ἡερα*.

D] A bespoke dedication(?) as are all vases with painted dedicatory or divine-ownership inscriptions; see Acr. 1812.
- The inscriptions, since they do not mention dedicators, may not be dedications, but mark vases acquired for use in the sanctuary.

1119.

Athens, N.M. Acr. i, 1923.

A] Fr. of BF cup. From Athens. Unattributed. Third quarter sixth. *GL i, no. 1923, pl. 89.

B] Int.: inscription only.

C] Int.: in reserved center, around margin and facing it:

Dip.: *ἡ[ερα τε]ς Ἀθ[ε]ναας*. vac.

D] Fills 4/5 of circle, cf. Acr. 1812. Cartwheel theta.

1120.

Athens, N.M. Acr. i, 1924.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i (not ill.).

C] Int.: inscription only: Dip.: $h[\iota\epsilon\rho\alpha\tau\epsilon\varsigma] A\theta\epsilon\nu[\alpha\iota\alpha\varsigma]$.

D] Tops of missing letters preserved. As Acr. 1923.

1121.

Athens, N.M. Acr. i, 1925.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1925 (not ill.).

C] Int.: inscription only: Dip.: $[\text{---} A\theta\epsilon] \nu\alpha[\iota\alpha\varsigma]$.

D] As Acr. 1923.

1122.

Athens, N.M. Acr. i, 1926.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1926 (not ill.).

C] Int.: inscription only: Dip.: $h\iota\epsilon\rho\alpha : \tau[\epsilon\varsigma A\theta\epsilon] \nu\alpha\alpha\varsigma$.

D] As Acr. 1923.

1123.

Athens, N.M. Acr. i, 1927.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1927 (not ill.).

C] Int.: inscription only: Dip.: $[\text{---} A] \theta\epsilon\nu\alpha\alpha[\varsigma]$.

D] As Acr. 1923.

1124.

Athens, N.M. Acr. i, 1928.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1928 (not ill.).

C] Int.: inscription only: Dip.: $[h]\iota\epsilon\rho\alpha [\text{---}]$.

D] As Acr. 1923.

1125.

Athens, N.M. Acr. i, 1929.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1929 (not ill.).

B] No figured decoration preserved.

C] Int.: inscription only: Dip.: $[\text{---} \tau] \epsilon\langle\varsigma\rangle A\theta[\epsilon\nu\alpha\iota\alpha\varsigma].(1)$

D] As Acr. 1923. Bespoken piece.

(1) Graef thinks the sigma was omitted.

1126.

Athens, N.M. Acr. i, 1930.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, 1930 (not ill.).

C] Int.: inscription only: Dip.: $[h\iota\epsilon] \rho\alpha : * \tau\epsilon\varsigma [\text{---}]$.

D] As Acr. 1923.

1127.

Athens, N.M. Acr. i, 1931.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1931, pl. 89. ABV, middle (mention).

B] Int.: inscription only.

C] Int.: in central reserved area following the margin and

facing it: Dipt.: [hι]ρα : * τες Αθενα[ιας].

D] For parallels and explanation see Acr. 1812.

1128.

Athens, N.M. Acr. i, 1932.

A] Fr. of cup foot.(1) From Athens. Unattributed. Date? *GL i, no. 1932, pl. 89.

B] Decoration not preserved.

C] On the reserved foot profile, Dip. in BG:
vac. Αθεναιας επι.

D] Ownership of sanctuary.

(1)angular profile.

1129.

Athens, N.M. Acr. i, 1933.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL i, no. 1933, pl. 88.

B] Decoration not preserved.

C] On the reserved foot profile, Dip.:
Χουνφορος :*(1) μανεθ[εκεν].

D] Bespoken dedication.

(1)four-dot punctuation.

1130.

Athens, N.M. Acr. i, 1934.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1934 (not ill.).

B] Int.: inscription only?

C] Int.: within reserved circular field, Dip.(?):
[---]χε[---].(1)

(1)GL does not indicate whether incomplete both before and aft; it may be Χε[---] or [---αθεθε](κ)ε?

1131.

Athens, N.M. Acr. i, 1938.

A] Frs. of BF cup.(1) From Athens. Unattributed. Fifth. *GL i, no. 1938, pls. 88 and 90.

B] Int.: fr. a: incomprehensible scenes. Ext.: figured.

C] Int.: fr. a: two-liner, horizontal and stoich.(?), Gr.:
Τε[---]!Αγ[---].(2)

D] Frs. a - g. large and very clear formal letters. This inscription can only be fifth century.

(1)large, rimless (Graef). (2)the last letter can only be an [Ionic] gamma (Graef). There is a trace of white paint by this letter.

1132.

Athens, N.M. Acr. i, 1947.

A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 1947 (not ill.).

B] Ext.(?): front leg of a horse or mule, rider; Dionysus reclining.

C] Ext(?): below the scene, upside down, Gr.: [hι]ρα.

D] Ownership of sanctuary.

1133.

Athens, N.M. Acr. i, 2082.

- A] Fr. of BF/WG pyxis. From Athens. Near Rycroft Painter. Last quarter sixth. *GL i, no. 2082, pl. 95. ABV 338/4.
- B] Dionysus seated; part of a maenad on each side.
- C] On either side of his head: Διο^νυ(σ)[ος].(1)
- D] Small casual letters.

(1)the sigma (which is not visible in the photo.) miswritten.

1134.

Athens, N.M. Acr. i, 2119.

- A] Frs. of BF pyxis lid. From Athens. Unattributed. Third quarter sixth. *GL i, no. 2119, pl. 93. Beazley Archive db, no. 32,339.
- B] Subject unclear: see GL. Fr. c: garment at left; at right, part of a figure clad in animal skin.(1)
- C] Between the figures, facing the left figure: ηερ[ακλες](?)(2)
- D] Frs. a - d.

(1)Bea. Arch. gives: youth, figure with double axe, Hermes, Heracles (named?) (Birth of Athena?). (2)GL's restoration, because of the animal skin at right; but the inscription does not face that figure; also, GL thinks the subject of the vase may be Birth of Athena; hence perhaps rather ηερ[α]?

1135.

Athens, N.M. Acr. i, 2124.

- A] Frs. of BF pyxis lid. From Athens. Unattributed. Third quarter sixth. *GL i, no. 2124 (not ill.); *R. Hampe, AM 60-61 (1935-36) 295ff. *Peek, GL ii, p. 130.
- B] Satyrs and maenads dancing between ithyphallic mules.
- C] Nonsense: Fr.a: below a mule: γιγιγιοιτ. above his back: [γιγιγι]οιτ.(1) To his right: γιγι[---]. Fr. b: between satyr and maenad: γιπιγιοιτ. Above maenad's arm: illegible letters. Fr. c: below a mule, upside down, perhaps: [---]τιτιοιτ. Fr. d: below a mule: a tau remains of a row of letters.
- D] Frs. a - e. Hampe thinks gigioit is the braying of a mule. [So later Peek.] Cf. Berlin 1697. The gammas are printed as Ionic, hence I think they are probably miswritten tau's.

(1)Peek, who thinks (cf. Hampe) these are shouts to drive on the animals. He compares Acr. 2184: vovovo, and 2569: λολοσλοσ.

1136.

Athens, N.M. Acr. i, 2128.

- A] Frs. of BF pyxis lid. From Athens. Unattributed. Third quarter sixth. *GL i, no. 2128 (not ill.). *Photos.
- B] Center: seated woman. Frieze: chariot racing.
- C] Fr. a(?): in front of the woman: (τ)υ(σ)τυ.(1) Fr. a: Behind chariot: σιδπο(μ).(2) Fr. b: to right of chariot horses: συστ(.)τ.
- D] Frs. a - b. Nonsense. Three-stroke sigma.

(1)first tau = Ionic gamma. (2)mu uncertain. (3)the bracketed letter looks like a reversed L-shaped lambda.

1137.

Athens, N.M. Acr. i, 2130.

- A] Frs. of BF pyxis lid. From Athens. Unattributed. Last quarter sixth. *GL i, no. 2130 (not ill.); *Peek, GL ii, 130.
- B] Fr. a: two women, standing, with a kalathos between. Fr. b: kalathos. Fr. c: woman holding a boy in her arms. Fr. d: head of a woman.
- C] Fr. a: above the kalathos: [---]ιτηεπου[---].(1) Fr. B: above the kalathos: [---]ος. Fr. c: in front of the woman: [---]υο[---].(2)
- D] Alphabet unclear.

(1)so GL. Peek suggests: Ἀφροδι[τη]ῆς[χεν], "vom Hauch der Charis." I am suspicious of the eta. Nonsense? (2)not clear whether incomplete before and/or after.

1138.

Athens, N.M. Acr. i, 2133.

- A] Frs. of BF kantharos. From Athens. Heidelberg Painter. Mid sixth. *GL i, no. 2133, pl. 93 (dr.). ABV 66/60, Add.(2) 18.
- B] Uncertain subjects. A: Zeus seated, deities approaching (Apollo, Artemis, Ares). B: chariot with winged horses. Winged Athena belongs on A or B.(1)
- C] fr. b: [Apollo] facing left. Artemis. Between the two, starting from A.'s forehead: Ἀρτεμιδος, retr. Fr. c: Ares, armed, frontal, head to left. To his left, not facing him: Ἀρεος. On left edge part of a diagonal stroke, perhaps from another inscription. A or B(?): Fr. e: part of a winged figure with shield. To her right, facing her, but probably referring to a lost figure on the right: [---]τ(.)[---].(2)
- D] Frs. a - f.

(1)Beazley's description [Athena fr. is probably fr. e].
(2)second letter the bottom of an upright stroke. GL suggests: [Δεμε]τρ[ος], or [θεσ]τι[ας].

1139.

Athens, N.M. Acr. i, 2134.

- A] Frs. of BF kantharos. From Athens. Unattributed. Second quarter sixth. *GL i, p. 215, no. 2134, pl. 94. *CB ii, 70 (mention). ABV 347, Add.(2) 94.
- B] A-B: Gigantomachy: fr. a: Ge; Zeus and Heracles; Athena; fallen giant. Frs. b + c: foot; female leg; giant facing Artemis; shield; male feet; other legs; two large bags. Fr. d: goddess; Poseidon; giant assaulted by animals.(1)
- C] A-B(?): fr. a: below the scene, Gr.: [ο δεινα ανεθεκε]ν: Ἀθαναιαι: αυτος ποι[εσας].(2) Frs. b + c (not joining): to right of female leg: Ἀρτεμις. To right of shield: Εφ[αλτ]ες, retr.(?).(3) Fr. d: under belly and between legs of mounting animal: [Ευρυ]μεδον, retr.(4)
- D] Frs. a - h. A potter's (or perhaps painter's) dedication.

(1)frs. e-h have only ornament. (2)punctuation in form of two superimposed chevrons. For the restoration see Kretschmer, Vas. 229; Hartwig, BCH 1896; Karo, AM 34 (1910) 176 (who thinks the vase painted by a foreign immigrant, because of the alpha in Athanaias and a theory about the bags, which are Hephaestus' bellows - cf. Rhomaios. Eph. 1908, 247 ff.). (3)GL does not restore. (4)Hartwig. Cf. CB.

1140.

Athens, N.M. Acr. i, 2137.

- A] Fr. of BF kantharos. From Athens. Unattributed. Date? *GL i, no. 2137 (not ill.).
- B] woman; horses' legs; dog.
- C] Imitation inscriptions.

1141.

Athens, N.M. Acr. i, 2146.

- A] Frs. of BF cup(?). From Athens. Unattributed. Date? *GL i, no. 2146, pl. 93 (dr.).
- B] A: Achilles and Troilos. Fr. a: fountain; Achilles. Fr. b: horses; under bellies, broken amphora; Polyxena.
- C] A: nonsense: fr. a: to upper right of fountain head, behind Achilles: λσφοφ.(1) To right of his face, similar: κοε[---]. Below the spout: κοι.(2) Fr. b: above and to right of the amphora: (.)()φ(.)γ.(3)
- D] Frs. a - b. Digamma U-shaped.

(1)the two digammas no doubt simplified epsilons. (2)complete at end, but may have been preceded by more letters. (3)almost imitation letters: first letter a dot; second a reversed nu; fourth miswritten sigma?; fifth intended for alpha? The painter may have thought of *λυδρια*, although the pot is an amphora.

1142.

Athens, N.M. Acr. i, 2148.

- A] Fr. of BF cup(?). From Athens. Unattributed. Date? *GL i, no. 2148 (not ill.).
- B] Warrior to right.
- C] Above head: [A]ρες?

1143.

Athens, N.M. Acr. i, 2149.

- A] Fr. of BF cup(?). From Athens. Unattributed. Date? *GL i, no. 2149 (not ill.).
- B] Warrior to left.
- C] On left: [---?]σε[---].

1144.

Athens, N.M. Acr. i, 2157.

- A] Fr. of BF cup(?). From Athens. Unattributed. Date? *GL i, no. 2157 (not ill.).
- B] Head of Athena to left.
- C] On left, near the break: Πα[---], retr.?
- D] Could perhaps be Παλ[---]; is it retr. or end of word (i.e., nonsense)? GL says the inscription is too far from the figure to be referred to it.

1145.

Athens, N.M. Acr. i, 2159.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL i, no. 2159 (not ill.). *Photo.
- B] At left, handle-attachment. To right, lower leg, dressed, of a woman?
- C] To left of the figure: [---]ς ηεδι.
- D] GL reads the inscription retr. (with reversed three-stroke sigma) and that could be right. The meaning should be something like [παρδαλι]ς ηεδι, cf. Boston 61.1073.

(1) Could be rho 7.

1146.

Athens, N.M. Acr. i, 2165.

A] Frs. of BF cup. From Athens. Unattributed. Late sixth. *GL i, no. 2165, pl. 93.

B] Ext.: battle scenes; chariot.

C] On the inside of the rim in reserved letters: fr. c:
[---]ος α[νεθεκεν?]. Fr. d: ι.(1)

D] Frs. a - d.

(1) probably end of inscription (GL); hence perhaps a vacat aft?

1147.

Athens, N.M. Acr. i, 2184.

A] Frs. of BF pyxis(?). (1) From Athens. Unattributed. Date? *GL i, no. 2184, pl. 95 (a, b only). *R. Hampe, AM 60-61 (1935-36) 295ff.

B] Frieze with chariots; below, small frieze of running and standing figures; below, rays above foot.

C] Nonsense; imitation letters: fr. b: high above horses:
[---](λ)π(π)(.)ου(π)πφ[---]. (2)

D] Frs. a - d. Very small letters: several are reversed pi's.

(1) one fr. shows vase had a lid. (2) GL reads vovovo, but the photo. does not show this; hence the second part of his remark: 'senseless or shout of drivers, cf. Acr. 2124' must be rejected. Hampe uses GL's reading no no no and says it represents shouts of the charioteer to his horses. Cf. also Berlin 1697.

1148.

Athens, N.M. Acr. i, 2187.+

A] Frs. of BF Nikosthenic pyxis with lid. From Athens. Lydos. Second quarter sixth. *GL i, no. 2187, pl. 85. Roebuck, Hesp. 9 (1940) 158/10, fig. 11. ABV 11/44, Add. (2) 31. Tiverios, O Λυδοσκαίτο εργοτου (1976), pl. 73, d. *Photo. Script 123.

B] Body: two women in one cloak; man. Lid: two women in one cloak; woman.

C] Nonsense: Acr. fr. (body): to left of head of right woman in cloak: [---]κπυς. To its right, similar: καγυ(σ)υ(ς). (1)

D] 1 fr. + North Slope AP 1254 and 2347.

(1) the sigmas(?) very sloppy and miswritten.

1149.

Athens, N.M. Acr. i, 2188.

A] Fr. of BF pyxis(?). From Athens. Unattributed. Date? *GL i, no. 2188, pl. 95.

B] Muses: woman seated on a folding chair; woman with basket facing her.

C] Between the two, facing the seated woman: Θαλια.

D] Letters somewhat smeared.

1150.

Athens, N.M. Acr. i, 2200.

A] Fr. of BF tripod pyxis(?). From Athens. Unattributed. 550-500 (Bea. Arch.). *GL i, no. 220, pl. 95 (dr.). Beazley Archive db, no. 32,313.

- B] Battle: leg of warrior; falling warrior; leg of warrior.
 C] At the left break: Εὐρυμεδῶ[v].
 D] There was not much space for the inscription, which is in rather large letters. On Acr. 2134, etc., Eurymedon is a giant.

(1)Upsilon twice upside down. GL says boustrophedon, but it is not.

1151.

Athens, N.M. Acr. i, 2207.

- A] BF fr. From Athens. Unattributed. Date? *GL i, no. 2207 (not ill.).
 B] Satyr copulating with a mule (on which sits a rider), between two maenads.
 C] On the mule's body a large white: Π.
 D] Probably a brand.

1152.

Athens, N.M. Acr. i, 2209.

- A] Fr. of BF pot.(1) From Athens. Unattributed. Date? *GL i, no. 2209, pl. 93 (dr.). *Photo. *Beazley, AJA 54 (1950) 310-11 (not ill.):
 B] Part of a foot race: upper bodies of man and youth running.
 C] To right of of man's back of head: Φαλ[--].(2) To right of man's arm and behind his back: [--]νελος[--], retr.(3)
 D] These should be the names of runners.

(1)small thick-walled 'Kugelgefäss,' (GL) unglazed inside; of uncertain shape (Beazley). (2)Surface flaked off for one letter space before the break. (3)so Beazley. GL reads: 'Ονελος - not certain (though probable) that omicron is the first letter; GL says that 'Ονελος is not known and reads (with upside-down gamma): 'Ονεγός, 'donkey-driver.' (Why the capital letter? A name?). Beazley rejects Langlotz' όνεγός, since the fourth letter must be lambda, not gamma. "There is incision in what Langlotz takes to be an omicron at the beginning, and I did not feel certain that it was a letter at all ..."

1153.

Athens, N.M. Acr. i, 2211.

- A] Frs. of BF neck amphora. From Athens Unattributed. Date? *GL i, no. 2211, pl. 94 (dr.).
 B] Neck: lotus-palmette frieze. Shoulder: battle. Body: Gigantomachy (Poseidon, Athena?, Dionysus, Zeus?).
 C] On the lip, Dip. in BG on reserved field: [---- αν]εθεκεν. Body: to left of a helmet, nonsense: εοηε^vo[---].(1)
 D] Frs. a - i. A bespoken dedication.

(1)interrupted by a spear.

1154.

Athens, N.M. Acr. i, 2214.

- A] Fr. of BF pot. From Athens. Unattributed. Date? *GL i, no. 2214 (not ill.).
 B] Male heel to right.
 C] To left of it: [---]α φερει.(1)

(1)Zahn thought a compound of φέρειν. GL prints as one word.

1155.

Athens, N.M. Acr. i, 2216.

- A] Fr. of BF pot(?). From Athens. Unattributed. Date? *GL i, no. 2216 (not ill.).
B] Heracles (part).
C] Below his raised arm: [hε]ρακλ[ες].

1156.

Athens, N.M. Acr. i, 2230.

- A] BF fr. From Athens. Unattributed. Date? *Photo. GL i, no. 2230.
C] [---]ος, retr.
D] Reserved inside.

1157.

Athens, N.M. Acr. i, 2234.

- A] Fr. of BF pot.(1) From Athens. Unattributed. Late sixth. *GL i, no. 2234, pl. 95 (fr. a).
B] Two men in chlamydes jumping at each other.
C] Between the men: [---]οοπ[---].(2) Between legs of the man at left: [---]ιε[---](3) Between legs of the man at right: [---]οο[---].
D] Frs. a - b.

(1)perhaps a psykter (GL). (2)GL's reading; the pi seems doubtful to me. (3)or [---]ιβ[---], GL.

1158.

Athens, N.M. Acr. i, 2265.

- A] Fr. of BF pot(?). From Athens. Unattributed. Date? *GL i, no. 2265 (not ill.).
B] Satyr at a large basin.(1)
C] Nonsense inscriptions.

(1)left upper corner of scene.

1159.

Athens, N.M. Acr. i, 2266.

- A] Fr. of BF pot. From Athens. Unattributed. Date? *GL i, no. 2266 (not ill.); *Peek, GL ii, 130.
B] Female mounting a chariot; youth in front of horses.
C] [Ι]θυδικες.(1)
D] Is this a mythological or a historical name?

(1)so Peek; Θυδικες [for Θουδικη, i.e. Θεο-], GL. Neither name is in Pape, PA or LGPN ii, but the last has Ithydikos (iii AD).

1160.

Athens, N.M. Acr. i, 2333.

- A] Fr. of BF lekythos. From Athens. Unattributed. Date? *GL i, no. 2333 (not ill.).
B] Left hand holding a lyre and plectrum; right hand holding a scepter; at right, lion's tail, sleeve of chiton.
C] Nonsense inscriptions.

1161.

Athens, N.M. Acr. i, 2369.

- A] Fr. of BF bowl.(1) From Athens. Unattributed. Date? *GL i, no.

- 2369 (not ill.).
B] No decoration mentioned.
C] Gr.: [--- ανεθ]ηκ[εν].(2)

(1)`Napf.' (2)is the eta trustworthy?

1162.
Athens, N.M. Acr. i, 2380.
A] Fr. of unguent pot.(1) From Athens. Unattributed. Date? *GL i, no. 2380 (not ill.).
B] Decoration not mentioned.
C] Gr.: h[ερα].(2)
D] Ownership of sanctuary.

(1)smegmatotheke. (2)GL.

1163.
Athens, N.M. Acr. i, 2410.+
A] Frs. of BF plate. From Athens. Lydos. Second quarter sixth. 560-550 (Pease). *GL 1, pls. 97-98. *Pease, Hesp. 4 (1935) 221/6, fig. 4 (fr. b). Beazley, BSA 52 (1932) 18. ABV 111/50, Para. 44, Add. 13. *Tiverios, Ο Λυδος και το εργο του (1976), pl. 82. Script 122.
B] Heracles and Cynus, with Athena.
C] Dip. in white on black band: [--- α]νεθεκεν vacat.
D] Frs. a - b + North Slope D-5-14.(1) Bspoken piece.

(1)added by Pease.

1164.
Athens, N.M. Acr. i, 2416.
A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2416, pl. 98.
B] Parts of Aias with body of Achilles.
C] To right: nonsense: >ο(.)σ(γ)λοι[---].(1)
D] Hasty letters, almost imitation letters.

(1)here read downward, but could be read upward.

1165.
Athens, N.M. Acr. i, 2433a.
A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2433a (not ill.).
B] Inside: satyr. Outside: warrior's head.
C] On BG rim, Gr.: νθι.(1)
D] Unclear whether the inscription is complete (probably not). Could it be: [α]ν<ε>θε[κεν]?

(1)cartwheel theta.

1166.
Athens, N.M. Acr. i, 2433b.
A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2433b, pl. 99(1).
B] Inside: head of Dionysus. Outside: palmette.
C] On the rim (as Acr. 2433a): [--- αγα]λμ[α].
D] Different from, and slightly larger than, Acr. 2433a.

(1)there called 2433a by mistake.

1167.

Athens, N.M. Acr. i, 2438.

- A] Fr. of BF plate. From Athens. Unattributed. Late sixth. *GL i, no. 2438, pl. 99.
- B] Dancing satyr.
- C] Nonsense: vacat εγ[---].
- D] Why not εγ[ραφειν]?

1168.

Athens, N.M. Acr. i, 2439.

- A] Fr. of BF plate. From Athens. Unattributed. Late sixth. *GL i, no. 2439 (not ill.).
- B] Woman with krotala; flute case.
- C] Nonsense letters.

1169.

Athens, N.M. Acr. i, 2445.

- A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2445 (not ill.).
- B] Head and leg of grazing goat; at left, animal?
- C] Dots for letters.

1170.

Athens, N.M. Acr. i, 2451.

- A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2451, pl. 99.
- B] Rim: bud frieze. Branches; Europa on the bull.
- C] On the bottom, Gr.: ιεπος.(1)
- D] After GL, text. Ownership of sanctuary.

(1)not clear whether the style is accurately rendered.

1171.

Athens, N.M. Acr. i, 2453.

- A] Fr. of BF plate. From Athens. Unattributed. Date?(1) *GL i, no. 2453, pl. 99.
- B] Paw and muzzle of a panther with frontal head. At right, uncertain remains.
- C] In BG below the scene, Gr.: vac. Ϝτ(τ)(σ)θoιωφ[---], retr.(2)
- D] The inscription is illegible and seems to be a casual Gr.; the combination of cartwheel theta with omega is very odd.

(1)apparently not early sixth cent., but from some remote local workshop (GL). (2)the inscription and incised lines on the panther's toes seem to be later additions (GL). The two bracketed letters may be one letter.

1172.

Athens, N.M. Acr. i, 2461.

- A] Fr. of BF plate. From Athens. Unattributed. Date? *GL i, no. 2461 (not ill.).
- B] Legs of horses; below, segment.
- C] In the segment: εοο.
- D] Printed letters in GL: rounded epsilon and lunate sigma. Should be incomplete.

1173.

Athens, N.M. Acr. i, 2486.

- A] Fr. BF votive shield.(1) From Athens. Unattributed. Date? *GL i, no. 2486, pl. 100.

- B] Man to left(?): red cap and hair falling on neck.
C] At right: Ἀνφία[ρεός].

(1) unglazed on both sides.

1174.

Athens, N.M. Acr. i, 2490.

- A] Fr. of BF votive shield. From Athens. Unattributed. Late sixth. *GL i, no. 2490, pl. 100. Beazley, VA 14. ABV 353.
B] Horseman.
C] Below horse's belly, in two separate lines, bearing down:
vac. M[---] | [επ]οι[σεν], retr.(1)

(1) Beazley's reading in ABV: "The letter, which seems to be mu, might be the beginning of the name." GL differs:
[ἡε]ρ[μ]α[ί]ος [επ]οι[σεν](?), since he thinks the style similar to the Hermaios Painter [a RF painter!].

1175.

Athens, N.M. Acr. i, 2491.

- A] Fr. of BF votive shield. From Athens. Unattributed. Date? *GL i, no. 2491, pl. 100.
C] On rim, Gr.: vac. κτ vac.(1)

(1) could be γτ; at any rate, complete.

1176.

Athens, N.M. Acr. i, 2498.

- A] Fr. of BF plaque. From Athens. Unattributed. Late sixth. *GL i, no. 2498, pl. 101. *ABV 353.
B] Front: Athena; below, hound chasing a hare; below: Heracles pursuing a centaur. Back: relief instrument tried out; inscription.
C] Back: in two lines, with stoich. overlapping:
v. ε[π]οι[σεν](1)[---]
[---]δε[ς] vacat. ---]...
D] The second line is in larger letters than the first; yet the two overlapping letters are stoich. The letters are widely spaced and clearly written in 'epigraphic script.' Beazley states: "The plaque was originally a big one, which got broken before being painted and was used for scribbling on - to try the brush. The 'signature' belongs to this stage. A smaller plaque was cut from it and painted on the other side." I think the signature was a model to be used elsewhere. For a discussion of models see Script 174, where this fr. should have been mentioned. [Cf. however Acr. i, 2517?]

(1) or ε[π]οι[ε].

1177.

Athens, N.M. Acr. i, 2500.

- A] Frs. of BF plaque.(1) From Athens. Unattributed. 525-475 (Bea. Arch.). *GL i, no. 2500, pl. 104. *H.A. Shapiro, Personifications in Greek Art (1993) 57 n. 92. Beazley Archive DB, no. 32,254.
B] Scene framed by Doric cymation. At left, a standing female (Eris? Or A[---]?) with a short staff in hand.
C] To right of staff: Ε[ρ]ις. Further down: καλ[ε]. At far right, and much lower: A[---].

D] GL reads: Ερισκαλε, which may be right, as it is hard to see where else the καλε could belong. Shapiro says it is unclear whether the inscription refers to the preserved figure and whether the two words go together; it is unlikely to be a kalos-inscription [sic!].

(1)top: a half circle.

1178.

Athens, N.M. Acr. i, 2512.

A] Frs. of BF plaque. From Athens. Unattributed. End of sixth. *GL i, no. 2512, pl. 103.

B] Fr. a: part of a shield; garment; figure(?). Fr. b: part of shield; tail of cock.

C] Fr. b: below scene: εγ[---].(1)

D] Frs. a - b.

(1)not clearly complete fore. Could be part of εγραψεν, but Beazley does not list it. There may be a letter above the cock as well.

1179.

Athens, N.M. Acr. i, 2513.

A] Fr. of BF plaque. From Athens. Unattributed. Ca. 500. *GL i, no. 2513, pl. 103.

B] Head of Athena; Doric capital in white.

C] To right of Athena's face: Αθηναια. On the projecting rim of the plaque, in BG on white ground, widely spaced:
[--- h]ερον vac.(1)

(1)GL reads: [---]τρον.

1180.

Athens, N.M. Acr. i, 2517.

A] Frs. of BF plaque. From Athens. Unattributed. Last third sixth. *GL i, no. 2517, p. 262 (bottom; dr.), pl. 103.
Beazley, AJA 47 (1943) 443/12. Rumpf, Gnomon 14, 455. ABV 325/43, 666.

B] Front: frs. a and b: Athena Promachos.(1) Back: careless; letters.

C] Back: photo. in GL shows: fr. a(?): a large E. Fr. b(?):
upper line: [---](.)λρ[---]. Lower line (larger letters):
[---](.)[---]. Rumpf and Boardman restore:
Ευφιλετος καλος.(3)

D] Frs. a - b. Position of inscription recalls Acr. 2498, q.v.

(1)GL compares Panathenaic amphora, Acr. 962, ABV 322/9, GL i, pl. 54. (2)the bracketed letter in the upper line is the bottom of an upright stroke; the two bracketed letters in the lower line are a filled (smeared?) top of a triangle and the upper part of a vertical inclined to right. (3)accepted by Beazley.

1181.

Athens, N.M. Acr. i, 2519.

A] Fr. of BF plaque. From Athens. Unattributed. Date? *GL i, no. 2519 (not ill.).

B] Part of (Athena's) shield (device: beard: remains of Phobos-mask).

C] Along the margin: [T]ιμαρχος :* μ[ανεθεκεν].(1)

D] The name, but not this example, is in LGPN ii.

(1)Unclear whether Gr. or Dip. My restoration; GL has:
μαρχος, etc.

1182.

Athens, N.M. Acr. i, 2526.

- A] Fr. of BF plaque. From Athens. Unattributed. Ca. 550. *GL i, no. 2526, pl. 104. Seltman, BSA 26, 89f., fig. 1 (first publication). JHS 49 (1929) 263.(1) A. Greifenhagen, Griechische Erosen (1957) 39, fig. 29. *Beazley Archive db, no. 950 (much bibl.). T.H. Carpenter, Dionysian Imagery (1986), pl. 9,b. T.H. Carpenter, Art and Myth in Ancient Greece (1991), fig. 91. LIMC ii, pl. 126 Aphrodite 1255. E. Vermeule, Aspects of Death (1979) 152, fig. 5. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 121, pl. 53,b.
- B] Upper right portion of plaque: Aphrodite holding the nude Himeros in her right arm and Eros in the left.
- C] Around Himeros' head: ημερος, retr. Above Eros' head: E[ρως].
- D] = Athens, N.M. 15,131. - Very neat writing.

(1)there said to be wrongly put together.

1183.

Athens, N.M. Acr. i, 2533.

- A] Fr. of Bf plaque. From Athens. Unattributed. Ca. 550. *GL i, no. 2533, pl. 108.
- B] Top: two sirens to right, one to left. Below: lotus bud frieze. Below: three women.
- C] Above the sirens: nonsense: τομον.(1)
- D] The style very careless.

(1)so GL; photo. does not show the inscription.

1184.

Athens, N.M. Acr. i, 2538.

- A] Frs. of plate or pinax. From Athens. Unattributed. Date? *GL i, no. 2538, pl. 108.
- B] Fr. a: hind legs of two horses. Fr. b: horse's leg.
- C] Fr. b: to left of horse's leg. (.) (.) ζϞ.(1)
- D] Frs. a - b. The inscription is illegible, although the strokes are thick and firm.

(1)first bracketed letter, top of omicron or the like?; second, top of alpha or delta; third, zeta(?), but there is a diagonal stroke on the right; fourth: epsilon or digamma.

1185.

Athens, N.M. Acr. i, 2545.

- A] Frs. of BF plaque. From Athens. Unattributed. Third quarter sixth. *GL i, no. 2545, pl. 105. Beazley Archive db, no. 32,226.
- B] Fr. a: two warriors. Fr. b: head of Heracles. Fr. c: sirens.(1)
- C] Fr. a: to right of warriors, at mid-level: Κυ[κνος]? Fr. b: to left of Heracles' face: (h)ερακλεες, retr.
- D] Frs. a - c.

(1)Bea. Arch. gives: fight: warrior (Kyknos?), Heracles with

sword attacking draped figure, siren.

1186.

Athens, N.M. Acr. i, 2555.

- A] Frs. of BF plaque. From Athens. Unattributed. Last quarter sixth. Ca. 520-510. *GL i, no. 2555, pl. 105.
- B] Fr. a: Cynus fighting to left (shield device: swan); above, raised male arm (of Zeus?(1)). Fr. b: male foot to right; garment (of Zeus?)
- C] Fr. a: on the rim of the shield, Gr.: Κικ[υος], retr. To left of the raised arm, Dip.: K[---], retr.(2)
- D] Frs. a - b.

(1)so GL. (2)K[υκυος] again?

1187.

Athens, N.M. Acr. i, 2556.

- A] Fr. of BF plaque. From Athens. Unattributed.(1) Last quarter sixth. *GL i, no. 2556, pl. 106. Kretschmer, Vas. 234/133. ABV 352.
- B] Head of cithara player (Apollo?); raised hand; object.
- C] Above the head, Dip.: Σκυθες μαυ[εθηκεν], (2) for Σκυθες.
- D] The difference in style (see below) is explained by GL by saying that the pinax is 10-20 years earlier than Skythes' main period. - Note that the style of the inscription is sloppy: does it resemble Skythes'? - Dotted theta.

(1)referring to Acr. 2557 and 2586, Beazley says: "It is not clear from the style [of the painting] that the Skythes of these plaques is the Skythes known as a painter of red-figure and bilingual vases (chiefly cups)." (2)so GL and ABV, but the `chi' may be a badly written kappa.

1188.

Athens, N.M. Acr. i, 2557.

- A] Frs. of BF plaque. From Athens. Unattributed.(1) Signed Skythes. Last quarter sixth. *GL i, no. 2557, pl. 106. ABV 352/1, Add.(2) 95.
- B] Chariot of Heracles, with Hermes.
- C] Above horses' heads: ἡ Σκυθες ἐγράφεν.
- D] Two joining frs. Cartwheel theta.

(1)for the possible relation to the vase painter Skythes see Acr. 2556. GL says 2557 is somewhat later than Acr. 2556, but earlier than Skythes' RF works.

1189.

Athens, N.M. Acr. i, 2558.

- A] Fr. of BF plaque. From Athens. Unattributed. 525-475 (Bea. Arch.). *Beazley Archive db, no. 32,219. GL i, pl. 108/2558.
- B] Woman.
- C] The woman: named(?) Aphrodite.
- D] Incomplete entry.

1190.

Athens, N.M. Acr. i, 2560.+

- A] Frs. of BF plaque. From Athens. Rycroft Painter. Late sixth. *GL i, 249-50/2560, pl. 107. Delt. 1888, 154. Wolters(?), AM 13 (1888), 441. Kretschmer, Vas. 89f., 151. W. Schulze, GGA 1896, 251 = Kleine Schriften 713. Dinsmoor, AJA 38 (1934) 422,

- 429, 437. *Pease, Hesp. 4 (1935) 222/7, fig. 4. *Beazley, AJA 39 (1935) 477-48, fig. 3 (after GL). ABV 337/32, Add.(2) 92.
- B] Vintage: two young men and three older men with tubs (skaphai) in a grape arbor; Athena.
- C] Fr. a: below the top margin, in large letters:
 [---]ελ^ιδες vacat.(1) By Athena's outstretched hand carrying her helmet: [Aθ]ενα. Above the head of a youth carrying an amphora(?): εδε καν(ε) πλέα.(2) Above the skaphe carried on the shoulder of a bearded man talking to a youth: μετὰ κἀγό.(3) Above the head of a bearded man carrying a skaphe: κἀγό τ[ι] πίομαι.(4) Fr. c:(5) above the head of a youth carrying a skaphe: ἐκφεφορ^α[---].(6) Fr. b: from the mouth of a man with outstretched arms:
 ἔτι τι vac. 1 π^οει vac.?(7)
- D] = N.M. 15,124. Frs. a - c + North Slope AP 165. I assume that the κανε (wicker baskets) are not shown, and that they are being filled from the skaphai (tubs); perhaps they are the baskets on the ληνοι, where the grapes are squeezed.

(1)a vine interferes; this inscription has always been considered part of the dedication (Beazley, AJA). (2)Beazley, following Wolters. Bracketed epsilon smeared; but Wolters thought alpha corrected from epsilon: κανα, on which Kretschmer comments apud GL. Kretschmer, Vas. read εδε κανέπιεν ("he too has already drunk, ἀναπίνειν for πίνειν), but GL says the lambda is certain. (3)probably sc. πίομαι, Beazley following Kretschmer. (4)Beazley in preference to Kretschmer's: κἀγό τ[ρ]ύγ^εσο̄.(5)in this order, Beazley. (6)A vine intervenes just before the break. ἐκφεφορ[εκα ...], Kretschmer "I have carried them out;" also possible are: ἐκφεφορ[εται] or ἐκφεφορ[εται πάντα], Beazley. (7)so Kretschmer in Vas., but apud GL he takes this back and thinks the meaning should be: "ist noch was zu tun?"; I did not see the final iota in the photo.; Beazley says: "if my note is correct, may also be incomplete."

1191.

Athens, N.M. Acr. i, 2561.

- A] Fr. of BF plaque. From Athens. Unattributed. Late sixth. *GL i, no. 2561, pl. 107.
- B] Upper tier: three male feet; garment? Black horizontal divider. Lower tier: head and shoulder of a man stooping.
- C] On the divider, in white: [---]ιν ενθαδε Α[---].
- D] The inscription is not explained in GL.

1192.

Athens, N.M. Acr. i, 2569.

- A] Frs. of BF plaque. From Athens. Unattributed.(1) Early fifth. *GL i, no. 2569, pl. 106. J. Boardman, BSA 50 (1955) 62/under 28 (mention).
- B] Chariot before a stoa; Athena with the reins; Heracles.
- C] Nonsense: to left of the left column, close to the capital, two lines, widely spaced: [---]δυο and [---]δυω.(2) Between the left column and a leg of Heracles: λολοσ^αλος, retr.(3) Under the horses bellies, between the right column and the horses' legs: χαρε{γ}, retr.
- D] Frs. a - b. All inscriptions probably nonsense, except for the word χαίρε.

(1)Boardman: "an Acropolis votive plaque of which little is

left for comparison of the drawing, which is still quite compatible [with the Sappho Painter], offers with other inscriptions λολοσλος." I.e., B. relates the fr. to the Sappho Painter on the basis of one of the nonsense inscriptions. (2)GL reads δυν, but the last letter is an omega (with very short hastae). (3)considered by Peek a shout to the horses; see Acr. 2124.

1193.

Athens, N.M. Acr. i, 2570.

- A] Frs. of BF plaque. From Athens. Unattributed.(1) Early fifth. *GL i, no. 2570, pl. 107. ABV 353, Para. 160.
 B] Seated(?) man; legs of a seated(?) male with a large krater at his feet.
 C] Above, in red, horizontal non-stoich. two-liner:
 [-]δεσ α[νεθεκε | Διος κ]ρατερο[φρονι κορει].(2)
 D] Frs. a - b. The inscription widely spaced and in epigraphic style.

(1)"Somewhat recalls the Rycroft Painter's plaque Athens Acr. 2560 [q.v.]," ABV. (2)word division based on the assumption that the two lines started at the same place (left-aligned). Lolling (who restored the inscription in a letter to GL) read [Ανδοκι]δεσ; GL objects that the style is not Andocidean.

1194.

Athens, N.M. Acr. i, 2571.

- A] Frs. of BF plaque?(1) From Athens. Unattributed. Date? *GL i, no. 2571, pl. 108; *Peek, GL ii, 130. Benndorf, Griech. u. sizil. Vasenb., pl. 5,7 and 9 (parts).
 B] Parallel black bands; large black area on bottom.(2) No figured decoration.
 C] Between the bands, in BG: Fr. a:
 [---]ιλ[---], retr.?
 [---]ιονυμ[---].(3)
 [---] vacat [---].
 [---]οτροποι vacat.
 Below this, black bottom area.
 Fr. b:
 [---](.)υυ(.)[---].(4)
 [---]ιχς χυ[---].(5)
 [---] vacat [---].
 [---] vacat [---].
 [---]τροποι vacat.
 D] Peek says probably remains of a poem; line 2: if the first letter is an awkward lambda, then μεγα]λονυμ[---]; line 4:
 [---]οτροποι, cf. line 9.

(1)circular grooves as if from the potter's wheel in front and especially on the back: hence perhaps not a plaque. (2)this looks more like a very large banded pot. (3)the first letter is the bottom of a vertical stroke close to the omicron: iota or tau. (4)the first letter, a bit of the bottom of a slightly raised stroke; the third letter, a piece of a diagonal, such as the long stroke of a backward-leaning lambda. (5)the last letter could be mu or Ionic lambda, hardly Attic gamma.

1195.

Athens, N.M. Acr. i, 2576.

- A] Fr. of BF plaque. From Athens. Unattributed. Early fifth. *GL i, no 2576 (not ill.).
 B] Top of scene: Dionysus; Athena; vines and grapes.
 C] On the black rim, Gr.: [----] μανεθεκεν ταθ[εναιαι].
 D] GL prints both long epsilons as etas: is that right?

1196.

Athens, N.M. Acr. i, 2583.

- A] Frs. of BF/WG plaque. From Athens. Cerberus Painter (Paseas). Last quarter sixth. *ABV 352-3. *GL i, No. 2583 (not ill.); *Peek, ii 130. *Boardman, JHS 75 (1955) 154-5, a-b. ARV(2) 164, 1630, Para. 160. *Guarducci, EG iii, 484, fig. 193 (dr. of inscription). J. Neils et al., Goddess and Polis (1992), cat., p. 147 (wrongly numbered 2589).
 B] Two frs.: Athena; worshipper with boughs.
 C] Boustrophedon: (1) [το]ν Πασέο γραμματα. (2)
 D] For the interpretation see Boardman, who thinks the signature is modelled after a possible των Αθηνηθεν αθλων probably written near the figure of the armed Athena; Beazley in ARV(2) accepts the inscription as a signature.

(1)so GL; Beazley says retr. (2)so Beazley; or [τόδ' ἐστὶ γραμματα τὸ]ν Πασέο γραμματα (GL and cf. ABV), an iambic except for the proper name. Beazley says not Paseias as Benndorf had it. Peek wrongly said: "<dactyl> Πασέο, all the rest arbitrary."

1197.

Athens, N.M. Acr. i, 2585.

- A] Fr. of BF/WG plaque. From Athens. Cerberus Painter (Paseas). (1) Late sixth. *GL i, no. 2585, pl. 109. Roebuck, AJA 43 (1939) 467, fig. 4. ABV 399/1, ARV(2) 164, Para. 160, 174, Add.(2) 104. *B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.) 68, fig. 28 (exc. colored picture).
 B] Athena Promachos.
 C] To right of her face: [---]αδος, retr.(2)
 D] = N.M. 15,141.

(1)see ARV(2) 164. (2)i.e., written toward her.

1198.

Athens, N.M. Acr. i, 2586.

- A] Fr. of BF/WG plaque. From Athens. Unattributed. (1) Signed Skythes. Late sixth. *GL i, no. 2586, pl. 110. Benndorf, Griech. u. sizil. Vasenb., pl. 4,1. Mon. Piot 20 (1912), pl. 8. Pfuhl, M&Z, fig. 273. Hoppin, BF 328. Rumpf, M&Z, pl. 21,6 (after GL). AA 1930, 28 (mention). ABV 352/2, Add.(2) 95. LIMC ii, pl. 724, Athena 175. GAI ii, 76.
 B] Athena mounting a chariot; a figure behind; at right, Hermes facing left.
 C] Below the top margin, to right of Athena's helmet: Σκυθες εγγραφεν. (2) To left of Hermes' lower legs, not facing: ηερνες, for ηερμες. (3)
 D] = N.M. 15,150.

(1)for possible relations to the RF vase painter Skythes, see Acr. 2556 and 2557. (2)reversed sigma in the signature only. (3)the nu very clear. Differently, GAI ii.

1199.

Athens, N.M. Acr. i, 2587.

- A] Fr. of BF/WG plaque. From Athens. Cerberus Painter (Paseas).(1)
Late sixth. *GL i, no. 2587, pl. 109. Roebuck, AJA 43 (1939)
467, fig. 5. ABV 399/2, Add.(2) 104.
- B] Lower part of Athena Promachos.
- C] To left of her right (advanced) leg, at a distance, but
parallel to it, facing: [A]θηναία.
- D] = N.M. 15,135.

(1)see ARV(2)164; cf. Acr. 2585.

1200.

Athens, N.M. Acr. i, 2590.+

- A] Frs. of WG plaque, not BF. From Athens. Unattributed.(1) Last
quarter sixth. 510-500. GL 1, pl. 109 (part). *Boardman, JHS
76 (1956) 20-22, pls. 1,2 and 2,1, fig. 1. Cf. JHS 51 (1931)
53/2. ARV(2) 1598 (mention under no. 5), Add.(2) 390. Script 429.
Cf. M. Ohly-Dumm in Ancient Greek and Related Pottery (Allan
Pierson Series 5, 1984) 171. Boardman, ARFV, fig. 52.
- B] Athena.
- C] Πολυλίας ανεθεκε.(2)
- D] Frs. a - b + Oxford 1927.4602. GL gives Πολυίας ανεθεκε[εν,
doubtless the sculptor and father of Euthymides.

(1)but compared by Beazley to Acr. 1037, the Megakles/Glaukytes
pinax, ARV(2) 1598/5. Euthymides (Boardman, JHS 76; Ohly-Dumm).
(2)so ARV(2).

1201.

Athens, N.M. Acr. i, 2591.

- A] Frs. of BF/WG plaque. From Athens. Cerberus Painter (Paseas).(1)
Late sixth. *GL i, no. 2591, pl. 110. ABV 400/3, ARV(2) 164,
Para. 160, Add.(2) 104. *B. Philippaki, Vases of the National
Archaeological Museum of Athens (Athens, Apollo Editions,
n.d.) p. 66, fig. 27. Exc. colored picture.
- B] Heracles and Iolaus in a chariot, with Athena.
- C] Fr. a: to right of Heracles' face: ηερακ[λεις]. Below, at a
distance: ιολε[ος]. Fr. b: at the same height as H.'s
name: Αθηναία, retr.
- D] Frs. a -b = N.M. 15,125. GL dates in early fifth.

(1)see ARV(2) 164.

1202.

Athens, N.M. Acr. i, 2611.

- A] Frs. of BF onos (epinetron). From Athens. Unattributed. First
quarter fifth. Ca. 480. *GL i, no. 2611, pl. 111. CB ii, 15.
Beazley Archive db, no. 30,262 [also no. 32,202!]. LIMC ii,
pl. 581 Eos 308 (one fr.).
- B] Fr. a: side panel: Memnon fallen in battle; at right, Eos
rushing toward him. Fr. b: woman; leg of a nude male.
- C] Fr. a: above Memnon: Μεμνων. To right of (i.e., behind)
Eos' waist: ηεος.
- D] Frs. a -b.

1203.

Athens, N.M. Acr. i, 2627.

- A] Fr. of neck of BF amphora(?). From Athens. Unattributed.
Mid-sixth. *GL i, no. 2627 (not ill.).

- B] On the neck: sphinx.
C] On the BG lip, Gr.: Αθην[αιας].(1)

(1)unclear whether part of a dedication or simply sacred ownership. The nominative, as given in GL, is not plausible.

1204.

Athens, N.M. Acr. i, 2636.

- A] Fr. of BF foot.(1) From Athens. Unattributed. Date? *GL i, no. 2636 (not ill.).
B] Man's foot; woman; garment.
C] Nonsense letters.

(1)type of vase not given.

1205.

Athens, N.M. Acr. i, 2637.

- A] Fr. of large foot.(1) From Athens. Unattributed. Date? *GL i, no. 2637 (not ill.).
B] Silhouette style: two horsemen to left and right; on either side, chariots.
C] Nonsense letters.

(1)type of vase not given.

1206.

Athens, N.M. Acr. i, 2642.

- A] Fr. of BF/WG lid or foot. From Athens. Unattributed. Date? *GL i, no. 2642 (not ill.).
B] Chariot to right; another behind.
C] Above the scene, on a broad BG band, in white: ΙΑ or ΙΡ.(2)

(1)so GL. (2)no doubt [---]ΙΑ[---] or [---]ΙΡ[---].

1207.

Athens, N.M. Acr. i, 2644.

- A] Frs. of BF lid(?). From Athens. Unattributed. Late sixth. *GL i, no. 2644, pl. 112; *Peek, GL ii, 130.
B] Wool working: fr. a: two seated women facing each other.
Fr. b: kalathos; woman seated and winding wool.
C] Fr. a: between the two women, facing the woman at right: [Δ]ειμαχε, retr.(1) To right of the right woman, not facing her: Χ[οι]ριλονε, retr.(2) Fr. b: to upper left of woman: [Αρ]ιστομαχε. Further down: ηέχε σύ.(3) Below this inscription: Χα[---].(4)
D] Frs. a - b.

(1)Peek; GL had restored [Κλ]ειμαχε, but this should be written without the iota. (2)so Peek; GL had read Χ...ιλονε. This could be read retr. (facing the woman on the right): Χ[...ρι]γονε, but it probably refers to another (lost) woman on the right; Χοιριλονε should be related to Χοιρίλη (cf. Χοιρίλος). Note that Peek read an additional rho. (3)Peek; misread as ηεουχα by GL. It is not certain that the inscription is complete fore. (4)Peek; I take this to be the name of a lost person on the left, unless it is for χα[ιρε]. GL wrongly read ΧΤ. Cf. also GAI ii, 750 ('perhaps' ηέχε σύ).

1208.

Athens, N.M. Acr. i, 2655.

- A] Fr. of BF thymiaterion. From Athens. Unattributed. Date? *GL i, no. 2655, pl. 112; *Peek, GL ii, 130.
B] Seated woman holding a wreath; at right, trace of another woman.
C] Between the two, facing the second woman: nonsense: (.)τολτο, retr.(1)

(1)my reading; GL reads it left to right: στυο(.); Peek reads: στυοτυ, and thinks it is an interjection. The first letter is a diagonal stroke.

1209.

Athens, N.M. Acr. i, 2692.

- A] Frs. of BF/WG base(?). From Athens. Unattributed. Aischines potter. Late sixth. *GL i, no. 2692, pl. 113. ABV 351.
B] Fr. a: top: border with a slightly projecting painted Doric cymation. Below: chariot: at left, raised goad; at right, remains of a horse's head. Fr. b: palmette.
C] Fr. a: between goad and horse's head, horizontal, in two lines, boustr.:
Αισχινες, retr. <--
ΕΠΟΕΣΕΝ. -->
D] Frs. a - b. On boustrophedon on vases see Script. GL suggests that Aischines is perhaps identical with the dedicator of Ant. Denkm. i, 29,1 [this is also assumed by Raubitschek, DAA, no. 48]. Beazley is more cautious: see PP 23, n. 1 = Lectures (1989) 113, n. 103.

1210.

Athens, N.M. Acr. i, 2742.

- A] BG spindle whorl. From Athens. Unattributed. Date? *GL i, no. 2742, pl. 113. Klein, Liebl.(2) 136.
B] Sides are BG except for a strip at top and bottom; the bottom is unglazed.
C] On the bottom, Gr.: Ευμελε καλε.(1)
D] NOT A VASE.

(1)after printed letters in Klein. GL prints: Ευμελη καλη.

1211.

Athens, N.M. Acr. ii, no no.

- A] Fr. of RF or BF lekythos. From Athens. Psiax or near? (Beazley). Ca. 530-520. *ARV(2) 8. *Beazley, AJA 61 (1957) 6 (not ill.). *H.A. Shapiro, 'Hippokrates Son of Anaxileos,' Hesp. 49 (1980) 289/4 (said to be unpublished).
B] Decoration not preserved (half of mouth only).
C] On BG topside of mouth, Gr.: [-]κρατες κα[λος].(1)
D] A very large vase, cf. the BF/WG lekythos frs., Agora P 5002, by or near Psiax, ABV 295 (top), which has the end of a signature. For early use of the graffito technique in early RF see Script.

(1)--κρατες, etc., ARV(2). Beazley in ARV(2) thought of [ηιπ<π>οκ]ρατες κα[λος], because of Munich 2302, ARV(2) 6/1, by Psiax; accepted by Shapiro, who identifies H. not with the son of Megakles ostracized in 486 nor with a son of Alkmeonides but with the son of Anaxileos, probably a Peisistratid (see Davies, APF 9688, IV).

1212.

Athens, N.M. Acr. ii, no no.

- A] Frs. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *Beazley, JHS 33 (1913) 354/48.
- B] Palmette; centaur regarant with branch; head of Heracles.
- C] By H.'s head: [hepa]kλ[ες].
- D] Two frs., not certainly from the same cup. - I have not identified the frs. in ARV(2): 89/24 is Acr. 164, GL ii, pl. 6 (Heracles, chariot); 90/25 is Acr. 91 + 153, GL ii, pl. 4 (palmette and centaur). Perhaps Beazley's JHS article is in error. Or unpublished?

1213.

Athens, N.M. Acr. ii, no no.+

- A] Fr. of RF cup. From Athens. Apollodoros. Early fifth. *ARV(2) 121/19. *Roebuck, Hesp. 9 (1940) 239/262, fig. 48.
- B] Int.: warrior putting on greaves.
- C] On his shield(1): καλος.
- D] + North Slope AP 1255: see ARV(2); Roebuck does not mention the join. The North Slope fr. has [.]αλος.

(1)shown in side view.

1214.

Athens, N.M. Acr. ii, no no.

- A] Fr. of RF kantharos(?). From Athens. Brygos Painter. First quarter fifth. *ARV(2) 381/181 bis.
- B] Man (nose, beard, outstretched left arm (wrap over it); tree.
- C] καλ[ος].
- D] Not in GL ii.

1215.

Athens, N.M. Acr. ii, 3.

- A] Fr. of RF plate. From Athens. Unattributed. Cachrylion potter. Last quarter sixth. *GL ii, no. 3, pl. 2 (dr.). Hartwig, Meisterschalen 17,1, 70. Hoppin, RF i, 148/2. ARV(2) 109/30.
- B] One carrying baskets on a pole.
- C] To right, close to the margin: [Xα]χρυλι[ον ---].

1216.

Athens, N.M. Acr. ii, 4.

- A] Fr. of RF plate. From Athens. Painter of the Acropolis Plates. Last quarter sixth. *GL ii, no. 4, pl. 2. ARV(2) 138/2, Add.(2) 178. J. Jüthner, Die athletischen Leibesübungen der Griechen II (1968), pl. 58,2.
- B] Jumper; on the ground, discus and pick axe.
- C] Nonsense: at left: υ(ι)λ(ς). At right: [---]οογλυλι.
- D] The letters scattered and imprecise; close to imitation letters.

1217.

Athens, N.M. Acr. ii, 5.

- A] Fr. of RF plate. From Athens. Hermokrates. Late sixth. *GL ii, no. 5, pl. 1. ARV(2) 172, 1630, Add.(2) 184.
- B] Upper portion of a youth playing flutes.
- C] To his right, in two lines, the first upward, the second further out: hermokρα^τες(1) l(ε)γραφσεν(2), both retr.
- D] Second line `above' first (order 2 / 1): see Script 26,

37-38 and 65. GL also says that the painter seems to have made a correction, for some letters have been erased below $\epsilon\gamma\rho\alpha\phi\sigma\epsilon\nu$. See further on this painter Acr. ii, 79 and especially 223.

(1)the flutes interfere. Before the heta GL gives a V-shaped letter; a stroke may be visible in the photo. (2)the epsilon smeared.

1218.

Athens, N.M. Acr. ii, 6.

A] Frs. of RF plate. From Athens. Epiktetos. Epiktetos potter. Late sixth. Late (M.R., F.). *GL ii, pl. 2. ARV(2) 78/102. Script 352. D. Callipolitis-Feytmans, *Les plats attiques a figures noirs* (1974) 216-17. Robertson, *AVCA* 18, n. 41, and 124.

B] Athena Promachos.

C] Both inscriptions near the rim: Fr. a: $[\epsilon\pi\iota\kappa\tau\epsilon\tau\omicron\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu]$. Fr. b: $[\epsilon\pi\iota\kappa\tau\epsilon\tau\omicron\varsigma\epsilon\gamma\rho\alpha\phi\sigma\epsilon\nu]$.

D] Frs. a - b. The painter's name is certain, though restored. Robertson thinks the plate was dedicated by the potter/painter, i.e. especially made for the dedication. The shape is unusual. Cf. Myson's signed frs. from the Acropolis, Acr. ii, 806. Feytmans dates the plate late, Robertson agreeing.

1219.

Athens, N.M. Acr. ii, 8.

A] Frs. of RF stemless cup. From Athens. Unattributed. Close to mid-fifth. *ARV(2) 1580, 1704.

B] Int.: satyr lifting (or setting down) a volute krater.

C] $\epsilon\upsilon\nu[\iota\kappa\omicron\varsigma?]$ and $[\kappa\alpha]\lambda\omicron\varsigma$.

D] Two frs., one of them new (Beazley). Further Beazley: an earlier Eunikos appears on Berlin inv. 3251 (ARV(2) 113/7, 1626), RF cup by the Thalia Painter; a later, on Naples 3211 (ARV(2) 1059/134), RF pelike, Group of Polygnotos [why not the same as Acr. ii, 8?]. - Not in GL ii.

1220.

Athens, N.M. Acr. ii, 13.

A] Fr. of RF plate. From Athens. Unattributed. Early fifth. *GL ii, no. 13, pl. 2.

B] Lower part of a maenad with thrysus; in front of her, a panther facing her.

C] To her right and by the panther: $[\text{ho}\pi]\alpha\iota\varsigma$. Farther in toward the maenad: $[\kappa\alpha]\lambda\omicron\varsigma$. I.e.: $[\text{ho}\pi]\alpha\iota\varsigma\mid[\kappa\alpha]\lambda\omicron\varsigma$.

1221.

Athens, N.M. Acr. ii, 14.

A] Fr. of RF plate. From Athens. Unattributed. Ca. 500. *GL ii, no. 14, pl. 2 (photo.) and p. 2 (dr.).

B] Archer and hoplite.

C] Along the margin (the left portion is preserved), nonsense: $[\text{---}]\epsilon\omicron\epsilon\gamma\lambda\gamma\upsilon\epsilon\upsilon[\text{---}]$. (1)

(1)the spacing is very irregular: $[\text{---}]\epsilon\omicron\wedge\epsilon\wedge\gamma\wedge\lambda\gamma\wedge\upsilon\wedge\epsilon\wedge\upsilon$.

1222.

Athens, N.M. Acr. ii, 16.

A] Fr. of RF plate. From Athens. Unattributed. (1) Late sixth or

- early fifth. *GL ii, no. 16, pl. 2. *ARV(2) 1598/3. *GAI ii, 679.
- B] Lower part of a running woman.
- C] To right of her leg: [M]ῆγακλες.(2)
- D] Perhaps καλος was written elsewhere; or a kalos-name without kalos. Langlotz says the vase could not be before 498 BC, when M. returned from exile.

(1)Beazley: "Somewhat recalls the oinochoe by the Kleomelos Painter, Athens Acr. 703 (p. 118 no. 2), and Apollodoros."
 (2)My restoration; Beazley has ...ῆγακλες; I could not see the heta clearly in the photo and in Hesp. suppl. 19 I suggested (from the photo.): Μεγακλες; Threatte in GAI ii finds both readings inconclusive; in i, 25, Threatte had read M]ῆγακλες. Complete at end.

1223.

Athens, N.M. Acr. ii, 17.

- A] Fr. of RF plate. From Athens. Ambrosios Painter. Late sixth.
 *GL ii, no. 17, pl. 1. ARV(2) 175/35.
- B] Komast embracing a hetaera.
- C] To left and right of komast's head: [---κα]λ^ο[ς].

1224.

Athens, N.M. Acr. ii, 18.

- A] Fr. of RF plate. From Athens. Painter of the Acropolis Plates.
 Last quarter sixth. *GL ii, no. 18 (not ill.). ARV(2) 138/3.
- B] Leg of a person in long chiton; chalice on the ground.
- C] Nonsense on lower segment.
- D] GL dates in early fifth.

1225.

Athens, N.M. Acr. ii, 20.

- A] Frs. of RF plate. From Athens. Brygos Painter. First quarter fifth. *GL ii, no. 20, pl. 1 (dr.). Hartwig, Meisterschalen 2 and 338. Hoppin, RF i, 241/103. Dinsmoor, AJA 38 (1942) 418, fig. 4 (after GL). ARV(2) 385/229.
- B] Komast with his stick.
- C] Nonsense(?): along margin at left, facing it:
 [---]εε[.]().εν(ϕ) v. εκ[---].(1) εκ[---].(1)
- D] Frs. a - b. This inscription (there may be two, as there is a vacat) is in clear letters according to GL's dr. and is not a Brygan nonsense inscription. The three-dotted 'letter' (see note 1) may show that it has been copied by the painter from an original without understanding (cf. Script 174, n. 5).

(1)the third extant letter consists of three dots arranged in the shape of a triangle. The sixth letter is considered a doubtful digamma in GL; the dr. shows that the paint (and glaze?) has come off here, leaving a shape resembling Σ or possibly a U-shaped digamma.

1226.

Athens, N.M. Acr. ii, 22.

- A] Fr. of RF plate. From Athens. Painter of Acropolis Plates.
 Last quarter sixth. *GL ii, no. 22, pl. 2 (dr.). ARV(2) 138/1.
- B] Young jumper and flautist.
- C] Above youth's head, nonsense: [---](κ)(κ)λγ vac.(1)
- D] GL dates ca. 480, thinking that the painter was old-fashioned.

(1)GL reads καλο[ς], to which there is some resemblance; but cf. the inscriptions on the other two plates by this painter (Acr. 4 and 18).

1227.

Athens, N.M. Acr. ii, 42.

- A] Fr. of RF cup.(1) From Athens. Near Bowdoin-Eye Painter. Last quarter sixth. *GL ii, no. 42, pl. 3. ARV(2) 49/185, 168/1.
B] A: between palmettes, warrior (or hoplitodromos).
C] [---]ος.

(1)no doubt a palmette-eye cup.

1228.

Athens, N.M. Acr. ii, 44.+

- A] Frs. of RF cup. From Athens. Oltos. Last quarter sixth. Ca. 520-510. Still early (Beazley). *GL ii, no. 44, pl. 3 (part). Beazley, AJA 54 (1950) 315. ARV(2) 60/63, 1622, Add.(2) 164.
B] Int.: warrior and youth. A: Adrastus mounting his chariot.
C] A: fr. a: A{::}δρ[αστος], retr. Fr. c: to right of two remaining feet: [---]ος, retr. A or B: fr. d: [M]εμ[νον ---].
D] Frs. a - d + Acr. 52 and perhaps 119 (see ARV(2) 1622: recalls Oltos). "A fr. added by Mrs. Karouzou completes the head of the youth on I (BCH 1952, 203, a)," ARV(2) 60 [This should be a third fr. in addition to the two numbered frs.].

1229.

Athens, N.M. Acr. ii, 46.

- A] Frs. of RF cup. From Athens. Unattributed.(1) Last quarter sixth. Ca. 510-500. *GL ii, no. 46, pl. 3 (dr.).
B] Battle (from Trojan War?): head of a warrior with bleeding eyes; foot of another; legs, shield lance, of two others.
C] To right of warrior's helmet: σ[---].(2) Below the shield: Απ[---].(3)
D] Frs. a - e.

(1)Langlotz attributes to late Oltos; not listed in Beazley.
(2)GL gives εσ[ι], but the dr. shows only the sigma. εσ[ι] could be from a name such as [Προτ]εσί[λαος]. (3)GL reads ΠΑ[---], retr. Hence either Απ[ολλων], or Πα[τροκλος]?

1230.

Athens, N.M. Acr. ii, 54.

- A] Frs. of RF cup. From Athens. Unattributed.(1) Last quarter sixth. *GL ii, no. 54 (not ill.).
B] Int.: woman running.
C] Θ[ε]τις?(2)
D] Frs. a - b.

(1)Langlotz attributed to Oltos; not in Beazley. (2)so GL.

1231.

Athens, N.M. Acr. ii, 55.

- A] Fr. of RF cup. From Athens. Unattributed.(1) Last quarter sixth. *GL ii, no. 55 (not ill.).
B] Int.: arm and knee of woman running.
C] ογ.(1)

(1)GL attributes to Oltos; not in Beazley. (2)so GL, text; probably [---]ογ[---].

1232.

Athens, N.M. Acr. ii, 58.

- A] Fr. of RF cup. From Athens. Ambrosios Painter. Last quarter sixth. Ca. 510-500. *GL ii, no. 58, pl. 3 (dr.). *ARV(2) 174/16, 1564.
- B] Int.: head of one drinking from a drinking horn (Dionysus?). A: legs and foot of three warriors.
- C] A: [Αντι]μαχος.(1)
- D] The name occurs several times on vases by the Ambrosios Painter, with and without kalos (although it is not confined to him); see ARV(2) 1564.

(1)Beazley (without dotting the mu); GL prints ΛΑΧΟΣ, with three-stroke sigma.

1233.

Athens, N.M. Acr. ii, 59.

- A] Frs. of RF cup. From Athens. Ambrosios Painter. Last quarter sixth. Ca. 510-500. *GL ii, no. 59, pl. 3. ARV(2) 174/23.
- B] Int.: wreathed head of a bearded man.
- C] To right of his neck: κ[---].(1)

(1)κ[αλος](?) or K[---](?).

1234.

Athens, N.M. Acr. ii, 62.+

- A] Frs. of RF cup. From Athens. Epiktetos. Last quarter sixth. *GL ii, no. 62, p. 6 (dr., Gr.), pl. 4 (dr.).(1) Kraiker, JdI 44 (1929) 180/41. ARV(2) 73/25.
- B] Int.: maenad. A: feet; palmettes.
- C] Int.: along margin: [h]ιππαρχ[ο]ς ^ κ[αλ]ο[ς].(2) A: on a band below the scene, Gr.: h[ι]ρα ε[ι]μι[---].(3)
- D] Kraiker suggests that Acr. 65 may belong and Beazley agrees. The Dip. is in the typical hand of Epiktetos.

(1)bibliography. (2)maenad's head intervenes. (3)neat Gr.

1235.

Athens, N.M. Acr. ii, 63.

- A] Fr. of RF cup. From Athens. Epiktetos. Last quarter sixth. *GL ii, no. 63, pl. 4. Kraiker, JdI 44 (1929) 187/52. ARV(2) 74/48.
- B] Int.: symposium: head and arm of a reclining youth playing kottabos.
- C] Int.: to right and above the figure: [Επικτετος]εγρα[φ]θεν.
- D] The restoration made to agree with the attribution.

1236.

Athens, N.M. Acr. ii, 64.

- A] Fr. RF cup. From Athens. Unattributed.(1) Last quarter sixth. *GL ii, no. 64, pl. 4. Hiller von Graertringen, ibid. 130.
- B] Int.: kneeling satyr with drinking horn (part).
- C] Int.: to right of horn, along margin, facing in: [---]ελος vac.?(2)

(1)Langlotz: probably by Epiktetos. (2)perhaps [Βου]ελος, Hiller. For the name, see LGPN ii. Could also be [---]ευος.

1237.

Athens, N.M. Acr. ii, 65.

- A] Frs. of RF cup. From Athens. Epiktetos. Last quarter sixth.
*GL ii, no. 65, pl. 4. Kraiker, JdI 44 (1929) 181/43. *ARV(2) 73/26.
- B] A: Heracles and the lion, with Iolaus.
- C] A: E[πικτε]τος.(1)
- D] Frs. a - b. Kraiker suggests that Acr. 65 may belong with Acr. 62 and Beazley agrees.

(1)so ARV(2) 73/26; GL prints [Επικ]τετος, which is wrong; Kraiker has E...τετος, which is slightly better; the photo. shows: fr. a: [--](.)E?... and fr. b: [--](.)ος (the first bracketed 'letter' is a short upright stroke, probably not a real letter); Beazley's reading is clearly the best.

1238.

Athens, N.M. Acr. ii, 68.

- A] Fr. of RF cup. From Athens. Epiktetos. Last quarter sixth. *GL ii, no. 68, pl. 4. Kraiker, JdI 44 (1920) 174/26. ARV(2) 75/62, Add.(2) 168.
- B] Int.: Minotaur.
- C] Int.: to right of his head: ενοες, for εποες?(1)
- D] A very casual inscription. Epiktetos' vases always have εποιεσεν or εποιεσε, except for the calyx krater in Villa Giulia (ARV(2) 77/90), which has the incised signature [Ανδο]κιδες εποε on the foot. Tarquinia RC 1091 (ARV(2) 76/65) has εποιεσενοχ and on a wineskin εποιες, presumably for lack of space. Clearly ours is miswritten and the painter wrote nu for pi.

(1)επ?οει, doubtful: the pi more like a nu, Beazley; ενοει, GL. The last letter smeared: it is more likely to be a sigma.

1239.

Athens, N.M. Acr. ii, 70.

- A] Fr. of RF cup. From Athens. Epiktetos. Last quarter sixth. *GL ii, no. 70, pl. 4. Kraiker, JdI 44 (1929) 174/17. ARV(2) 75/52.
- B] Int.: maenad.
- C] Int.: at left, following the margin:
[ho παι]ς ναι [---].(1)

(1)ho παι]ς ναι[χι καλος], GL; [καλο]ς ναι[χι, Kraiker.

1240.

Athens, N.M. Acr. ii, 71.

- A] Fr. of RF cup. From Athens. Manner of Epiktetos. Last quarter sixth. *GL ii, no. 71, pl. 4. ARV(2) 80/10.
- B] Int.: head and arm of a dancing woman with krotala.
- C] Int.: above her, Gr., facing out: ΙΙΙ v. ε[---].(1)
- D] The inscription unclear: a casual numerical notation or a note of ownership by a sanctuary?

(1)so the picture, but GL reads: ιερ[ov].

1241.

Athens, N.M. Acr. ii, 75.

- A] Frs. of RF cup. From Athens. Unattributed. (1) Last quarter sixth. *GL ii, no. 75, pl. 5 (parts). ARV(2) 80/1.
 B] Int.: owl between olive branch and tendril. A: Ajax and Achilles playing dice? B: warriors setting out (central warrior's shield device: satyr mask with kylix).
 C] B: in thick red paint: [---αυ]εθ[εκ]εν. On the kylix: nonsense: υκχ(.)ρι, retr.(2) Above the kylix, on the shield: εχοτ(.)h, retr.(3)
 D] A bespoken dedication?

(1)bears some resemblance to Epiktetos (Beazley). (2)the fourth letter is the beginning of a horizontal stroke. (3)the fifth letter shows indistinct traces.

1242.

Athens, N.M. Acr. ii, 76.

- A] Fr. of RF cup. From Athens. Hischylos Painter. Last quarter sixth. *GL ii, no. 76, pl. 4. ARV(2) 162/3.
 B] A: head of a young warrior.
 C] A: perhaps a Gr.: [---ολ[---]? (1)

(1)seems visible in photo.; not mentioned in GL. Could also be [---ου[---].

1243.

Athens, N.M. Acr. ii, 78.

- A] Fr. of RF cup. From Athens. Hischylos Painter. (1) Last quarter sixth. *GL ii, no. 78, pl. 5. ARV(2) 162/4.
 B] Int.: warrior.
 C] Int.: along right margin: [ho π](α)ις καλ[ος].

(1)GL attributes to Nikosthenes Painter and cites Beazley, Vasenmaler 44.

1244.

Athens, N.M. Acr. ii, 79.

- A] Fr. of RF cup. From Athens. Unattributed. Late sixth or early fifth. *GL ii, no. 79, pl. 5. *Photo.
 B] Int.: young warrior to left, but turning back.
 C] From back of head, along margin: [---]κρα[---], retr.?(1)
 D] This should be a kalos-name or a signature; the position argues perhaps against its giving the warrior's name. GL suggests the painter [ηερμο]κρα[τες], cf. Acr. 5. The only similar kalos-name is the doubtful ηερμο[---] of Acr. ii, 223; see ARV(2) 1583 and my discussion of that vase. But other kalos-names are available: ηιπποκρατες (6th, 1583), Κρατες (late 6th and early 5th, 1590), Σοκρατες (Berlin Painter, 1609), Τιμοκρατες (Late archaic, 1610). I take it that the inscription is not meaningless despite the reversal of letters. Beazley, perhaps wisely, does not list it. For the failure to reverse letters in retrograde, see Script no. 721, Fig. 118.

(1)alpha and rho reversed (not retr.); but the inscription may also be read : [---]αρκ[---], with kappa reversed.

1245.

Athens, N.M. Acr. ii, 93.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 93 (not ill.).

B] Int.: discus held by two hands.
C] [---]αι[---].

1246.

Athens, N.M. Acr. ii, 99.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 99
(not ill.). ARV(2) 1589, 1699.

B] Int.: leg.(1)

C] Κενχ[πος---]? (2)

D] Κεγχοπος would be a possible name for a minute man," Beazley,
1589. Not listed in LGPN ii.

(1)so Beazley; GL has 'lower legs of youth.' (2)GL reads KENT;
Beazley 1699 says: "Langlotz reads the fourth letter as a
tau, but it is rather more like a chi." On 1589 he lists the
name as a possible kalos-name.

1247.

Athens, N.M. Acr. ii, 100.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no.
100 (not ill).

B] Int.: youth in profile.

C] Int.: [κ]αλ[ος]?

D] Very careless (GL).

1248.

Athens, N.M. Acr. ii, 102.

A] Frs. of RF cup. From Athens. Probably Euergides Painter
(Beazley). Last quarter sixth. *GL ii, no. 102, pl. 5; Peek,
p. 130. Zahn in FR iii, 236. Beazley, JHS 47 (1927) 92. ARV(2)
1625, Add.(2) 171.

B] Int.: lost. A: in relief: male leading two horses; a
third horse. B probably similar.

C] Int.: around the lost scene, Gr.: [Αθε]ναίως εμ[i].(1)

A: above the male: ημ<π>αίχμ[ος].(2)

D] Frs. a - f. The name recurs on London E 253 (ARV(2) 35/2,
1625), perhaps also by the Euergides Painter.

(1)so Peek; note εμ, not the standard Attic form. GL prints
a gap between epsilon and mu, so perhaps there was another
letter. Not illustrated. (2)taken by Beazley to be the name
of the male, who according to GL, is a youth.

1249.

Athens, N.M. Acr. ii, 103.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter
sixth. *GL ii, no. 103, pl. 4. ARV(2) 95/121.

B] Int.: head of a cock.

C] Int.: to left of the cock, at a distance, coming from the
margin: [--- εποιε]σεν.(1)

(1)for some reason GL restores [εγπαφ]σεν.

1250.

Athens, N.M. Acr. ii, 104.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii,
no. 104 (not ill.).

B] Int.: tips of fingers holding grapes.

C] [---]οι[---].

1251.

Athens, N.M. Acr. ii, 105.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 105 (not ill.). ARV(2) 1557/9.(1)

B] Int.: krotalon.

C] [---]φυ[---].

D] May belong with Acr. 106, q.v.

(1)index has it on p. 1157 (misprint).

1252.

Athens, N.M. Acr. ii, 106.

A] Fr. of RF cup. From Athens. Unattributed. Last quarter sixth. *GL ii, no. 106 (not ill.). ARV(2) 1557/9.

B] Int.:female hand with krotalon.

C] [---]ι[---].

(1)index has it on p. 1157 (misprint). (2)[επο]ι[σεν]?, Beazley.

1253.

Athens, N.M. Acr. ii, 116.

A] Fr. of RF cup. From Athens. Group of Adria B 300.(1) Last quarter sixth. *GL ii, no. 116 (not ill.). ARV(2) 142/3.

B] Int.: symposium (male reclining).

C] [κα]λος.

D] Careless.

(1)related to Pithos Painter and probably from the same workshop.

1254.

Athens, N.M. Acr. ii, 117.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 117 (not ill.).

B] Int.: cushion on a couch.

C] In.: σ.

D] No doubt incomplete.

1255.

Athens, N.M. Acr. ii, 126.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 126 (not ill.). ARV(2) 91/48.

B] A: elbow; mouth of a horse.

C] [-- π]αις.

1256.

Athens, N.M. Acr. ii, 133.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 133 (not ill.). ARV(2) 1612.

B] Int.: leg of one in long chiton.(1)

C] Int.: [---]εσα[---].

D] Listed by Beazley as a fragmentary kalos-name.

(1)so ARV(2); GL: clad lower legs of woman to left. (2)"Might be part of a name like Hegesandros," Beazley. GL reads: [---]ες α[βεθεκεν], which is less likely, although painted dedications do occur.

1257.

Athens, N.M. Acr. ii, 134.

- A] Frs. of RF cup. From Athens. Unattributed. Last quarter sixth.
*GL ii, no. 134 (not ill.). ARV(2) 1571/1.
B] Int.: naked male kneeling; flute case behind him.
C] Int.: Χα[ρις]?(1) On the right: [---]αι or [---]ατ?(2)
D] Frs. a - b. Chairias is a kalos-name.

(1)GL and Beazley. (2)Beazley asks: final?

1258.

Athens, N.M. Acr. ii, 135.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no.
135, pl. 7.
B] Int.: komast running and looking back.
C] To left and right of his head: [---]ος ^ κα[λος] or
[ho πα]ις ^ κα[λος]?(1)
D] The inscription is careless.

(1)GL says nonsense.; the readings from the photo.

1259.

Athens, N.M. Acr. ii, 139.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no.
139 (not ill.).
B] Int.: Amazon shooting.
C] κα[λος].
D] κα[λε]?

1260.

Athens, N.M. Acr. ii, 140.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no.
140 (not ill.).
B] Int.: decoration not preserved.
C] Int.: [---]νευς?(1)

(1)GL has νευς, but I imagine it is the end of a proper name.

1261.

Athens, N.M. Acr. ii, 141.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no.
141 (not ill.). ARV(2) 1557/7.
B] Int.: decoration not preserved.
C] Int.: [---]επο[ιουν].(1)

(1)GL has [---]ιουν, but Beazley indicates that this is wrong.
Could also be επο[ιει] or the like.

1262.

Athens, N.M. Acr. ii, 142.

- A] Fr. of RF cup. From Athens. Unattributed. Last third sixth.
*GL ii, no. 142 (not ill.). ARV(2) 1612.
B] Int.: two hands.
C] Int.: [---]εξ : [---].
D] Listed by Beazley as a possible kalos-name with the query
whether it might not be a signature.

1263.

Athens, N.M. Acr. ii, 144.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter
sixth. *GL ii, no. 144, pl. 7. Beazley, JHS 33 (1913) 353/46.

ARV(2) 94/108.

B] Int.: discobolus.

C] Int.: [---](.)^(.)[---] vacat.(1)

(1)so the photo.; the first bracketed letter is the lower part of a vertical stroke (e.g., iota or tau); the second is the tip of a diagonal to right (e.g., lambda, upsilon or reversed Attic sigma). Perhaps remains of one word, although the head intervenes. GL reads: ισ.

1264.

Athens, N.M. Acr. ii, 146.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 146 (not ill.). ARV(2) 1557/3.

B] Int.: discus.

C] Int.: on the discus [in BG?], nonsense: εἴτος. Beside it: εἴτοε[σεν], retr.(1)

(1)so Beazley, but GL has εἴτοε[σεν] (not retr.), which is probably in error.

1265.

Athens, N.M. Acr. ii, 147.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 147, pl.6 (dr.). ARV(2) 89/19.

B] Int.: Triptolemos (wheel, wings). A: Heracles and Triton.(1)

C] Int.: [--- εἴτοε[σεν].

D] The sigma miswritten.

(1)so Beazley; GL suggests Nereus and Nereids (fr. shows feet and garments only, according to GL).

1266.

Athens, N.M. Acr. ii, 148.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 148 (not ill.). ARV(2) 95/117.

B] Int.: woman running with wreath in hand.

C] παῖς.(1)

D] No doubt incomplete.

(1)GL, text.

1267.

Athens, N.M. Acr. ii, 149.

A] Frs. of RF cup. From Athens. Euergides painter. Last quarter sixth. *GL ii, no. 149, pl. 7. Beazley, JHS 33 (1913) 353/45. ARV(2) 90/26.

B] A: fr. a: Theseus and Minotaur. Fr. b: upper part of a wreathed girl.

C] A: Fr. b: to girl's right: Θ[---].(1)

D] Frs. a - b. A very uncertain reading; see below.

(1)can perhaps be seen in the photo.; not in GL's text. There seems to be another letter (upright stroke?) before the theta, else one would think of Θ[εσενς].

1268.

Athens, N.M. Acr. ii, 150.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 150, pl. 7. ARV(2) 92/69.

- B] A: upper part of a wreathed youth (komast?).
C] A: to left of his mouth: το[---], retr.(1)

(1)GL gives only the omicron. I am not sure that the inscription is incomplete, but it looks like the possible beginning of a song.

1269.

Athens, N.M. Acr. ii, 152.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 152, pl. 7. ARV(2) 90/27.
B] A: fr. a: Theseus and Minotaur. Fr. b: hand.(1)
C] A: fr. a: to left and right of Theseus' head: [---]ες.
D] This should be part of a signature or kalos-name, although Beazley does not list it.

(1)so GL; Beazley gives only one fr.

1270.

Athens, N.M. Acr. ii, 157.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 157, pl. 7. ARV(2) 94/105.
B] Int.: symposium: youth reclining; a cup held by another.
C] Int.: to right of youth's neck: [---]λ[---].
D] There is perhaps a trace of a letter above the head, not mentioned by GL.

1271.

Athens, N.M. Acr. ii, 158.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 158, pl. 7. ARV(2) 91/57.
B] A: young wreathed paidotribes beating a youth with his rod.
C] A: above the two: παῖς.
D] No doubt part of ho παῖς καλός.

1272.

Athens, N.M. Acr. ii, 159.

- A] Frs. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 159, pl. 7 (fr. b only). ARV(2) 91/59.
B] A: fr. a: jumper. Fr. b: youth and paidotribes.
C] A: fr. b: [---]γο[---].(1)
D] Frs. a - b.

(1)GL prints an`arrow' gamma plus omicron; the photo. shows only the latter.

1273.

Athens, N.M. Acr. ii, 162.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 162, pl. 7. ARV(2) 91/42.
B] A: warrior beside his horse.
C] A: above his shield: X[---].(1)

(1)or χ[αιρε]?

1274.

Athens, N.M. Acr. ii, 163.+

- A] Frs. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 163, pl. 6 (incomplete). ARV(2) 90/30, Add.(2) 170. AM 98 (1983), pl. 19,2 (part).

- B] A: fr. a: arms of a charioteer; young warrior. A or B: fr. b: Eros flying to crown a victor. Fr. c: greaved leg; horses' legs.
- C] A: fr. a: above arms and kentron: [--]σιππος.(1) A or B: fr. b: to Eros' left: [Ερὸς].(2)
- D] Frs. a - c + a fr. added by Mrs. Karouzou (almost completing Eros).

(1)[Διοχ]σιππος? (2)so GL.

1275.

Athens, N.M. Acr. ii, 164.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 164, pl. 6. ARV(2) 89/24.
- B] A: Heracles; chariot (head of H. to left; ear, mane of horse).
- C] A: to right of H.'s head: [ἡρα]κλ[ε]ς.

1276.

Athens, N.M. Acr. ii, 166.+

- A] Frs. of RF cup. From Athens. Euergides Painter. Last quarter sixth. 510-500. *ARV(2) 92/64, Para. 330, Add.(2) 171 (much bibl.). GL i, pl. 6. Beazley, AJA 54 (1950) 317. Beazley, PP, pl. 1,2-3 = D.C. Kurtz (ed.), Greek Vases: Lectures by J.D. Beazley (1989) 41 - 42, pl. 25,2. [Reprint of Potter and Painter].
- B] Int.: inscription.(1) Ext.: vase painter with Athena (woman crowning him may be a wingless Nike)(2); metal worker and forge; youths or men with horse (statue?).
- C] Int.: Εὐ[---].(1)
- D] Acr. [ii,] 345 might belong (Beazley).

(1)on fr. Acr. 345. (2)The cup being painted is an LM cup. Beazley has a long discussion.

1277.

Athens, N.M. Acr. ii, 167.

- A] Fr. of RF cup. From Athens. Manner of Epeleios Painter. Last quarter sixth. *GL ii, no. 167, pl. 7. ARV(2) 151/55.
- B] Int.: komast (upper part of a youth with krotala).
- C] Int.: to left of his (lost) face and to right of shoulder: κ[α]λος.

1278.

Athens, N.M. Acr. ii, 169.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 169 (not ill.). ARV(2) 95/118.
- B] Int.: foot and lower skirt of a running woman.
- C] Int.: over the design, Gr.: Σπε[---].
- D] Surely an ostrakon, as suggested with a query by GL, written on a sherd? Is Σπ[υθαρος] possible? See Agora 25, no. 662 and Hesperia suppl. 19, p. 62.

1279.

Athens, N.M. Acr. ii, 172.+

- A] Fr. of RF cup. From Athens. Euergides Painter.(1) Last quarter sixth. *GL ii, no. 172 (not ill.). GL ii, no. 107 (not ill.). *Beazley, AJA 39 (1935) 480/8, fig. 6. ARV(2) 96.
- B] Int.: dancer (hand with krotala)(2).
- C] Int.: along inside margin, to right of the hand, facing in:

[Ευεργιδες?] επο[ισεν]. Along outside of the tondo border:
Ευεργιδες ανεθεκεν ---?].

- D] + Acr. 107. The first inscription in widely spaced letters, the second closer and in much smaller letters. The frs. put together by Beazley in AJA. There Beazley agrees that Langlotz was right in suggesting a dedication for the second inscription, since it is in the usual position for Gr. dedications; if not, he thinks of combining the two inscriptions: Ευεργιδες επο[ισεν], which I think unlikely in view of the disparity in styles. Accepting the dedication, he says that the name of the potter is lost, but it seems to me that this should be a potter's dedication, hence the restoration of the name in the signature. Tailed rho.

(1)most probably (Beazley). (2)this and the letters επ[--] are on Acr. 107, which joins.

1280.

Athens, N.M. Acr. ii, 173.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 173 (not ill.).
B] Int.: end of a quiver. A: maeander.
C] A: Gr.: [--- Αθ]εναι.

1281.

Athens, Acr. ii, 176.+

- A] Frs. of RF cup. From Athens. Euphronios. 510-500. (So also Euphr.). Very late (Robertson). *GL ii, no. 176, pl. 8 (part). *Antikenmuseum Berlin, Euphronios der Maler (1991) 207/44. Also in Louvre cat. *P. Wolters, AM 13 (1888) 104-105, n. 1 (dr., Schliemann fr. with Hephaestus). AA 1938 762, fig. 3 (same fr.). Art Bulletin 21 (1926) fig. 7 (Chicago fr.). *ARV(2) 17/18 (bibl.), Add.(2) 153 (bibl.). Script 65 n. 26. *Photo (Hephaestus fr.). B. Philippaki, 'Και παλι η κυλικά του Ευφρονιου στην Αθηνά,' Eph. 1980 (1982) Chron. 62-65 (A). Robertson, AVCA 44. H.A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 56, pl. 26,d. B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.) 72, figs. 30 and 31, below (Ext., parts). Exc. colored picture.
B] Int: part of (male?) head. A-B: Wedding of Peleus and Thetis.
C] A: to left of Thetis' mouth,: Θετις, retr.
Between two women at the right, in slightly larger letters: [Ευφρον]ιος εγραψεν, retr.(1) Under one handle: Λεαγ[ρος] καλος. On B: to right of Hera's head: h[ερα].(2) To upper right of head: ηφαιστος, retr.(3) [?καλος, Λε[αγρος]. `Euphronios' 191 has quite different readings: A: Θετις, retr. as above. Seated figure: ηφαιστος. Signature wrongly rendered: [Ευφρον]ιος [not retr.] εγραψεν [upside down]. B: no mention of the heta with Hera. A letter mentioned but not named, for Artemis. Walking: Leto: letters Λε[το]. A doe and inscription Λεα[γρος] καλος.
D] = N.M. 15,214. Many frs. added, from Chicago University, Schliemann, H. Seyrig, M. Robertson (ARV(2)). The fr. with Hephaestus from a photo. - Robertson: one of Euphronios' two latest works (the other the Arezzo krater). - Philippaki suggests

(65) that Leto, Artemis and Apollo were shown as a family group. Sigmas are turned in retr. There may be more inscriptions; see the bibl. in ARV(2) and Add.(2)

(1)-εν over the design and border. The whole inscription is retr., pace `Euphr.'; see photo., p. 193. The signature may show a part of the nu before --]ιος, but there is some damage. (2)the h of Hera is to right of her back of head, horizontal. (3)to left of H.'s forehead, horizontal but curving at end as it runs into Athena's helmet: ηεφαισ^τος, retr. Athena's spear intervenes. The Chicago fr.: Art Bulletin 21 (1926) fig. 7: stag, probably under a handle; remains of inscription Λεαγρος καλος.

1282.

Athens, N.M. Acr. ii, 178.

A] Fr. of RF cup. From Athens. Douris. First quarter fifth. *GL ii, no. 178, pl. 8. *ARV(2) 443/218.

B] Int.: head of a youth holding a branch. Ext.: plain.

C] Int.: above the head: [Χαιρεσ]τρ[ατος ---].

D] Not restored by GL, since not correctly attributed.

1283.

Athens, N.M. Acr. ii, 179.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 179 (not ill).

C] [---]α[---].

1284.

Athens, N.M. Acr. ii, 186.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 186, pl. 9.

C] Int.: σ.

1285.

Athens, N.M. Acr. ii, 187.

A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *GL ii, no. 187, pl. 9. ARV(2) 95/120.

B] Int.: hand holding a fish (Nereid?).(1)

C] Int.: [ΕΥΕΡΓ]ιδ[ΕΣ ΕΠΟΙΕΣΕΝ(?)].(2)

(1)so Beazley. (2)Beazley (without the ΕΠΟΙΕΣΕΝ); shown also in the photo. GL has [---]α[---], wrongly.

1286.

Athens, N.M. Acr. ii, 189.

A] Fr. of RF cup. From Athens. Carpenter Painter?(1) Last quarter sixth. *GL ii, no. 189, pl. 9. ARV(2) 1631, Add.(2) 185. Bothmer, GettyMusJ 14 (1986) 13, fig. 11.

B] Int.: youth kissing a girl.

C] Int.: above the figures: [h]ο παι[ς καλος].(2)

(1)"might be unusually delicate work by him," Beazley; Bothmer is more certain (his article is on the Carpenter Painter). (2)so the text of GL; photo. only shows: [---]πα[---]. The photo. in GMusJ is clearer than that in GL: it shows at the left edge two strokes diagonally downward, the lower perhaps curved: this could be a disjointed omicron. For epsilon 7 the top stroke would be missing (enough is preserved to show this). Hence ho πας

is more likely than $\eta\epsilon\pi\alpha\iota\varsigma$, GL's reading.

1287.

Athens, N.M. Acr. ii, 194.

- A] Fr. of RF cup. From Athens. Close to London 97.10-28.2.(1) Last quarter sixth. *GL ii, no. 194, pl. 9. ARV(2) 115/4, 1626.
B] Int.: Hermes running to right, turning back.
C] Int.: to left of his forehead: $\kappa\lambda[---]$, retr.(2)
D] Unclear whether this is a name as Beazley seems to take it (reading $\kappa\lambda...$), in which case we should perhaps read: $[---]\kappa\lambda[\epsilon\varsigma?]$ or the like. It could also be an utterance by Hermes. Attic lambda.

(1)for which see ARV(2) 108/26 and 1626, Add.(2) 174 (but that entry refers to London E 36, ARV(2) 115/3, which is not the same cup). See also Acr. 229. (2)GL reads $\kappa\nu[---]$, wrongly.

1288.

Athens, N.M. Acr. ii, 195.

- A] Fr. of RF cup. From Athens. Manner of Euphronios. Last quarter sixth. 510-500. *GL ii, no. 195, pl. 9. ARV(2) 18/4. *Photo.
B] Int.: lower legs of squatting youth.
C] Int.: $[---\epsilon]\gamma\rho\alpha\phi\epsilon\nu$.(1)

(1)so photo. in GL, and ARV(2); GL, text, has $\epsilon\gamma\rho\alpha\phi\sigma\epsilon\nu$ and the other photo. seemed to have space for the sigma.

1289.

Athens, N.M. Acr. ii, 196.

- A] Fr. of RF cup. From Athens. Unattributed.(1) Last quarter sixth. Ca 510-500. *GL ii, no. 196, pl. 9. ARV(2) 113, bottom.
B] Int.: warrior.
C] Int.: to left of the upper right arm, along the margin: $[\eta\circ\pi]\alpha\iota\varsigma$. Between his legs: $\nu\alpha\iota\chi[i]$, retr. Probably: $[\eta\circ\pi]\alpha\iota\varsigma[\kappa\alpha\lambda\omicron\varsigma],\iota\nu\alpha\iota\chi[i]$.

(1)compared by Beazley with Louvre G 37, by the Thalia Painter.

1290.

Athens, N.M. Acr. ii, 198.

- A] Fr. of RF cup. From Athens. Unattributed. Late sixth. *GL ii, no. 198, pl. 10.
B] Int.: burning altar; spits(?). A: horses' legs.
C] A: $[\eta]\circ\pi\alpha\iota\varsigma[---]$.
D] After GL, text.

1291.

Athens, N.M. Acr. ii, 203.

- A] Fr. of RF cup. *GL ii, no. 203 (not ill.).
C] Diagonally down: $[---]\varsigma$.

1292.

Athens, Acr. ii, 206.

- A] Frs. of RF cup. From Athens. Makron (Bothmer). First quarter fifth. Hauptwerk I (Kunisch). *GL ii, no. 206, pl. 9. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 33/15A. *N. Kunisch, Makron (Kerameus 10, 1997) 100 n. 402, 130 n. 606, 175/141, pl. 48 (shows

- inscription). Buitron-Oliver, *Douris*, n. 206.
- B] Int.: Eos with the body of Memnon. A: Menelaus pursuing Helen? (Leg of a warrior pursuing a woman).
- C] To right of Eos' (mostly lost) head and above her wing, diagonally downward: [h]ε̄ōς.(1) Attic alphabet.
- D] Frs. a - b. Type B.

(1)Kunisch wrongly prints EOΣ (with sigma three-stroke) as if complete.

1293.

Athens, N.M. Acr. ii, 207.

- A] Fr. of RF cup. From Athens. Unattributed. Ca. 500. *GL ii, no. 207 (Not ill.).
- B] A: lower arm, hand.
- C] ο.
- D] Surely [---]ο[---].

1294.

Athens, N.M. Acr. ii, 208.

- A] Fr. of RF cup. From Athens. Unattributed.(1) First quarter fifth. *GL ii, no. 208, pl. 11. Pease, *Hesp.* 4 (1935) 232/21.(2) ARV(2) 399, middle, 1650.
- B] Int.: Athena pouring a libation for a seated Heracles. A: three youths on winged chariots.(3) B: Zeus and Hera enthroned; goddess behind a throne (Iris?); goddess by an altar holding up a wreath to crown a male (Heracles?); palm tree; three goddesses.
- C] B: Ζεύς. [hε]ρα.
- D] Done entirely from GL, text and pl.

(1)see ARV(2) 399: in general character (and no more) resembles Cab. Méd. 570+ and others by different hands; the last of the 'Parade Cups.' (2)adds a fr. (3)going to the gods, GL.

1295.

Athens, N.M. Acr. ii, 211.

- A] Frs. of RF cup. From Athens. Euthymides. Last quarter sixth. 510-500. *GL ii, pl. 10 (A-B); Peek, 130. *ARV(2) 29/20. RE suppl. 3, col. 646/11. Script 383. GAI ii, 231.
- B] Int: (garment). A-B: Gigantomachy.
- C] Int: [Λε]αγρο[ς---]. A-B: above Zeus' head: Δεύς, for Ζεύς; so listed in GAI ii. To right of a giant's face: Φορ[φυριδν]. To left of Apollo, above a giant's shield: Απολλ[ο]δν, retr. To left of a giant's face: Ευρυαλο[ς], retr. Between an outstretched giant and Poseidon: [Ευ]ρυβοτος. To Hephaestus' left, at height of forehead: ηεφ[αιστος], retr. Above a helmet and lance: Εχοδρ.(1)
- D] Frs. a - g. GL gives the alpha of Leagros as extant. GL's text has Φορ[--, but the phot. seems to show Φορ[--. Eurybotos: ελυβοτ, GL; --λυβοτ--, Eph 1886, pl. 9,2; [Πο]λυβοτ[ες], RE, i.e., Πολυβωτης; the photo. in GL shows no letter before lambda, and this letter looks more like a D-shaped rho. Small and hasty letters.

(1)see Peek: a new giant name.

1296.

Athens, N.M. Acr. ii, 212.

- A] Frs. of RF cup. From Athens. Unattributed. Ca. 500. *GL ii, no. 212, pl. 10 dr.). Eph. 1885, pl. 5, fig. 3. Richards, JHS

14 (1894) 186-191, pl. 2 (dr.). J. Davreux, La légende de la prophétesse Cassandre (1942) 170/112. L. Ghali-Kahil, Les enlèvements et le retour d'Hélène (1955) 75/39. AJA 58 (1954) pl. 62, fig. 28 (dr.). Hesp. 27 (1958) 63 and nn. 89-90. Beazley Archive db, no. 7930 (bibl.). LIMC ii, pl. 684 Astyanax I 17 (part of A); iv, pl. 332 Helene 228.

- B] Int.: Peleus and Thetis. Ext.: Iliupersis: Cassandra at the Palladium; altar; legs of Priam(?); leg of Neoptolemos (swinging Astyanax); Helen and Menelaus(?); fallen warrior; archer followed by a warrior; legs of two warriors. Uncertain position: a woman moving toward a fallen warrior; leg of another woman?; shield, helmet.
- C] Int.: to right of Thetis' right leg: Πέλεος. Ext.: to Astyanax' left: [Αστ]υαν[α]χ[ς]. Below hands of Helen: [ηελεν]ε vac. Near the archer: [Τευκρ]ος.(1) Above shield and helmet in the last fr.: [---]ρα[---].(2)
- D] Frs. a - c.

(1)GL does not restore; not in the dr. (2)not properly drawn in GL, who suggests: [---εγ]ρα[φσεν](?). Beazley does not list this.

1297.

Athens, N.M. Acr. ii, 215.

- A] Fr. of RF cup. From Athens. Unattributed. Late sixth. *GL ii, no. 215 (not ill.).
- B] A: a raised arm.
- C] ἵρις.

1298.

Athens, N.M. Acr. ii, 217.

- A] Fr. of RF cup. From Athens. Unattributed. Ca. 500. *GL ii, no. 217, pl. 13.
- B] A: hoplite wearing a panther skin.
- C] A: [κα]λο[ς].

1299.

Athens, N.M. Acr. ii, 218.

- A] Fr. of RF cup. From Athens. Unattributed. Ca. 500. *GL ii, no. 218, pl. 12.
- B] Int.: warrior.
- C] On the shield: ho [---].
- D] For the motif GL compares the Megakles pinax on the Acropolis. - Part of ho παις καλος?

1300.

Athens, N.M. Acr. ii, 220.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 220 (not ill.).
- B] Thigh, arms of a stooping youth.
- C] ho π[αις]---?
- D] GL does not restore.

1301.

Athens, N.M. Acr. ii, 221.

- A] Fr. of RF cup. From Athens. Unattributed. Pamphaios potter (Bloesch). Ca. 500. *GL ii, no. 221, pl. 12. Bloesch, FAS 68-69/39, pl. 19,3 (foot). ARV(1) 81 and 103, ARV(2) 130, *1604. AJA 88 (1984) 352/56.
- B] Int.: youth or man leaning on his stick.

C] Int.: Παμ[---].

D] Beazley in ARV(2) 1604 says the inscription is more likely from a kalos-name, such as Pammachos [who occurs on Paris Market, ARV(2) 120/12, by Apollodoros], than a Pamphaios signature, a possibility entertained in ARV(1). Bloesch had attributed the fr. by shape to Pamphaios as part of the group of cups from the North Slope used for a Themistocles ostracism. It seems to me that the restoration should depend on whether Bloesch was right in his attribution.

1302.

Athens, N.M. Acr. ii, 223.

A] Fr. of RF cup. From Athens. Unattributed.(1) Early fifth. *GL ii, no. 223, pl. 9. ARV(2) 1583, Add.(2) 389. *G. Pinney, AJA 85 (1981) 156, pl. 35, fig. 21 (after GL). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 43 and n. 287.

B] Int.: youth holding a helmet.

C] Int.: above, following the margin: ἡρμό[---], retr.(2)

D] (Cf. comments on Acr. ii, 79.) Langlotz restored the vase painter ἡρμόκρᾱτες, which is accepted by Pinney. Beazley put the inscription under kalos-names as ἡρμό[---]. According to Pinney Hermokrates was the name of the Salting Painter. I refrain from accepting the inscription as a signature, since Beazley apparently did not connect Acr. ii, 5 with 223. Hermogenes occurs as a kalos-name in Douris (ARV(2) 434/74, 1583), which is somewhat later.

(1)"The face recalls the Boston cup 01.8018 (p. 317 no. 9)," Beazley. G.F. Pinney attributes to Hermokrates. (2)B.-O. suggests Hermo[lykos] as on Malibu 83.AE.217, but mentions also Hermo[genes] (Guy), as on Louvre G 115 and Hermo[krates], the vase painter (Pinney).

1303.

Athens, N.M. Acr. ii, 229.

A] Fr. of Rf cup. From Athens. Unattributed.(1) Last quarter sixth. *GL ii, no. 229, pl. 12. Benndorf, Griech. u. sizil. Vasenb., pl. 11,4. ARV(2) 1626.

B] Int.: symposium: man reclining with lyre; stick; flute case.

C] Int.: to right of flute case: ῥή[---] or Ῥή[---].

D] Nonsense? The omicron resembles an upside-down koppa.

(1)Beazley compares with London E 36 and Acr. 194, which are close to London 97.10-28.2 (cf. ARV(2) 115).

1304.

Athens, N.M. Acr. ii, 230.

A] Fr. of RF cup. From Athens. Unattributed.(1) Last quarter sixth. *GL ii, no. 230, pl. 12. ARV(2) 177.

B] Int.: Athena seated; in front of her, a shield.

C] Int.: Along the margin: on the left: Π[---] or π[---]. On the right: [---κα]λο[ς].(2)

D] Probably the beginning and end of a long curved inscription, going up on the left and coming down on the right.

(1)Talcott and Philippaki compared the fr. with Agora P 24,116, ARV(2) 176/6, by the Painter of the Agora Chairias Cups. (2)my restoration. GL has π.ολ, which ignores the spacing. The position argues for a proper name (Panaitios?) rather than [ho] π[αῖς κα]λο[ς].

1305.

Athens, N.M. Acr. ii, 231.

A] Frs. of RF cup. From Athens. Manner of Euthymides?(1) Last quarter sixth. Ca. 510-500. *GL ii, no. 231, pl. 13. ARV(2) 1620.

B] Int.: maenad. A: two legs of two women.

C] Int.: at right, along the margin: [---]ος.

D] A name or [καλ]ος(?).

(1)"fragments of a cup might perhaps be added [to the section on the manner of E.]," Beazley.

1306.

Athens, N.M. Acr. ii, 232.

A] Fr. of RF cup. From Athens. Charops Painter. Late sixth. *GL ii, no. 232, pl. 12. Kraiker, JdI 44 (1929) 193/68. ARV(2) 138/2.

B] Int.: upper part of a stooping youth; in front of him, pliers(?).(1)

C] Int.: [h]π<π>αρχ[ος καλος].

D] The painter is close to Epiktetos; see GL, and Beazley's original attribution to E. in Vasenm. 29/15.

(1)Beazley says: youth (workman?).

1307.

Athens, N.M. Acr. ii, 234.

A] Fr. of RF cup. From Athens. Unattributed. Late sixth. *GL ii, no. 234, pl. 12.

B] Int.: lower body of a woman in a long garment.

C] Int.: to her left: ι(π)ισ.(1)

(1)photo.; GL gives ιπι. The second letter a disjointed pi(?) in two vertical strokes. Could be ιρις.

1308.

Athens, N.M. Acr. ii, 238.

A] Fr. of RF cup. From Athens. Unattributed. Late sixth. *GL ii, no. 238 (not ill.). IG i(2) 644. Jahn-Michaelis 122/249q. *GAI i, 272.

B] Foot only.

C] On the foot, Gr.: Σμικρος ανεθεκεν τει Αθεναι. IG i(2) 644 shows the reading should be Αθεναι.

D] This should be the vase painter.

1309.

Athens, N.M. Acr. ii, 239.

A] Fr. of RF cup. From Athens. Unattributed. Last quarter sixth. *GL ii, no. 239, pl. 12.

B] Int.: maenad running.

C] Int.: ho π[αις κα]λος, ναιχι.(1)

D] The exact reading uncertain. Attic alphabet with four-stroke sigma.

(1)the inscription is scattered to left and right of the maenad, some of it retr. GL has: ho π[αις] ναιχι [κα]λος.

1310.

Athens, N.M. Acr. ii, 240.

- A] F3. of RF cup. From Athens. Unattributed. Last quarter sixth.
 *GL ii, no. 240, pl. 10.
 B] Int.: Athena; a reserved object.(1)
 C] Int.: to right of Athena's knee, and to left: [κα]λος,
 retr.

(1)pillar (Hartwig); part of a giant (Zahn), the latter
 preferred by GL; hence Gigantomachy?

1311.

Athens, N.M. Acr. ii, 241.

- A] Fr. of RF cup. From Athens. Apollodoros. Ca. 500. *GL ii, no.
 241, pl. 10. ARV(2) 121/20. *Photo.
 B] Int.: feet and hem of chiton of a female (Athena?).
 C] Int.: in the exergue, in BG: [---?] καλε [---?].
 D] Unclear whether this is complete or part of a
 kale-inscription.

1312.

Athens, N.M. Acr. ii, 243.

- A] Frs. of RF cup. From Athens. Colmar Painter. First quarter
 fifth. *GL ii, no. 243, pl. 13. ARV(2) 355/47.
 B] Int.: fight: warrior killing an adversary. A, B: komasts
 dancing around a krater.
 C] Int.: to left of the warrior's forehead: καλο[s].
 D] Frs. a - c.

1313.

Athens, N.M. Acr. ii, 244.+

- A] Frs. of RF eye cup. From Athens. Colmar Painter. First quarter
 fifth. *GL ii, no. 244, pl. 13 (dr.). ARV(2) 51/207 and 356/57.
 B] Int.: symposium: reclining male. A: between eyes: foot;
 other remains.
 C] Int.: ho π[αις ---].(1)
 D] Frs. a - c. A new Athens fr. joins fr. a on the right
 (Beazley).

(1)so GL.

1314.

Athens, N.M. Acr. ii, 246.

- A] Fr. of RF cup. From Athens. Unattributed.(1) First quarter
 fifth. *GL ii, no. 246 (not ill.).
 B] A: komast lying down(2); basket.
 C] A: [κα]λος.

(1)close to Colmar Painter (GL). (2)so GL.

1315.

Athens, N.M. Acr. ii, 247.

- A] Fr. of cup in gilded relief. From Athens. Unattributed. First
 quarter fifth. 500-490. *GL ii, no. 247, pl. 14 (Int. only).
 AM 1890, pp. 256, 294, pl. 10. Robert, Hermeneutik, 20.
 B] Decoration in low relief, once gilded: Int.: Artemis. A:
 Pegasus (part).
 C] Inscriptions in low relief and white, once gilded: Int.: to
 Artemis' left along margin: ho πα[ις ---]. A: in the same
 technique: [--- α]νεθεκε[ν τει Αρτεμιδι].(1)
 D] Clearly a bespoke piece, specially ordered as a
 dedication.

(1)so GL.

1316.

Athens, N.M. Acr. ii, 248.+

- A] Fr. of RF cup. From Athens. Unattributed.(1) Early fifth. *GL ii, no. 248, pl. 14. Bloesch, FAS 141/3, 143, pl. 40 (shape). *ARV(2) 166, Add.(2) 174. AAA 14 (1981) 307, fig. 2.
- B] Int.: youth or man, leaning on his stick; nude boy with a hare (which he has just received).
- C] Int.: to the man's right, facing him: [σο]ιφερο.(2) To the boy's right: [---κ]αλος :Σ[---]. On the left: [---εγ]ραφσ[εν].(3)
- D] + a new Acr. fr., may belong (conjecture by Karouzou).

(1)"may perhaps be compared with the Berlin Peithinos [Berlin 2279, ARV(2) 115/2]," Beazley. (2)not necessarily complete aft. (3)the signature is on Mrs. Karouzou's fr., which may belong.

1317.

Athens, N.M. Acr. ii, 251.

- A] Fr. of RF cup. From Athens. Makron. First quarter fifth. *GL ii, no. 251, pl. 13. Hauptwerk I (Kunisch). ARV(2) 477/299. *N. Kunisch, Makron (Kerameus 10, 1997) 183/224, pl. 76 (shows the letter).
- B] Int.: a small boy holding his master's stick and cloak.
- C] Int.: to left of his head: [---]ς.
- D] Attic sigma with curved top and straight bottom (sigma S 1 in the chart in `Script').

1318.

Athens, N.M. Acr. ii, 256.

- A] Fr. of RF cup. From Athens. Triptolemos Painter. First quarter fifth. *GL ii, no. 256 (not ill.); Peek, p. 130. ARV(2) 366/87.
- B] Int.: male at a herm.
- C] A: [---καλ]ος βένεται.(1)
- D] Cf. the Elean inscription Collitz-Bechtel 7: αἰδὲ βένεοι (Peek), Cf. also the Grr. Agora P 9482 (Agora 21, C 14, with a further reference) and P 13,322 (C 2). The verb is βινέω, coire.

1)Peek, who also suggests ---καλ]ος ... βενεται = φαίνεται, Zahn. But probably for βινεται (βινείται), from βινέω, to fuck, which has a long iota. Cf. GAI i, 138.

1319.

Athens, N.M. Acr. ii, 258.

- A] Fr. of RF cup. From Athens. Brygos Painter. First quarter fifth. *GL ii, no. 258, pl. 14; Peek, p. 130. ARV(2) 374/57.
- B] Int.: part of seated male. A: part of seated male tying sandal; male.
- C] Int.: around margin of scene, Gr.: [---ανεθεκε]ν τει Αφροδι[τει].(1) To left of figure, Dip.: [---κα]λος?(2)

(1)my reconstruction. GL has: ιερα] ΕΙ Αφροδι[της, meaning perhaps ιερα ΕΙ Αφροδιτης. Peek reads: ιιερα] τει Αφροδι[τει, but the dative is not usual in this phrase. (2)so Peek; GL considered it nonsense.

1320.

Athens, N.M. Acr. ii, 261.+

A] Frs. of RF cup. From Athens. Antiphon Painter. First quarter fifth. *GL ii, no. 261, pl. 14. ARV(2) 339/50.

B] Int.: youth at laver. A, B: komos.

C] A: horizontal: [---]ις.(1)

D] Frs. a - d + a fr. given by Ashmole, which joins b.

(1)[πα]ις or a name.

1321.

Athens, N.M. Acr. ii, 267.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 267, pl. 14.

B] Parts of two horses to right.

C] [---]λ[---].

1322.

Athens, N.M. Acr. ii, 268.

A] Fr. of RF cup. From Athens. Unattributed. First or second quarter fifth. *GL ii, no. 268, pl. 14 (dr.).

B] A: part of Chiron.

C] Above him: Χι[ρ]ον.

1323.

Athens, N.M. Acr. ii, 274.

A] Fr. of RF cup. From Athens. Unattributed. First or second quarter fifth. *GL ii, no. 274 (not ill.).

B] Int.: upper arm.

C] Int.: [---]ες.

1324.

Athens, N.M. Acr. ii, 281.

A] Fr. of RF cup. From Athens. Antiphon Painter. First quarter fifth. *GL ii, no. 281, pl. 15 (dr.). ARV(2) 337/31.

B] Int.: naked hetaera with a skyphos, looking back. A: komasts.

C] Int.: on her left: Σ[---]. On her right, along the margin: [κα]λος.(1)

D] Should be a kalos-name.

(1)my reading from the dr. GL has: ..ς [κα]λος.

1325.

Athens, N.M. Acr. ii, 283.

A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 283, pl. 15.

B] Int.: lyre. A: komos.

C] Int.: ...κα.(1)

(1)so GL; something is wrong, unless it is nonsense.

1326.

Athens, N.M. Acr. ii, 284.

A] Fr. of RF cup. From Athens. Unattributed.(1) First quarter fifth. *GL ii, no. 284, pl. 15; Peek, p. 130.

B] Int.: helmet. A: youth with a lance; at right, a shield.

C] A: to youth's right: [ho] παλο[ς] | καλο[ς].(2)

D] παλος here for παυς/παις, as often in the Penthesilea workshop.

(1)GL attributes as close to Antiphon Painter, but it is not in Beazley. (2)my reading. GL has: παλοκαλο[ς], while Peek suggests: πάλ·λ·οκαλῶ[ς], i.e, καλῶς.

1327.

Athens, N.M. Acr. ii, 286.

A] Fr. of RF cup. From Athens. Antiphon Painter. First quarter fifth. *GL ii, p. 23 (dr.), no. 286 (and pl. 15?). ARV(2) 338/33.

B] A: komast with oinochoe.

C] A: κ.(1)

(1)so GL; not in the dr.

1328.

Athens, N.M. Acr. ii, 287.

A] Frs. of RF cup. From Athens. Antiphon Painter. First quarter fifth. *GL ii, no. 287, pl. 14(?). ARV(2) 339/58, Add.(2) 218.

B] Int.: part of a komast. A, B: komasts.(1)

C] Int.: Λυσ[ις κ]αλο[ς].

D] Frs. a and c. ARV(2) wrongly gives only Λυσ[ις...; see Bothmer apud Add.(2).

(1)Beazley; GL speaks of reclining komasts: do such exist? (Cf. Acr. ii, 246?).

1329.

Athens, N.M. Acr. ii, 288.+

A] Frs. of RF cup. From Athens. Brygos Painter. First quarter fifth. *GL ii, no. 288, pl. 16. Winter, JdI 2 (1887) 230.(1) Hartwig, JHS 11 (1891) 335. Robert, RE iii, 924. ARV(2) 370/7, Add.(2) 224. AAA 14 (1981) 312, fig. 1 (dr. with new fr.).

B] Int.: Heracles and Eurytus, the latter reclining.(2) A-B: Heracles in the house of Eurytus.

C] A: to right of Heracles' lips: vovv.

D] Frs. a - c + a new fr. added by Karouzou. Typical Brygan nonsense.

(1)adds two frs. which do not belong (GL). (2)so Beazley; Hartwig suggested killing of Iphitos, but GL rejects this.

1330.

Athens, N.M. Acr. ii, 289.

A] Frs. of RF cup. From Athens. Brygos Painter. First quarter fifth. *GL ii, no. 289, pl. 16 (dr.); Peek, p. 130. JdI 2 (1887) 231, 5 (one fr.). ARV(2) 373/44.

B] Ext.: komos: fr. a: upper part of a bearded komast; stick of a companion. Fr. b: parts of two figures.

C] Fr. a: to left of komast's head: νανῶ[---].(1) Fr. b: to left of left person's head: γνονεν.(2)

D] Frs. a - b. Typical Brygan nonsense (Peek's alphas may be gammas).

(1)Peek; GL, text has νανε; dr. has γννε[---. (2)Peek, but he reads it retr. (γενονα), which is not likely. The dr. has: γνον(.ε(v), the fifth letter two little hooks, the last reversed. Peek thinks the inscriptions are interjections and compares the BF Acr. 2184 and the RF 288.

1331.

Athens, N.M. Acr. ii, 293.

- A] RF cup. From Athens. Brygos Painter. First quarter 5th. *GL ii, pls.17-18 and p. 25. *ARV(2) 369/5, Add.(2) 224. Script 547.
- B] Int: Odysseus and Circe. A-B: Circe.
- C] Int: [K]ῖρκῆ, retr. B: Ολυ[τ<τ>]ε[ς]? , retr. On one handle: Β[ρυγος εποιησεν].
- D] For the lettering see Script.

1332.

Athens, N.M. Acr. ii, 294.

- A] Fr. of handle of RF cup. From Athens. Unattributed. First quarter fifth. *GL ii, p. 25. *ARV(2) 398/12. Script 546.
- B] No figured decoration preserved.
- C] Βρυκος [---].
- D] Not connected with Brygos? The beta rounded but with open bottom.

1333.

Athens, N.M. Acr. ii, 303.

- A] Fr. of RF cup. From Athens, Acropolis. Douris. Ca. 500. Very early. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 73/17, pl. 12. GL ii, pl. 19 (part). ARV(2) 427/5, 1652.
- B] A: upper part of a woman rushing toward a man, whose fingers, and the top of his stick, are preserved.
- C] A: above the head, just below the lip, widely spaced: [---]ος καλ[ος].
- D] B4 and joining on left B 54. Attic alphabet with four-stroke sigma.

1333a.

Athens, N.M. Acropolis II, 310.

- A] Frs. of RF cup. Makron (Studniczka). First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 128 n. 600, 174/137, pl. 47 (shows part of inscription). *GL ii, pl. 19. ARV(2) 459/5. Clairmont, Das Parisurteil (1951) 47/K 133. Beazley, 'Makron,' in D.C. Kurtz, ed., Greek Vases: Lectures by J.D. Beazley (1989) 89, pl. 68. Raab, Zu den Darstellungen des Parisurteils (1972) 172/A IV 13.
- B] A: Judgment of Paris: at left, lower part of a male seated to right; part of a male to left; parts of three women to left; in front of the rightmost woman, two Erotes, the upper one flying to right.
- C] A: above and to right of the upper Eros' head, horizontal: Αφρ[οδιτε].(1)
- D] Four frs. Type B.

(1)Kunisch' sketch shows: alpha and a circle with a vertical line close to its right edge and three dots. The photo. only shows a clear phi of shape 3 in the chart in 'Script' and a vertical line at the break. My restoration. For the composition (Aphrodite last) see Kunisch 128 with nn. 599 and 600, and Beazley, 'Makron', 88f.

1334.

Athens, N.M. Acr. ii, 311.

- A] Fr. of RF cup. From Athens. Makron. First quarter fifth. Hauptwerk I (Kunisch). *GL ii, no. 311, pl. 19 (bibl.). Studniczka, JdI 2 (1887) 164. ARV(2) 478/314. D. Buitron-Oliver, Douris (Kerameus 9,

(1995) 3 and 25. *N. Kunisch, Makron (Kerameus 10, 1997) 20 n. 88, 89/276, pl. 91.

- B] Int.: komast with lyre to right; basket. Ext.: plain.
C] Int.: ἵπποδαμας καλός.
D] B.-O. says it is from Persian debris. The same Hippodamas as that praised by Douris.

1335.

Athens, Acr. ii, 312.

- A] Fr. of RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *GL ii, no. 312, pl. 19. ARV(2) 478/318. *N. Kunisch, Makron (Kerameus 10, 1997) 20 n. 88, 187/255, pl. 84 (shows inscription).
B] Int.: symposium: one reclining and one standing. Ext.: plain.
C] Int.: on the left, going up along margin: ἵπποδ[αμας καλός].(1)
D] Type B. Attic alphabet.

(1) so the sketch in Kunisch, p. 187 and the ph., pl. 84, except that the latter does not show the remains of the heta. The kalos may have been elsewhere.

1336.

Athens, N.M. Acr. ii, 315.

- A] Frs. of RF cup. From Athens. Makron. First quarter fifth. Hauptwerk II (Kunisch). *GL ii, no. 315, pl. 19 (dr.). ARV(2) 459/11. D. Williams, AK 23 (1980) 140. Brommer, Odysseus (1983) 38. Beazley, 'Makron,' in D.C. Kurtz 92, pl. 71,2 (after GL). *N. Kunisch, Makron (Kerameus 10, 1997) 100 n. 42, 193/315, pl. 106 (shows some inscriptions).
B] A: voting on the arms of Achilles.
C] A: fr. a: to right of Agamemnon's forehead: Ἀγαμέμνων.(1) To right of Nestor's back of head (a voter to whom A. gives a psephos): Πυλαῖδ[ες] (see below). Fr. c: to left of Tydeus' arm, following it: Τυδεύς. Fr. e: to right of Antimachos' back of head: Ἀντιμαχος. Frs. f (3 separate frs.): to right of Diomedes' forehead: Διομεδ[ες]. By the hand of Athena who holds a lance: [---]γυ.(2) Fr. g: above outstretched arm of Ajax: Αἶ[ας].
D] Frs. a - g. Low mu's seem to be characteristic of Makron. Beazley in 'Lectures': Nestor is called Pyleides; Tydeus is a slip of memory; Antimachos: cf. Quint. Smyrn. 12.323.

(1)so dr.; GL's text has Ἀγαμέμνων. (2)the first letter unclear; the inscription abuts against the hand; it is not mentioned in GL, but shows in the dr.

1337.

Athens, N.M. Acr. ii, 318.

- A] Fr. of RF cup. From Athens. Makron. First quarter fifth. *GL ii, no. 318, pl. 19. ARV(2) 470/177.
B] A: head of a woman.
C] A: behind her head: [---]ος. In front of her nose: κ[---].(1)
D] Another Acr. fr. may join: see ARV(2) 470/178 (unnumbered).

(1)perhaps a kalos-name: [---]ος κ[αλός(?) or καλός twice.

1338.

Athens, N.M. Acr. ii, 324.+

- A] Fr. of RF cup. From Athens. Makron. First quarter fifth.

Hauptwerk II (Kunisch). *GL ii, 324, pl. 21. Eph. 1953-54, 203-204/7. *ARV(2) 470/179. *N. Kunisch, Makron (Kerameus 10, 1997) 35, pl. 108 (shows inscription).

- B] A: upper part of a woman (with a large diadem) smelling a flower; at right, garment of another.(1)
C] A: to right of the first woman's forehead: Καλονι[κε].
D] An Athens fr. joins below. The name occurs in the Lysistrata (emended by Wilamowitz to Κλεονίκη). This occurrence shows that the name is real and not a poet's invention.

(1)so GL; Beazley does not mention the second woman.

1339.

Athens, N.M. Acr. ii, 325.+

- A] Frs. of RF cup. From Athens. Makron. Hieron potter. First quarter fifth. Late (Kunisch). *GL ii, no. 325, pls. 20-22 (incomplete). Pease, Hesp. 4 (1935) 233. ARV(2) 460/20, 481, Para. 377, Add.(2) 244. (Much bibl. in Beazley). D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 92-93, pl. 73,1-3. *S. Karouzou, 'Zur Makron-Schale von der Akropolis,' AM 98 (1983), pls. 19,3 and 20-22 (all, incl. handle). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 70 and n. 125. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 21 (date), 137, 207/437, fig. 20 (detail), pl. 149 (shows part of signature) (bibl.).
B] Int.: Heracles and the Hydra. A-B: Zeus bringing the infant Dionysus to his nurses.
C] On handle B/A, in BG area of right hasta, Gr.: hierōn εποίησεν.(1)
D] Pease adds a new fr. identified by Karouzou, who also has added the handle with the signature. It is not clear to me whether there is still a third fr. to be added. Robertson adds Acr. ii, 319 to 325. Tailed rho.

(1)well spaced and filling the arm completely.

1340.

Athens, N.M. Acr. ii, 326.

- A] Fr. of RF cup (handle only). From Athens. Painter not applicable.(1)
Hieron potter. First or second quarter fifth. *GL ii, no. 326, p. 29 (dr.). *ARV(2) 482/37. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 47. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 74 (not ill.). *N. Kunisch, Makron (Kerameus 10, 1997) 7, *8 n. 38, 37, 209/451 (not ill.).(2)
B] No decoration preserved.
C] On the left side of the handle, Gr.: hierōn : εποίησ[εν].(3)
D] Note the interpoint (for which see Cohen), which is unusual in Hieron signatures.

(1)Kunisch lists as Makron. (2)Kunisch gives no date; see p. 37.
(3)K., who gives the inscription after Graef, i.e. without the interpoint, says in n. 38 that Beazley was wrong to give the inscription with an interpoint. But Cohen 74 and n. 142 follows Beazley in asserting the interpoint.

1341.

Athens, N.M. Acr. ii, 334.

- A] Frs. of RF cup. From Athens. Manner of Brygos Painter I.(1)

First quarter fifth. *GL ii, no. 334, pl. 23 (one fr.). ARV(2) 387/(a).

- B] Int.: maeander; trace of decoration. A: Peleus and Thetis.(2)
C] Int.: γ[---]. A: around a dolphin held by a Nereid: καλε.
D] Frs. a - d.

(1)connected with Castelgiorgio Painter. (2)so ARV(2); GL rejects Hartwig's interpretation of Peleus and Thetis and says: Nereus and Nereids.

1342.

Athens, N.M. Acr. ii, 336.

- A] Frs. of RF cup. From Athens. Kleophrades Painter. 480-470. Later (Beazley). *GL ii, no. 336, pls. 24-25,1 (drs.). Beazley, JHS 30 (1910) 64/33. ARV(2) 192/105, Add.(2) 189.
B] Int.: two warriors fighting at an altar: Eteocles and Polyneices? A, B: warriors making ready (A: chariot; B: chariot, arming): Seven against Thebes?
C] Int.: nonsense: στγρ.(1)
D] This is rather late for the typically Euthymidean nonsense inscription.

(1)so GL, text; overlooked in the dr.

1343.

Athens, N.M. Acr. ii, 346.

- A] Fr. of RF cup. From Athens. Unattributed. Date? *GL ii, no. 346 (not ill.).
B] A: uncertain remains.
C] A: ευ.
D] Unclear whether Ευ[---] or [---]ευ[---].

1344.

Athens, N.M. Acr. ii, 351.

- A] Frs. of RF cup. From Athens. Unattributed. First or second quarter fifth. 480-470. *GL ii, no. 351, pl. 23.
B] Int.: Heracles; Athena, pouring him wine.
C] Int.: fr. b: to Heracles' left, along the margin: ηερ[α]κλες.(1) Fr. a: to Athena's right, along the margin: Α?θεναια. To left of the last inscription, in ca. parallel lines, vertically down, roughly stoich., Dip. in white: ηεραιμι τ[ο] | Διονυσ[ο].
Right line:[
Left line:[
D] Frs. a - c. The painted dedication may be in a different hand. Dotted delta. Rho tailed.

(1)photo.; omitted in GL, text.

1345.

Athens, N.M. Acr. ii, 352.+

- A] Frs. of RF cup. From Athens. Providence Painter. Second quarter fifth. *GL ii, no. 352, pls. 27-28. ARV(2) 643/128, Add.(2) 275.
B] Int.: Apollo seated, with cithara and phiale. A-B: Heracles enters Olympus.
C] Int.: near the handle root, Gr.: η[ι]ερ[α]?---.(1)
D] Frs. a - f + a new Athens fr.

(1)GL does not restore.

1346.

Athens, N.M. Acr. ii, 354.

A] Frs. of RF cup. From Athens. Stieglitz Painter. Second quarter fifth. *GL ii, no. 354, pl. 23. ARV(2) 828/28.

B] Int.: maeander. A, B: warriors leaving home.

C] Int.: around the maeander, Gr.:

[--- ανεθεκεν] τει Α[θεναιαι].

D] Frs. a - e.

1347.

Athens, N.M. Acr. ii, 370.

A] Frs. of RF cup. From Athens. Unattributed. Second quarter fifth. Ca. 460 (GL). *GL ii, no. 370, pl. 31.

B] Int.: chair; woman standing before a chest. A: part of a youth leaning on his stick; meta; remains of two youths.

C] A: on the meta, in BG, kion.: [κ]αλος.(1)

D] Frs. a - b.

(1)GL has καλος.

1348.

Athens, N.M. Acr. ii, 375.

A] Fr. of RF cup. From Athens. Calliope Painter. Third quarter fifth. *GL ii, no. 375 (not ill.). ARV(2) 1261/44.

B] Int.: maeander. A: male leaving home; at left, a woman.

C] Int.: around the maeander, in white, Dip.:

[--- ανε]θεκ[εν ---].

D] A bespoken piece.

1349.

Athens, N.M. Acr. ii, 385.

A] Fr. of RF cup. From Athens. Unattributed. Second half fifth. *GL ii, no. 385, pl. 30.

B] A: upper part of Apollo.

C] A: to left of his face, in white: Απολλων.

1350.

Athens, N.M. Acr. ii, 386.

A] Fr. of RF cup. From Athens. Near Phiale Painter.(1) Third quarter fifth. *GL ii, no. 386 (not ill.). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 93/N 7, pl, 137,d. ARV(2) 1025/7.

B] Int.: boy sacrificing at an altar.

C] Int.: to the boy's left, about shoulder height: [---]ησοι.(2)

D] Unintelligible. The inscription is not related to the boy; it is fairly large and probably not nonsense. Mixed alphabet. Eta with sloping horizontal. Three-stroke sigma.

(1)may be from his hand (Beazley). (2)GL, text. I was not quite certain that the last letter is an iota but it is not a sigma.

1351.

Athens, N.M. Acr. ii, 412.

A] Fr. of RF cup. From Athens. Unattributed. Third quarter fifth. *GL ii, no. 412, pl. 30.

B] A: sons of Pandion: Lykos and Pallas.

C] A: above and to right of the left figure: [Λ]υκος.(1) Similar for the right figure: [Πα]λλας.(1)

(1)so, apparently, the photo.; GL has Λυκος and Παλλας.

1352.

Athens, N.M. Acr. ii, 413.

A] Fr. of RF cup. From Athens. Unattributed. Third quarter fifth.
*GL ii, no. 413 (not ill.).

B] Int.: olive branch.

C] Int.: reserved and outlined by relief lines(1):
[--- ανεθεκ]εν.

D] The restoration seems highly speculative; why not a
signature? For reserved inscriptions see Script, p. 59.
This seems very late for a reserved inscription.

(1)"Tongrundige Inschrift. Reliefumrisse auch an der
Inschrift," GL.

1353.

Athens, Acr. ii, 415.

A] Fr. of RF cup. Unattributed. Ca. 500 (GL). *GL ii, no. 415,
pl. 31. *BCH 75 (1951) 103 (mention; not ill.).

B] Int.: owl between olive branches.

C] ho παις καλος.(1)

D] BCH mentions a fr. from the Empedokles Collection, which
joins Acr. ii, 415, completing the owl. Three-stroke sigma.

(1)the end of the inscription (oo) must be on the Acropolis
fr.

1354.

Athens, N.M. Acr. ii, 416.

A] Fr. of RF cup. From Athens. Unattributed. Ca. 500 (GL). *GL
ii, no. 416, pl. 31.

B] Int.: owl between olive branches.

C] ho [παις κ]αλος.

1355.

Athens, N.M. Acr. ii, 417.

A] Fr. of RF cup. From Athens. Unattributed. Ca. 500 (GL). *GL
ii, no. 417, pl. 31.

B] A: owl on olive branch.

C] σ.

D] Three-stroke sigma.

1356.

Athens, N.M. Acr. ii, 420.

A] Frs. of RF cup. From Athens. Unattributed. Ca. 500.(1) *GL ii,
no. 420, pl. 31.

B] Int.: four drinking cups standing on tendrils.

C] Int.: above one cup: [---]δο vac.

D] Frs. a - b. Meaningful or nonsense?

(1)GL.

1357.

Athens, N.M. Acr. ii, 425.

A] Fr. of WG plate. From Athens. Near Painter of New York 21.131.
First quarter fifth. *GL ii, no. 425, pl. 32. ARV(2) 269,
bottom.

B] Fleeing Amazon; on the ground, a helmet.

- C] To her right: καλοιγ vac.
D] Nonsense: mocks καλος.

1358.

Athens, N.M. Acr. ii, 426.

- A] Fr. of WG plate. From Athens. Unattributed. Ca. 490 (GL). *GL ii, no. 426, pl. 32.
B] Iris or Nike in flight, holding a tendril(?).
C] Below her outstretched right arm: καλ[ε] or καλ[ος].

1359.

Athens, N.M. Acr. ii, 431.+

- A] Frs. of WG cup. From Athens. Unattributed. Ca. 500? *GL ii, no. 431, pl. 32. Hesp. 4 (1935) 237, fig. 11.
B] Int.: fr.a: helmet, shield, part of garment. Athena fighting a giant(?). Fr. b: horses' tails; railing of chariot? A: Fr. a: leg of a woman; tendril (handle ornament?). Fr. b: elbow.
C] A: to woman's right, written over the tendril: [---](.)πα.(1)
Fr. b: below the elbow, upside down: Βρ[---], retr.
D] Frs. a - b + North Slope frs. (see Hesp.).

(1)the first letter is the lower part of a vertical, probably iota.

1360.

Athens, N.M. Acr. ii, 432.

- A] Fr. of WG cup. From Athens. Manner of Onesimos (P). Euphronios potter? Beginning fifth. *GL ii, no. 432, pl. 33. ARV(2) 332/27, Add.(2) 217. *Robertson, AVCA 302 n. 79.
B] Int., WG: Struggle for the Tripod.(1)
C] Int.: fr. a: along left margin: Ν[---]. Fr. b: similar, but bearing down: [---κ]αλος.(1) Both inscriptions to be read from the outside.
D] = N.M. 15,191. Frs. a - b. - Robertson: "letters [sic] in the interior may be from Euphronios's name."(2)

(1)see Gnomon 13, 290-91 (Beazley); GL has a totally different explanation. (2)I interpreted this as Ν[---κ]αλος, but this is quite uncertain.

1361.

Athens, Acr. ii, 434.+

- A] Frs. of RF/WG cup. From Athens. Onesimos (Panaitios Painter), manner. (But see below.) Euphronios potter. Early fifth. *GL ii, no. 434, pl. 33 (Ext.) and 35 (Int., dr.). Benndorf, Griech. u. sizil. Vasenb., pl. 29,1 (incomplete, but with the lost piece). JHS 14 (1894) 383 (Ext.). *ARV(2) 330/5, 333, 1646, Add.(2) 217. Mertens, AWG, pl. 27,2 (Int.). MetMusJ 9 (1974) 99, figs. 16-17 (all). Wehgartner, pl. 17,1-2 (all). *Photo. F. Lissarrague, in O. Murray, ed., Sympotica (1990) 205 n.55.
B] Int., WG: Athena to left pouring a libation; owl at left. Ext., RF: A: fr. a: seated man to left with phiale and spear. B: fr. c: hand of male holding kantharos to left, offering a libation.
C] Int.: in the zone outside of picture: [Ευφρο]νι[ο]ς εποισεν.(1)
A: fr. a: to left of man's open mouth: Ζεῦ Σῶτερ, retr.(2)
At left: κνι(3) and below, the first letter of another word.
B: fr. c: above and to right of a hand holding a kantharos (clearly issuing from the lost mouth), horizontal and eventually bending

down sharply: σπένδῳ τοῖ Δαίμονι τοῖ Ἀγαθ[ῶ].(4)

- D] Frs. a - c + a lost piece. See GL's discussion of the libations. Long discussion and bibl. in D(elight) Tolles, *The Banquet Libations of the Greeks* ((Bryn Mawr diss. 1943) 61-62. She thinks the Agathos Daimon is = Zeus Soter. Cf. also *ibid.* 70 n. 119. - D. Williams, 'Onesimos and the Getty Iliupersis,' *GVGettyMus* 5 (1991) .., n. 16 (listing), attributes to the Antiphon Painter.

(1)GL has only $\nu\iota\varsigma$; ARV(2) adds the $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$; is it on the lost fr.? (2)the ph. shows only $\text{Ze}\nu$ and a break. (3)the iota is uncertain (ARV(2) 1646); GL prints: $\kappa\upsilon\lambda\eta$ in Attic letters. (4)so ARV(2); GL has $[\sigma\pi]\epsilon\nu\delta\omicron$.

1362.

Athens, N.M. Acr. ii, 439.+

- A] Frs. of WG cup. From Athens. Pistoxenos Painter. Ca. 480-470. *GL ii, no. 439 (much bibl.), pls. 35,2 and 36. ARV(2) 860/2 (much bibl.), 1672, Para. 425, Add.(2) 298 (much bibl.). Mertens, *AWG*, pl. 32,1-2 (Int., parts of A and B). Robertson, *AVCA* 156-57. B. Philippaki, *Vases of the National Archaeological Museum of Athens* (Athens, Apollo Editions, n.d.) 100, fig. 44 (Int., good picture). Robertson, *AVCA* 156-57.
- B] WG: Int.: Death of Orpheus. A, B: cavalrymen with horses.
- C] Int.: above Orpheus' head: $\text{Ορφευς. } \Gamma[\lambda\alpha\upsilon\kappa]\delta\omega$.(1) Above O.'s lyre, along the margin: $[\text{Ευφρονιος}(?) \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.(2)
- D] An unpublished fr. added by Karouzou is mentioned in *JHS* 64 (1944) 79. A small fr. in Athens with a black horse(?) may also belong. Robertson discusses the question of restoring Euphronios as the potter. New frs. are mentioned in *BCH* 76 (1952) 204. - I have a note from Philippaki's picture: Int.: below the axe held by the Thracian woman, bearing upward: $[-\text{o?}\nu$. Less than 1/2 of the omicron is preserved. Above the scene, curving along margin: $[-\text{---}]οι\epsilon\sigma\epsilon\nu$. Above Orpheus' head, horizontal but curving down at end: Ορφευς .

(1)so GL; ARV(2) and the photo. in GL only show $[-\text{---}]\omega$. Doubtless had a $\kappa\alpha\lambda\omicron\varsigma$ (Beazley). (2)see ARV(2) 859.

1363.

Athens, N.M. Acr. ii, 441.

- A] Fr. of WG cup. From Athens. Unattributed.(1) Early fifth. *GL ii, no. 441, pl. 37 (dr.). *JHS* 9 (1889) 382, fig. 1. *ARV(2) 333, bottom. Robertson, *AVCA* 56 and n. 77.
- B] WG: Int.: inscription only. A: upper part of Dionysus among vines and grapes.
- C] Int., WG: in the outer zone: $[-\text{---}]\rho\omega[-\text{---}]$.(2)

(1)"The style of what little remains is not remote from Onesimos," Beazley. (2)might be $[\text{Ευφ}]\rho\omega[\nu\iota\omicron\varsigma \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu]$, cf. Acr. 434, or $[\text{Ε}]\rho\omega[\theta\epsilon\mu\iota\varsigma]$, cf. Florence PD 265 (ARV(2) 322/29), Beazley. Robertson discusses signature and attribution and keeps to Beazley's judgment.

1364.

Athens, N.M. Acr. ii, 445.+

- A] Fr. of RF/WG cup. From Athens. Unattributed. Date? *GL ii, no. 445, pls. 33 (Ext.) and 37 (Int.).
- B] Int.: WG: symposium: man reclining and standing youth playing lyre. A: RF: symposium: two men reclining on

couches; at left, girl; at right man by a column.

- C] Int: WG: to left of youth's head: (.)v.(.) (π)(.)νος.(1)
D] + Berlin 4059. Unclear whether nonsense or meaningful. The inscription not properly read. See also Berlin 4049+, which is a duplicate entry, referring to Langlotz' publication in GL.

(1)the first letter an upright; the second, a stroke inclined to the right; the third, two superimposed short strokes; the fourth, pi lacking the third stroke (resembling Ionic gamma); the fifth, two dots?

1365.

Athens, N.M. Acr. ii, 449.

- A] Fr. of RF/WG cup. From Athens. Unattributed. Date? *GL ii, no. 449(?), pl. 33.
B] Int.: WG: two straight relief lines. A: RF: woman with taenia and flower.
C] A: RF: to her right at a distance: κ[---].(1)
D] The number must be wrong, as 449 is a RF skyphos by Oltos, see ARV(2) 66/135.

(1)κ[αλε?]

1366.

Athens, N.M. Acr. ii, 449.+

- A] Frs. of RF skyphos. From Athens. Oltos.(1) Last quarter sixth. Ca. 510. *GL ii, no. 449, p. 41, pl. 39 (dr.). ARV(2) 66/135.
B] A: Struggle for the Tripod; at left, chariot (of Athena?). B: Triptolemos, with Demeter and Persephone.
C] A: fr. d: above Heracles' head: ηερακλες. Fr. e: above horses' heads: [Απολ·λ·]δν.
D] Frs. a - l + frs. from Munich.

(1)Langlotz preferred Nikoxenos Painter.

1367.

Athens, N.M. Acr. ii, 450.+

- A] Frs. of RF skyphos. From Athens. Oltos. Last quarter sixth. Ca. 510. *GL ii, no. 450, pl. 38 (dr.). Beazley, JHS 51 (1931) 53/3a. *ARV(2) 66/134.
B] A: Athena mounting a chariot. B: Heracles and the Hydra.
C] A: above Athena's head: Αθην[αα]. On the left of the new Athens fr.: [Αρ]εξ(?).(1)
D] Frs. a - c + a fr. given by M. Robertson + a new Athens fr.

(1)mentioned by Beazley in ARV(2).

1368.

Athens, N.M. Acr. ii, 451.

- A] Frs. of RF skyphos. From Athens. Unattributed.(1) Ca. 530-20?(2) *GL ii, no. 451, pl. 38.
B] A?: Fr.a: chariot; tree leaves. Fr. b: 2 branches; garment? Fr. c: hand, reins, kentron, tree leaves. Fr. d: pilos and forehead of Hermes.
C] A?: Fr. d: to left of Hermes, Gr.: ηε[ρμες], retr.
D] Frs. a - d. For Gr. inscriptions in very early RF see Script 58 and 59 n. 7.

(1)not in Beazley. Langlotz in GL attributes to Menon Painter

[Psiax]. (2)Langlotz says the fact that the inscription is Gr. and the use of yellowish red show that vase is of beginning RF.

1369.

Athens, N.M. Acr. ii, 452.

- A] Fr. of RF skyphos. From Athens. Psiax. Last quarter sixth. Ca. 520. *GL ii, no. 452 (not ill.). *ARV(2) under 8/11. Script 317.
B] Chariot.
C] On the chest of one horse, in BG: --]ΙΕΘΕΝ.
D] Beazley in ARV(2) says this fr. may belong with Acr. 457 (ARV(2) 8/11) which is by Psiax.

1370.

Athens, N.M. Acr. ii, 453.

- A] F. of RF skyphos. From Athens. Unattributed. Ca. 500.(1) *GL ii, no. 453, pl. 38.
B] A: feet, hem, of a flying Nike.
C] A: below Nike: [---](λ)ος κ[αλος?].(2)

(1)Langlotz says: fine dr., ca. 500. (2)GL says retr., but I thought it was upside down. Beazley does not have this as a fragmentary kalos-name. Could it be nonsense? The lambda is not very clear; perhaps iota: [---]ιος κ[αλος]? Hardly
[κα]λος, κ[αλος], as the words are not separated.

1371.

Athens, N.M. Acr. ii, 461.

- A] Frs. of RF skyphos. From Athens. Unattributed. First quarter fifth.(1) *GL ii, no. 461, pl. 38.
B] A: Eros with a wreath flying toward an altar. B: probably similar.
C] A: fr. b: Φρ, retr.
D] Frs. a - d. I doubt that GL's reading is correct.

(1)GL: time of Panaitios.

1372.

Athens, N.M. Acr. ii, 462.

- A] Fr. of RF skyphos. From Athens. Unattributed. Date? *GL ii, no. 462 (not ill.).
B] A: feet with sandal straps.
C] A: below the scene, on a reserved band, Dip(?):
---]:* ηιερα :* τ[εσ ---].(1)
D] Bespoken?

(1)GL prints: κοτυλε]:* ηιερα :* τ[εσ ---]: a word is clearly needed at the beginning.

1373.

Athens, N.M. Acr. ii, 464.

- A] Fr. of RF skyphos. From Athens. Unattributed. Date? *GL ii, no. 464, pl. 38.
B] A: Lower part of satyr.
C] A: λ.

1374.

Athens, N.M. Acr. ii, 471.

- A] Fr. of RF skyphos. From Athens. Unattributed. First quarter fifth. Ca. 490 (GL). *GL ii, no. 471, pl. 38.

B] A: Breast, arm, long blond hair of a boy.
C] A: above and behind him: [κα]λος ho [παις].
D] Heta with diagonal hasta.

1375.

Athens, N.M. Acr. ii, 474.

A] Fr. of RF skyphos. From Athens. Unattributed. First quarter fifth. Ca. 490 (GL). *GL ii, no. 474, pl. 38.
B] A: Middle of a satyr with drinking horn.
C] A: to right of the horn: [h]o π[αις ---].

1376.

Athens, N.M. Acr. ii, 480.

A] Fr. of RF skyphos. From Athens. Unascribed Follower of Douris. First quarter fifth. Ca. 480 (GL). *GL ii, no. 480, pl. 38. ARV(2) 804/68.
B] A: youth in a cloak to left, leaning on his stick.
C] A: to his left, at a distance, not facing him: ho π[αις ---].

1377.

Athens, N.M. Acr. ii, 482.

A] Frs. of RF skyphos. From Athens. Syriskos Painter. First quarter fifth. *GL ii, no. 482, pl. 39. ARV(2) 266/90.
B] A: komos. Fr. a: head of youth; cup offered. Fr.b: face, hands, flutes of a female.
C] A: fr. a: above the cup: ho [---]. Fr. b: above the flutes: κα[λος] or κα[λε].

1378.

Athens, N.M. Acr. ii, 484.

A] Fr. of RF skyphos. From Athens. Unascribed Follower of Douris.(1) Second quarter fifth. Ca. 470 (GL). *GL ii, no. 484, pl. 39. ARV(2) 804/64.
B] A: head and shoulder of a man.
C] A: to right of back of his head: Δ[---].(2)
D] Not clear if this is a proper name.

(1)recalls Painter of Louvre CA 1694 (ARV(2) 786). (2)could also be a pointed alpha.

1379.

Athens, N.M. Acr. ii, 487.

A] Fr. of RF skyphos. From Athens. Unattributed. Date? *GL ii, no. 487, pl. 39.
B] A: upper part of a woman holding a wreath.
C] A: in white: καλε.(1)

(1)so GL, text; the photo. seems to show: κα(.)ε vv.? δ(.)[---], but perhaps my note is wrong.

1380.

Athens, N.M. Acr. ii, 489.

A] Fr. of RF skyphos. From Athens. Manner of Lewis Painter (i).(1) Second quarter fifth. *GL ii, no. 489, pl. 39. *H.R.W. Smith, Der Lewismaler (1939) pl. 22,d. ARV(2) 975/1.
B] A: upper part of a woman.
C] A: to left of her breast: κα[λε], retr.
D] The alpha, a highkicker.

(1)recalls Agathon Painter (ARV(2) 977), Beazley. Smith attributes to Eleusis Group = Agathon Painter.

1381.

Athens, N.M. Acr. ii, 504.

- A] Frs. of RF skyphos. From Athens. Unattributed. Second quarter fifth. 470-460. GL ii, no. 504, pl.39. AM 1888, 228. *ARV(2) 1581, Add.(1) 196.(1) Script 679.
- B] A: frs. a - c: Sacrifice for a tribal victory: tripod; wreath; altar with blood; column; leg of a running youth.
- C] A: Ακαμαν[τις ---].
- D] Frs. a -c. The same victory for Akamantis on London E 298, which is about contemporary. - Alpha with horizontal cross bar.

(1)there ref. is to BCH 100 (1976) 16, fig. 1; in Add.(2) 389 this and another ref. are referred to London E 298 and Acr. 504 is no longer mentioned. I am not certain that anything followed Akamantis.

1382.

Athens, N.M. Acr. ii, 507.

- A] Fr. of RF skyphos. From Athens. Unattributed. Second quarter fifth. Ca. 460 (GL). *GL ii, no. 507, pl. 40; *Peek, 130.
- B] A: Part of Athena with aegis.
- C] A: to her right, not facing her: Εμπαχο[α(?)], retr.
- D] I restore a woman's name who would be a mythical companion; Εμπαχο[ις] is also possible. The difficulty is Athena, if the goddess' aegis is correctly identified. GL, text, misprints the inscription and wonders if it is part of a signature; Peek reads Εμπαχο[ι]ας, which is a possibility (male kalos-name?), although it is not in Pape, PA or LGPN ii. For Εὔπαξις in Athens see now LGPN ii (with a peculiar triplication of entries).

1383.

Athens, N.M. Acr. ii, 509.

- A] Fr. of RF skyphos. From Athens. Lewis Painter. Second quarter fifth. Ca. 475. *GL ii, no. 509, pl. 39. *Smith, Lewismaler, pl. 22,f. ARV(2) 973/8, Add.(2) 309.
- B] A: female head.
- C] A: above the head, starting to its left: Αγλαυρος.

1384.

Athens, N.M. Acr. ii, 512.

- A] Frs. of RF skyphos (a-b). From Athens. Probably follower of Douris (see ARV(2)). Second quarter fifth. *GL ii, no. 512, pl. 40. ARV(2) 806/2.
- B] Hesperides? Fr. a: veiled woman. Fr. b: two women, one holding fruit.
- C] Fr. a: h.

1385.

Athens, Acr. ii, 513.

- A] Fr. of RF skyphos. From Athens. Unattributed. Achilles Painter (Williams). Second quarter fifth? 450-445 (Oakley). *GL ii, no. 513, pl. 39. *J.H. Oakley, The Achilles Painter (1997) 170/166 bis, pl. 91B (shows the alpha).
- B] A: back of Athena's head to left.
- C] A: The inscription is horizontal, starting to right of the

back of Athena's head, at a short distance: Αθην[αία].

1386.

Athens, N.M. Acr. ii, 514.

A] Fr. of RF skyphos. From Athens. Manner of Lewis Painter (i).
Second quarter fifth. *GL ii, no. 514, pl. 40. ARV(2) 976/4.

B] A: a man facing Athena.

C] A: to left of her (lost) face: Αθην[αία], retr.(1)

(1)Αθην vacat.

1387.

Athens, N.M. Acr. ii, 515.

A] Fr. of RF skyphos. From Athens. Unattributed. Second quarter
fifth. Ca. 460 (GL). *GL ii, no. 515, pl. 40.

B] A: youth with chlamys and spear.

C] A: to right of his chin: Αυ?[--].(1)

D] If my reading of the photo. is correct, this should be a
name: either the name of the youth or a kalos-name; it is
too late for the kalos-names Lykos and Lysis who belong in
the first quarter of the century, but Lyandros is a
possibility (see ARV(2) 1595).

(1)GL, text, gives only an upsilon, but the photo. shows a
clear Attic lambda plus a stroke going diagonally to right.

1388.

Athens, N.M. Acr. ii, 516.

A] Fr. of RF skyphos. From Athens. Unattributed. Second quarter
fifth. *GL ii, no. 516, pl. 40. Diels, 'Das aphlaston der
antiken Schiffe,' Ztschr. des Vereins für Volkskunde 1915, 61.
Svoronos, Journ. internat. d'arch. 1914, 81. Beazley and
Wade-Gery, JHS 53 (1933) 100.

B] A: man leaning on his stick, holding an aphlaston; arm and
garment of a female crowning him.

C] [Α]ας(?).(1)

D] Beazley and Wade-Gery suggest Athena crowning Ajax, cf.
Hdt. 8.121. GL had suggested Nike. For similar aphlasta
see GL.

(1)so B. and W. in JHS. GL had restored: [Καλλι]ας(?).

1389.

Athens, N.M. Acr. ii, 528.

A] Fr. of RF skyphos. From Athens. Connected with Penelope
Painter. Third quarter fifth. *GL ii, no. 528, pl. 40. JHS 14
(1894), pl. 4,4. *ARV(2) 1302/1.

B] A: upper part of a warrior.

C] A: by his face, horizontal two-liner:

[---]ελος| [εκεραμ]ευσε.(1)

(1)so ARV(2); GL has πηλος : * υσε; Hartwig:

...ενος εκεραμευσε(?); the photo. shows:

[---]ος| [---]υσε, the epsilon under the omicron of the
line above.

1390.

Athens, N.M. Acr. ii, 543.

A] Fr. of RF kyathos(?).(1) From Athens. Unattributed. Last quarter
sixth.(2) *GL ii, no. 543, pl. 41.

- B] Upper head of a lion about to spring.
C] Above the lion: ho παῖς [καλός].

(1)`Becher,' GL. (2)Leagros period, GL.

1391.

Athens, N.M. Acr. ii, 544.

- A] Fr. of RF kyathos(?). (1) From Athens. Unattributed. First quarter fifth. Ca. 490 (GL). *GL ii, no. 544, pl. 41.
B] Eros flying with a sprig.
C] υἱδε. (2)
D] Unclear whether this is nonsense or part of a name. Dotted delta?

(1)`Becher,' GL. (2)so GL, text.

1392.

Athens, N.M. Acr. ii, 546.

- A] Fr. of RF kyathos. (1) From Athens. Brygos Painter. First quarter fifth. Late? *GL ii, no. 546, pl. 41; *Peek, 130. ARV(2) 383/197.
B] Youth seated, playing the lyre and singing; triglyph frieze and columns; flute case.
C] Starting from his mouth in an upward curve(2): nonsense: ολονονο. (3)
D] Nonsense here imitating a song: the nonsense letters vovo are common for the Brygos Painter. - Beazley does not say this is late, but `nono' inscriptions are mostly by the late Brygos Painter.

(1)called `Becher' by GL. (2)`spruchbandartig,' GL.
GL, reads υυυυυυ, wrongly (`Der Brygosmaler scheint zu seiner ersten Zeit Analphabet gewesen zu sein');
`praeludierend,' Peek, who gives the correct reading.

1393.

Athens, N.M. Acr. ii, 552.

- A] Fr. of RF kantharos. From Athens. Unattributed. Date? *GL ii, no. 552, pl. 41.
B] Lower part only; palmettes; tendrils inside.
C] On the reserved rim, Dip.: χο.
D] Unclear if complete.

1394.

Athens, N.M. Acr. ii, 553.

- A] Frs. of RF kantharos. From Athens. Epiktetos. Last quarter sixth. *GL ii, no. 553, p. 50 (dr.). *ARV(2) 77/88.
B] Bottom only; outside, tendrils. A: feet.
C] Below the bottom ornament of the scene, on reserved ground: [---]ι[---]. [---] εποίη[---]. Επ[ικ]τε[τος] εγραψε[ν?]. (1)
D] Frs. a - d.

(1)after ARV(2) with minor changes. Why is the iota not part of Epiktetos?

1395.

Athens, N.M. Acr. ii, 557.

- A] Fr. of a small skyphos, kantharos or the like. From Athens. Unattributed. Third quarter fifth. *GL ii, no. 557, pl. 41; *Peek, 130. Benndorf, Griech. u. sizil. Vasenb., pl. 12,1. *ARV(2) 1616.

- B] A: boy athlete; scepter of a (lost) man.
 C] A: by the boy: Εὐθυμος. Two-liner: Ροδωκαλ[η].(1) By the
 scepter: Δεξιος.(2)
 D] Acr. E 74 may belong (middle of boy, palmettes).

(1)Beazley says that the kale-name may be incomplete:
 Ροδωπις is possible. For Rhodopis see ABV 678, ARV(2) 1616,
 and Para. 336. (2)so Peek.

1396.

Athens, Acr. ii, 560.

- A] Fragmentary RF pyxis. From Athens. Makron. 500-490.
 "Still early" (ARV(2)). Hauptwerk I (Kunisch). *GL ii,
 no. 560, pl. 43 (dr.). *Beazley, BSA 29 (1927-28) 192, n.
 6. Richter-Hall i, 74, n. 19. *ARV(2) 479/336, 458,
 Add.(2) 247. Script 559. *Bothmer, 'Notes on Makron,' D.
 Kurtz and B. Sparkes, edd., The Eye of Greece
 (festschrift M. Robertson, 1982) 52. Roberts, Pyxis, pls.
 8,1,2 and 9,2. Robertson, AVCA 101. *N. Kunisch, Makron
 (Kerameus 10, 1997) 8, *15-16 and n. 68, 19, 20 n. 88,
 117, 123, 175/142, pl. 49 (a few inscriptions show).
 B] Women walking, standing, sitting in the gynaikonitis
 (probably a brothel, Kunisch).
 C] L. to r.: to right of lower part of a draped woman to
 right, not facing her (and to left of a swan): Μακρ[--],
 Μακρ[ὄν]εγραψε. On the left end of a red taenia held by
 a woman standing to left: κα[--].(1) On the other end:
 [ἡ]πποδαμας καλε. (2) Between the taenia-carrier and the
 bottom of another female figure who faces right, facing
 the figure at right: Σιβ[--].(3) To left of a woman
 seated to left: [-]λε. Behind her back, facing the next
 woman who is standing to right: Ναυσιστρ[ατε]. To right
 of the last, above a stool and facing the next figure who
 is walking to left: [Μ]ελιτ<τ>α: καλε.
 D] For the possible painter's signature, see BSA and ARV(2); it
 may also be a (rare) woman's name. On p. 123, Kunisch
 thinks the inscriptions represent a conversation. On p. 15,
 he denies that Μακρ[--] is a signature. He notes the names
 Μακρῶ and Μακρίνη (see 16 n. 69). [There is no fem. Μακρ-
 name in LGPN ii.] - Robertson points out that the position
 of Μακρ[--] (which may be a woman's name or a second
 signature) is the same as that of the known signature of
 Makron on Boston 13.186. - Melitta, Peek. Beazley thought
 that the κα[--] could also be the name of another woman. -
 Bothmer, p. 52: Makron marked the little islands reserved
 for inscriptions with heavy glaze, applied at the same time
 as the contour stripes and before the background was
 painted in. Cf. Louvre G 148.+. - Kunisch thinks that the
 recurrence of καλε suggests that the women are hetaerae.
 For the name Hippodamas see Kunisch 20 n. 89. - The number
 of women is not clear to me. There are slight differences
 in readings in Beazley, BSA: καλε is complete
 after Μελιτ<τ>α. Kunisch is not quite clear either.
 - Inscriptions in white. Attic. Dotted delta (but not in Kunisch).

(1)K. restores κα[λος], perhaps to connect with Hippodamas.

(2)so GL, Beazley in BSA and the sketch in Kunisch, p. 175;
 ARV(2) has ἡπποδαμας complete (error?). The last word,
 Kunisch thinks, is καλε, miswritten because of the other
 kale's, which refer to hetaerae. (3)there is no good parallel

in LGPN ii, but cf. Σιβίλλα.

1397.

Athens, N.M. Acr. ii, 562.

- A] Fr. of RF pyxis. From Athens. Unattributed. Early fifth. *GL ii, no. 562, pl. 42.
- B] Woman seated; woman standing; man giving a flower to a woman.
- C] To right of back of chair: h.(1)

(1)probably h[o---].

1398.

Athens, N.M. Acr. ii, 563.

- A] Frs. of RF pyxis. From Athens. Unattributed. First quarter fifth. *GL ii, no. 563, pl. 42 (dr.); *Peek, 130. Hermes 68 (1933) 118ff.
- B] Sanctuary: uncertain mound (heroon? beehive?); fountain; column; seated man with stick; altar; at right, lower part of a goddess enthroned, making libation over the altar.
- C] In front of the seated man: υι(?) (1) Horizontal Gr. along the bottom of the scene:
[--- ελε]υθερίας καλο v. : σοφροσσυνεν ενι κλα[δοις σ]μίλα[κος ---].
To right of the man's head, through the scene:
[---]ν εχει<ς> στεφανον.(2)
GL's reading follows the order of the lines, but makes little sense:
καλο]νεχειστεφανον
...ελε]υθερίας [κ]αλο : σοφροσσυνενενικλα μ(ι)λλ(α)
Peek thinks the inscription began at the punctuation, continued around the whole vase and went above when the omicron of καλον met the first sigma of σοφροσσυνεν [at which moment I think the interpoint was placed]. Hence:
σοφροσσύνεν ενι κλά[δοις σ]μίλα[κος ηείμενος]
[Στρόμβιχε, ελε]υθερίας καλό:ν εχει<ς> στέφανον.(3)
- D] Frs. a - c. I agree with Peek's reconstruction; for the interpoint marking a shift of line see Script 168.

(1)not in the dr. (2)this line must be between the heads of the man and the goddess. (3)Στρόμβιχε, Peek exempli gratia.

1399.

Athens, N.M. Acr. ii, 566.

- A] Fr. of RF pyxis. From Athens. Unascribed follower of Douris. Second quarter fifth. *GL ii, no. 566, pl. 42 (dr.).
ARV(2)805/87.
- B] Mountain sanctuary of nymph; altar or stele with pinax(?).
- C] A.

1400.

Athens, N.M. Acr. ii, 569.

- A] Fragmentary RF pyxis. From Athens. Penthesilea Painter. 470-460. *GL 2, pl. 43. ARV(2) 890/172. Script 722.
- B] Preparation of the bride.
- C] Above the bride: ηε[ρ](ᾱ)ς καλε. To left of a bearded man:
[---]ων [κ]αλος.
- D] GL's description is not altogether clear. Heras is a known kale name: ARV(2) 1614. Tag-(portrait-) kalos in both cases? Apparently mixed alphabet.

1401.

Athens, N.M. Acr. ii, 574.

A] Fr. of RF pyxis. From Athens. Thaliarchos Painter.(1) Last quarter sixth. *GL ii, no. 574, pl. 44. ARV(2) 81/2.

B] Satyr squatting.

C] Behind and above him, along margin: Θαλιαρχος καλος].

D] The same name with καλος on Paris, Petit Palais 382, from Athens, by the same painter (ARV(2) 81/1).

(1)related to Epiktetos.

1402.

Athens, N.M. Acr. ii, 584.

A] Fr. of RF pyxis lid. From Athens. Unattributed. First quarter fifth. Ca. 490 (GL). *GL ii, no. 584, pl. 44.

B] Palmettes; pomegranate-frieze.

C] Gr.(?) on black line surrounding the pomegranate-frieze.

D] Uncertain.

1403.

Athens, N.M. Acr. ii, 589.

A] Fr. of WG covered cup. From Athens. Splanchnopt Painter.(1) Second quarter fifth. *GL ii, no. 589, pl. 45. *Beazley, Proc. Brit. Acad. 33 (1947) 237/7. ARV(2) 898/136, Add.(2) 303.

B] Int.: Judgment of Paris.

C] Int.: near line border of tondo: καλος, retr.(2)

(1)Penthesilea workshop. (2)Beazley in Proc. reads: [κ](α)λος, with alpha lacking the cross stroke.

1404.

Athens, N.M. Acr. ii, 592.

A] Fr. of RF lid. From Athens. Unattributed. First third fourth (GL). *GL ii, no. 592, pl. 45.

B] Top: ship; two barbarians. Ext.: three girls dancing.

C] Ext.: to right of the girl in the center: ε.(1)

(1)visible in photo.; not in text.

1405.

Athens, N.M. Acr. ii, 594.

A] Frs. of RF lekanis. From Athens. Mikion Painter (Euemporos?). Mikion potter. Late fifth. *GL ii, no. 594, pl. 45 (dr.). *ARV(2) 1341/1. Boardman, ARV ii, fig. 331.

B] Contest of Athena and Poseidon. Fr. a: Athena; olive tree. Fr. c: male god; hill and plant; man's calf.

C] Fr. a: to Athena's right: Αθηνα[ια]. Below this, two-liner: Ευε[μ]πο[ρος] | Εγ[ρα]φ[ε]ν(?). Fr. c: to right of the god, above the plant, two-liner: ε[πο]ι[η]σεν | Μικι[ω]ν[υ].

D] Frs. a - e. I follow ARV(2), where the signatures are restored from the similar lekanis Athens, Pnyx 124 (P 349) [ARV(2) 1341/2] which has: Μικι[ων] ε[πο]ι[η]σεν. Beazley apparently separates the name of Athena from the signatures, while Langlotz, because of the proximity (and a near-stoich. arrangement of the lines), had restored a dedication:

Αθηνα[ια] ανεθηκεν | ευε[μ]πο[ρος] ο δεινα | επ[ο]ι[η]σεν.

He also considered Mikion the painter, but that is superseded by the Pnyx fr. Note that a third group of frs., Acr. 1051 (ARV(2) 1341), which is said by Beazley to be in a different style, has Μικι[ω]ν[υ] and below it γραφας; Beazley

thinks this may have been followed by ἀνεθηκεν or the like.
It does not quite fit the restoration of Acr. 594.

1406.

Athens, N.M. Acr. ii, 604.

- A] Fr. of RF pelike. From Athens. Unattributed. Ca. 500 (GL). *GL ii, no. 604, pl. 45.
B] A: aegis of Athena; head of Heracles; sword of an adversary above.
C] A: above the aegis: Ἀθενα. Above the sword: ἡε[ακλες].

1407.

Athens, N.M. Acr. ii, 606.

- A] Frs. of a large RF pot (amphora?). From Athens. Nikosthenes Painter. Pamphaios potter? Last quarter sixth. *GL ii, no. 606, pl. 46. ARV(2) 127/31, 130. AJA 88 (1984) 352/53.
B] A-B: unexplained subjects: fr. b: head of warrior; fr. d: woman running; taenia(?); leg of a running man; fr. f: hand; back of a girl; fr. i: legs of a warrior; fr. k: helmet, lance, warrior on knees(?).
C] A-B: fr. b: π. Fr. d: οπε.(1) Fr. f: below the hand: [---]α. Fr. i: to warrior's left: [---](.)λε[---]. To his right: [---](.)ν[---].(2) Fr. k: [Π]ανφ[αιος---?].(3) Fr. r: B[---].
D] G 267, frs. b-d, f, i, k, r-t; cf. Acr. 607. A large vase. For another fr., see Acr. 607. The nu is of an irregular shape typical of the Nikosthenes Painter.

(1)so GL, text. (2)GL, text, has: λεν (cf. fr. d). (3)so ARV(2); GL's text is useless.

1408.

Athens, N.M. Acr. ii, 607.

- A] Frs. of RF pot (amphora). From Athens. Nikosthenes Painter Last quarter sixth. *GL ii, no. 607, pl. 46. ARV(2) 127/31.
B] A-B: unexplained subjects: fr. a: head of a girl; fr. g: girl facing right, a youth' hand grasping hers; fr. h: at left, arm of a woman, at right, another trace; fr. p: foot, lance; fr. q: palmettes; two feet.
C] A-B: fr. a: to left of the girl's hair: [---]α[---]. Fr. g: [---]ι[---]?(1) Fr. h: between the figures: Π[---]. Fr. p: to left of the foot: [---]ε. To its right: Ν[---].(2) Fr. q: A.(3)
D] G 267, frs. a, e, g-h, n-q, l-m; cf. Acr. 606. A large vase. An Athens fr. with forehead and nose of a young person to right and below A[---], may belong to Acr. 606, 607 or 605.

(1)or a pi? (2)GL, text, has EN. (3)GL, text; not in photo. Or Δ?

1409.

Athens, N.M. Acr. ii, 625.

- A] Frs. of RF pelike. From Athens. Harrow Painter. First quarter fifth. *GL ii, no. 625, pl. 48 (part). ARV(2) 274/30.
B] A: cock fight: three youths, one with a cock. B: head of bearded man.
C] A: to right of the boy at left: [---]ν[---].(1) B: h.
D] Frs. a - f.

(1)GL has Z [reversed three-stroke sigma?].

1410.

Athens, N.M. Acr. ii, 626.

- A] Two frs. of RF pot. From Athens. Syriskos Painter. First quarter fifth. *GL ii, no. 626 (not ill.). ARV(2) 265/68.
B] A, B, each: male and seated youth.
C] A: fr. a: illegible inscription including σ.

1411.

Athens, N.M. Acr. ii, 636.

- A] Frs. of RF loutrophoros. From Athens. Related to Phintias.(1)
Last quarter sixth. *GL ii, no. 636, pls. 50 (dr.) and 51;
*Peek, 130. CR 1888, 188. Kretschmer, Vas. 162. ABV 673, ARV(2)
25/1, 237, 1596. Hesp. Suppl. 19 (1982) 60-61. *Photo. Shapiro
in Neils et al., Goddess and Polis (1992) 55 and n. 17.
B] Neck: procession (sow lead to sacrifice). On one handle:
female head.
C] Neck: to right of remains of a female garment:
[ho πα]ις καλος, retr. Between two women: [Πρ]οχσενιδε[ς],
retr.(2) To right of a bearded man's middle: Μιτρων. To right
of his face, horizontal two-liner, non-stoich.:
Ολυμπιο[δορος] | κα[λος].
.[
. . [
To right of a boy flautist's chest: Αυ[κος], retr.(3) To
right of the youth's chest who is leading the sow:
[---]υ vac., retr.(4) To right of legs of a youth carrying
a hydria: ho παις καλος, retr. To right of a stele
(column?): [---]ιδε[ς], retr.
D] Some of the readings are unsatisfactory.

(1)perhaps late work by him, Beazley. Attributed to Berlin Painter by J. Neils (Shapiro). (2)so Peek, but he must assume irregular spacing, as there is a gap of two letter spaces after the nu; probably a kalos-name as there is no male figure near: see further Hesp. Suppl. 19, 61, n. 11. Philoxenides and Theoxenides are other possibilities. (3)so ARV(2), cf. also 1596: might be the kalos; read left to right by GL: κα|Λ|ΛοΣ (with reversed three-stroke sigma). I read (from GL's photo.) (.)υλ(.)ς, retr., which could be [Επ]ι|λ|υ[κο]ς, who appears on Boston 01.8109 [ARV(2) 24/11] by Phintias. (4)GL, photo., not in the text. Perhaps to be read left to right: Υ[---] or Λ[---].

1412.

Athens, N.M. Acr. ii, 637.

- A] Frs. of RF loutrophoros. From Athens. Unattributed. Ca. 500.
*GL ii, no. 637, pl. 52.
B] Decoration not preserved.
C] On topside of foot, acircle of ivy leaves between which,
facing outward, the Dip.: Χ[---]ος ανεθεκε.
D] Frs. a - b: foot only. The inscription planned as a full circle; this perhaps explains the absence of final nu. The final epsilon crowded in between the kappa and chi. The number of missing letters of the dedicator's name should be determined. Since the extant letters occupy only about 2/3 of the circumference a long name is required. A bespoke piece.

1413.

Athens, N.M. Acr. ii, 671.

- A] Fr. of RF stand(?).(1) From Athens. Unattributed. Ca. 500. *GL ii, no. 671, pl. 52.
 B] Lower bodies of three dancing girls.
 C] Below the scene: on top line of maeander: καλος.
 D] The date after GL.

(1)`Untersatz.'

1414.

Athens, N.M. Acr. ii, 676.

- A] Fr. of RF stand(?).(1) From Athens. Unattributed. Early fifth. *GL ii, no. 676, p. 62 (dr.).
 B] Upper frieze: palmettes. Below: plastic profile. Below: ivy leaves.
 C] On the profile: ηε παις καλος :.
 D] The inscription seems to form a complete circle. Miswritten. Date taken from GL.

(1)`Gerätefuss,' cf. Acr. 671; listed under `Untersätze.'

1415.

Athens, N.M. Acr. ii, 693.

- A] Fr. of RF hydria (kalpis). From Athens. Harrow Painter. First quarter fifth. *GL ii, no. 693, pl. 53. ARV(2) 276/74.
 B] Two women facing (mistress and maid).
 C] To right of left woman's face: καλος. To right of right woman's head (behind her): κ(α)λ[ος].

1416.

Athens, N.M. Acr. ii, 694.

- A] Fr. of RF hydria. From Athens. Copenhagen Painter. Second quarter fifth. *GL ii, no. 694, pl. 53. ARV(2) 253/27.
 B] Girl to right; hand.
 C] σ.

1417.

Athens, N.M. Acr. ii, 697.

- A] Frs. of RF neck amphora?(1) From Athens. Unattributed.(2) Last quarter sixth. Ca. 520. *GL ii, no. 697, pl. 54. ARV(2) 6 (mention). Script 324.
 B] Fr. b: woman. Fr. d: palmette.
 C] Fr. b: behind the woman's head: σ(?). Fr. d: to left of palmette, reserved: --]ος.
 D] Frs. a - c.

(1)see ARV(2); Nikosthenic type. (2)Oltos (Langlotz).

1418.

Athens, N.M. Acr. ii, 703.+

- A] Frs. of RF oinochoe (chous). From Athens. Kleomelos Painter.(1) Ca. 500. *GL ii, no. 703, pl. 55. AJA 72 (1964), pl. 128 B. A.B. Follmann, Der Pan-Maler (1968), pl. 14,4. ARV(2) 118/2, Para. 332, Add.(2) 174.
 B] The Struggle for the Tripod, with Zeus and Athena.
 C] Above Heracles: [Κλεο]μελος [καλος(?)].
 D] Frs. a - c + fr. ex Bryn Mawr College (see AJA and Para.). The same kalos-name on Louvre G 111 (ARV(2) 118/1), and Malibu 84.AE.38 and 85.AE.377, all by the same painter (identified by D. Williams with Apollodoros; see Malibu 84.AE.38).

(1)could be a phase of Apollodoros (Beazley).

1419.

Athens, N.M. Acr. ii, 704.

A] Fr. of RF oinochoe. From Athens. Unattributed. First quarter fifth. *GL ii, no. 704, pl. 54.

B] Herm; branch; muzzle of a dog; kerykeion.

C] Above the head of herm and to left: καλ[ος].

1420.

Athens, N.M. Acr. ii, 707.

A] Fr. of RF oinochoe. From Athens. Unattributed. Date? *GL ii, no. 707, pl. 54.

B] Youth playing flute.

C] Illegible: two faint letters.

1421.

Athens, N.M. Acr. ii, 718.

A] Fr. of RF oinochoe (miniature chous?). From Athens. Unattributed. Date? *GL ii, no. 718 (not ill.).

B] Doe.

C] In white: οσ.

1422.

Athens, N.M. Acr. ii, 722.

A] Fr. of RF oinochoe (miniature chous). From Athens. Unattributed. Date? *GL ii, no. 722, pl. 54.

B] Nude boy on knees to right; leaning on stool.

C] Letters to right of knees? τ (in photo. only)?

1423.

Athens, N.M. Acr. ii, 723.

A] Fr. of RF oinochoe (miniature chous). From Athens. Unattributed. Date? *GL ii, no. 723, pl. 54.

B] Nude boy running, his head missing.

C] Letters to left of his right leg? [---]ρ (in photo. only)?

1424.

Athens, N.M. Acr. ii, 728.

A] Frs. of RF calyx krater. From Athens. Unattributed. Last quarter sixth. Ca. 510. *GL ii, no. 728, pl. 56.

B] A: scepter, ears of wheat, hand of Triptolemos.

C] A: to right of scepter and above ears: [Τριπ]το[λεμος].

1425.

Athens, N.M. Acr. ii, 729.

A] Fr. of RF calyx krater. From Athens. Unattributed. Date? *GL ii, no. 729, pl. 56.

B] Discus on ground; male leg.

C] On the discus: [κ]αλ[ος].

1426.

Athens, N.M. Acr. ii, 735.+

A] RF calyx krater. From Athens. Syriskos Painter. First quarter fifth. *GL ii, no. 735, pl. 61 (dr.). Eph. 1885, pls. 11-12. ARV(2) 259/1.

B] A: Theseus and Minotaur in the labyrinth, with Minos and Ariadne. B: four Attic heroes watching Theseus on A.

C] A: to right of Minos' face: Μιν[ος]. To right of Ariadne's

face: Αριαννε, for Αριαγνε/Αριαδνε. To right of Theseus'
forehead: Θεσευς. Above the Minotaur's left arm:
Μινωταυρος. B: to right of back of head: Ορνευς. Above
seated Pallas' head: Παλλας. To right of back of head:
Νη[σ]ος. Similar: Λυκος.

D] + fr. in Athens. Neat lettering.

1427.

Athens, N.M. Acr. ii, 742.+

- A] Frs. of RF calyx krater. From Athens. Berlin Painter. Early fifth. Early. *GL ii, no. 742, pls. 59-60 (drs.). C. Smith, BM Cat. iii, 281-82. ARV(2) 205/117, Add.(2) 193. *Photo. (A).
B] A: Athena mounting a chariot, with Zeus and Hermes. B: Apollo with Leto, Artemis and Dionysus.
C] A: to right of Zeus' back of head: Ζευς. To left of Hermes' forehead: ηερ[μες], retr. B: To left of Dionysus back and legs: Διονυσος, retr. Similar: Απολ[λ]ον.
D] Frs. + London E 459 + 2 frs. added by Pease in Hesp. 4 and 5. - I noted --|ος in addition to the other two inscriptions in the photo. of A.

1428.

Athens, N.M. Acr. ii, 758.

- A] Frs. of RF volute krater. From Athens. Syriskos Painter. First quarter fifth. *GL ii, no. 758, pl. 63 (dr.).(1) ARV(2) 260/4.
B] Neck: athletes and men.
C] Neck: nonsense inscriptions.

(1)the inscriptions not drawn.

1429.

Athens, N.M. Acr. ii, 762.

- A] Fr. of RF volute krater. From Athens. Deepdene Painter. Oreibelos potter. Second quarter fifth. *GL ii, no. 762, p. 72 and pl. 62 (dr.). Hoppin, RF ii, 267. Tillyard, Hope Vases 49/84. ARV(2) 499/17.
B] A: worshipper(?) and Athena.
C] Neck, in two separate horizontal lines, in white:
Ορειβελος : *εποισεν vac. | ηιερος τες Αθε[ναιας].(1)
D] A small vase. Bespoken. Alpha highkicker. Rho tailed.

(1)GL and Beazley print as one line, but it is in two; the lower line begins under the fourth letter of the first. There are vacats before both lines. - ηιερός: sc. ό κρατήρ.

1430.

Athens, N.M. Acr. ii, 766.

- A] Frs. of RF pot. From Athens. Related to Phintias.(1) Late sixth. *GL ii, no. 766, pl. 67. *ARV(2) 25/2.
B] Unexplained subject (fight? chariot? spear? kentron? man).
C] To left of the man's face: Ενω[---], retr.(2) Above spear of his adversary: [?Κυ]οπινονος.(3)
D] A mythical scene? For the style cf. the RF loutrophoros, Acr. 636 (ARV(2) 25/1).

(1)perhaps late work by him, Beazley. (2)Ενω[ευς], GL.
(3)Beazley. Κυωπος is a mythical name as is Έννεύς.

1431.

Athens, N.M. Acr. ii, 768.

- A] Frs. of RF stamnos. From Athens. Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *GL ii, no. 768, pl. 67. *JHS 30 (1910), pl. 5,2-3 (part). ARV(2)187/61.
 B] A: athletes. B: athlete and trainer.
 C] A: fr. a: to left of a boy at right: κ[αλος].(1)
 D] Frs. a - b.

(1)or κ[αλος ε]; not mentioned in GL's text but clearly visible in JHS.

1432.

Athens, N.M. Acr. ii, 773.

- A] Fr. of RF stamnos. From Athens. Unattributed. First quarter fifth. Ca. 480? *GL ii, no. 773, pl. 67.
 B] Head of Athena.
 C] To left of her face: Αθ[ενα].

1433.

Athens, N.M. Acr. ii, 775.

- A] Frs. of RF stamnos. From Athens. Painter of Goluchow 37.(1) First quarter fifth. *GL ii, no. 775, pl. 68. ARV(2) 271/2.
 B] Two maenads facing.
 C] To right of the left maenad's forehead, apparent letters (nonsense?): (.)ο(.)[.]κ[.]ο(.).
 D] Imitation letters? Not mentioned in GL. I could not get good readings from the photo.

(1)somewhat recalls the Eucharides Painter (Beazley).

1434.

Athens, N.M. Acr. ii, 778.

- A] Fr. of RF pot. From Athens. Syleus Painter. First quarter fifth. *GL ii, no. 778, pl. 68. ARV(2) 253/59, Add.(2) 203.
 B] A bearded man facing a table on which is placed a panther-cup, held on a leash by a lost person whose stick appears below the table.
 C] Above the panther: [κα]λος.

1435.

Athens, N.M. Acr. ii, 787.

- A] Frs. of RF column krater. From Athens. Group of Acropolis 787.(1) First quarter fifth. *GL ii, no. 787, pl. 70. ARV(2) 233/1.
 B] A: maenad mounting a chariot, with satyrs. B: horses, warrior.
 C] A: nonsense: frs. a and b: to left of maenad's back: οε?ο. To right of her upper arms: οκ[ητ[---]]. Below her hands and reins: οκ(.)[---].(2) Fr. d: along margin: [---]οκ.
 D] Frs. a - g.

(1)in ARV(1) 151/μ the frs. was said to be akin to the work of the Nikoxenos Painter (ARV(2)); they are now in the chapter on Myson and other painters of column kraters. (2)the last letter is the upper part of a vertical.

1436.

Athens, N.M. Acr. ii, 806.

- A] Fragmentary RF column krater. From Athens. Myson. Myson potter. First quarter fifth. *GL ii, no. 806 (bibl.), pl. 72 (photo., dr.). ARV(2) 240/42, Para. 349, Add.(2) 201. *Robertson,

- AVCA 18 and 124, fig. 127 (most of signature); cf. n. 524.
- B] A: Athena and a male at an altar. B: Athena seated and a youth.
- C] On the neck, horizontal two-liner:
 Μυσον εγραψε εν κατασκευεν.(1) A: on the base of the altar, nonsense partly covered by lines: (.)ο(.)γ(.). I am not certain that these are letters.
- D] Frs. a - b. A small vase. - Robertson thinks it reasonable to hypothesize that the painter is the dedicator, a theory he thinks supported by the subjects on the vase. Pottier, Mon. Piot 29 (1928) 149-92, rejected Beazley's construction of Myson's works, but see now L. Berge, Myson: a Craftsman of Athenian Red-figured Vases (1992). A and B both have Athena and a youth: Pottier suggested that he was Myson himself; R. has a different idea; see p. 127, where he cites Berge who thinks the figure with Athena on A is Myson, that on the other side, the Pig Painter; the occasion of the dedication being the latter's entry into the workshop, being perhaps a son or nephew. This is too speculative. - The nu reversed three times.

(1)the second line is centered under the letters ραφσ, with seven letters on either side.

1437.

Athens, N.M. Acr. ii, 814.

- A] Frs. of RF column krater. From Athens. Syriskos Painter. Ca. 480-470. Late (Beazley). *GL ii, no. 814, pl. 74. ARV(2) 260/9, Para. 351.
- B] A: Boreas and Oreithyia. B: woman.
- C] A: to right of of O.'s back of head: [Ορ]ε[ιθυια](?).(2)
- D] Frs. a = d.

(2)my suggestion for GL's ..E.....

1438.

Athens, N.M. Acr. ii, 819.

- A] Frs. of RF column krater. From Athens. Unattributed. Second quarter fifth. Ca. 470 (GL). *GL ii, no. 819, pl. 74 (A).
- B] A: woman; enthroned goddess with child; scepter. B: sacrifice: altar; woman sacrificing.; two women and other figures.
- C] B: ηαυ.(1)
- D] Frs. a - g.

(1)so GL. Nonsense?

1439.

Athens, N.M. Acr. ii, 833.

- A] Fr. of BG oinochoe.(1) From Athens. Kriton Group. Priapos potter. Third quarter sixth. *GL ii, no. 833 (not ill.). Beazley, BSA 29 (1927-28) 204. ABV 170/2 and 446/3 (no bibl.).
- B] BG except for a cartellino below the middle of the vase.
- C] In the cartellino: Πριαπος εποίησεν καλός.(2)
- D] For parallels to the cartellino on these oinochoae see ABV.

(1)listed by Beazley under BF. (2)or καλός?

1440.

Athens, N.M. Acr. ii, 843.

- A] RF lekythos. From Athens. Aischines Painter. Second quarter fifth. *GL ii, no. 843, pl. 75. ARV(2) 711/69.
 B] Woman with a flower; kalathos.
 C] To left of her face: καλε.(1)

(1)or καλη; only the second and third letters are visible in the photo.; GL gives the inscription as Attic, but the lambda is clearly Ionic, hence the last letter could be eta. Or mixed alphabet?

1441.

Athens, N.M. Acr. ii, 860.

- A] Fr. of WG lekythos. From Athens. Unattributed. Date? *GL ii, no. 860 (not ill.); *Peek, 130.
 B] No decoration preserved.
 C] Gr.:
 ηηηηππον GL gives capital letters: ΗΗΗΗΠΠΟΝ
 ενανηρχο ΕΝΑΝΗΡΧΟ
 δεινο ΔΕΙΝΟ
 D] Unclear whether complete at beginnings and ends; I suspect neither. Peek says that Hiller thought ηηηηππον miswritten for Μένιππον. - The alphabet is unclear.

1442.

Athens, N.M. Acr. ii, 862.

- A] Fr. of RF, BF or BG alabastron. From Athens. Unattributed.
 Last quarter sixth. *GL ii, no. 862 (not ill.).(1) ARV(2) 1594/50.
 B] Decoration not preserved.
 C] On the topside of the mouth: Λεαγο[s].(2)

(1)said in the text to be on pl. 75, but it is not. (2)so GL; ARV(2) has [Λ]εαγρος.

1443.

Athens, N.M. Acr. ii, 863.

- A] Fr. of RF(?) alabastron. From Athens. Unattributed. Date? *GL ii, no. 863, pl. 75; *Peek, 130. Beazley, AJA 39 (1935) 480/10, fig. 7. *Beazley AJA 45 (1941) 529/16.(1)
 B] Mouth only; no decoration preserved.
 C] On the topside of the mouth, a circular inscription:
 Outer circle: κ[.]().οοσυομθε.
 Inner circle: σολα.
 GL, text: καλος|εκ...οσλομθ.
 Peek: perhaps: κ[αλ]ος υος Θεσ<σ>αλο.(2)
 Beazley: outer circle: Λῶσθε κ[αλ]ῶς.(3) Inner circle: κ<α>λός.(3)
 D] Note that GL and Peek restore as a partial spiral, which should be considered. The four-stroke sigma is bothersome, as it looks more like a low mu.

(1)addendum to AJA 35, in which B. gives some vi A.D. parallels for λοῦσθε καλῶς. (2)with Σ by mistake. (3)'Wash well,' the alabastron for communal use? (3)the kappa of the outer line doing double duty.

1444.

Athens, N.M. Acr. ii, 865.

- A] Fr. of RF alabastron. From Athens. Group of the Paidikos Alabastra (γ).(1) Last quarter sixth. *GL ii, no. 865, pl. 75. ARV(2) 99/8.

- B] Woman and male at an altar.
C] Above the altar: [κ](α)λο[ς].

(1) may be by one hand: manner of the Euergides Painter
(Beazley).

1445.

Athens, N.M. Acr. ii, 866.

- A] RF alabastron. From Athens. Connected with the Group of
Paidikos Alabastra. Last quarter sixth. *GL ii, no. 866, pl.
75. ARV(2) 101/1.
B] A: discus thrower. B: flautist.
C] Nonsense: A: γυο[...]γυ.(1) B: ελο.(1)

(1) so GL, text; the inscription on A could be λυο[...]λυ, as
GL is not always reliable.

1446.

Athens, N.M. Acr. ii, 873.

- A] Frs. of cockle shell aryballos. From Athens. Phintias potter.
Last quarter sixth. 510-500. *GL ii, pl. 75 (dr.) and p. 82
(dr.; inscr.). Eph. 1885, pl. 9, 10. Hoppin, RF ii, 358. ARV(2)
25/3. Script 427.
B] No figured decoration.
C] On the topside of the mouth:
Φιλτίας : *εποίησεν με : *ὁ παῖ καλέ[:*]. (1)
D] For the spelling of the name, see Script, p. 72. - Of the last
punctuation, one dot survives; ARV(2) gives :.

(1) παῖ: GAI ii, 277.

1447.

Athens, N.M. Acr. ii, 887.

- A] RF fr. From Athens. Unattributed. First quarter fifth. *GL ii,
no. 887, pl. 77.
B] Flying Eros with flower.
C] Above and to left: ογο.
D] Nonsense?

1448.

Athens, N.M. Acr. ii, 898.

- A] Frs. of RF pot. From Athens. Kleophrades Painter. First
quarter fifth. (1) *GL ii, no. 898, pl. 77. Beazley,
Kleophrades-Maler, no. 74. ARV(2) 190/87.
B] Gigantomachy: fr. a: part of a dying warrior. Fr. b:
warrior; part of giant.
C] Fr. b: κ[αλος?].
D] Frs. a - b.

(1) Beazley, Kl.: Later.

1449.

Athens, N.M. Acr. ii, 909.

- A] Fr. of RF pot. From Athens. Eucharides Painter. First quarter
fifth. *GL ii, no. 909, pl. 76 and p. 94 (dr.). *E.M.
Langridge, The Eucharides Painter and his Place in the
Athenian Potters' Quarter (diss. Princeton 1993) 405/E 172
(not ill.). L. vidit. ARV(2) 230/55.
B] A: youth; before him, a hand of a figure holding a helmet:
arming?

- C] To left of youth: [---]ος ε vac.?[---].(1)
D] Langridge confirms reading. Inscription runs along back of left figure.

(1)perhaps: [καλ]ὸς ἔ = εἶ. Could also be read retr.
Langridge gives ...ose.... in Roman.

1450.

Athens, N.M. Acr. ii, 912.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 912 (not ill.).
B] Thigh of an ithyphallic satyr, running.
C] καλ[ος].

1451.

Athens, N.M. Acr. ii, 926.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 926, pl. 76.
B] Symposium: man on a couch turning his head; knee of another.
C] Nonsense: ιππολ(??)(1)

(1)barely visible in photo.; not given in text.

1452.

Athens, N.M. Acr. ii, 954.

- A] Frs. of RF pot. From Athens. Manner of Aegisthus Painter.(1)
Second quarter fifth. *GL ii, no. 954, pl. 78 (dr.). ARV(2) 508/4.
B] A: Theseus and Skiron. B: Theseus and the bull.
C] A: fr. a: to right of Theseus' face: Θεσε[υς].
D] Frs. a - c.

(1)probably his (Beazley).

1453.

Athens, N.M. Acr. ii, 965.

- A] Fr. of RF pot. From Athens. Syleus Painter. First quarter fifth. *GL ii, no. 965, pl. 78. ARV(2) 253/56.
B] Male and youth chopping meat.
C] Nonsense? υαλ.(1)

(1)so GL, text; the photo. hardly shows any letters.

1454.

Athens, N.M. Acr. ii, 967.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 967 (not ill.).
B] Part of a youth's head; hand.
C] ο.

1455.

Athens, N.M. Acr. ii, 984.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 984 (not ill.).
B] Part of a nude athlete.
C] κ.
D] See Acr. 985.

1456.

Athens, N.M. Acr. ii, 985.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 985 (not ill.).
 B] Part of a man bending over a louterion.
 C] ε, retr.
 D] Same hand as Acr. 984, perhaps from the same vase.

1457.

Athens, N.M. Acr. ii, 993.

- A] RF fr. From Athens. Unattributed. Date? *GL ii, no. 993, pl. 79.
 B] Upper half of a woman.
 C] ηε[---].
 D] See Acr. 985.

1458.

Athens, N.M. Acr. ii, 1001.

- A] RF fr. From Athens. Unattributed. First quarter fifth. *GL ii, no. 1001, pl. 79.
 B] Upper part of a woman handing a taenia to a youth.
 C] Nonsense: imitation letters: to left of her mouth: ιοακδ?[---]. Below her hand: ρ, retr.? Below the youth's elbow: (.) (π) ι[---].
 D] Uncertain readings. Three-stroke sigma.

1459.

Athens, N.M. Acr. ii, 1007.

- A] Fr. of RF pot. From Athens. Mykonos Painter. Second quarter fifth. *GL ii, no. 1007, pl. 79. ARV(2) 515/16.
 B] Part of a woman; upper half of a woman turning her head; cups.
 C] Above the scene, Gr.: λ.(1) To left of the woman at right, Dip.: ι(ο)[---], retr.(2)

(1)GL, text, not in photo. (2)in photo., not in text; a very uncertain reading.

1460.

Athens, N.M. Acr. ii, 1009.

- A] Fr. of RF hydria (kalpis). From Athens. Manner of Berlin Painter.(1) First quarter fifth. Ca. 490.(2) *GL ii, no. 1009, pl. 79, *Peek, 131. ARV(2) 215/13.
 B] Old priestess at an altar (only the flames show).
 C] To right of her mouth: ηίλεος τὸ ἑλατρ[ον δέχῃ].(3)
 D] Peek compares Hsch, s.v. ἑλατρα: πέμματα πρὸς θυσίαν πλασσόμενα.

(1)or self. (2)Not late (ARV(2)); Middle (ARV(1) 145/o). (3)Peek.

1461.

Athens, N.M. Acr. ii, 1016.

- A] RF fr. From Athens. Unattributed. Ca. 450. *GL ii, no. 1016, pl. 79.
 B] Neck of a goddess.
 C] Nonsense: [---] ει(.) (π) τ.(1)

(1)the photo. shows some letters; uncertain reading.

1462.

Athens, N.M. Acr. ii, 1036.

- A] RF frs. From Athens. Unattributed. Late fifth. *GL ii, no.

1036, (not ill.). Benndorf. Griech. u. sizil. Vasenb., pl. 28/21.

B] Maeander.

C] In pink, Dip.: [--- αv]εθεκεν.

D] Frs. a - c. Bespoken.

1463.

Athens, N.M. Acr. ii, 1037.

- A] WG plaque. From Athens. Related to Euthymides. Last quarter sixth. *GL ii, no. 1037, pl. 80 (bib.). Benndorf, Eph. 1887, 115ff., figs. in text, pl. 6 (a full publication). Hoppin, Euthym. Fellows 90 (after Eph.). Boardman, JHS 76 (1956) 20-22. ARV(2) 1598/5 (much bibl.), Para. 507, Add.(2) 390. Boardman, ARFV, fig. 53. Robertson, HGA, pl. 72a. CAH 4(2), plate volume, 125, fig. 150 (good detail). Bothmer, Antikenmuseum Berlin, Euphronios der Maler (1991) 142.
- B] Warrior.
- C] Μεγα[κ]λ[ε]ς ^καλος. Erased, letters partly reused and repainted in red: Γλαυ[κ]υτ[ε]ς καλος. These letters also effaced, but more crudely.(1)
- D] A letter by Wolters to Benndorf for his publication in Eph. 1887, p. 115, describes the remains carefully and is reprinted in GL. - Compare Acr. 2590 [BF]. - Benndorf thought the [first] inscription added later. - Bothmer in Berlin cat. has very interesting comments, p. 142. Plaque refired? Or M. wiped off before firing? Etc. N. Slater in Signs of Orality (Mnemosyne suppl. 188, 1999) 152 n. 21 considers the change of kalos-names an example of a public discussion about kaloi. GAI ii, 186: points out that the reading in Kretschmer, Vas. 184 (from CR 2 (1888) 188/5), Γλαυκλῆες καλος, [and said to be for Γλαυκοκλῆες], is a misreading of the Megakles/Glaukytes plaque.

(1)so GL.

1464.

Athens, N.M. Acr. ii, 1042.+

- A] Frs. Of RF plaque. From Athens. Unattributed. Phintias (Boardman). Late sixth. *GL ii, no. 1042, pl. 82. *Beazley, AJA 52 (1948) 338. Pease, Hesp. 4 (1953) 238/27, fig. 12. *Boardman, JHS 76 (1956) 22-23. Script 1152. B. Philippaki, Vases of the National Archaeological Museum of Athens (Athens, Apollo Editions, n.d.) 74, fig. 31, top (1 fr.; exc. colored picture). GAI i, 48/2.
- B] Judgment of Paris. A fr.: head of Paris to right; at right, top of a caduceus.
- C] On the upper rim (coral red) in white: [---]δν θε[---]. In the scene: to right of caduceus, vertically upward and facing it: [---]μω. There is a bit of a vacat before the mu - irregular spacing? ηε[ρ]μω = ηερμου. [Αφρο]διτ[ε]. [Ερ]ος.(1)
- D] Frs. a - e + North Slope S-5-1. - Omega for ou and omicron for omega. - P. does not attribute.

(1)on the North Slope fr.

1465.

Athens, N.M. Acr. ii, 1043.

- A] Frs. of RF plaque. From Athens. Nikoxenos Painter. Last quarter sixth. 510-500. *GL ii, no. 1043, pl. 81. ARV(2) 222/30. *Photo.

- B] Legs of a youth; chariot; dog.
 C] Above the bottom frame, Gr.: one fr.: [---]α?ν[---]. The other: [---]ΕΚΕΝ : * α[---]. I.e.: [---]α?ν[Εθ]ΕΚΕΝ : * Α[θεναιαί?] or α[παρχεν?].
 D] Frs. a - b.

1466.

Athens, N.M. Acr. ii, 1045.

- A] Fr. of RF plaque. From Athens. Unattributed. Early fifth. *GL ii, no. 1045, pl. 81.
 B] At left, garment, stick; foot?
 C] To upper right of garment: [κ]αλος.
 D] The plaque was fastened with nails

1467.

Athens, N.M. Acr. ii, 1046.

- A] Fr. of RF plaque. From Athens. Unattributed. Early fifth. *GL ii, no. 1046 (not ill.).
 B] Rim with meander; head of a figure.
 C] Above the head: καλε.
 D] Frs. a - e. GL dates ca. 480.

1468.

Athens, N.M. Acr. ii, 1047.

- A] Frs. of RF plaque. From Athens. Unattributed. First quarter fifth. *GL ii, no. 1047, pl. 82.
 B] At the top: pomegranate frieze. Fr. a: goddess; Apollo playing lyre. Frs. b-d: Aphrodite(1); Hermes.
 C] Fr. a: between the figures, nonsense(?): [---]κ(?)θι vac.(?).(2)
 D] Frs. a - e. GL dates ca. 480.

(1)why not Artemis? She is said to be fixing her bow(?). (2)so the photo. in GL; not given in the text.

1469.

Athens, N.M. Acr. ii, 1051.

- A] Frs. of RF plaque. From Athens. Unattributed. Mikion potter and/or painter? Second half of fifth century. *GL ii, No. 1501, pl. 81. *ARV(2) 1341. AM 12 (1887) 388 (not ill). Robertson, AVCA 249-50.
 B] Uncertain subject.(1)
 C] Fr. a: two-liner(?): Μικίων[ν ---?] | [---] γραφας.(2)
 D] Is Mikion to be distinguished from the potter? See the discussion in Robertson.

(1)Langlotz suggested Return of Persephone. (2)done from pl. 81 in GL. Langlotz read [εγραφα], Beazley γραφας, adding that the name may have been followed by ανεθηκεν or the like. Hence: Μικίων [ἀνέθηκεν αὐτὸς] γράφας(?). (Meaning he painted the vase; but the vase is earlier than other vases signed Mikion as potter; see ARV(2) 1341). Cf. Acr. 2134, ABV 347: ... ανεθηκεν ... αὐτος ποι[εσας].

1470.

Athens, N.M. Acr. ii, 1055.

- A] Fr. of RF rhyton(?). From Athens. Unattributed. Early fifth. *GL ii, no. 1055, pl. 83.
 B] Part of Heracles testing an arrow.
 C] To right of his beard: η<ε>[ρ]α[κλες](?).(1)

(1)there is not room for two letters between the two extant ones; is syllabic heta likely at this date? The inscription could also be nonsense.

1471.

Athens, N.M. Acr. ii, 1075.

- A] Fr. of cup in Six' technique. From Athens. Unattributed. Late sixth. *GL ii, no. 1075 (not ill.).
- B] Male leg and foot.
- C] Gr.: κα[λος], retr.

1472.

Athens, N.M. Acr. ii, 1078.

- A] Fr. of cup in Six' technique. From Athens. Unattributed. Sosimos potter? Late sixth or early fifth. *GL ii, no. 1078, pl. 84. Six, Gaz. arch. 13 (1888), pl. 29,9. H. Luschey, Die Phiale (1939) 108-109 and 151(?). ABV 350, bottom. *Photo.
- B] Int.: owl between two olive branches.
- C] Int.: around the picture, Gr. in a circle between two incised lines: [Σοσιμ(?)]ος ἀνέθεκεν {.} ἀπαρχεν [...].
- D] The restoration of the potter's name was an idea of Luschey's who compared two phiales in Six' technique and on whom Beazley reports without taking a position; see ABV. There seems to be a gap of four letters, so the name Sosimos would complete the circle. The dot after ἀνέθεκεν may be accidental.

1473.

Athens, N.M. Acr. ii, 1081.

- A] Fr. of lekythos in Six' technique. From Athens. Related to Sappho and Diosphos Painters. Late sixth. *GL ii, no. 1081, pl. 87. *ABV 673.
- B] Column; raised arm with aegis of Athena.
- C] To right of column capital: Προχ[σενιδες]. Between column and aegis: κα[λος].(1)
- D] Beazley compares the name Proxenides on Acr. 636 [RF], q.v. [there is no kalos there, but it could be missing]. - GL dates at end of sixth.

(1)after ABV; Langlotz restored Προχ[σενος].

1474.

Athens, N.M. Acr. ii, 1146.

- A] Frs. of omphalos phiale. From Athens. Unattributed. Date? *GL ii, no. 1146 (not ill.).
- B] No decoration mentioned.
- C] Ext.: large black strip with yellowish-white line. Gr. A(θ)ενα ηιε.(1)
- D] Frs. a - c. Theta with vertical cross bar(?).

(1)so the text of GL; unclear whether the inscription is all on one fr. No doubt: A(θ)ενα[ιας] ηιε[πα], or A(θ)ενα<ιας> ηιε<πα>, or the like; sc. the phiale.

1475.

Athens, N.M. Acr. ii, 1184.

- A] Fr. of omphalos phiale in Six' technique. From Athens. Unattributed. Date? *GL ii, no. 1184 (not ill.). Six, Gaz. arch. 13 (1888) 193f./62.
- B] lyre.

C] σ.
D] Three-stroke.

1476.

Athens, N.M. Acr. ii, 1186.

A] Fr. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1186 (not ill.).

B] Lyres.

C] οσ. ο(·).(1)

(1)probably [---]οσ.Ο(·)[---]. The bracketed letter is a stroke inclined to the right.

1477.

Athens, N.M. Acr. ii, 1187.

A] Fr. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1187 (not ill.).

B] Lyre.

C] συ.

D] Three-stroke sigma.

1478.

Athens, N.M. Acr. ii, 1188.

A] Fr. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1188, pl. 87.

B] Int.: dog; two hedgehogs; lyre; ivy.

C] Int.: nonsense: above the dog: [---]οσ vac. To dog's right:
[..?]Ϟστυ vac., retr.(1)

(1)could also be read left-to-right.

1479.

Athens, N.M. Acr. ii, 1198.

A] Frs. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1198, pl. 86.

B] Two rows of white octopi.(1)

C] υοο.

D] Frs. a - c. - This and other phialae in this group should be connected with the BF lekythoi painters.

(1)`Polypen'.

1480.

Athens, N.M. Acr. ii, 1209.

A] Fr. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1209, pl. 87. Six, Gaz. arch.
13 (1888) 193/40.

B] Siren with lyre, head turned back; ornaments.

C] Nonsense: above the lyre: οστο.

1481.

Athens, N.M. Acr. ii, 1211.

A] Fr. of omphalos phiale in Six' technique. From Athens.
Unattributed. Date? *GL ii, no. 1211, pl. 87.

B] Nonsense: part of siren to right; ornaments.

C] οοο.(1)

(1)so GL, text.

1482.

Athens, N.M. Acr. ii, 1218.

A] Fr. of omphalos phiale in Six' technique. From Athens.

Unattributed. Date? *GL ii, no. 1218.

B] Wing; ornaments.

C] oo.

1483.

Athens, N.M. Acr. ii, 1223.

A] Frs. of omphalos phiale in Six' technique. From Athens.

Unattributed. Date? *GL ii, no. 1223. Six, Gaz. arch. 13
(1888) 193/48 or 49.

B] Head of woman; cock; swan.

C] Nonsense: to right of woman's forehead: oo.

1484.

Athens, N.M. Acr. ii, 1236.

A] Frs. of omphalos phiale. From Athens. Unattributed. Late sixth
or early fifth. *GL ii, no. 1236, pl. 89.

B] Int.: fr. a: discus thrower; pick axe; flautist. Fr. b:
nude male.

C] Int.: fr. a: at left margin, Gr.: [---]ς. To left of
flautist: [---]ο. Ext.: on black band at rim, Gr.(?):

[τ]οῦ ο αθλ[ο]ν ἐμ[ι].(1)

D] Frs, a - b. How does a prize inscription get to be on a
phiale? Note ἐμ[ι] for εἰμ[ι]. Cartwheel theta.

(1)so GL, text, not illustrated. How does the omicron fit in?

1485.

Athens, N.M. Acr. ii, 1238.

A] Fr. of omphalos phiale in Six' technique. From Athens.

Unattributed. Late sixth or early fifth. *GL ii, no. 1238, pl.
89.

B] Two seated women facing each other and taking wool from a
basket; seated woman.

C] To right of the second woman, kion.: nonsense(?):
ο(ρ)τ[---].(1)

(1)rho apparently reversed.

1486.

Athens, N.M. Acr. ii, 1241.

A] Fr. of omphalos phiale in Six' technique. From Athens.

Unattributed. Late sixth or early fifth. *GL ii, no. 1241, pl.
89.

B] Int.: taenia; woman seated; dove.

C] Ext.: on black band near the rim, Gr.:
[--- ἀνεθεκ]εν τ αθε[ναία].

1487.

Athens, N.M. Acr. ii, 1248.

A] Fr. of omphalos phiale in Six' technique. From Athens.

Unattributed. Late sixth or early fifth. *GL ii, no. 1248, pl.
89.

B] column; head of a male to right; head(?).

C] To right of the male's mouth: [---]τ vac.

D] Remains of nonsense?

1488.

Athens, N.M. Acr. ii, 1287.

- A] Fr. of pot.(1) From Athens. Unattributed. Late sixth or early fifth. *GL ii, no. 1287 (not ill.); *Peek, 131(?).
 B] Mouth only.
 C] vac. λιας [---].(2)

(1)unglazed mouth only. (2)Peek, who refers to Bechtel, Hist. Personenn. 228; the earliest occurrence of this name. This instance not cited in LGPN ii.

1489.

Athens, N.M. Acr. ii, 1288.

- A] Fr. of small bowl. From Athens. Unattributed. Sixth. *GL ii, no. 1288 (not ill.); Peek, 131.
 B] Undecorated?
 C] [Αφρ]οδισιε(?).(1)
 D] Langlotz dates in sixth century; he thinks the last extant letter a nu, but Peek is surely right (unless it could be an alpha?).

(1)Peek ('perhaps').

1490.

Athens, N.M. Acr. ii, 1289.

- A] Fr. of pot.(1) From Athens. Unattributed. Mid sixth (GL). *GL ii, no. 1289, p. 114 (dr.).
 B] No decoration preserved.
 C] Dip.: [τε]ς Αθεν(α)ιας ειμ[i].
 D] Bespoken vase.

(1)rim only; large dinos or column krater (GL).

1491.

Athens, N.M. Acr. ii, 1290.

- A] Fr. of pot.(1) From Athens. Unattributed. Mid sixth. *GL ii, no. 1290 (not ill.).
 B] No decoration preserved.
 C] Dip.: [---]Αθ[ε]ναιας[---].
 D] Bespoken vase. Cartwheel theta.

(1)rim only; large dinos or column krater (GL): similar to Acr. 1289, perhaps from the same vase, the lettering similar (GL: but would the name of Athena occur twice?).

1492.

Athens, N.M. Acr. ii, 1291.

- A] Fr. of pot. From Athens. Unattributed. Date? *GL ii, no. 1291 (not ill.).
 B] No decoration preserved.
 C] Dip.: [---]ιφ[---].

1493.

Athens, N.M. Acr. ii, 1292.

- A] Fr. of BG amphora. From Athens. Unattributed. Second half of sixth (GL). *GL ii, no. 1292 (dr. in text).
 B] Undecorated.
 C] On a reserved band, Dip.: α(ν)φορεα.(1)
 D] The nu added later and smaller. What is the context of the use of the word here? No doubt bespoken.

(1)surely incomplete; but GL does not indicate whether any

letters are lost before or aft.

1494.

Athens, N.M. Acr. ii, 1293.

- A] Fr. of pyxis lid(?). From Athens. Unattributed. Late sixth or early fifth. *GL ii, no. 1293 (dr. in text).
- B] On rim, maeander.
- C] Unexplained Dip.: αεβτοχι[---], retr.(1)
- D] The last two letters incomplete and surely not both iotas.

(1)so the dr.; GL, text, omits the omicron.

1495.

Athens, N.M. Acr. ii, 1294.

- A] Fr. of loutrophoros(?).(1) From Athens. Unattributed. Late sixth. *GL ii, no. 1294 (not ill.). Klein, Liebl.(2) 122.
- B] Decoration not preserved.
- C] Dip.: [Σο]στρατ[ος ---].
- D] Cf. Acr. 1295. The name occurs on BF and RF vases of the late sixth century as a kalos-name.

(1)mouth and neck only.

1496.

Athens, N.M. Acr. ii, 1295.

- A] Fr. of column krater.(1) From Athens. Unattributed. Late sixth. *GL ii, no. 1295 (not ill.).
- B] Decoration not preserved.
- C] Dip.: Σοσ(τ)ρατος.(2)
- D] Unclear whether the inscription is complete. See Acr. 1294.

(1)rim only. (2)correction: tau written over an omicron.

1497.

Athens, N.M. Acr. ii, 1296.

- A] Fr. of BG lid or the like.(1) From Athens. Unattributed. Nikosthenes potter. Ca. 530-520. *GL ii, no. 1296 (not ill). Hoppin, BF 177. *ABV 234/xiii.
- B] Undecorated.
- C] [Νικοσ]θενες μεποιε[σεν].(2)
- D] Location of inscription not stated.

(1)listed under BF by Beazley; slightly concave below. (2)so Beazley; GL has μεποιε.

1498.

Athens, N.M. Acr. ii, 1297.

- A] Fr. of BG lid(?).(1) From Athens. Unattributed. Ca. 530-20. *GL ii, no. 1297 (not ill.). ABV 234/xiii.
- B] Undecorated.
- C] Νικοσθεν[ε]ς εποιεσεν].
- D] Said to be similar to Acr. 1296, q.v. The location of the inscription is not stated.

(1)according to GL; Beazley did not see it.

1499.

Athens, N.M. Acr. ii, 1298.

- A] Fr. of BF amphora(?). From Athens. Unattributed. Date? *GL ii, no. 1298 (not ill.).

- B] Two black bands. No other decoration mentioned.
 C] Dip.: εχραφ[---]. [sic].
 D] Apparently for ἔγραφα[σεν]. GL refers to Kretschmer, Vas., para. 134, and Meisterhans(3), 103,3. See now GAI i, p. 456, bottom. The fr. is not in Beazley. Tailed rho. Phi with large head and extended vertical. The chi printed as upright.

1500.

Athens, N.M. Acr. ii, 1299.

- A] Frs. of round base. From Athens. Unattributed. Ca. 500. *GL ii, no. 1299, pl. 92.
 B] Unpainted.
 C] Dip.: Fr. b: [---]: τοδ[---]. Fr. a: [α]γαλμα. I.e.: [--- ανεθεκεν(?)]: τοδ' [α]γαλμα.
 D] Frs. a - b. Bespoken.

1501.

Athens, N.M. Acr. ii, 1300.

- A] Fr. of a circular terracotta offering base. From Athens. Unattributed. Ca. 500. *GL 2, pl. 92. CEG, no. 293. *Script 632, Fig. 164.
 B] Inscription only.
 C] In BG, stoich.:
 [<dactyls> -φ]ρύνδ παῖς μένθά[δ' ἔθεκεν]
 [<dactyls> / θ]εῶι κύλικα.
 D] The text after GL, with adjustment of the meter, making an elegiac distich. Attic alphabet with four-stroke sigma.

1502.

Athens, N.M. Acr. ii, 1301.

- A] Fr. of BG pyxis.(1) From Athens. Unattributed. Early fifth. *GL ii, no. 1301 (not ill.).
 B] Undecorated.
 C] On the reserved rim: [κ]αλος: ho [παις].
 D] Should be in BG.

(1) `Deckeldose.'

1503.

Athens, N.M. Acr. ii, 1302.

- A] Fr. of cup foot.(1) From Athens. Unattributed. Euphamos potter. Last quarter sixth. *GL ii, no. 1302 (not ill.). *ARV(2) 1556.
 B] Decoration not preserved.
 C] On the reserved foot profile, in BG: Ευφάμο(ς) επ[οιεσεν].
 D] Langlotz does not have επ; he gives the sigma as dotted three-stroke, but Beazley gives it as sideways (printed). The date taken from GL.

(1) `Not known whether ... red-figure or black-figure or black," Beazley, ARV(2); listed as `cup, or stemless cup'.

1504.

Athens, N.M. Acr. ii, 1303.

- A] Fr. of cup foot. From Athens. Unattributed. Ca. 500. *GL ii, no. 1303 (not ill.).
 B] Decoration not preserved.
 C] On the reserved foot profile, in BG: [---]δαθεν[---].(1)
 D] Bespoken. The restoration below seems uncertain.

(1)GL restores: τοῖς Ἀθηναῖσι, which seems very odd; but see Acr. 1304 – 1307. If right, would it be a potter's dedication?

1505.

Athens, N.M. Acr. ii, 1304.

- A] Fr. of cup foot. From Athens. Unattributed. Ca. 500. *GL ii, 1304, pl. 92.
- B] Decoration not preserved.
- C] On reserved foot profile, in BG:
[h]ἔρον [τες Ἀθηναιας(?)].(1)
- D] Bspoken.

(1)GL gives as alternative: [h]ἔρον [εποιεσεν], but this conflicts with the date given there (ca. 500?).

1506.

Athens, N.M. Acr. ii, 1305.

- A] Fr. of cup foot. From Athens. Unattributed. Ca. 500. *GL ii, no. 1305 (not ill.).
- B] Decoration not preserved.
- C] On the reserved foot profile, in BG:
[--- τ]ες Ἀθ[εναιας].
- D] Date implied by GL. Bspoken. Cartwheel theta (as printed).

1507.

Athens, N.M. Acr. ii, 1306.

- A] Fr. of cup foot. From Athens. Unattributed. Ca. 500. *GL ii, no. 1305 (not ill.).
- B] Decoration not preserved.
- C] On the reserved foot profile, in BG:
[---] τε[ς Ἀθηναιας(?)].
- D] Bspoken.

1508.

Athens, N.M. Acr. ii, 1307.

- A] Fr. of foot of a mug(?). From Athens. Unattributed. Ca. 500. *GL ii, no. 1307 (not ill.).
- B] Decoration not preserved.
- C] On the reserved foot profile, in BG: Ἀθηναιας ἱερα.
- D] Unclear whether this is complete. Bspoken.

1509.

Athens, N.M. Acr. ii, 1308.

- A] Fr. from rim of mouth of a pot. From Athens. Unattributed. End of sixth. *GL, no. 1308 (not ill.).
- B] Decoration not preserved.
- C] On the reserved topside of the mouth:
[---(?)] ἀνδρῖ : αὐλ[ετερῖ ---].
- D] Probably not complete at left. Convivial?

1510.

Athens, N.M. Acr. ii, 1309.

- A] Fr. from mouth of lekythos. From Athens. Unattributed. Ca. 500. *GL ii, no. 1309 (not ill.).
- B] Decoration not preserved.
- C] On the reserved topside of the mouth: Ἀθ[ενα]ῖσι.(1)
- D] Bspoken.

(1)so GL; but surely incomplete at left.

1511.

Athens, N.M. Acr. ii, 1310.

A] Fr. from mouth of lekythos. From Athens. Unattributed. Date?

*GL ii, no. 1310 (not ill.).

B] Decoration not preserved.

C] In BG: ...|A|I|E|P|E|P.... .(1)

D] Illegible? Or: [Aθεναι|αι...(?)].

(1)so GL; no doubt on the reserved topside of the mouth.

1512.

Athens, N.M. Acr. ii, 1311.

A] Fr. from mouth of small amphora(?). From Athens. Unattributed.

Date? *GL ii, no. 1311 (not ill.). Ztschr. fur osterr. Gymn.

1887, 647.

B] Decoration not preserved.

C] On the reserved topside of the mouth:

[--- εποι]εσεν : *κ[ανεθεκεν(?)].(1)

D] Apparently missed by Beazley.

(1)GL only restores the first word.

1513.

Athens, N.M. Acr. ii, 1312.

A] Fr. of stem of large LM cup. From Athens. Unattributed. Ca.

530? *GL ii, no. 1312, pls. 92 and 93.

B] Near the top, two narrow red bands; near the lower end, two large parallel bands; the rest reserved.

C] Vertically in four lines on the reserved part of the stem, in BG:

Νομενιλος ανεθεκεν Αθηναιαι τοδ' αγαλμα.

D] 530 is too early for dotted delta. Except for the proper name, a dactylic hexameter.

(1)the underlined letters are between the two black bands. Line division follows GL's, but I was not certain in all cases from the photos.

1514.

Athens, N.M. Acr. ii, 1316.

A] Fr. of G vase. From Athens. Unattributed. Sherd ante 700,

inscription not before 550 (Langlotz). *GL ii, no. 1316, pl.

92 and p. 116 (dr.). *IG I(2) 913. Script 14, n. 21.

C] Gr.: δεμολεε[ς].(1)

D] The date is implied by GL. Cf. Acr. 1317.

(1)so IG, but the second epsilon dotted.

1515.

Athens, N.M. Acr. ii, 1317.

A] Fr. of large foot, glazed on the outside. From Athens.

Unattributed. Date of Vase? Inscription: see Acr. 1316. *GL

ii, p. 116 (dr.). IG I(2) 913. Script 14, n. 21.

C] δεμολεε.

D] See Acr. 1316.

1516.

Athens, N.M. Acr. ii, 1319.

A] BG Fr.(1) From Athens. Unattributed. Probably fifth, after 450.

*GL ii, pl. 92. IG I(2) 914.2. Script 14, n. 21.

B] No figured decoration.

C] Gr.: Φιλίππος / ligature of pi-delta and iota.

D] IG gives: Φιλίππο | Νι[.] vacat; probably wrongly. Probably an owner's Gr., since it is followed by a monogram or the number 51.

(1)BG inside and out.

1517.

Athens, N.M. Acr. ii, 1320.

A] Two frs. of a lekanis lid.(1) From Athens. Unattributed. Second half fifth. *GL ii, no. 1320, pl. 92. Benndorf, 49-50/5, pl.

29,5. *Beazley, JHS 63 (1943) 110. Script 727.

B] Undecorated.

C] Gr.: Fr. 1: Επι Fr. 2: .ισ Stoich.

Αγο

Ατε

Αγο

Θεο(?)

Θεο

Ευθ

Αστ

Μετ

Γεμ

D] The inscriptions after GL, pl. 92, and Beazley in JHS. It looks to me like a list of abbreviated names, but Beazley thinks it might be a dictation and compares London B 507 (Campanian) where a similar list is painted. - Attic alphabet with four-stroke sigma.

(1)see Beazley, JHS.

1518.

Athens, N.M. Acr. ii, 1322.

A] Fr. of BG plaque. From Athens. Unattributed. Date? *GL ii, no. 1322, pl. 92; *Peek 131.

B] Undecorated(?).

C] Gr., boustr.: GL, text:

[---]νειυσανιχν[---] | τλατυχνν vac.

Peek:

Νελύς ἀνία[ις | εῖ]τλα τύχ(η)ν.(1)

Photo.:

Νελυς ανια(ι)[---] | [---]τλατυχνν vac.

D] The last two letters are both = reversed nu. Peek's restoration seems unlikely, especially the miswritten eta. GL's reading is also poor. Attic alphabet.

(1)Hiller von Gaertringen: for Νελύς, cf. Ἰππύς, Ἐλεσιβύς.

Cf. also Wilamowitz, Hermes 18 (1884) 444, n. 2.

1519.

Athens, N.M. Acr. ii, 1323.

A] BG fr. From Athens. Unattributed. Date? *GL ii, no. 1323 (not ill.); *Peek 131.

B] Undecorated.

C] Gr.: φιλα εμι τοι Σ[---](.) | Επιχαρ<ι>ς.(1)

D] Erotic. Are these perhaps two separate graffiti?

το ισ[---] is also possible. Attic alphabet.

(1)Peek, who suggests as alternative: επιχαρι?, 'charming'.

1520.

Athens, N.M. Acr. ii, 1324.

A] Fr. of BF pot(?). From Athens. Unattributed. First or second quarter sixth. 600-560 (GL). *GL ii, no. 1324, p. 116 (dr.).

B] Front: BF bowl and ring of a tripod.

C] On the back, Grr., all retr.:

A(μ)ινιας(?) | Φοισον | Γαργετ<τ>οθε[ν].(1)

D] The inscription is written on the sherd, but the lettering seems too early for an ostrakon. A horizontal line divides the first line from the second and third: hence two separate inscriptions? Very coarse writing.

(1)read by Klaffenbach.

1521.

Athens, N.M. Acr. ii, 1325.

A] Fr., unglazed. From Athens. Unattributed. Date? *GL ii, no. 1325 (not ill.).

B] Undecorated.

C] On one side, Gr.: ηιε.(1) On the other, Gr.:

[---]μῶ : * ηαλ[---] | Χαλκι<δ>ευς.(2)

D] The first inscription an ostrakon? For the name Chalkideus see LGPN ii.

(1)unclear whether complete: ηιε<>? (2)Klaffenach; he restores: ηαλ[αιευς] or ηαλ[ιμοσιος].

1522.

Athens, N.M. Acr. ii, 1326.

A] Fr., glazed inside, unglazed outside. From Athens. Unattributed. Date? *GL ii, no. 1326 (not ill.).

B] Undecorated.

C] Gr.:

[---]ος

[---]ετιμιο[ς]

[---]ο|φς

[---]τοκρ[---]

[---]ες(1)

D] It is not stated on which side the Gr. is, but it is more likely to be on the inside, which is glazed: written on sherd?

(1)Klaffenbach, who rightly thinks it is a list of names; the last two lines may be one name.

1523.

Athens, N.M. Acr. ii, 1327.

A] Fr., glazed inside. From Athens. Unattributed. Date? *GL ii, no. 1327 (not ill.).

B] Undecorated.

C] Gr.: ΚΑΙΠΝΗ, i.e. Κ<ρ>(α)ιπνη?(1)

(1)Klaffenbach's suggestion. But Kraipne seems to be unknown.

1524.

Athens, N.M. Acr. ii, 1328.

A] Fr. of unglazed pot. From Athens. Unattributed. Date? *GL ii, no. 1328 (not ill.).

B] Undecorated.

- C] Gr. in two lines: Καλλιᾶρα. Φανυλλᾶ.
 D] Kalliarara: Pape, s.v., LGPN ii; Phanylla: PA 14115
 (Klaffenbach). Triangular rho. Phi with diagonal hasta.

1525.

- Athens, N.M. Acr. ii, 1329.
 A] Fr. of unglazed pot. From Athens. Unattributed. Date? *GL ii, no. 1329, p. 117 (dr.).
 B] Undecorated.
 C] Gr. in two horizontal lines: Μικὼν ἐγρα(φ)ε vac.
 D] Written on sherd; hence not a potter's signature, but:
 "Mikon wrote it". Alpha a high-kicker. Tailed rho. Phi in one stroke, rounded and enlarged.

1526.

- Athens, N.M. Acr. ii, 1330.
 A] Fr. of neck of krater. From Athens. Unattributed. First quarter sixth. *GL ii, no. 1330, pl. 93.
 B] Decoration not preserved.
 C] On the topside of the mouth, Gr.:
 [--- ἀνεθε]κεν : Διὸς γλαυφο[πιδι φορεῖ].(1)
 D] Large well-made, early archaic letters.
 (1)punctuation in the form of three short diagonal strokes.

1527.

- Athens, N.M. Acr. ii, 1331.
 A] Fr. glazed inside, unglazed outside. From Athens. Unattributed. Date? *GL ii, no. 1331 (not ill.).
 B] Undecorated.
 C] Gr.: [--- ἀνεθεκε]ν : * ταθ[εναιαι].
 D] Cartwheel theta.

1528.

- Athens, N.M. Acr. ii, 1332.
 A] Frs. of neck of pot. From Athens. Unattributed. First half sixth. *GL ii, no. 1332, p. 117 (dr.).
 B] Decoration not preserved.
 C] Inscriptions in two lines; all retr. Grr.: one fr.:
 [-- α]νεθεκεν [---] | [---]υδιᾶς [---]. The other fr.:
 [---]ενες [---] | (.)ιπτε[---].(1)
 Read: [---]ενες [α]νεθεκεν. | (.)ιπτε[---] | [K]υδιᾶς [---].(2)
 D] Frs. a - b. Theta with interior Y-shaped strokes.

(1)the second lines preserves only the tops of letters. The first letter in line two of the second fr. is alpha or delta. (2)line 1 as restored by GL. Kydias is Klaffenbach's suggestion.

1529.

- Athens, N.M. Acr. ii, 1333.
 A] Fr. from rim of a lid. From Athens. Unattributed. Date? *GL ii, no. 1333, p. 117 (dr.).
 B] Undecorated.
 C] On the topside, Gr.:
 [---]φος > ἐποίησεν τε καὶ ἀνε[θεκεν].(1)
 D] Note scriptio plena.

(1)punctuation is in the form of a small >. The first letter

is read as sigma in GL, but the dr. seems to show a disjointed alpha.

1530.

Athens, N.M. Acr. ii, 1334.

A] Fr., glazed outside. From Athens. Unattributed. Date? *GL ii, no. 1334 (not ill.).

B] Undecorated.

C] Gr.: [---]μυθιος α[νεθεκεν].

D] Klaffenbach refers to Ευμυθις, IG v I, 920 (7/6 bc).

1531.

Athens, N.M. Acr. ii, 1335.

A] Disk, glazed.(1) From Athens. Unattributed. Late sixth. *GL ii, no. 1335, pl. 92.

B] Red bands on the bottom.

C] Around the raised portion, in a circle, Gr.:

Δεμαινετος # ανεθεκε[εν... τει Αθε]ναιαι #.(2)

D] The circle complete. Cartwheel theta.

(1)`Scheibe'; a raised profile in the center with four depressions, apparently to support something (GL). (2)# here stands for special punctuation: four short horizontal strokes for the first instance, five for the second.

1532.

Athens, N.M. Acr. ii, 1336.

A] BG Fr. from rim of small krater. From Athens. Unattributed. Date? *GL ii, no. 1336 (not ill.); *Peek 131.

B] Decoration not preserved.

C] vac. Λοφος α[νεθεκεν].

D] The reading is Peek's; GL had read: ...λοφος α[---. Peek's assertion of an initial vacat eliminates the name Λευκόλοφος mentioned by Klaffenbach (PA 9063, Σκαμβωνίδης). Lophos seems not otherwise known; I wonder if the name exists. Circular phi?

1533.

Athens, N.M. Acr. ii, 1337.

A] Fr. of rim of vase. From Athens. Unattributed. Date? *GL ii, no. 1337, p. 118 (dr.).

B] Decoration not preserved.

C] On the inside of the mouth, Gr.:

[---]ε Σαβυς ανεθεκεν.(1)

D] An odd hand. Sabys: IG xii,9. 56, line 354 (Klaffenbach). Sabys was surely not an Athenian. The writing not Attic?

(1)GL restores: Αθηναιαι μ]ε Σαβυς ανεθεκεν.

1534.

Athens, N.M. Acr. ii, 1338.

A] Fr. of unguent pot.(1) From Athens. Unattributed. Date? *GL ii, no. 1338 (not ill.).

B] Undecorated.

C] Gr.: [---] Αθηναιαι [---].

(1)`Smegmatotheke'.

1535.

Athens, N.M. Acr. ii, 1339.

- A] Fr. from shoulder of BF amphora. From Athens. Unattributed.
End of sixth. *GL ii, no. 1339, p. 118 (dr.).
B] Top: Doric cymation; below: female head.
C] Below the cymation, Gr.: [---]ς ἀνεθ[έκεν].(1)
D] Cartwheel theta.

(1)GL reads the first letter as nu, but it is not like the other nu.

1536.

Athens, N.M. Acr. ii, 1340.

- A] Fr. of a vase, glazed outside. From Athens. Unattributed.
Date? *GL ii, no. 1340 (not ill.).
B] Undecorated.
C] [---]τελ[--- ἀνεθ[έκεν]ταθ]ενααι ἀπ[αρχεν].

1537.

Athens, N.M. Acr. ii, 1341.

- A] Fr., glazed outside. From Athens. Unattributed. Date? *GL ii.
no. 1341 (not ill.); *Peek 131.
B] Undecorated.
C] Gr.: Λυσια[ς ...] Αθε[ναiai].(1)
D] Cartwheel theta.

(1)so Peek; unclear whether Gr. is in one or two lines.

1538.

Athens, N.M. Acr. ii, 1342.

- A] Frs. of large krater. From Athens. Unattributed. Third quarter
sixth. *GL ii, no. 1342 (not ill.).
B] Undecorated.
C] Gr.: [---] τοδ' α[γ]αλμ[α].(1)
D] Frs. a - b.

(1)so Klaffenbach. The omicron has a dot in the center, perhaps from the compass (GL).

1539.

Athens, N.M. Acr. ii, 1343.

- A] Frs. from rim of BG column krater. From Athens. Unattributed.
Date? *GL ii, no. 1343 (not ill.).
B] Undecorated.
C] Gr.: [---]οριδν : *αγ[αλμα ... αν]εθ[έκεν].
D] Frs. a - b. Another possibility for the name is [---]οριδν,
fem. The word order as given in GL is peculiar.

1540.

Athens, N.M. Acr. ii, 1344.

- A] Fr. from the neck of a BF neck amphora. From Athens.
Unattributed. Date? *GL ii, no. 1344 (not ill.); *Peek 131.
B] Neck: palmette-lotus chain.
C] On the topside of the mouth, Gr.: vac. Προτον [---].(1)
D] For Proton see Pape; not in LGPN ii.

(1)so Peek. GL ignores the vacat and suggests:
ὁ δεῖνα ἀνεθ[έκε] τὸ πρότον ἢ εἰργάσατο [delete the ἢ].
This would make the pot a potter's dedication.

1541.

Athens, N.M. Acr. ii, 1345.

- A] Fr. of mouth of large amphora or neck amphora. From Athens. Unattributed. Nikosthenes potter? Second half sixth. *GL ii, no. 1345 (not ill.). Hoppin BF 177.
- B] Decoration not preserved.
- C] Gr.: [Νικ]οσθενες α[νεθεκεν].
- D] Not in Beazley. Is this certainly the potter? Cartwheel theta?

1542.

Athens, N.M. Acr. ii, 1346.

- A] Mouth of amphora or neck amphora. From Athens. Unattributed. Date? *GL ii, no. 1346, pl. 92; *Peek 131.
- B] Decoration not preserved.
- C] On the reserved topside of mouth, Gr.:
[--- δεκ]ατεν αυ[εθεκεν].(1)
- D] The second and third letters are corrected. A crude H is written over the nu.

(1)so Peek. GL, text has: ΑΤ?ΕΗΑΛ.

1543.

Athens, N.M. Acr. ii, 1347.

- A] Frs. of rim of cup. From Athens. Unattributed. Date? *GL ii, no. 1347 (not ill.); *Peek 131.
- B] Decoration not preserved.
- C] Gr.: [--- Αθεν]αιαι δε[κατεν ανεθε]σαν.(1)
- D] Frs. a - b.

(1)so Peek. GL, text has:
--]ς αυ[εθεκεν Αθεν]αιαι δε[κατεν].

1544.

Athens, N.M. Acr. ii, 1348.

- A] Fragmentary BF foot - of a vase?(1) From Athens. Unattributed. End of sixth (Imag.(2)). *GL ii, no. 1348, pl. 93. IG i(2), 522. AM 13 (1888) 144 and n. 1. Kaibel, Epigrammata 1100. CIA iv, p. 131, 373, 12a. CR 1954, 98. *Imag.(2), pl. 7/16. *ABV 351. CEG 291.
- B] Rough blots in BG as decoration.
- C] On an inner BG band, Gr., facing out:
ἄνδρες ἐποίησαν σοφίαισιν κἄλὸν ἅγαλμα vacat.(2)
- D] Complete. Benndorf suggested that a preamble elsewhere clarified the inscription. I rather think that this hexameter is additional to a real signature (potter's and painter's, whence the plural?) elsewhere on the object. The writing is hasty and fluent. Triangular rho.

(1)so ABV. (2)the inscription takes up somewhat more than half the circumference. The last word is slightly separated.

1545.

Athens, N.M. Acr. ii, 1349.

- A] Fr. of foot of a vase? From Athens. Unattributed. Date? *GL ii, no. 1349, pl. 92.
- B] Undecorated.
- C] Gr.: [Τ]ιμ[ο]στρατε μαν[ε]θεκεν].(1)
- D] Women's dedications seem to be rare.

(1)Klaffenbach, cf. PA 13812-5.

1546.

Athens, N.M. Acr. ii, 1350.

- A] Fr. of foot of vase. From Athens. Unattributed. Ca. 500. *GL ii, no. 1350, pl. 91.
- B] Checkerboard; below, Doric cymation.
- C] Between the two ornaments, Gr.:
[---] ἀνεθεκεν v. Αθεν[αiai].
- D] Cartwheel theta.

1547.

Athens, N.M. Acr. ii, 1351.

- A] Fr. of foot of a vase. From Athens. Unattributed. Ca. 500. *GL ii, no. 1351 (not ill.).
- B] Undecorated.
- C] Gr.: Βουκρατες ἀνε[θεκεν].
- D] A new name (GL); see LGPN ii.

1548.

Athens, N.M. Acr. ii, 1352.

- A] Fr. of cup foot. From Athens. Unattributed. Third quarter sixth. *GL ii, no. 1352 (not ill.).
- B] No decoration preserved.
- C] Gr.: [--- ἀνεθ]εκεν. ηιε[---].
- D] GL prints a vacat between the two words: two separate inscriptions?

1549.

Athens, N.M. Acr. ii, 1353.

- A] Fr. of amphora. From Athens. Unattributed. Date? *GL ii, no. 1353 (not ill.), *Peek 131.
- B] Undecorated.
- C] On the topside of the foot, Gr.:
vac. Ατ<τ>ες ἀνεθεκεν Αθεναι.(1)
- D] Complete. Cartwheel theta? Attes is not listed in LGPN ii.

(1)Peek; GL reads ...ατες, which I would prefer.

1550.

Athens, N.M. Acr. ii, 1354.

- A] Fr. of lamp. From Athens. Unattributed. Ca. 500. *GL ii, no. 1354, pl. 93.
- B] Undecorated.
- C] Gr.: [--- ἀνεθεκ]εν # ἀπαρχε<ν> # εργον # Αθεναια<ι>.(1)
- D] NOT A VASE. A lamp-maker's dedication. For the omission of iota cf. Acr. 1356.

(1)# stands for lunate punctuation (in the form of a new moon).

1551.

Athens, N.M. Acr. ii, 1355.

- A] Fr. of base of skyphos. From Athens. Unattributed. Date? *GL ii, no. 1355 (no ill.).
- B] Undecorated.
- C] Gr.: Ευ(.)[--- ἀνεθε]κεν.(1)

(1)GL; Klaffenbach prefers Ελ[---.

1552.

Athens, N.M. Acr. ii, 1356.

- A] Fr. of foot of cup. From Athens. Unattributed. Date? *GL ii, no. 1356 (not ill.).

- B] Undecorated.
 C] Gr.: [--- ἀνεθεκε]ν Αθηναια<ι>.
 D] For the omission of iota cf. Acr. 1354.

1553.

Athens, N.M. Acr. ii, 1357.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, 1357 (not ill.).
 B] Decoration not preserved.
 C] On the bottom, Gr. in two lines:
 [--- η]ιερον. | [--- Αισ]χινες αν[εθεκεν].(1)
 D] See Acr. 1358.

(1)lines probably not complete at end.

1554.

Athens, N.M. Acr. ii, 1358.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1358 (not ill.).
 B] Decoration not preserved.
 C] On the bottom, Gr.: [Αι]σχινες α[νεθεκεν].(1)
 D] See Acr. 1357. A pair of dedicated cups.

(1)not necessarily complete.

1555.

Athens, N.M. Acr. ii, 1359.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, 1359, p. 119 (dr.).
 B] Decoration not preserved.
 C] On the bottom, Gr. in two curving lines:
 [--- αν]εθε[κεν --- | ---] Αριστοδε[μος](?).(1)
 D] Rho D-shaped.

(1)may not be complete at end with the name.

1556.

Athens, N.M. Acr. ii, 1360.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1360 (not ill.).
 B] Decoration not preserved.
 C] On the bottom, Gr. in two lines:
 [--- Πολ]ιτες | [--- α]νεθεκ[εν].(1)
 D] Cartwheel theta.

(1)The first letter a diagonal hasta inclined to left. Polites, Klaffenbach, reading Ionic lambda; Margites is unlikely. I assume that [---]αιτες and [---]φιτες are excluded. It is not certain that nothing followed anetheken.

1557.

Athens, N.M. Acr. ii, 1361.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1361 (not ill.).
 B] Decoration not preserved.
 C] On the bottom, Gr.: [--- ἀνεθ]εκε : ται ^ Αθανα[ιαι].(1)
 D] Dedication by a Dorian. Note the absence of nu-movable. A space before the name. The inscription is not Attic.

(1)not clear if the inscription was complete with Athanaiai.

1558.

Athens, N.M. Acr. ii, 1362.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1362 (not ill.).
- B] Decoration not preserved.
- C] On the topside of the foot, Gr. in two lines:
[---] ανεθ<ε>κε[ν --- | ---] κριτο[---].
- D] Klaffenbach suggests: Κριτο[ν] or [Πολυ]κριτο[ς]. There are other possibilities: [Ανθεμο]κριτο[ς](?). Cartwheel theta?

1559.

Athens, N.M. Acr. ii, 1363.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, 1363 (not ill.).
- B] Decoration not preserved.
- C] On the bottom, Gr. in two lines: [---] τὸν ανε[θεκεν].(1)

(1)not clear if complete at end with anetheken.

1560.

Athens, N.M. Acr. ii, 1364.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1364 (not ill.).
- B] Decoration not preserved.
- C] On the bottom, Gr.: Κρε[σιλας(?)] ανεθεκεν τοδ αγ]αλμα.(1)
- D] The sculptor Cresilas belongs in the third quarter of the fifth century. There are other possibilities; is Κρεων too short? Rho D-shaped.

(1)so GL; in the transcription GL puts a dot before the kappa, which is ignored in the restoration.

1561.

Athens, N.M. Acr. ii, 1365.

- A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1365 (not ill.).
- B] Decoration not preserved.
- C] On the bottom, Gr.: Κτεσιας α[νεθεκεν].(1)

(1)not clear whether complete at end as indicated.

1562.

Athens, N.M. Acr. ii, 1366.

- A] Frs. of pithos. From Athens. Unattributed. Date? *GL ii, no. 1366, p. 119 (dr.); *Peek 131.
- B] Undecorated.
- C] Grr.: on the mouth: [---] ανεθεκ]ε Αθενα(ι)α[ι].(1)
On a wall fr.: [---] δεκ<α>τε<ν> Αθενα[ια].(2)
- D] Frs. a - b. Note the absence of final nu. Cartwheel theta.

(1)so Peek, but he does not restore the iota adscript. The iota has some additional scratches. (2)of the first word, only the tips of most letters preserved.

1563.

Athens, N.M. Acr. ii, 1367.

- A] Frs. of a small RF pot. From Athens. Unattributed. Second quarter fifth. Ca. 470. *ARV(2) 1556. *AM 12 (1887) 388 (not ill.). *P. Wolters, AM 16 (1891) 154 (dr. of one fr.). GL ii, 119, pl. 91 (the same).
- B] Woman running with spear and shield (shield, remains of garment, on one fr.).
- C] On top of picture, Gr., non-stoich.:
(1)
 ΑθENA[ιαι]
 [h]υγΙει[αι]
 [K]αλλις
 εποιεσ[ε]
 και ανεθ[εκεν].(2)
- D] Frs. a - b. Two frs. Beazley calls them puzzling. For the subject he compares Oxford 317, ARV(2) 641/84, CV, pl. 34,4, by the Providence Painter. Cartwheel theta.

(1)three strokes remain of this line. (2)done from ARV(2); Wolters shows some traces in line 1; he does not have the first letter of line 2; the last letter of that line and the first letters of lines 5-6 are given as incomplete. Beazley does not have a nu-moveable for εποιεσε, but it is common before consonants.

1564.

Athens, N.M. Acr. ii, 1368.

- A] Frs. of large pot, glazed inside and out. From Athens. Unattributed. Date? *GL ii, no.1368 (not ill.).
- B] Undecorated.
- C] On the mouth, Gr.: ηιερα τε[ς Αθ]ενας.

1565.

Athens, N.M. Acr. ii, 1369.

- A] Fr. of mouth of a krater. From Athens. Unattributed. Date? *GL ii, no. 1369 (not ill.).
- B] Decoration not preserved.
- C] Gr.: [Αθεναι]ας εμι.
- D] Note ἐμί for εἰμί.

1566.

Athens, N.M. Acr. ii, 1370.

- A] Fr. of mouth of a krater.(1) From Athens. Unattributed. Date? *GL ii, no. 1370 (not ill.).
- B] Decoration not preserved.
- C] [Αθεναι]ας εμι.
- D] Note ἐμί for εἰμί.

(1)similar to Acr. 1369.

1567.

Athens, N.M. Acr. ii, 1371.

- A] Fr. of the rim of a vase. From Athens. Unattributed. Date? *GL ii, no. 1371, pl. 91.
- B] Decoration not preserved.
- C] Gr.: Αθεναιας ε[μι].
- D] Complete at left. There is an extra stroke between the sigma and what is taken to be the epsilon of εμι. ἐ[μί] or ε[μι]? Cartwheel theta.

1568.

Athens, N.M. Acr. ii, 1372.

A] Fr. of rim of small BG dinos. From Athens. Unattributed. Date? *GL ii, no. 1372 (not ill.).

B] Decoration not preserved.

C] [h]ιερὸς Α[θηναίας].

1569.

Athens, N.M. Acr. ii, 1373.

A] Fr. of mouth of vase. From Athens. Unattributed. Date? *GL ii, no. 1373, pl. 92.

B] Decoration not preserved.

C] Gr.: [h]ιερὸς Αθην[αίας].

1570.

Athens, N.M. Acr. ii, 1374.

A] Fr. from rim of plate. From Athens. Unattributed. Date? *GL ii, no. 1374, p. 120 (dr.); *Peek 131.

B] Decoration not preserved.

C] Gr. ἡιερὸς τες : Αθην[αίας]. (1)

D] The alphabet perhaps not Attic. Theta rectangular.

(1) Peek restores Αθην[αίης], since he thinks the tau recalls the form used on Melos.

1571.

Athens, N.M. Acr. ii, 1375.

A] Lamp. From Athens. Unattributed. Date? *GL ii, no. 1375 (not ill.).

B] No decoration?

C] ἡιερὸς Αθην[αίας].

D] NOT A VASE. Theta rectangular.

1572.

Athens, N.M. Acr. ii, 1376.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1376.

B] Decoration not preserved.

C] On the cup profile, Gr.: ἡιερὸν τες Αθ[ηναίας].

D] Cartwheel theta.

1573.

Athens, N.M. Acr. ii, 1377.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1377 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: ἡιερὸν Αθην[αίας].

D] Cartwheel theta.

1574.

Athens, N.M. Acr. ii, 1378.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1378, p. 120 (dr.).

B] Decoration not preserved.

C] On the bottom, in a partial circle, Gr.: ἡιερὸν εἰμι.

D] The inscription is complete.

1575.

Athens, N.M. Acr. ii, 1379.

A] Fr. of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1379 (not ill.).

- B] Undecorated.
C] On the lip, Gr.: Αθενάας ἱερὸν εἰμι.

1576.

Athens, N.M. Acr. ii, 1380.

- A] Fr. of BG cup. From Athens. Unattributed. Date? *GL ii, no. 1380 (not ill.).

- B] Undecorated.
C] On the lip, Gr.: [ἡε]ρα εἰμι Αθ[εναιας].
D] Cartwheel theta.

1577.

Athens, N.M. Acr. ii, 1381.

- A] Fr. of cup. From Athens. Unattributed. Date? *GL ii, no. 1381 (not ill.).

- B] Decoration not preserved.
C] On the lip, Gr.: [ἡερ]α Αθεναιας.(1)
D] Cartwheel theta.

(1)unclear whether complete. GL doubts the pertinence of the final sigma because of the position and inclination of the stroke.

1578.

Athens, N.M. Acr. ii, 1382.

- A] Fr. of cup. From Athens. Unattributed. Date? *GL ii, no. 1382 (not ill.).

- B] Decoration not preserved.
C] On the lip(?), Gr.: [--- Α]θενάας.
D] Cartwheel theta.

1579.

Athens, N.M. Acr. ii, 1383.

- A] Fr. of cup. From Athens. Unattributed. Date? *GL ii, no. 1383, p. 120 (dr.). Hesp. 5 (1936) 354, n. 2 (mention).

- B] Decoration not preserved.
C] Int.: within the circle, Gr.: [ἡερ]ον: τ(ε)ς [Αθεναιας].
D] The epsilon turned 90 degrees, facing down.

1580.

Athens, N.M. Acr. ii, 1384.

- A] Fr. of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1384 (not ill.).

- B] Undecorated.
C] Gr.: [ιερ]ον της [Αθηναιας].

1581.

Athens, N.M. Acr. ii, 1385.

- A] Fr. of BG pot. From Athens. Unattributed. Date? *GL ii, no. 1385 (not ill.).

- B] No decoration.
C] Gr.: Αθηνας κλη[δοχο].(1)

(1)Klaffenbach, comparing Ar., Thesm. 1143.

1582.

Athens, N.M. Acr. ii, 1386.

- A] BG plate. From Athens. Unattributed. Date? *GL ii, no. 1386 (not ill.). Hesp. 5 (1936) 354, n. 2 (mention).

- B] Decoration not preserved.

- C] Int., Gr.: [h]ἔπο[v].
D] Unclear whether complete. Tailed rho.

1583.

Athens, N.M. Acr. ii, 1387.

- A] Fr. of BG mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1387 (not ill.).
B] Undecorated.
C] On the bottom, Gr.: ἡα[pov], retr.
D] This and Acr. 1388 and 1389 have ἡα, clearly complete in 1388 and 1389. The question is whether this stands for ἡαpov or for ἡἔpov A<θ<εναιας>. ιαpov is Doric and NW Greek. It is unclear whether 1387 is complete or not (GL has it as incomplete).

(1)`Napf'.

1584.

Athens, N.M. Acr. ii, 1388.

- A] Fr. of BG mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1388 (not ill). Hesp. 5 (1936) 354, n. 2 (mention).
B] Undecorated.
C] On the bottom, Gr.: ἡα.
D] Complete. See Acr. 1387.

(1)`Napf'.

1585.

Athens, N.M. Acr. ii, 1389.

- A] Fr. of BG mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1389 (not ill.).
B] Undecorated.
C] Gr. ἡα.
D] Complete. See Acr. 1387.

(1)`Napf'.

1586.

Athens, N.M. Acr. ii, 1390.

- A] Fr. of pot, glazed inside, unglazed out.(1) From Athens. Unattributed. Date? *GL ii, no. 1390 (not ill.).
B] Undecorated.
C] Gr. on the outside(?): ἡἔ[pov].(2)

(1)but with black band. (2)could it be ἡἔ<>?

1587.

Athens, N.M. Acr. ii, 1391.

- A] Fr. of shoulder of BG pot. From Athens. Unattributed. Second quarter sixth. Ante 550. *GL ii, no. 1391.
B] Decoration not preserved.
C] Gr.: ἡἔ[pov].
D] Note that many of the vases marked ἡἔpov are of inferior quality and even coarse ware: hence they are perhaps not dedications, but pots used in the sanctuary and marked as its property. Closed heta.

(1)epsilon only partially preserved; hence it is impossible to say whether ἡἔ<> is an option.

1588.

Athens, N.M. Acr. ii, 1392.

A] Fr. of pot glazed inside and out. From Athens. Unattributed.

Date? *GL ii, no. 1392, p. 121 (dr.).

B] Undecorated.

C] Gr.: [h]ι(ε)πος [---].(1)

(1)ιπος, GL. The second letter seems to have been crossed out.

1589.

Athens, N.M. Acr. ii, 1393.

A] Fr. of oinochoe. From Athens. Unattributed. Date? *GL ii, no.

1393, p. 121 (dr.).

B] Decoration not preserved.

C] Gr.: ηι(ε)ποϐ.(1)

(1) a break occurs right after the nu; hence the inscription may have continued.

1590.

Athens, N.M. Acr. ii, 1394.

A] Fr. of a pot glazed outside. From Athens. Unattributed. Date?

*GL ii, no. 1394 (not ill.).

B] Undecorated.

C] Gr.: [ηιεποϐ τ]εϑ Αθη[ναίαις]?(1)

D] Is the eta reliably reported? Mixed alphabet. An alternative perhaps [---]εϑ Αθη[ναίαι ανεθηκεν].

(1) my restoration. GL has : ..εϑ Αθη[ναίαι.

1591.

Athens, N.M. Acr. ii, 1395.

A] Fr. of BG cup. From Athens. Unattributed. Date? *GL ii, no.

1395, p. 121 (dr.).

B] Undecorated.

C] Gr.: ηιεποϐ.

D] Unclear whether complete.

1592.

Athens, N.M. Acr. ii, 1396.

A] Fr. of stem of cup. From Athens. Unattributed. Date? *GL ii,

no. 1396, p. 121 (dr.).

B] Decoration not preserved.

C] Two Grr.: ηια. Nll.

D] For the first inscription see Acr. 1387.

1593.

Athens, N.M. Acr. ii, 1397.

A] Fr. of BG cup. From Athens. Unattributed. Date? *GL ii, no.

1397 (not ill.).

B] Undecorated.

C] Gr. ηιε<ποϐ>.

D] Complete.

1594.

Athens, N.M. Acr. ii, 1398.

A] Fr. of a cup with offset rim. From Athens. Unattributed. Date?

*GL ii, no. 1398 (not ill.).

B] Decoration not preserved.

C] Grr.: [--- h]ιεποϑς [---?].

D] Klaffenbach thinks the second sigma may be a doubling of sigma of the kind discussed by Kretschmer, Vas. 175 [discussion is of ss before tau and at word end]. Cf. GAI i, p. 527 (nos. 58, 70, 90) and ii, p. 764 (no. 72a).

1595.

Athens, N.M. Acr. ii, 1399.

- A] Fr. of cup with offset lip. From Athens. Unattributed. Date? *GL ii, no. 1399 (not ill.).
B] Decoration not preserved.
C] Gr.: [--- ανεθεκ]ε ηιε[ρoν ---]?
D] My restoration after GL. No nu-movable?

1596.

Athens, N.M. Acr. ii, 1400.

- A] Fr. of BF cup (handle). From Athens. Unattributed. Date? *GL ii, no. 1400 (not ill.).
B] Decoration not preserved.
C] Gr.: ηερoν.(1)

(1)so GL.

1597.

Athens, N.M. Acr. ii, 1401.

- A] Foot of cup. From Athens. Unattributed. Date? *GL ii, no. 1401 (not ill.).
B] Decoration not preserved.
C] Gr.: ηιερ(o)ν.
D] Complete. Tailed rho. The omicron printed as an untailed rho.

1598.

Athens, N.M. Acr. ii, 1402.

- A] Fr. of a large cup foot. From Athens. Unattributed. Date? *GL ii, no. 1402 (not ill.).
B] Decoration not preserved.
C] On the reserved foot profile, Gr.: ΗΙΕΙ..(1)
D] GL thinks perhaps a signature of Hieron, which is unlikely because of its position.

(1)so GL, printed. Should be: ηιερ?[ov].

1599.

Athens, N.M. Acr. ii, 1403.

- A] Fr. of foot of mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1403 (not ill.).
B] Not decorated.
C] Gr.: ηια.
D] Complete. See Acr. 1387.

(1)`Napf'.

1600.

Athens, N.M. Acr. ii, 1404.

- A] Foot of mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1404 (not ill.).
B] Not decorated.
C] Gr.: ηι<ερoν>.
D] Complete.

(1)Napf'.

1601.

Athens, N.M. Acr. ii, 1405.

A] Fr. from the shoulder of a pot. From Athens. Unattributed.

Date? *GL ii, no. 1405, p. 121 (dr.).

B] Decoration not preserved.

C] Gr.: [---A]θ(ε)ν(α)ι[ι---].(1)

(1)or [A]θ(ε)ν(α)ι[ς].

1602.

Athens, N.M. Acr. ii, 1406.

A] Fr. of BF cup with offset rim. From Athens. Unattributed.

Date? *GL ii, no. 1406, p. 121 (dr.).

B] Decoration not preserved.

C] Gr.: [---A]θ[εναίαι---].(1)

D] Alpha with rectangular top. Rectangular theta.

(1)or Aθ[εναίαις].

1603.

Athens, N.M. Acr. ii, 1407.

A] Fr. of BG cup. From Athens. Unattributed. Date? *GL ii, no.

1407, p. 121 (dr.).

B] Not decorated.

C] Gr.: Aθε vac., i.e., Aθε<>.

D] Rectangular theta.

1604.

Athens, N.M. Acr. ii, 1408.

A] Fr. from rim of BG cup. From Athens. Unattributed. Date? *GL

ii, no. 1408, p. 121 (dr.).

B] Not decorated.

C] Gr.: [---A]θ(θ)ε[---].

D] Probably A(θ)ε<>, as on Acr. 1407, but it could be a longer inscription. Theta = closed heta.

1605.

Athens, N.M. Acr. ii, 1409.

A] Fr. of foot.(1) From Athens. Unattributed. Date? *GL ii, no.

1409 (not ill.).

B] Decoration not preserved.

C] Gr.: [---A](θ)ενα[ίαι---].(2)

D] Theta = closed heta.

(1)the profile is preserved; cup or pot? (2)or [A](θ)ενα[ίαις].

1606.

Athens, N.M. Acr. ii, 1410.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.

1410 (not ill.).

B] Decoration not preserved.

C] Gr.: [---A]θεναί[αι---].(1)

D] Cartwheel theta.

(1)or Aθεναί[αις].

1607.

Athens, N.M. Acr. ii, 1411.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1411 (not ill.).
 B] Decoration not preserved.
 C] Gr.: [---]Αθ_ενα[ιαi---].(1)
 D] Cartwheel theta.

(1)or Αθ_ενα[ιας].

1608.

Athens, N.M. Acr. ii, 1412.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1412 (not ill.).
 B] Decoration not preserved.
 C] On the bottom, in the reserved ground, Gr.:
 [--- τ]εi Αθην[αiai---].
 D] Mixed alphabet? Cartwheel theta. Is the eta correctly reported?

1609.

Athens, N.M. Acr. ii, 1413.

- A] Fr. from rim of pyxis. From Athens. Unattributed. Date? *GL ii, no. 1413 (not ill.).
 B] Decoration not preserved.
 C] Gr.: Αθ[εναiai---].(1)
 D] Unclear whether complete at left. Rectangular theta.

(1)or Αθ[εναιας]; or an abbreviation.

1610.

Athens, N.M. Acr. ii, 1414.

- A] Fr. of pyxis. From Athens. Unattributed. Date? *GL ii, no. 1414, p. 122 (dr.).
 B] Decoration not preserved.
 C] On the unglazed bottom, Gr., curved: Αθ(ε)ναia.
 D] Apparently complete. Note the nom. Cartwheel theta (small). Looks early.

1611.

Athens, N.M. Acr. ii, 1415.

- A] Fr. of a handle.(1) From Athens. Unattributed. Date? *GL ii, no. 1415 (not ill.).
 B] Not decorated.
 C] Gr.: Αθ_ενα[ιας](?), retr.(2)
 D] Unclear whether complete at left.

(1)cup or pot? (2)or Αθ_ενα?[ιαi]?

1612.

Athens, N.M. Acr. ii, 1416.

- A] Fr. from bottom of a BG mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1416 (not ill.).
 B] Not decorated.
 C] Gr.: Αθ_ε< >.
 D] Complete. Rectangular theta.

(1)`Napf'.

1613.

Athens, N.M. Acr. ii, 1417.

- A] Fr. of neck amphora.(1) From Athens. Unattributed. First quarter

- fifth (vase). Ca. 490. *GL ii, no. 1417, pl. 91; *Peek 131.
- B] Upper part of the head of a man wreathed with branches; at left, an uncertain object.
- C] Above the scene, in the BG field, Gr.:
 [-----]ΙΙ.Φ[---]
 [---]Αθηναια[---]
 [--- ε]νεργετην κα[ι---]
 [--- Μ]ελιταιεως αν[---]
 [---]ο Αγαθων τον [---]
 vacat(2)
- D] Langlotz seems to assume that the Gr. is considerably later than the sherd, but I strongly suspect that it is false. It looks much like the Grr. by the forger published by Corbett and Woodhead in BSA 50 (1955) 251ff. - The alphabet is peculiar: pointed alpha with right diagonal extended above and below. Theta = θ. Lambda `Ionic' with curved right hasta. Phi circular with vertical extending above.

(1)RF? (2)so the photo.; Langlotz' text differs somewhat; in line 1, he prints: ΗΦ, which Peek corrects into ΝΦ. Peek derives Μελιταιεως from Μελιτεία, a town in Thessaly. The adj. of the deme Μελιτη is Μελιτεύς. LSJ has Μελιταῖος, from Malta, e.g. Maltese dog. See also Pape.

1614.

Athens, N.M. Acr. ii, 1418.

- A] Fr. BG on outside only. From Athens. Unattributed. Date? *GL ii, no. 1418 (not ill.).
- B] Not decorated.
- C] Gr.: Πυρρῶς.
- D] Note nom.

1615.

Athens, N.M. Acr. ii, 1419.

- A] Fr. of rim.(1) From Athens. Unattributed. Date? *GL ii, no. 1419, p. 122 (dr.).
- B] Decoration not preserved.
- C] Gr.: [---]εσας Αθε[ναίαι---].(2)
- D] Corinthian alphabet; note epsilon and san. Is the pot Attic? If not delete this entry.

(1)glazed inside and on rim only. (2)so Klaffenbach.

1616.

Athens, N.M. Acr. ii, 1420.

- A] Fr., glazed inside. From Athens. Unattributed. Date? *GL ii, no. 1420, p. 122 (dr.).
- B] Not decorated.
- C] Gr.: [---]τλεοσι(?)[---].(1)
- D] Misread. What is the horizontal line under the inscription?

(1)so GL, text. Perhaps: [---]τλες(.)ι[---].

1617.

Athens, N.M. Acr. ii, 1421.

- A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1421 (not ill.); *Peek 131.
- B] Decoration not preserved.
- C] Gr.: Ο.(Φ)αικος.(1)
- D] Note nom. Phi = cartwheel theta.

(1)so Peek, referring to Bechtel, Hist. Personenn. 495.

1618.

Athens, N.M. Acr. ii, 1422.

A] Fr. of the foot of a very large cup. From Athens.

Unattributed. Date? *GL ii, no. 1422 (not ill.); Peek 131.

B] Decoration not preserved.

C] Gr. [---(?)]Αλεχ[σανδρ---].(1)

D] Alexandros or Alexandre?

1619.

Athens, N.M. Acr. ii, 1423.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1423, p. 122 (dr.); *Peek 131.

B] Decoration not preserved.

C] Under the foot, in two half circles facing each other, Gr.: Αχε^εσιε.(1)

D] Note nom. Alphabet not Attic: chi = stemmed psi. Is the pot Attic? If not delete this entry.

(1)= ΑΚΕΣΙΕ, cf. ΑΚΕΣΙΟΣ, IG xii,2, 108.9, Peek. Διε, twice, GL. [Cf. also ΑΚΕΣΙΑΣ, PA 466 and LGPN ii].

1620.

Athens, N.M. Acr. ii, 1424.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1424 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Απολ[λοδορος](?)(1)

D] GL restores: Απολ[λωνος] or Απολ[λοδορος], but the former is unlikely.

(1)or gen.?

1621.

Athens, N.M. Acr. ii, 1425.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1425, p. 122 (dr.).

B] Decoration not preserved.

C] On the bottom, in a circle, Gr.: αελιρουονδιπε(α).

D] Complete. Unexplained. The writing is not Attic. I suspect that this is a Boeotian Gr.: Αελιρουον Διπεα.

(1)GL reads: πελιρυνονδιπεο.

1622.

Athens, N.M. Acr. ii, 1426.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1426, p. 122 (dr.).

B] Decoration not preserved.

C] On the bottom, Gr.: Αισχυ[λῶ].(1)

D] Owner's inscriptions are most likely in the gen.

(1)or nom.?

1623.

Athens, N.M. Acr. ii, 1427.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1427, p. 123 (dr.).

B] Decoration not preserved.
C] On the bottom, Gr.: [--]κιδο vac.(1)

(1)or [--]υιδο (GL), less likely.

1624.

Athens, N.M. Acr. ii, 1428.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1428 (not ill.).

B] Decoration not preserved.

C] Gr.: Κτε[--].

D] There are many possibilities for restoration.

1625.

Athens, N.M. Acr. ii, 1429.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1429 (not ill.).

B] Decoration not preserved.

C] On the foot profile, Gr.: [--]γιδ[---].(1)

D] See Acr. ii, 1457.

(1)[Ευερ]γιδ[εξ](?).

1626.

Athens, N.M. Acr. ii, 1430.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1430 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Δικαιο[--].

1627.

Athens, N.M. Acr. ii, 1431.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1431 (not ill.).

B] Decoration not preserved.

C] On the bottom: Επκατιος.

D] Note nom. Klaffenbach compares Βουκάτιος.

1628.

Athens, N.M. Acr. ii, 1432.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1432 (not ill.).

B] Decoration not preserved.

C] On the bottom: [--]κυει.(1)

D] Listed among 'proper names'.

(1)so GL; could it be a misreading for [--]κλες(?).

1629.

Athens, N.M. Acr. ii, 1433.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1433 (not ill.).

B] Decoration not preserved.

C] On the bottom: Αντι[--].

1630.

Athens, N.M. Acr. ii, 1434.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no.
1434; *Peek 131.

B] Decoration not preserved.

C] On the bottom, Gr.: [--- θύμῳι εὐμεν]εῖ δέχῳ.(1)

(1)restored by Peek who compares Acr. i, 1632.

1631.

Athens, N.M. Acr. ii, 1435.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1435 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [---]αμει[---].

D] Listed as a proper name. Could be Αμει[ν-].

1632.

Athens, N.M. Acr. ii, 1436.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1436 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Αγα[---].

D] Proper name.

1633.

Athens, N.M. Acr. ii, 1437.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1437 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [---]ατι[---].

D] Listed as a proper name.

1634.

Athens, N.M. Acr. ii, 1438.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1438.

B] Decoration not preserved.

C] On the bottom, Gr.: ΕΙΘΕΙΚΙ, retr.(1)

D] Listed as a proper name. Unclear reading.

(1)so GL. Possibly [αυ]εθεκε[ν] with `syllabic' punctuation?

1635.

Athens, N.M. Acr. ii, 1439.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1439 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Πολ·λ·ι·χῳ.

D] Klaffenbach compares Bechtel, Hist. Personenn. 380.

1636.

Athens, N.M. Acr. ii, 1440.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1440 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Καλ·λ·ι·κ·.

D] Inscription complete.

1637.

Athens, N.M. Acr. ii, 1441.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1441 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [--- Αθεν]αίαι Πολ[ι·ο·χῳ].(1)

D] Listed under proper names, but it is a dedication.

(1)so GL with a query.

1638.

Athens, N.M. Acr. ii, 1442.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1442, p. 123 (dr.).

B] Decoration not preserved.

C] On the bottom, in a curve, Gr.: Αρχεδ[--].

D] Αρχεδ[εμο].or the like; could also be nom. GL has: αρ?χεδ...?
Rho D-shaped.

1639.

Athens, N.M. Acr. ii, 1443.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1443 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [---](λ)ενο[--].

D] `Argive' lambda.

1640.

Athens, N.M. Acr. ii, 1444.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1444 (ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: ΟΔΑΝ or οραν.

D] Unclear reading. Listed as a proper name.

1641.

Athens, N.M. Acr. ii, 1445.

A] Fr. of cup foot. From Athens. Unattributed. Late fifth. *GL ii, no. 1445, p. 123 (dr.).

B] Decoration not preserved.

C] On the bottom, Gr. two-liner, curved:

[---]ραι και Κλεταγορη φιλετα(ι)[ροι], (1)
[νη τ]ον Δια και την Δημητρα.

D] GL: -ορη is Doric contraction for -ορεα [sic]. For the beginning Hiller von Gaertringen refers to Sappho fr. [142 Page]: Λάτω και Νιόβα...ἔταιραι. Wilamowitz thought that Kleitagora is perhaps the [Spartan or Lesbian] poetess mentioned in Arist., Vesp. 1245 with Σ and Lysistrate 1237. - I think Kleitagore must be nom. and the difficulty is the first word in line 1: [κο]ραι? But the line should be a hexameter: [<dactyl>-κο]ραι? Line 2 does not seem to scan. - Is this the record of a female club or are the ladies hetaerae?

(1)according to the dr. the last iota seems to have a line attached to its right middle, slightly bearing downward; perhaps φιλετα<ο>ρ[οι](?).

1642.

Athens, N.M. Acr. ii, 1447.

A] Fr. of guttus. From Athens. Unattributed. Date? *GL ii, no. 1447 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Παν[--].

1643.

Athens, N.M. Acr. ii, 1448.

A] Fr. of flat bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1447 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [Αρ]χεστρα[ος].(2)

(1)`Napf'. (2)Klaffenbach.

1644.

Athens, N.M. Acr. ii, 1449.

A] Fr. of bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1449 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [--]ναυ[--].(2)

(1)`Napf'. (2)so GL; or Ναυ[--](?).

1645.

Athens, N.M. Acr. ii, 1450.

A] Fr. of a flat bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1450 (not ill.).

B] Decoration not preserved.

C] Στρα<>.

D] Complete.

(1)`Napf'.

1646.

Athens, N.M. Acr. ii, 1451.

A] Fr. from bottom of an unglazed pot. From Athens. Unattributed. Date? *GL ii, no. 1451 (not ill.).

B] Decoration not preserved.

C] On bottom, Gr.: Αχιλλεύς.

D] For the name as a proper name see LGPN ii.

1647.

Athens, N.M. Acr. ii, 1452.

A] Fr. of bottom of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1452 (not ill.).

B] Decoration not preserved.

C] On the bottom, two-liner, Gr.: Θραισ<σ>ει|προπιε.(2)

D] `Drink to the Thracian woman,' GL.

(1)`Napf'. (2)= Θράττι.

1648.

Athens, N.M. Acr. ii, 1453.

A] Fr. of skyphos. From Athens. Unattributed. Date? *GL ii, no. 1453,p. 124 (drs.).

B] Decoration not preserved.

C] On the side wall, Gr.: οηγ?[--](.)(.)(1) On the bottom, Gr. along rim, curved: Ὁ Ζεῦ σεῖε [--].(2)

(1)unclear letters. (2)GL; a doubtful reading.

1649.

Athens, N.M. Acr. ii, 1454.

A] Bottom of flat bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1454 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Μυρ[--].(2)

D] See Acr. ii, 1456, but the rho is printed as being of a different shape.

(1)`Napf'. (2)Μυρ[α], GL, but there are many possibilities, male and female.

1650.

Athens, N.M. Acr. ii, 1455.

A] Bottom of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1455 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [---]οκλε(?).

D] Unclear reading: is the inscription complete at end?

(1)`Napf'.

1651.

Athens, N.M. Acr. ii, 1456.

A] Bottom and part of wall of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1456 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Μυρ[--].

D] See Acr. ii, 1454, but the rho is printed as being of a different shape. Tailed rho.

(1)`Napf'.

1652.

Athens, N.M. Acr. ii, 1457.

A] Fr. of bottom of small plate. From Athens. Unattributed. Date? *GL ii, no. 1457 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [Ενερ](γ)ιδες.

D] See Acr. ii, 1429. Note nom. Gamma with vertical and short diagonal (which could be lambda).

1653.

Athens, N.M. Acr. ii, 1458.

A] Fr. of bowl glazed on inside only.(1) From Athens. Unattributed. Date? *GL ii, no. 1458 (not ill.).

B] Decoration not preserved.

C] Gr.: Βατ[ραχος].(2)

(1)`Napf'. (2)my restoration. For the name, see LGPN ii.

1654.

Athens, N.M. Acr. ii, 1459.

A] Fr. from bottom of a bowl glazed inside only. From Athens. Unattributed. Date? *GL ii, no. 1459 (not ill.).

B] Decoration not preserved.

C] Gr.: [Θα]λιαρχος.

D] Cf. Klein, Liebl.(2) 288.

1655.

Athens, N.M. Acr. ii, 1460.

A] Fr. of bottom of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1460 (not ill.).

B] Decoration not preserved.

C] Inside, Gr.: Αρισ[τ--].

D] Name-on-sherd or ostracon?

(1)`Napf'.

1656.

Athens, N.M. Acr. ii, 1461.

A] Fr. of plate? From Athens. Unattributed. Date? *GL ii, no. 1461 (not ill.).

B] Decoration not preserved.

C] Gr.: Μνεμῶ[v](?).(1)

D] Listed as a proper name.

(1)my restoration. See LGPN ii.

1657.

Athens, N.M. Acr. ii, 1462.

A] Fr. from bottom and side of a BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1462 (not ill.).

B] Not decorated.

C] On the side wall, Gr., upside down: ΜΕΔΕΤΕΟΝ.

D] Unexplained.

(1)`Napf'.

1658.

Athens, N.M. Acr. ii, 1463.

A] Fr. from rim of a BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1463 (not ill.).

B] Decoration not preserved.

C] On the offset rim: ΣΤΙ[--].

(1)`Napf'.

1659.

Athens, N.M. Acr. ii, 1464.

A] Fr. of cup rim. From Athens. Unattributed. Date? *GL ii, no. 1464 (not ill.).

B] Decoration not preserved.

C] On the offset rim, Gr.: [--](.)αψ.(1)

D] Unexplained.

(1)first letter = gamma or lambda reversed. Unclear whether complete at end.

1660.

Athens, N.M. Acr. ii, 1465.

A] Fr. from rim of a cup. From Athens. Unattributed. Date? *GL ii, no. 1465 (not ill.); *Peek 131.

B] Decoration not preserved.

C] On the offset rim, Gr.: [--]ΧΙΦΙ[--], retr.(1)

D] Apprently mislaid or lost (see Peek).

(1)could also be upside down: name-on-sherd? Peek:
[Αρ]ΧΙΦΙ[λος](?). Or [Αρ]ΧΙΦΙ[νες](?).

1661.

Athens, N.M. Acr. ii, 1466.

A] Fr. of rim of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1466 (not ill.).

B] Decoration not preserved.

C] Gr.: [--]οικις.(2)
D] Unexplained. A fem. name?

(1)`Becher' or `Napf'. (2)or οικις, GL.

1662.

Athens, N.M. Acr. ii, 1467.

A] Fr. of BG mug.(1) From Athens. Unattributed. Date? *GL ii, no. 1467 (not ill.).

B] Decoration not preserved.

C] Upside down: Φαι|νιπ<π>ιδε[ς](?).(2)

D] Or Melanippides [Agora 21, D 37], Monippides [PA 10,414]?

(1)`Becher'. (2)cf. PA 13973-4.

1663.

Athens, N.M. Acr. ii, 1468.

A] Fr. of a cup with BG bands. From Athens. Unattributed. Date? *GL ii, no. 1468 (not ill.).

B] Not decorated.

C] On the offset BG rim, Gr.: Ευθ[--].

1664.

Athens, N.M. Acr. ii, 1469.

A] Fr. of BG skyphos. From Athens. Unattributed. Sixth. *GL ii, no. 1469 (not ill.).

B] Decoration: red bands.

C] Gr.: [--]ομε(γ)ει or [--]ομε(λ)ει.(1)

D] I suspect the last letter is a sigma, misread: [--]ομελες(?).

(1)gamma or lambda (printed). After GL.

1665.

Athens, N.M. Acr. ii, 1470.

A] Fr. of BG skyphos. From Athens. Unattributed. Date? *GL ii, no.

B] Decoration: red bands.

C] Gr.: [--]ΙΕΝΑ(Α)[--].(1)

D] Same date as Acr. ii, 1469? Unexplained inscription.

(1)the last letter could be a rho or high-kicking alpha.

1666.

Athens, N.M. Acr. ii, 1471.

A] Fr. of rim of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1471 (not ill.).

B] Decoration not preserved.

C] Gr.: [Γ|λ|αυ|κ|ο|ν|ι|δ|ε|ς].(1)

(1)Klaffenbach. See LGPN ii.

1667.

Athens, N.M. Acr. ii, 1472.

A] Fr. of skyphos. From Athens. Unattributed. Date? *GL ii, no. 1472 (not ill.).

B] Decoration not preserved.

C] On the inside, Gr.: [Λυ|σι|στ|ρ|α|τ|α].(1)

D] For Λυσιστράτα.

(1)the sixth preserved letter printed as a dotted omicron.

1668.

Athens, N.M. Acr. ii, 1473.

A] Fr. of rim of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1473 (not ill.); *Peek 131.

B] Undecorated.

C] Gr., in two lines:

[--- με]δεοσει [α]πα[ρχεν].

[--- εποιεσ]ε και [ανεθεκε](?).(1)

D] A potter's dedication? - Peek restores line 1 as a dedicatory hexameter which includes the phrase: πόλεος με]δεόσει, but the phrase should be [Ἀθῆνᾱ] Ἀθῆνῶν μεδεόσει, which does not scan. His restoration of line 2 is also unlikely, since it does not scan. - For μεδεόσει cf. the Samian horoi with Ἀθηνᾶ Ἀθηνῶν μεδέεσσα (reff. in Script, p. 137) and IG i(2) 14, lines 4-5.

(1)Klaffenbach thought of με]δεοσει, Peek suggested the rough restorations; I have made some changes.

1669.

Athens, N.M. Acr. ii, 1474.

A] Fr. of rim of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1474, pl. 91.

B] Not decorated.

C] Horizontal, Gr.: [--]φ(.)φβμεφεβοδικομεη[--].(1)

D] Unintelligible. The lettering non-Attic?

(1)so photo. The letter in round brackets resembles a Sicyonian epsilon. GL prints: ..φρφβμεφεβο<δ>ικομεη[--], omitting the two letters I have put in pointed brackets.

1670.

Athens, N.M. Acr. ii, 1475.

A] Fr. of neck of BG pot.(1) From Athens. Unattributed. Date? *GL ii, no. 1475 (not ill.).

B] Decoration not preserved.

C] Gr.: [--]φκλι[--].

D] Listed as a proper name.

(1)why BG?

1671.

Athens, N.M. Acr. ii, 1476.

A] Fr. of rim of pot. From Athens. Unattributed. Date? *GL ii, no. 1476 (not ill.).

B] Decoration not preserved.

C] Gr.: [--]υσον[--].(1)

D] Listed as a proper name.

(1)so GL, text, hence hardly [M]υσόν.

1672.

Athens, N.M. Acr. ii, 1477.

A] Fr. of rim of pot. From Athens. Unattributed. Date? *GL ii, no. 1477 (not ill.).

B] Decoration not preserved.

C] On the offset rim, Gr.: [---]κες κοινον.

D] Property of a club?

1673.

Athens, N.M. Acr. ii, 1478.

- A] Fr. of lekane lid. From Athens. Unattributed. Date? *GL ii, no. 1478.
- B] Decorated with Ionic cymation.
- C] Outside the cymation, on the BG, Gr.: ΜΙΚΙΩ[v].
- D] The same name, Acr. ii, 1051.

1674.

Athens, N.M. Acr. ii, 1479.

- A] Fr. of rim of mug or cup. From Athens. Unattributed. Date? *GL ii, no. 1479 (not ill.).
- B] Decoration not preserved.
- C] On the inside of the rim, Gr.: [Δ]ιοφοκορον.(1)

(1)Klaffenbach.

1675.

Athens, N.M. Acr. ii, 1480.

- A] Fr. of rim BG plate. From Athens. Unattributed. Date? *GL ii, no. 1480 (not ill.).
- B] Not decorated.
- C] On the bottom, Gr.: Πυρ<>.
- D] Πυρες, Πυρπος, or a longer name.

1676.

Athens, N.M. Acr. ii, 1481.

- A] Fr. of BG lid. From Athens. Unattributed. Date? *GL ii, no. 1481 (not ill.).
- B] Decoration not preserved.
- C] Gr.: Παν<> and Α[--].(1)

(1)GL seems to indicate that the two items are not part of one inscription; hence not α[νεθεκεν].

1677.

Athens, N.M. Acr. ii, 1482.

- A] Fr. from the shoulder of a pot. From Athens. Unattributed. Date? *GL ii, no. 1482 (not ill.).
- B] Decoration not preserved.
- C] Gr.: [--]φρ(ο)δ[--].
- D] GL suggests [Α]φροδ[ιτε]? More likely a proper name such as [Επα]φρ(ο)δ[ιτος] or Αφροδισιος, but these names are later. - Both the rho and the omicron are triangular.

1678.

Athens, N.M. Acr. ii, 1483.

- A] Fr. of BG cup. From Athens. Unattributed. Date? *GL ii, no. 1483, pl. 91.
- B] Not decorated.
- C] Outside, at the break, Gr.: Γ[--]. Inside, Gr. two-liner: [---κα]ταπυγδων---(1) | [---]ΕΝΟΝΑΙΤ[---].
- D] The inside inscription is amatory, written on the sherd.

(1)my restoration.

1679.

Athens, N.M. Acr. ii, 1484.

- A] Fr. glazed inside and out. From Athens. Unattributed. Date? *GL ii, no. 1484 (not ill.).

- B] Not decorated.
C] Gr.: [--]χσιυ[--].(1)

(1)so GL, text; misread? If the last letter is a lambda, the name could be Αναξιλας.

1680.

Athens, N.M. Acr. ii, 1485.

- A] Fr. of a lid or cup, glazed inside and out. From Athens.
Unattributed. Date? *GL ii, no. 1485 (not ill.).
B] Not decorated.
C] Gr.: [--]ιγκ[--].(1)
D] The second letter perhaps misread? Unclear letter forms.

(1)or [--]ιλκ[--]?

1681.

Athens, N.M. Acr. ii, 1486.

- A] Fr. glazed inside and out. From Athens. Unattributed. Date?
*GL ii, no. 1486 (not ill.).
B] Not decorated.
C] Gr. Χφιας.(1)

(1)so GL, text; the name listed in Pape only dub. and as mythical; not in LGPN ii. Perhaps misread for Χαφιας.

1682.

Athens, N.M. Acr. ii, 1487.

- A] Fr. glazed inside and out. From Athens. Unattributed. Date?
*GL ii, no. 1487 (not ill.).
B] Undecorated.
C] Gr.: [--]χ]σφενε[s].(1)

(1)my restoration.

1683.

Athens, N.M. Acr. ii, 1488.

- A] Frs. glazed inside and out. From Athens. Unattributed. Date?
*GL ii, no. 1488 (not ill.); *Peek 131.
B] Undecorated.
C] Gr.: [--]ονδι[--- E]υπατειρα[---].(1)
D] Frs. a - b.

(1)after Peek, who reads E]υπατειρα, either a proper name (cf. Εὐπάτωρ, Καλλιπάτειρα, Bechtel, Hist. Personenn. 363) or an epithet such as ὀβριμοπάτρη.

1684.

Athens, N.M. Acr. ii, 1489.

- A] Fr. of the shoulder of a BG pot.(1) From Athens. Unattributed.
Date? *GL ii, no. 1489 (not ill.).
B] Not decorated.
C] Gr.: [---]δυτυφ[---].
D] The upsilons misread?

(1)glazed inside and out.

1685.

Athens, N.M. Acr. ii, 1490.

- A] Fr. of BG neck of a pot. From Athens. Unattributed. Date? *GL

- ii, no. 1490 (not ill.); *Peek 131.
 B] Decoration not preserved.
 C] Gr.: [--]ΑΣΤΕΙ[ος](?).(1)

(1)suggested by Peek; but the text of GL shows a diagonal line after the iota.

1686.

- Athens, N.M. Acr. ii, 1491.
 A] Fr. of shoulder of hydria. From Athens. Unattributed. Date? *GL ii, no. 1491 (not ill.).
 B] Decoration not preserved.
 C] Gr.: [--]θυλλ[--].
 D] Cartwheel theta.

1687.

- Athens, N.M. Acr. ii, 1492.
 A] Frs. of a BG vase.(1) From Athens. Unattributed. Date? *GL ii, no. 1492 (not ill.); *Peek, p. 131.
 B] Undecorated.
 C] Gr.: [--- τα]ς τε οργανες [Αθεν]αας.(2)
 D] Frs. a - b. οργανη = ἐργάνη. Why not [τε]ς?

(1)thin-walled, glazed inside and out. (2)so Peek (who seems to think that the text is not Attic); GL, text, however, prints the beginning as ..TE and the last letters as KVI\A (in Greek font). Klaffenbach referred to Gruppe, Myth. 1215(9) τε οργανες. Athena Organe: e.g. IG ii(2) 2939 (iv bc).

1688.

- Athens, N.M. Acr. ii, 1493.
 A] Frs. of BG pot. From Athens. Unattributed. Date? *GL ii, no. 1493, pl. 93 (ph.), p. 126 (dr.); *Peek 131. Kretschmer, Vas. 200, para. 182. L. Talcott, Hesp. 5 (1936) 350/under no. 3.
 B] Undecorated.

- C] Grr.:
 [---]μᾶθ[---]μν[---] (2)
 Αγαθ[ον] (1)
 vac. καὶ τῶν κοινῶ φίλ[ον] : * μ' ἔφερε. vacat. (3)
 καλος. (1)

- D] The inscriptions are intertwined: (1) is in larger letters than (2) and (3) and was presumably written first. The first part of (2) and all of (3) are in smaller letters of about the same size; despite the vacat at the beginning of (3) one could consider (2) and (3) one inscription. The second part of (2) is in large and curiously curved letters, of which I can make nothing; they may not belong with any of the other letters. Peek, who restored [φίλ]ον, thinks the vase may be speaking: "[remember so-and-so] and the common friends; he brought me." Hiller von Gaertringen thought εφερε had erotic significance, which is not accepted by Peek. (2) is ignored by all. Talcott compares μ' εφερε with Agora P 5160, which has μεθερε [με φέρε, Agora 21, C 19] together with several Gr. kalos-inscriptions; she also cites Kretschmer [Vas. 200], who lists a RF amphora in the Canino Collection [not in Beazley], with, above, Dionysus' head α[νδ?]ροσμεθερ, without explaining it. She seems to accept Peek's explanation. But the punctuation should not have the function of a semicolon or period. The

general context here is certainly erotic.

1689.

Athens, N.M. Acr. ii, 1494.

- A] Fr. of BG skyphos.(1) From Athens. Unattributed. Date? *GL ii, no. 1494 (not ill.).
- B] Undecorated?
- C] Gr.: $\mu(\delta)\varsigma\phi\alpha(\rho)\delta\alpha(\rho)(\theta)$.
- D] Misread? Unintelligible. Delta and the second digamma upside down; rho reversed; theta = Θ .

(1)handle.

1690.

Athens, N.M. Acr. ii, 1495.

- A] Fr. of uncertain shape. From Athens. Unattributed. Date? *GL ii, no. 1495 (not ill.).
- B] Undecorated.
- C] Gr. $[-\kappa\lambda\epsilon\varsigma\Phi\alpha\langle\rangle]$.
- D] $\Phi\alpha\langle\lambda\epsilon\rho\epsilon\upsilon\varsigma\rangle$? An ostrakon?

1691.

Athens, N.M. Acr. ii, 1496.

- A] Egg-shaped object. From Athens. Unattributed. Date? *GL ii, no. 1496 (not ill.).
- B] Undecorated?
- C] Gr.: $\epsilon\upsilon\phi\epsilon\mu[\omicron\varsigma]$.(1)

(1)GL prints: ..EYΦEM..

1692.

Athens, N.M. Acr. ii, 1497.

- A] Fr. of BF cup. From Athens. Unattributed. Date? *GL ii, no. 1497 (not ill.).
- B] Decoration not preserved.
- C] Gr. $\mu\upsilon\lambda\lambda\omicron\varsigma\kappa\alpha\lambda\omicron\varsigma$.
- D] GL prints the first two lambdas reversed. For the name see LGPN ii and Pape.

1693.

Athens, N.M. Acr. ii, 1498.

- A] Fr. of bottom part of a psykter.(1) From Athens. Unattributed. Second quarter fifth. *GL ii, pl. 93. *ARV(2) 1587. *CB ii, 8/C 1. Script 1133. S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 25/C 1 (not ill.; faulty readings).
- B] No decoration preserved.
- C] Gr.: Around the bottom of the stem:
 $\kappa\alpha\lambda\langle\lambda\rangle\iota\alpha\delta\epsilon\varsigma\kappa\alpha\lambda\omicron\varsigma$, $\pi\epsilon\tau\alpha\lambda\epsilon(\phi)\epsilon\sigma\iota$ vac.1. Under the foot:
 $\epsilon\rho\upsilon\delta\omicron\rho\omega$.(2)
- D] The first inscription is circular with only one letter space between end and beginning. The second is much coarser, has different letter forms and omega for ou. - Phi with horizontal cross bar.

(1)unclear whether RF, BF, or BG. (2)for Ηροδωρου(?) (Beazley). But upsilon should stand for a long o. See LGPN ii: Johnston suggests $\epsilon\upsilon\delta\omega\rho\omicron\varsigma$ or $\epsilon\rho\omega\delta\omega\rho\omicron\varsigma$.

1694.

Athens, N.M. Acr. ii, 1499.

- A] Bottom of BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1499 (not ill.).
- B] Undecorated.
- C] On the bottom, Gr.: [--]ες καλος.
- D] GL restores [Χαρμιδ]ες καλος, with ref. to Klein, Liebl.(2) 142; no doubt after Acr. ii, 1500.

(1)`Napf'.

1695.

Athens, N.M. Acr. ii, 1500.

- A] Fr. from rim of a pyxis(?). From Athens. Unattributed. Date? *GL ii, no. 1500 (not ill.). Klein, Liebl.(2) 142.
- B] Decoration not preserved.
- C] Gr., upside down: Χαρμιδες καλο[ς].
- D] The rho D-shaped.

1696.

Athens, N.M. Acr. ii, 1501.

- A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1501 (not ill.).
- B] Decoration not preserved.
- C] Gr.: [--]ον κα[λος].

1697.

Athens, N.M. Acr. ii, 1502.

- A] Fr. from shoulder of a pot glazed inside and out. From Athens. Unattributed. Date? *GL ii, no. 1502 (not ill.).
- B] Undecorated.
- C] Gr.: [--]ον : κ[αλος].

1698.

Athens, N.M. Acr. ii, 1503.

- A] Fr. of bottom of bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1503 (not ill.).
- B] Decoration not preserved.
- C] Gr.: [--]νας κ[αλος].

1699.

Athens, N.M. Acr. ii, 1504.

- A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1504, p. 126 (dr.); *Peek 131.
- B] Decoration not preserved.
- C] Grr.: on the topside: [--]λοσι. Beneath: Ευπαλ[αμος].(1)
- D] Listed among love-names.

(1)Peek. GL has meaningless transcriptions of two groups of letters.

1700.

Athens, N.M. Acr. ii, 1505.

- A] Fr. from foot of a skyphos. From Athens. Unattributed. Date? *GL ii, no. 1505 (not ill.).
- B] Net pattern.
- C] Gr.: [Επι]χαριδο επι κ[υλιχς].(1)
- D] For kylix as the name of a skyphos see Agora 12, p. 6.

(1)Klaffenbach. But it could also be κ[αλο], cf. the inscription Script no. 433.

1701.

Athens, N.M. Acr. ii, 1506.

A] Fr. from foot of a BG cup. From Athens. Unattributed. Date? *GL ii, no. 1506 (not ill.). Talcott, Hesp. 5 (1936) 348/under 3.

B] Decoration not preserved.

C] On the bottom, Gr.: Πυθ[δο]ο[ε]μι.

D] The name also on Agora P 5160, as a kalos-name.

1702.

Athens, N.M. Acr. ii, 1507.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1507 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: Εὐρεβίου[ε]μι.

D] The name is not found in PA or Pape, but the latter has Εὐρύβιος; Eurebios is however listed in LGPN ii, but from this occurrence only. Triangular rho.

1703.

Athens, N.M. Acr. ii, 1508.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1508 (not ill.).

B] Decoration not preserved.

C] On the bottom, Gr.: [---]σι[ο]ο[ε]μ[ι].

1704.

Athens, N.M. Acr. ii, 1509.

A] Fr. of wall of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1509 (not ill.).

B] Not decorated.

C] Gr.: |O(.)OE[---](1)

D] Misread. Listed as an owner's inscription.

(1)so GL. The third letter consists of two parallel verticals of unequal length, going below the other letters.

1705.

Athens, N.M. Acr. ii, 1510.

A] Fr. from shoulder of a small pot. From Athens. Unattributed. Date? *GL ii, no. 1510 (, p. 127 (dr.); *Peek 131.

B] Decoration not preserved.

C] Gr., curved: [---εργ[ο]ν[ε]μι απ[αρχε], retr.(1)

D] A doubtful restoration.

(1)Peek. The mu upside down; the nu and pi unclear.

1706.

Athens, N.M. Acr. ii, 1511.

A] Fr. of rim of BG cup. From Athens. Unattributed. Date? *GL ii, no. 1511 (not ill.).

B] Undecorated?

C] Gr.: [---αιτυς[ε]μι.

D] Klaffenbach restores [μ]αίτυς[ε]μι, sc. ebrietatis tuae: μαίτυς = μάρτυς in Crete, Epidaurus. But it could also be a proper name: [---αιτυς[ε]μι, with upsilon for long closed o(1); for names ending in -αιτης see the reverse index in LGPN ii. Less likely is a feminine: -αιτυς from -αιτω, but the index has no such name.

(1)Script, p. 162.

1707.

Athens, N.M. Acr. ii, 1512.

A] Bottom of skyphos. From Athens. Unattributed. Date? *GL ii, no. 1512 (not ill.).

B] Decoration not preserved.

C] Gr.: Μαρικαδος.(1)

D] LSJ, suppl.(2), has μαρικᾶς, a foreign word for κίναϊδος (Hsch.); used as a name for Hyperbolos by Eupolis: Arist., Nub. 553. Pape gives it as a proper name, with gen. in -ου or -αντος (also has many reff.). LGPN ii lists as a name from this fr. + SEG 29.74.

(1)Klaffenbach; see Pape, s.v. Μαρικας.

1708.

Athens, N.M. Acr. ii, 1513.

A] Fr. of bottom of skyphos. From Athens. Unattributed. Date? *GL ii, no. 1513 (not ill.).

B] Decoration not preserved.

C] Gr.: [--]νονος, retr.(1)

D] Four-stroke sigma.

(1)or [--]νονος(?).

1709.

Athens, N.M. Acr. ii, 1514.

A] Foot of BG skyphos. From Athens. Unattributed. Date? *GL ii, no. 1514 (not ill.).

B] Decoration not preserved.

C] Gr.: inside: Σκυλακος.

D] Name on sherd. A label?

1710.

Athens, N.M. Acr. ii, 1515.

A] Fr. of cup foot. From Athens. Unattributed. Date? *GL ii, no. 1515 (not ill.).

B] Decoration not preserved.

C] Gr.: [--]μεινθ̄.

1711.

Athens, N.M. Acr. ii, 1516.

A] Fr. from rim of a cup. From Athens. Unattributed. Date? *GL ii, no. 1516 (not ill.); *Peek 131.

B] Decoration not preserved.

C] On the offset rim, Gr.: [--]θυγατερ Διος αιγ]ιοχοιο.(1)

(1)Peek.

1712.

Athens, N.M. Acr. ii, 1518.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1518, p. 127 (dr.).

C] On the bottom, Gr.: ΑΥΧ.

D] Listed under merchant marks. Note that many such Grr. have not been entered here. Note that about 200 'mercantile' Grr. from the Acropolis have been stored without being published.

1713.

Athens, N.M. Acr. ii, 1519.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, 1519 (not ill.).

C] On the bottom, Gr.: ΠΛΟΑΑΔΕ.

D] Listed under merchant marks. Cf. Acr. ii, 1518.

1714.

Athens, N.M. Acr. ii, 1520.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, 1520, p. 127 (dr).

C] On the bottom, Gr., curved: ΧΡΑ plus ligature of lambda/epsilon.

D] Listed under merchant marks. Cf. Acr. ii, 1518.

1715.

Athens, N.M. Acr. ii, 1521.

A] Cup foot. From Athens. Unattributed. Date? *GL ii, no. 1521 (not ill.).

B] Decoration not preserved.

C] On bottom, Gr.: ηυλα[s]?

D] Listed under merchants' marks: why? LGPN ii has one fifth-century occurrence of "Υλας.

1716.

Athens, N.M. Acr. ii, 1525.

A] Small BG bowl.(1) From Athens. Unattributed. Date? *GL ii, no. 1525 (not ill.).

B] Undecorated.

C] Grr.: outside, on wall: ΑΙ. Inside: ΕΥΧ. On bottom: ΑΙ and (Δ).

D] Listed under merchants' marks. ΕΥΧ should be the beginning of a name. - The delta upside down.

(1) `Napf'.

1717.

Athens, N.M. Acr. ii, 1544.

A] Fr. from neck of an amphora. From Athens. Unattributed. Date? *GL ii, no. 1544, p. 129 (dr.).

B] Decoration not preserved.

C] On the neck, Gr.: καρβό.(1)

D] καρβος is a horned beetle, or a crayfish, or a light ship. Klaffenbach obviously thought this indicated the contents of the amphora; but is the amphora coarse ware? - GL lists under mercantile. The writing is very irregular and probably quite late.

(1) suggested by Klaffenbach.

1718.

Athens, N.M. Acr. ii, 1549.

A] Brick. NOT A VASE. From Athens. Unattributed. Date? *GL ii, no. 1549, p. 129 (dr.)

B] Undecorated.

C] On unglazed back, Gr. two-liner:

[---] ΚΛΕΙΝΕΤΟ [---]

[---] Τ(ΟΡ)ΥΟΝ [---].

D] Not later than fifth cent. BC. Probably complete. The same inscription on the glazed front side.

1719.

Athens, Archaeological Society.

- A] BF/WG lekythos. From Greece. Unattributed. Date? *JdI 6 (1891) 33-34, fig. 23 (dr.). Wolters, *Αγγεία* 3028.
- B] Chariot race of Pelops and Oenomaus (sacrificing, with an attendant with spits). Armor standing in the field.
- C] Above the armor: κ(.) υ. (.). Above the altar on which O. is sacrificing: καλος. In front of Pelops' face: .)(κ)αλος. Under horses' bellies: .)(ο)(ο)υ.
- D] Now in the National Museum? - A lekythos with a similar subject, also BF/WG, is in Göttingen (ABV 508/1). The inscriptions are in part imitation letters.

1720.

Once Athens, Archaeological Society inv. 126.(1)

- A] Fr. of BF prize Panathenaic. From Athens. Group B of archon Theophilos Group (Eschbach). 348/7 (Eschbach). *N. Eschbach, *Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr.* (1986) 83/cat. 53, pl. 23,1 (dr. after JdI). J. Martha, *BCH* 1 (1877) 216 n. 1. F. Studniczka, *JDI* 2 (1887) 140 and n. 1 (dr.). Brauchitsch 70/109. Smets 104/198. C. Seltman, *JHS* 67 (1947) 25, fig. 4. E.G. Stika, *Eph.* 1961, 162 n. 2, fig. 3.
- B] A: upper part of the right-hand column with its capital and lower part of the column figures: Greek attacking an Amazon; at left, the rim of Athena's shield (she faced right); at right, the right-hand margin.
- C] A: to left of right column, not facing: Tō[v ---].
- D] Eschbach notes in n. 316 that Brauchitsch registered two more letters which are obviously not in the dr. E. attributes the vase from the column figures.

(1)now lost. The identification is in Studniczka.

1721.

Athens, Ceramicus.

- A] SOS amphora. From Athens. Unattributed. Early sixth? Not later than seventh (Jeffery, *LSAG* 70). *Jeffery, *BSA* 50 (1955) 69/4. Johnston, *BSA* 73 (1978) 109/80, fig. 7a. *LSAG* 77/10e. Script 41.
- B] No figured decoration.
- C] Gr.: Χαροπιό. Under the rho, γ and α, damaged.
- D] Charopios or Charopias?

1722.

Athens, Ceramicus.

- A] Unglazed lekythos. From Athens, Unattributed. Sixth. *Photo. *AI Ker.* 2883.
- C] Near the handle, Gr.: E. (Of archaic shape).

1722a.

Athens, Ceramicus.

- A] BF miniature plate. From Athens, Ceramicus, tomb SW 4. Cf. the Swan Group (esp. ABV 659). Sixth.(1) *U. Knigge, *Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 147/268,3, 56, fig. 20a, top (profile), pl. 63,1,3 (shows the strokes).*
- B] Int.: in BG silhouette, swan.
- C] Int.: surrounding the bird: groups of short strokes.
- D] From the excavation of 1960-61. Diameter: 8 cm. I do

not know if the strokes (which are characteristic of the Swan Group) imitate inscriptions.

(1)see Boardman, ARFV, p. 179.

1723.

Athens, Ceramicus.

- A] BF fr. From Athens. Unattributed. Last quarter sixth. *ARV(2) under 63/89 (mention). JdI 61-62 (1946-47), pl. 17/59.
- C] Name Gnathon.
- D] Beazley compares Florence 1 B 37, RF cup fr. by Oltos, ARV(2) 63/89, which has: [Γ?]ναθόν... . The name also on the funerary epigram IG i(2) 975 = i(3) 1210 and the dedicatory DAA 186 (part: IG i(2) 514).

1723a.

Athens, Ceramicus.

- A] Unglazed storage amphoras. From Athens, Ceramicus, South Hill excavations 1960-63. Unattributed. Sixth - fifth centuries. *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 23, fig. 13.
- C] Grr. of letters on necks, or shoulders.
- D] Fig. 13 shows 7 Grr. of single letters and 2 of two letters each. One Gr. with a name is listed separately here (CAVI 1726c).

1723b.

Athens, Ceramicus.

- A] Fr. of RF cup. From Athens, Ceramicus, fill of tomb HW 138. Unattributed? Smikros (Knigge). 510-500 (Knigge).(1) *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 56-57, 113/98F, pl. 28,1 (showsm inscriptions).
- B] Int.: chest, shoulders, and head of a nude youth to right.
- C] Int.: behind the head, leaning downward: κ[--], retr. To right of the lower face, also leaning downward: κ[--].
- D] Not in Beazley (who lists no cups by Smikros). Knigge restores κ[αλος] for both kappas. Excavation of 1963.

(1)the tomb: 480-470.

1724.

Athens, Ceramicus.

- A] BG pyxis. From Athens. Unattributed. Fifth. *Photo. AI Ker. 2791.
- C] On the side, a large B.

1724a.

Athens, Ceramicus.

- A] BF lekythos. From Athens, Ceramicus, tomb c 26. Perhaps Sappho Painter (Knigge). 500-490 (Knigge). *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 171/E 9,2, pl. 84,8 (shows dots).
- B] Three 'Dickbauchtänzer' to right.
- C] Nonsense: in the field, scattered dots.
- D] From the 1932 excavations. The foot is missing.

1724b.

Athens, Ceramicus.

- A] Unglazed storage amphora. From Athens, Ceramicus, tomb

c 24. Unattributed. 500-490 (Knigge). *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 173/E 14, fig. 47 (facs. of Grr.), pl. 88,6.

- B] No figured decoration.
- C] On the shoulder: in the center: H. Below, in a curve, numerals: XXXXLXXX|<|<|c|c|c C.(1)
- D] Form B. Excavations of 1932.

(1)this rendering is very rough.

1725.

Athens, Ceramicus.

- A] Fr. of RF cup (or plate?). From Ceramicus. Unattributed [not in Para.]. First quarter fifth. *Archaeological Reports 1966-67 (1967) 4, fig. 4.
- B] Female(?) flautist to right, in a long garment, playing.
- C] Starting to right of the figure's upper part and crossing it, in two lines, Gr.: Μεγακ[---] | λιπ[---] π[---] οκ[---], both lines retr.(1)
- D] Ostrakon. From the great Ceramicus deposit.

(1)unless the picture is reversed!

1725a.

Athens, Ceramicus.

- A] BG oinochoe (olpe). From Athens, Ceramicus, tomb SW 58. Unattributed. Context: 490-480 (Knigge).(1) *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 43, 105/66,3, 47, fig. 18 (facs. of Gr.), pl. 50, 66,3 (shows Gr.).
- B] A red line at the greatest circumference.
- C] On the neck, Gr.: Σμ[---].
- D] From the excavations of 1960-61. Knigge suggests 'womöglich' ἡμικοτύλιον, but I think it must be the beginning of an owner's name, such as Σμ[---] κρος. - Sigma three-stroke or near.

(1)shape: ca. 500; see Knigge 95/31,10.

1726.

Athens, Ceramicus.

- A] RF askos. From Athens. Unattributed. Second quarter fifth. *Photos. AI Ker. 3608 and 3609.
- B] On the top: A: love-making. B: the same.
- C] A: above the scene: καλε. B: below the girl: καλε(1)
- D] Mixed alphabet.

(1)Photo. only shows καλ plus glare, but I assume it would be complete.

1726a.

Athens, Ceramicus.

- A] Unglazed storage amphora. From Athens, Agora, tomb HW 190. Unattributed. Context: ca. 470 (Knigge). *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 21, 121/132, fig. 40a (facs. of Gr.), pls. 9,4 and 53,2. GAI ii, 340.
- B] No figured decoration.
- C] On the body, upside down to the pot, Gr. in three left-aligned lines: Βατιων | καλος τωι δοκει | K.

D] Form B. Used as a child's burial. Excavation of 1963. The Gr. looks later than 2/4 5. Bation: Knigge cites as the only parallel Bechtel, Hist. Person. 92 (4th cent., from Iasos in Caria). Threatte in GAI ii dicusses τοι/τῶι in this type of inscription and comes down for τῶ, 'to someone'. He misprints the τῶι of this inscription as τοι. Ionic alphabet. - But what is the final kappa?

1726b.

Athens, Ceramicus.

- A] BG one-handed mug (kothon). From Athens, Ceramicus, tomb HW 66. Unattributed. Context: second quarter fifth. *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 59, 125/152, 4, 47, fig. 18 (facs. of Gr.), pl. 34, 1 (shows Gr.). (1) SEG 26.64. GAI ii, 709 (on εἰμι).
- B] Undecorated except for 2 circles and a central dot on the bottom.
- C] On the bottom, around the margin, facing out, Gr.: Χ[σ]υ[μ]μαχῶ εἰμι vac. 2, retr.
- D] Alpha and sigma are not retr. Knigge does not have the omicron which shows in the ph.; she also does not indicate that the Gr. is retr. Owner's inscription. For the shape of the mug see p. 128; cf. Agora 12, 8 and 72f, on nos. 201-222 (Pheidias shape). Attic alphabet.

(1) or 128/162.4? (So GAI ii; my ref. is probably wrong).

1726c.

Athens, Ceramicus.

- A] Unglazed storage amphora. From Ceramicus, tomb SW 19. Unattributed. Second quarter fifth (Knigge). *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 21, 129/175, 22, fig. 13 (facs. of Gr.), pls. 8, 5 and 55, 7.
- B] No figured decoration.
- C] On the neck, in red: E. (1) On one handle, Gr.: Χαρι(λ)η. (2)
- D] Type B (Knigge, p. 21). From the excavations of 1960/61. Knigge compares Agora P 5175 (CAVI 344), a transport amphora with a Gr. on the shoulder: Χαρο. Χαριλ[εῶς] or gen. Owner or merchant?

(1) on p. 129 called remains of a dipinto. (2) my reading from the facs.

1726d.

Athens, Ceramicus.

- A] Fragmentary BG oinochoe (olpe). From Athens, Ceramicus, tomb HW 124. Unattributed. Context: 470-450. (1) *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 130/177, 3, 47, fig. 18 (facs. of Gr.).
- B] Upper part only: no figured decoration.
- C] On the strap handle, Gr.: Πυρ. (2)
- D] Excavation of 1963. Owner.

(1) shape: ca. 480, cf. 122/135, 3. (2) see LGPN ii, s.v. Πύρδαξ, which appears on an unpublished fourth-century Gr. from the Ceramicus.

1726e.

Athens, Ceramicus.

- A] BG two-handled mug. From Athens, Ceramicus, stray find. Unattributed. Third quarter fifth.(1) *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 192/ES 33, 171, fig. 46 (facs.of Gr.), pl. 95,3 (shows Gr.). SEG 26.66. GAI ii, 82 and 709 (on ημ).
- B] Vertical scoring on the lower body. No figured decoration.
- C] On the bottom, along the edge: Λεπτίνα ημ.
- D] Found 1932. Very neat lettering, not in the Attic dialect. Owner's Gr., of one Λεπτίνας. Differently Knigge. Threatte too points out that the inscription is not Attic.

(1)compared by Knigge with Agora P 4858, see Agora 12, no. 228, pl. 11, there dated ca. 430.

1727.

Athens, Ceramicus.

- A] FR. of RF oinochoe (chous?). From Athens.(1) Unattributed. Second half fifth. *Photo. AI Ker. 6212.
- B] Around the neck, ivy wreath. Traces of a figure at left and below. At right, column capital.
- C] In between: Πολυξενη.
- D] For the name, see LGPN ii (fourth cent.). Small letters. Xi with two horizontal strokes only.

(1)found 1912, behind the trapeza of the Dionysia tomb.

1728.

Athens, Ceramicus.

- A] Fragmentary RF bell krater. From Athens, Ceramicus. Unattributed. Last quarter fifth. *E.B. French, Arch. Reports 1990-91 (1991) 8, fig. 3.
- B] A: youth with a long staff; flute player in long garment; youth with his stick.
- C] Kallias kalos.(1)
- D] This is Kallias II in ARV(2).

(1)spelled `Kalias' in the text.

1729.

Athens, Ceramicus.

- A] Pyxis in Six' technique with lid. From Athens. Unattributed. Gaurion potter. Late fifth. *Vidi. ARV(2) 1360/3.
- B] On the lid: dog.
- C] On the lid, above the dog, two-liner, stoich. except for the last letters: Γαυριων | εποιεσεν.
.....
.....
- D] White decoration on BG. Ionic except epsilon = eta in εποιεσεν).

1730.

Athens, Ceramicus.

- A] Fr. of BG plate. From Athens. Unattributed. Late fifth or early fourth. *Photo. AI Ker. 6147. Cf. Kerameikos iii, 93, n. 2.
- B] Undecorated.
- C] Long inventory of sacred objects, Gr.: Heading, ending in ---[.]βαίων.(1) Middle column, line 1: θαλλω : ΔΔΠΙΙΙ(3) [///].(2)
At the end, summation on the right. Last line:

εν τω ι(ε)ρ(ω) : Π. (3)

D] Ionic alphabet.

(1)the first letter is an upright stroke. (2)erasure. (3)pi, numeral.

1731.

Athens, Ceramicus.

A] Fr. of RF bell krater. From Athens. Unattributed? Date?

*Photo. AI Ker. 1623.

B] Ivy wreath; below, reserved band; below that, traces in RF of figures, including a hand.

C] Below the reserved band, in large white letters:

[---]ιαμ[---].

D] A small fr. Fine writing.

1732.

Athens, Ceramicus.

A] Plain-ware cooking pot. From Athens, Ceramicus, stray find.

Unattributed. Date? *I. Scheibler, 'Bild und Gefäß,' JdI 102 (1987) 60-61. *TGV 228 (on 12F) and n. 1. Sparkes, JHS 95 (1975), pl. 12, b. Cf. Agora 12, pp. 7 and 382. *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 26, 192/ES 35, fig. 50 (facs. of Gr.), pl. 95, 1 (shows part of Gr.). SEG 26.62.

B] Undecorated.

C] A-B: at height of upper handle roots, horizontal, Gr.:

καδος εμικαλλος. (1) On B, belly: Gr. pentagram.

D] Excavation of 1932. Another καδος-inscription, painted: Swiss private, BF amphora, Lucerne, Auktion 4 (A.A.) 131, pl. 44. Excellent lettering. kados is here a water container. For parallels see TGV.

(1)the last three letters on B, past the handle root.

1733.

Athens, Ceramicus.

A] RF hydria (kalpis). From Athens, Ceramicus. Unattributed. Date? *AA 1989, 11ff.

C] καλε.

1734.

Athens, Ceramicus.

A] Fr. of BG plate. From Athens, Ceramicus. Unattributed. Late fourth or later. (1) *U. Knigge, AA 1974, 185-86, fig. 11.

B] Undecorated.

C] On the bottom of the inside, Gr.:

[-----]

[---]αν[---]

[---]παραδαι(2)

[---] Στρατων

[---] γενναιος.

vacat.

D] Ionic alphabet. Lunate sigma: see Guarducci, EG i, 137; Braun, AM 85 (1970) 203, Script 160. - K. wonders whether Straton could be the famous Peripatetic philosopher.

(1)lunate sigma (not before 320-310). (2)παραδαι[---] or παραδαι[---](?).

1735.

Athens, Ceramicus.

- A] BG kantharos. From Ceramicus, Building Z. Unattributed. Second half fourth. *U. Knigge, AA 1981, 387, fig. 4 (A, part).
- B] A: applied: olive wreath.
- C] A: applied: Διος Σωτηρος.
- D] There are two kantharoi from Building Z, which was a weaving establishment.

1736.

Athens, Ceramicus.

- A] Fr. of BG plate(?).(1) From Athens. Unattributed. Fourth cent. *Photo. AI Ker. 289.
- B] Undecorated.
- C] Along the rim, Gr.:
[---](.)ρου του τρεμιν νη τους θε[ους ---].(2)
- D] A curse? Ionic alphabet. Some calligraphic letters.

(1)rim fr. (2)of the first letter there remains the top of a vertical stroke. The first ρ = D-shaped rho; it could perhaps be delta or the upper part of a beta; it cannot be a tau. The second ρ is miswritten, and may not be a rho.

1737.

Athens, Ceramicus.

- A] RF lekythos. From Athens.(1) Unattributed. Date? *Photo. AI Ker. 3026. *Vidi.
- B] Woman with wreath and woman with mirror; a chest between them.
- C] Nonsense: between the heads: κγok.(2)

(1)excavations of Aghia Triada. (2)complete (seen through glass).

1738.

Athens, Ceramicus.

- A] Frs. with Grr. From Athens. Unattributed. Dates? *Photos. AI Ker. 511 and 512.
- C] δεμολες. / No. 48: δεμολεε[ς]. / No. 50: Φιλίππος | Π | / No. 52: Πολυτιμος | Πρασι<>, retr.

1739.

Athens, Ceramicus.

- A] Fr. of RF pelike. From Athens, Pompeion. Unattributed. Fourth. *Photo. AI Ker. 2453.
- B] Heracles and the Stympthalian birds.
- C] On the neck, large Gr. in two lines:
[---](.)οσχη[---] | [---]μη απτο[ς][---].(1)
- D] Someone has written on the sherd, in ink: ΜΗΑΠΤΟ.

(1)line 1: the first letter is the bottom of a vertical stroke; the last letter is eta or less likely alpha. Line 2: the last letter is perhaps a three-stroke sigma.

1740.

Athens, Ceramicus.

- A] Frs. of prize Panathenaic. From Athens. Unattributed. 348/7. Archon Theophilos. *Photo. AI Ker. 1551. Beazley, AJA 47 (1943) 457 (mention). Peters, JdI 57 (1942) 146. Smets, Ant.

Class. 5, no. 112. *J.Frel, Panathenaische Preisamphoren
(Athens 1973) 24, fig. 23.

- B] A: frs. include a portion of the right-hand column.
- C] A: to the right of the column, kion.:
Θε[οφ]ιλος αρχ[ω]ν vac.
- D] The inscription is on two of altogether six frs. Done from the photo. The writing epigraphic (rather than calligraphic; but some thickening of apices). Beazley says in AJA that this is the earliest instance of Athena facing right; he is not sure that the vase belongs with the Nikomachos Group and it is not listed in ABV. Ionic alphabet.

1741.

Athens, Ceramicus.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Mid- or later fourth. *Photo. AI Ker. 1540. *Information from J. Binder.
- B] A: right column shaft and right margin.
- C] A: to right of the column, at a distance, kion.:
[---]δημο[ς]--].
- D] Fine writing. Thudemos 353/2, Aristodemos 352/1, Demokleides 316/5.

1742.

Athens, Ceramicus.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.
*Photo. AI Ker. 1540.
- B] A: shaft of the left column.
- C] A: to right of the column, kion.: [---]κλειδης.
- D] Ionic alphabet. Calligraphic writing.

1743.

Athens, Ceramicus.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.
*Photo. AI Ker. 1848.
- C] A: [---]Αθηνης[θεν---](?).
- D] Note the misspelling. Calligraphic script. Apices. Alpha with broken cross bar.

1744.

Athens, Ceramicus.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.
*Photo. AI Ker. 1848.
- C] [---]ων[---](?).

1745.

Athens, Ceramicus.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Fourth.
*Photo. AI Ker. 1848.
- C] [---]ων vac.
- D] [αθλ]ων or [αρχ]ων(?).

1746.

Athens, KAM 3ε.(1) [LIST AS: Athens, Triti Ephoria A 5606.]

- A] Fragmentary RF lekythos. From Athens, Marathon Street 61.(2) Achilles Painter. Third quarter fifth. Ca. 440 (Dontas). 450-445 (Oakley). *G. Dontas, 'Eine rotfigurige Lekythos des Achilleusmalers,' AK 16 (1973) 71-75, pl. 12,1-4. Delt. 24 (1969) B' 1, pp. 56-59, pl. 51 (small).

*J.-P. Michaud, BCH 95 (1971), Chronique 821, fig. 45.

*J.H. Oakley, The Achilles Painter (1997) 11, 14, *64, 130/115, pls. 74E (shoulder) and 75 (shows inscriptions).

J. Reilly, 'Many Brides: >>Mistress and Maid<< on Athenian Lekythoi,' Hesp. 58 (1989) 430.

- B] [Mistress and Maid:] woman to right with a small box; parts of a woman seated to left (mostly lost), wearing a diadem; at upper left, head scarf and oinochoe; at upper right, another oinochoe.

- C] To upper right of the standing woman's head, horizontal: Χρυσοθεμις. Between the women, at height of the standing woman's head:

Αξιопειθης | καλός | Αλκιμαχῶ.

.

.

.

Stoich. tabella nearly centered.

Above the head of the seated woman, horizontal: Εὐρυ[--].(3)

- D] Oakley 14 points out that the tabella is not at the top, as most of them are, but [a bit] lower [this is because it is lower than the name of Chrysothemis and at the same height as that of the seated Eury[--]]. Dontas thinks not a mistress and maid scene: Chrysothemis is a free woman and the seated woman is a bride (see further note 3). Ionic alphabet. Reilly lists the first name as Χρυσοθημις, which led me to postulate wrongly a syllabic $\text{h}\epsilon$ in CAVI.

(1)Dontas does not specify where the lekythos is; his number is KAM 3ε; it is listed in Delt. as Triti Ephoria, and by Oakley as Triti Ephoria A 5606. The vase is probably the same as the [RF] lekythos listed in Add.(2) 393, with different bibliography, as 'Athens, NM, from Athens', although the last word of the inscription is there given as ΑΛΚΙΜΑΧΟΣ; Dontas' vase has no final sigma there. (2)ancient rubbish heap. (3)Dontas: Eurydike, Eurykleia and Eurynome are possibilities, but D. prefers Eurydike, not the bride of Orpheus but an underworld goddess (bibl. in n. 31). - The final sigma of Chrysothemis is incomplete. Oakley in the cat. misprints the name. The ph. in Oakley shows that he rightly prints Αλκιμαχῶ with a final omega (for omicron upsilon). Oakley notes that the Achilles Painter never names contemporary figures; he finds Reilly's theory that the vase refers to the wedding of the Danaids attractive, since Chrysothemis, Eurydike and Eurythoe are known Danaid names. The diadem may mean that Eury[--] is the bride. See however LGPN ii.

1747.

Athens, Ceramicus 589D.

- A] Frs. of BF prize Panathenaic. From Athens, Ceramicus, near the Dipylon, found 1966-67. Unattributed. 413/2 rather than 327/6. Archon Polemon (E.); Hegemon (Frel). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 145/cat. 73, pl. 37,1 (fr. b shows inscription). J. Frel, Quelques noms d'archontes sur les amphores Panathénaiques,' RA 1972, 288f., fig. 3,a-j.
- B] A: Athena to right (parts); column figure on left column: Nike (part). [Some frs. must be from B: foot race? They show two running feet to right and a foot of one standing(?).]
- C] A: fr. b: kionedon: on left side of fr. (placed by E. near

the left column): [--- Πολ]εμων.(1)
D] Simple writing, not calligraphic. Ionic alphabet.

(1) This is rightly preferred by E., after Valavanos (orally).
Frel had read Ηγεμων but that should be Ηγήμων. The
reading could also be: [Πολ]εμων [ηρχε]. Fr. b seems to
preserve no other decoration, to judge by the small photo.

1748.

Athens, Ceramicus 691.

A] BF phormiskos. From Athens. Unattributed. Ca. 510 (Lullies).
*Lullies, JdI 61-62 (1946-47) 65/44, pl. 13. AA 1935 298,
fig. 24. ABV 678, Add.(2) 148. *D.C. Kurtz and J. Boardman,
Greek Burial Customs (1971) 77, pl. 11 (phot.). RA 1972,
fig. 4 (part). I. Scheibler, The Archaic Cemetery
(Kerameikos Book 3; Athens 1973) 7, fig. 5. Brijder,
ProcAmsterdam 322, fig. 5 (part). *Script 436, Figs. 98-
99a,b (photos.). H.A. Shapiro, 'The Iconography of Mourning
in Athenian Art,' AJA 95 (1991) 636-37, figs. 7-9; n. 43
(fig. 8: new restoration with an added fr.) (bibl.).
*Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 23
and n. 191.

B] Prothesis.

C] οἶμοι, ὃ θύγα[τερ]. οἶμοι, ἐγ[ὸ]. Μυρ<ρ>ινε. Μυρτε, retr.
[---]τε. At left, horizontal: --]ετ. vac. To right of
another woman, down: γο[---].(1)

D] Parallels: see Louvre MNB 905 and Lausanne, Gillet (cf.
Kurtz and Boardman and 'Script'). - Mommsen: a clay
phormiskos is a funerary imitation of an 'Astragalbeutel',
made, in Attica, especially for women's funerals since the
six Attic phormiskoi with prothesis scenes are all for
women (see nn. 192 and 193); cf. also p. 22.

(1) Mommsen reads Μυρινε, Μυρτε, οἶμοι, ὃ θύγα[τερ], but
differently: ΟΙΜΙΕΚ [sic]. She says the other inscriptions
are now too fragmentary to be read.

1749.

Athens, Ceramicus 1134.

A] Frs. of WG lekythos. From Athens. Providence Painter (Felten).
Second quarter fifth. *Add.(2) 395. *Ph. AI Ker. 4440. AM 91
(1976), pl. 26,8. Beazley Archive db, no. 1135.

B] Top portion of a seated woman.

C] On the left, non-stoich. two-liner(1): [Γ]λα|υκὼν| [καλ]ος.(1)

D] Nine frs.

(1) presumably left-aligned.

1750.

Athens, Ceramicus 1629.

A] Frs. of BF pinax.(1) From Athens. Unattributed.(1) Mid-sixth. Phs.
*Ker. 4676 and Ker. 4702. *Lullies, JdI 61-62 (1946-47) 56,
58, pl. 2, 3 (fr. a) and 8 (fr. d).

B] Fr. a: lower body of a standing woman;(3) behind her, visible
at her right, a doe. Fr. d: Parts of three standing figures.

C] Fr. a: --]εοε[.](---. Fr. d: --]ρα(ρ)σονοπ[---. κο[---].(4)

D] My readings are from the ph. Ker. 4676, where the two frs.
seem to be connected. Lullies does not connect them,
thinking that fr. a comes from a pinax, and fr. b from a
plate. See also note 3 below. The inscriptions probably all

nonsense, pace Lullies.

(1)attributed to Sakonides by Rumpf (fr. d). (2)fr. a: lower right-hand corner. Fr. d: near middle (Lullies). (3)probably Artemis (Lullies); apparently facing left. (4)Lullies: (fr. a): to right of the doe, down: εθε(.)[---, the photo. in JdI showing the lower part of an upright stroke. L. restores: εθεκ[εν], which is clearly wrong. Ibid. (fr. d): to right of the figure in white chiton and mantle, knee-high, vertically down: ho... . To right of a nude man, down: οα(σονοπ... . But his picture shows the third letter to be as indicated above.

1751.

Athens, Ceramicus 1961.

A] Fr. of WG bobbin. From Athens. Penthesilea Painter. Second quarter fifth. 470-460? ARV(2) 890/176, Add.(2) 302 (bibl.). CB ii, 52. AA 1940, 328, fig. 15. *Script 1047, Fig. 122. S. Kaempf-Dimitriadou, Die Liebe der Götter (AK, Beiheft 11, 1979) 10/33, pl. 2,1.

B] Ganymedes.

C] Along the left margin, retr. (i.e., from the head):

[Γαν]υμεδες, retr.

1752.

Athens, Ceramicus 2242.

A] Fragmentary BG plate. From Athens, Ceramicus. Unattributed. Possibly 346 B.C. (Johnston).(1) *A. Johnston, 'A Fourth-century Graffito from the Kerameikos,' AM 100 (1985) 293-307, figs. 1-2, pl. 58,1-2.

B] Int.: roulette decoration and impressed palmettes.

C] Int.: Gr.:

[---]σαρχων

[---Εκ]ατ[ο]μ?βαιων

vacat ...

[--]αυ ΔΔII

[--]Ερω:ΔΔIII : |-IIII^

Κολχ: ΔΔIIII

εν τωι ιερ<ω>:IIII:

Ε Απολλω: ΔΔΔIII : |-III

Ε Ευβιω: ΔΔΠIII: |-|-II

[---]Αταρβι: ΔΔ

'Αμπελι: ΔΔΔI: |-|-

[---]Φιλιπ: ΔΔΠI

Ε Μικιω: ΔΔΠIII: |-|-II

[--] υ? Ιππω: ΔΔΠIII: |-|-II

Ε Ρυνδα: ΔΔΠIII: |-|-II

[--] υ. Νιτα: ΔΠIII

Κ.τυ: ΔΠIII

Ε Αρτεμ: ΔΔΠIII: |-|-II

Ε Μελαν: ΔΔΠIII: |-|-II

[--] υ. Τιμαρ: ΔΔΠIII:

Μακεδο: ΔΔΠIII

Ε? Γαστρ: ΔΔΔ: |-|-III

Ε Δεξι: ΔΔΠIII: |-|-II

[---]αλλι: ΔΔΠ

Ε Ευμαθ: ΔΔΠIII: |-|-II

[---]νο: ΔΔΠIII: |-|-II

Ε Τιριβ: ΔΔΠIII: |-|-II

vacat ...

Φανια: ΔΔII

ποτηρια:

Ηρακ: II: Αριστοδη

ημιχοαia: μεια: ΗΔΔΔ: καρχησια IIII

Π

Σιμια: ΔΔΠIII: |-|-II

vacat ...

Ιταμ: ΠIIII. [---]

vacat ...

Vertical, at right:

[---]κτ: ΔΔΠIII · |-|-II Θρακ: ΔΔII Ε Παρμ [:] Δ?..[---]

[---](.)χ: ΔΔΠ

Ε Πετρω: ΔΔIII: |-IIII^ Ασω.[---]

εν τωι ιερ<ω>: Π {one space blank, then break.}

Under foot, Gr.: Ηρακλ<ω>.

- D] Found before 1960. Information from L. Talcott (letter to Raubitschek) and Raubitschek. - A long list in several columns of slave names with days of Hekatombaion marked as well as prices. At the end of column 2, vase names: contributions in vases rather than money. ἐν τῷ ἱερῷ twice. - Johnston mentions the possibility of an eranos list but thinks a list of payments for slaves (ἀπομίσθωσις - let out for hire) more likely.

(1)L. Talcott (in a letter to Raubitschek) dated mid-fourth.

1753.

Athens, Ceramicus 2289.

- A] Fr. of BG lebes. From Athens, Ceramicus. Unattributed. Last quarter (probably last decade) fourth (K.). *G. Kopcke, 'Golddekorierte attische Schwarzfirniskeramik des vierten Jahrhunderts v. Chr.', AM 79 (1964) 57/341, pl. 41,4.
 B] Olive branch in applied clay.
 C] Above the wreath, horizontal, in rather small letters: Σωτηρ[ος].(1)
 D] From the neck. - K. discusses these inscriptions on p. 60, saying that they start in the last quarter of the fourth century and become very common on West-slope ware in the third (bibl. n. 30).

(1)the letters do not seem to be in applied clay: in white or gold?

1754.

Athens, Ceramicus 2712.

- A] Fragmentary RF hydria (kalpis). From Athens. Meidias Painter. Last quarter fifth. 430-420 (Knigge). *Robertson, AVCA 240 and 318 n. 40 [sic]. *L. Burn, The Meidias Painter (1987) 69-70, 97/M 6, pls. 44-45. ARV(2) 1313/6, 1690, 1708, Add.(2) 362. *U. Knigge, AM 90 (1975) 133-34, pls. 48,1 (detail), 49,4 and 50,3 (details). *A. Schöne, AM 105 (1990) 163-78, pls. 25-30, Beilagen 7-9 (drs.) (bibl. in n. 1). LIMC iv, 544 Helene 382 (Kahil).
 B] Upper zone: Helen and her sisters: H. seated brooding in the center, with Eros on her lap; Phylonoe leans over her; at left, Phoibe; Klytaimestra [sic Burn, text]; woman suckling a child; at right, Hermione (daughter); Hilaeira (sister); two women. Lower zone: Death of Pentheus.
 C] Upper zone: ἡλενε. Ερ[ως]. Φυλονοε. ἡρμιονε. Ἰλαε[ι]ρα. New reading: another woman: Τ[.]μ[.]ρ.(1) Κλυταιμεστρα. Φοιβα. New reading: woman: Ρο[.]ν[.]α.(2) Above the baby held by her: new reading: Ορεστε[ς].(3) Lower zone: above Pentheus' head: Πενθευς.
 D] ARV(2) has only the frs. found in 1915. Frs. found 1960-61: AA 1964, 433, figs. 25-27; Delt. 18 (1963) Chron. 27ff., pls. 24-25, ARV(2) 1690. - Brooding Helen: cf. Berlin 30,036 and Athens 14,792. - The inscriptions identify the scene as Helen in the family of the Spartan king Tyndareus: Hermione was the daughter of Helen and Menelaus; Klytaimestra and Phylonoe are her sisters; Phoiba and Hilaeira as Leucippidae and wives of Dioscouri are her sisters-in-law. [So Schöne who says that Burn wrongly identifies Hilaeira as a sister of Helen. But Phoiba is also a sister of Klytaimestra and hence of Helen: see Pape, s.v. (6). I wonder if all the women are not here to be thought of as

sisters of Helen.] Schöne interprets the general meaning of both scenes as the curse of the gods against resisting mortals; the upper zone, as pointing to the fates of all the women (note Eros with Helen). Mixed alphabet with Ionic lambda and sigma. Note syllabic heta.

(1)so the text but the dr. shows: [.]τμ[2-3]ρ. Schöne (p. 169) restores: Τιμανδρα, daughter of Tyndareus and Leda. (2)the dr. shows: [-]ρσ[.]ν[.]α. S. (p. 170) restores Αρσινωα, the nurse of Orestes in Pi., Pyth. 11.17ff. (3)the second epsilon only in the dr.

1755.

Athens, Ceramicus 2713.

A] RF alabastron. From Athens, Ceramicus, tomb HW 196.

Unattributed.(1) Last quarter sixth. Ca. 500 (K.). *Vidi. *U. Knigge, AM 79 (1964) 105-107, p. 106 (facs. of Dipp. in field), fig. 1 (dr. of mouth with inscription), pls. 58,1 and 59,1-3. Para. 331, Add.(2) 172 (bibl.). La Cité des Images (1984) 78, fig. 112 (incl. dr.). *U. Knigge, Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 91/20,23, pls. 19,1,23 and 6-7.

B] A: Woman seated and spinning; behind her, a kalathos; a youth with a dead hare faces her. B: girl embracing a youth.

C] A: above the seated woman's head: ηεπαις. To right of her face and to left of the youth's: καλε. Behind the youth, not facing him: [κα]λωσειμι, retr.(2) On the mouth, in a circle, facing out, the last letters more crowded, with no space left for the punctuation, i.e. not well planned: ΑΤΙΤΑΣ ΕΠΟΙΕΣΕΝ:.

D] Excavation of 1963. Karouzou, on p. 107ff., discusses the 'Spinnende Hetären' controversy. On p. 113: the name Ατιτας is not found elsewhere [cf. also LGPN ii], but the adj. ἄτιτης is found twice in Aesch. (Ag. 72 and Eumen. 257), meaning (according to E. Fraenkel, Agamemnon ii, 45f.) one who does not or cannot pay. Hence a nickname, cf. the potter Paidikos. [But see other interpretations in LSJ.] Attic alphabet with omega for omicron.

(1)placed by Beazley at the end of the Group of the Paidikos alabastra, "a vase which has no connection with the Paidikos Group or any of the other vases mentioned above." Karouzou: unattributed but related to Paidikos Group. (2)for καλωσειμι: omega for omicron: see Script, p. 167,1. Does this refer to the couple on B?

1756.

Athens, Ceramicus 2896.

A] Fr. of RF krater. From Ceramicus. Unattributed. Date? *Beazley Archive db, no. 2295. 38,6-7. *F. Willemsen, 'Ostraka,' AM 116/23, pl. 38,6-7.

B] A: upper row: part of a falling warrior with his shield. Lower row: upper part of a satyr trumpeting.

C] A: lower zone: Gr.: left-aligned horizontal three-liner: Με[νόν] | Γαργ[ετ] | τιος.

D] Ostrakon on figured sherd. Large and coarse lettering. Willemsen says by the same hand as the ostrakon Kirchner, Imag.(2), pl. 12/30.

1757.

Athens, Ceramicus 4116.

- A] Fr. of RF calyx krater. From Athens, Ceramicus. Probably Kleophrades Painter (Knigge). First quarter fifth. *U. Knigge, 'Neue Scherben von Gefässen des Kleophrades-Malers,' AM 85 (1970) 12/3, pl. 5,2.
- B] A: Heracles and the Amazons(?): shield (device: crow to left) and sword, both of a figure; hand holding a sword.
- C] Ostrakon: on the outside, left-aligned non-stoich.
two-liner: Μεγαλλες | ηπιποκρατος.(1)
- D] Ostrakon on figured sherd.

(1)the second line bending around.

1758.

Athens, Ceramicus 4118a-f.

- A] Frs. of RF calyx krater. From Athens, Ceramicus. Kleophrades Painter (Knigge). First quarter fifth. *U. Knigge, 'Neue Scherben von Gefässen des Kleophrades-Malers,' AM 85 (1970) 1ff., pls. 1ff. Delt. 23 (1968) Chron. 24f., pl. 19,a (part).
- B] Fr. a: from the rim. Fr. b: A: head of the mourning Achilles; above him, a sword in its sheath; at left, outline of a head.
- C] Two ostraca: Fr. a: (p. 2/a:) on the inside, vertical, left-aligned non-stoich. two-liner, Gr.:
Μηγαλλες | ηπιποκρατος. Fr. b (p. 2/b:) above Achilles' head, bearing downward: Dip.: κα[--], which K. thinks is from καλος. On the inside, diagonally downward, left-aligned non-stoich. two-liner, Gr.:
Μη[γακ]λεις | ηπιποκρατος.(1)
- D] Two of the frs. were used for separate ostraca.

(1)the last letter in each line written below, as the writer ran out of space.

1759.

Athens, Ceramicus 4137.

- A] Fr. of WG lekythos. From Athens, Ceramicus. Unattributed.(1) Ca. 450? *F. Felten, AM 91 (1976) 88/20, pl. 27,2.
- B] Upper part of female head.
- C] To its right: καλ[ε].(2)

(1)'Umkreis Timokrates-, Nikon Maler,' (F.). (2)F. says καλ[ος], but why?

1760.

Athens, Ceramicus 4146.

- A] Fr. of WG lekythos. From the Ceramicus. Circle ('Umkreis') of Bowdoin Painter. Second quarter fifth. *F. Felten, AM 91 (1976) 86/16, pl. 26,7.
- B] Lower garment of a woman.
- C] To her left, probably in BG, widely spaced: nonsense:
[(.)?]γ(.)[--].(1)
- D] Typical of Bowdoin Painter.

(1)the second letter resembles a 'quotation mark'.

1761.

Athens, Ceramicus 4290.

- A] RF oinochoe (chous). From Ceramicus. Meidias Painter (Knigge).(1) Last quarter fifth. Ca. 430, early (K.). 425-420

(L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 206, 340/223, pl. 195,c. *L. Burn, The Meidias Painter (1987) 12-13, 50f., 98/M 15, pl. 33. BCH 97 (1973) 263 (principal frs.). *U. Knigge, AM 90 (1975) 129, fig. 4, pls. 44-47, 49,2. D. Cramers, Aison en de Meidias-Schilder ('Lizensiatarbeit' Leuven 1980), figs. 10,b (profile), 67-70, M 16.

- B] Amynone with a water jar surprised by four satyrs, two on each side.
- C] Above the fourth satyr: Ενα[υ]λῶ.(2)
- D] Not in A. Kossatz-Deissmann, GVGettyMus 5 (1991); the name not in Pape or LGPN ii. ἔναυλος is an adj. related to flutes or an abode. - Knigge identified the extant Aison with the young Meidias Painter but Burn does not agree. Cf. Burn 12 n. 59: Cramers and Lezzi-Hafter consider Aison the teacher of the Meidias Painter. Burn is uncertain about the attribution of Ceramicus 4290: she is inclined to Aison but keeps it provisionally under Meidias Painter; she thinks the vase influenced by theater.

(1)but see D]. (2)so Knigge who says on p. 128: from ἔναυλος, 'Ausdruck des Erstaunens oder der Überraschung'. [I do not understand.] The inscription is above the two right-hand satyrs, slightly bearing upward. It could refer to the fourth satyr and be a name, or a remark of some kind or even nonsense. It should not refer to the woman. Consider ἔναθλος or ἔναλλος(?). Possibly a satyr name: 'Ενα[λ]λο[ς], 'jumper, dancer,' from ἐνάλλομαι(?).

1762.

Athens, Ceramicus 4960.

- A] Fr. of RF lekanis(?). From Ceramicus. Eretria Painter. Third quarter fifth. 430-425 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 353/292, pl. 187,d.
- B] Head of a figure in Oriental head gear (pilos?) holding two spears.
- C] The name: A[--].

1763.

Athens, Ceramicus 7715.

- A] Frs. of RF cup. From Ceramicus. Pistoxenos Painter (Ohly-Dumm). Second quarter fifth. 470-465 (Willemssen). *F. Willemssen, 'Ostraka einer Meisterschale,' AM 106 (1991) 137-45, pls. 26,1, 27,1-3 and 28 (dr.).
- B] Fr. a (large): Int.: right half of tondo: drapery of a standing female; at right, column on a base. A: lower part of a running satyr (his head is on the smaller fr.). Fr. b (small; from rim): A: head of a satyr; head of a seated goddess.
- C] Two separate ostraca: Fr. a: Int.: (1) Gr.: horizontal left-aligned non-stoich. two-liner: Μεγακ[λες]|ἡπικροκρ[α]τῶς. Fr. b: (2) Int.: along the rim, Gr.: Μεγακλ[ες]---?. A: above the goddess' head, horizontal two-liner, perhaps oblique stoich., Dip.: Μεγ[ακλες]|καλ[ος].
- D] Two frs., each carrying an ostrakon [in a different hand]. The vase had already a kalos-inscription of another Megakles and was no doubt chosen deliberately. For the identifications see Willemssen. He follows D.M. Lewis and P. Bicknell in dating the great Ceramicus deposit in the 470's: the present fr. confirms this date.

1764.

Athens, Ceramicus 10,181.

- A] Fr. of BG krateriskos. From Athens, Ceramicus. Unattributed.
Early fourth quarter fourth (K.). *G. Kopcke, 'Golddekorierete
attische Schwarzfirniskeramik des vierten Jahrhunderts v.
Chr.', AM 79 (1964) 48/230, pl. 39,6.

C] On the neck, in applied clay: [Αφο]δότης.

1765.

Athens, Ceramicus PA 157.

- A] Frs. of prize Panathenaic. From Athens. Bakchios potter. First
half fourth. Ca. 375 (Frel). *Beazley, AJA 47 (1943) 456. ABV
413/1, Add.(2) 400. Beazley, Dev.(1) 97. Smets, Ant. Class. 5, no.
115. Preuner, JdI 1920, 74. W. Hoepfner, 'Das Pompeion ...,'
Kerameikos 10, 238, fig. 262. Beazley, Dev.(1) 97. *J. Frel, Panath-
enaische Preisamphoren (Athens 1973) fig. 19 (phot.). *Script 1225,
Fig. 151 (part). Robertson, AVCA 293 and n. 160. Beazley
Archive db, no. 8818. *P. Valavanis in J.H. Oakley, W.D.E.
Coulson, O. Palagia, Athenian Potters and Painters: The
Conference Proceedings (1997) 89 and nn. 42-44, fig. 5.
- B] A: Part of Athena. B: horse race.
- C] To right and along left-hand column, Dip.: Βακχίος ἐποίησεν.
- D] Robertson: vase had no archon name; Athena faced left. For
the family of Bakchios see Robertson 292-95. Ionic
alphabet. The vase had been assigned to the archon Hippodamas, by
comparison with the Istanbul fr. (L. 3149) (V. cites Frel, 21,
fig. 19). Valavanis however assigns it to the archon Phrasikleides
of 371/0.

1766.

Athens, Ceramicus PA 192,a-n.

- A] Frs. of BF prize Panathenaic. From Ceramicus. Eucharides
Painter. Early fifth. Ca. 480 (Knigge). *E.M. Langridge, The
Eucharides Painter and his Place in the Athenian Potters'
Quarter (diss. Princeton 1993) 365/E 56, pl. 34. *J. Frel,
Panathenaische Preisamphoren (Athens 1973), fig. 10 (A only: 8
frs.). U. Knigge, AA 1979, 182 and fig. 7.
- B] A: upper parts of Athena and columns. B: two boxers; at
left, trainer preserved.
- C] A: τὸν [Αθ]εῖθεν ἀθλον.(1)
- D] Frs. a-n. Neat and smallish letters, not quite parallel to
column shaft. Not all the frs. were known to Frel and
(probably) Knigge.

(1)so L.; Frel's picture does not show a fr. with ἀθλον.
Knigge gives only τ[---].

1767.

Athens, Ceramicus PA 443.

- A] Fr. of prize Panathenaic. From Athens. Potter Hypereides son
of Androgenes. Ca. 560. *J.Frel, Panathenaische Preisamphoren
(Athens 1973) fig. 4 (phot.). Brandt, "Arch. Panath.I," Inst.
Rom. Norv., Acta 8 (1978) 3/3. Script 1197.
- B] A: Part of Athena and upper left corner of picture.
- C] In the upper left corner, vertically, Dip.:
Τὸν Αθηνεῖθεν ἀ[θλον ---].
Υπεριδὲς ἐποίη[σεν]
ἡανδρογενὸς.
Three lines, retr.

D] Athens, Agora P 10,204 has the same signature, by the same hand. I suspect that εἰμι should be restored in line 1.

1767a.

Athens, Ceramicus PA 700.

- A] Fragmentary BF prize Panathenaic. From Ceramicus, Building Z. Unattributed. Fifth. *M. Bentz, *Panathenäische Preisamphoren* (18th Beiheft *Antike Kunst*, 1998) 154/5.193, pl. 85 (shows inscription). U. Knigge, *Der Kerameikos von Athen* (1988) 89, fig. 27.
- B] A: Athena. B: chariot race: part of a four-horse chariot to right.
- C] A: to right of left column: τοῦ Α[θ]ε[ν]ε[θ]εν ἀθλ[ο]ύ.
- D] Cited as miswritten by Bentz, n. 315.

1768.

Athens, North Slope.

- A] Fr. of pot. From Athens. Unattributed. Late eighth. *Hesp. 8 (1939) 403, fig. 86,k. Script 7.
- B] No figured decoration.
- C] (.)E.
- D] A letter and an epsilon.

1769.

Athens, North Slope.(1)

- A] Fr. of kylix foot. From a cave on the East Slope of the Acropolis. Unattributed. Last quarter sixth. *M.Z. Pease, *Hesp.* 5 (1936) 272/36, fig. 28. *ARV(2) 1558.
- B] No figured decoration preserved.
- C] Under the foot, Grr.: η[ε]ρ[ο]ν.(2) At left, in smaller letters and abutting against the first inscription:
[...(?)]ιαδε[ς] | [ε]γρ[α]φ[ε]ν.(3)
- D] One of Pease's alternatives is η[ε]ρ[ο]ν εἰμι τ[ε]ς Αθ[η]ναί[ας], leaving three spaces at the end of the line. If so, the painter's(?) name may have followed in the same line (with the letters decreasing in size toward the end of the line) and εγγραφέν written under the painter's name for reasons of space.

(1)ARV(2) gives Athens, Acr. AP. (2)ownership in sanctuary; for the different possible restorations see Pease. (3)Pease thought of Pasiades, since εγγραφέν lacks three letters at left and the ownership remark may leave three spaces. Beazley says: "... may be the signature of the painter - or merely of the writer?"

1769a.

Athens, North Slope.

- A] Fr. of BF vase (cup?). From vicinity of sanctuary of Aphrodite and Eros (N. Slope). Unattributed. Last quarter sixth? *P. Michaud, *BCH* 96 (1972) 597, fig. 22.
- B] A: upper part of a female flute player to right.
- C] A: nonsense: to left, along left margin, vertically down, facing down: ιοεσ(ο)ρ.(1)
- D] Odd letter forms. The second omicron seems to have a small `<' -shaped sign attached to its right.

(1)there is a bit of blank space before the break at right; hence the inscription may be complete aft (as well as fore); but this is uncertain.

1770.

Athens, North Slope.

- A] Standard measure. From Athens. Unattributed. Fifth. *Broneer, AJA 42 (1938) 164, fig. 3.
- B] Black owl.
- C] δημοσιον.
- D] Broneer says that the cubic content is ca. 3200 c.l., and may be = 3 Attic χοίνικες.

1771.

Athens, North Slope AP 13.

- A] Fr. of cup. From Athens. Unattributed. Date? *Pease, Hesp. 4 (1935) 298/189, fig. 44.
- B] Decoration not preserved.
- C] On the outside of the rim, Gr.: --|ψμνμομ|--.(1)
- D] Side and offset rim. Letters very clear and neat, but the meaning is obscure. Is the inscription Attic?

(1)the psi is partially preserved; it is stemless.

1772.

Athens, North Slope AP 23.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. 520-510. *Pease, Hesp. 4 (1935) 280/139, fig. 35. *Beazley, Eph. 1953-54, 203. ARV(2) 93/74, 1606.
- B] A: male bending over.(1)
- C] Above the arm, widely spaced: --|μο|--, i.e. [Φιλοκο]μο[ς](?).(2)

(1)so ARV(2); Pease says: discobolus(?): athlete stooping (parts of shoulder and upper arm and a bit of the wreath in back of the head). (2)in Eph. and ARV(2) 1606, s.v. Philokomos, Beazley suggests [Φιλοκο]μο[ς]. The name occurs on Louvre C 11224 (ARV(2) 89/20, followed by φιλεται; on Berlin 2265 (88/4) as the name of a youth; and there may be traces of it on the cup frs. Louvre G 87. All are by the Euergides Painter who is the only one to use the name. See Beazley further.

1773.

Athens, North Slope AP 40.

- A] Fr. of BF vase. From Athens. Unattributed. Third quarter sixth. *Pease, Hesp. 4 (1935) 273/120, fig. 30.
- B] Man and horse (a tail remains on the right).
- C] Obliquely across the field: two meaningless inscriptions, i.e. nonsense?

1774.

Athens, North Slope AP 130.

- A] Fr. of cup with offset rim. From Athens. Unattributed. Fifth? *Pease, Hesp. 4 (1935) 298/185, fig. 44.
- B] Decoration not preserved.
- C] On the exterior, Gr.: [--]ικωνιδε[ς]--.(1)
- D] Correction. [N]ικωνιδης(?).

(1)"the N was first inscribed as [Mu] and the faulty stroke then painted out (Pease). I.e., the Gr. must have been done before firing.

1775.

Athens, North Slope AP 131.

- A] Fr. of handle. From Athens. Unattributed. Second half fifth.
*Pease, Hesp. 4 (1935) 298/186, fig. 44.
- B] Undecorated.
- C] On the outside edge, Gr.: Δε]μο(σ)τρατες εἰμι φ[--].
- D] Owner's Gr. Demonstrate is common in Athens, but this example is not included in LGPN ii.

1776.

Athens, North Slope AP 170.

- A] Fr. of BG cup. From Athens. Unattributed. Second quarter fifth. *Pease, Hesp. 4 (1935) 297/183, fig. 44.
- B] Undecorated.
- C] On the outside, Gr.: [---]Αθελαιαι αν[εθεκεν --].
- D] Dedication.

1777.

Athens, North Slope AP 177.

- A] Fr. of PA amphora. From Athens. Unattributed. Seventh. *Pease, Hesp. 4 (1935) 242/38, fig. 14. LSAG 76/5, c. *Script 14, Fig. 12 (phot.).
- B] No figured decoration preserved.
- C] On the reserved rim, in very large and elegant letters:
[--]ς :*(1) με[--].
- D] A bespoken dedication. Not clear that the alphabet is Attic.

(1) Three dots are preserved, but there probably were four. GAI i, 74, calls this the earliest punctuation in Attica.

1778.

Athens, North Slope AP 215.

- A] Fr. from rim of RF cup. From Athens. Unattributed. Last quarter sixth. Ca. 510-500. *Pease, Hesp. 4 (1935) 282/144, fig. 35. ARV(2) 1564/2.
- B] A: Draped figure bending (shoulder, part of krobilos).(1)
- C] To right of the head: [Αν]τίας, retr.(2)
- D] Possibly the figure is named (rather than a kalos).

(1) Beazley says: hair. - Pease thinks the name may have been followed by καλος, but Beazley puts a stop after the name, with more probability (if the figure is male, as is possible from Beazley's description). Pease thinks [Φιν]τίας unlikely, but Antias is also uncertain.

1779.

Athens, North Slope AP 281.

- A] Fr. of standlet of Sosian type. From Athens. Skythes?(1) Fourth quarter sixth. *Pease, Hesp. 4 (1935) 287/159, fig. 37. *ARV(2) 85.
- B] Part of a woman holding a sprig; kalathos.
- C] Vertically down: [Σκυθες(?) εγραψ(?)εν.

(1) see ARV(2): of the same type as Basel, Cahn 25; "the very little that remains of the picture is compatible with an ascription to Skythes, and it would be a signed piece."

1780.

Athens, North Slope AP 286.

- A] Fr. of RF cup. From Athens. Manner of Onesimos. First quarter fifth. 500-490. Still early (Beazley). *M.Z. Pease, Hesp. 4

(1935) 282/143, fig. 36. *ARV(2) 332/24.

- B] Int.: Heracles stringing his bow.
- C] Between bow and Heracles: Θ[---](1)
- D] Originally attributed to the Panaitios Painter. The photo. seems to show that the theta is reserved. For reserved inscriptions see Script, p. 59 and Bothmer in Euphronios Peintre (1992) 3.1 n. 37 who adds Louvre CA 1943, ARV(2) 1577/17 (not incised).

(1)so ARV(2).

1781.

Athens, North Slope AP 330.

- A] Two frs. of small BF vase. From Athens. Unattributed. Third quarter sixth. *Pease, Hesp. 4 (1935) 272/119, fig. 30.
- B] Fr. a: Athena; traces of another figure. Fr. b: feet and lower part of woman.
- C] Frs. a and b, each: mock inscriptions.

1782.

Athens, North Slope AP 346.

- A] Fr. of dinos. From Athens. Unattributed. Sixth. *Pease, Hesp. 4 (1935) 297/184, fig. 44.
- B] No decoration preserved.
- C] On upper surface of rim, Gr.: Αθ[ε---](1)
- D] From the rim. Alpha with horizontal cross stroke? Cartwheel theta.

(1)enough of the glaze is preserved to show that there was a vacat of 1-2 letters preceding the alpha; this makes it difficult to restore a dedication ([ο δεινα ανεθηκεν τει] Αθ[ε[ναίαι](?)).

1783.

Athens, North Slope AP 374.

- A] Fr. of BF amphora: BF prize Panathenaic? From Athens. Unattributed. Second quarter sixth. Ca. 560-550. *Pease, Hesp. 4 (1935) 253/67, fig. 19.
- B] Face, raised left arm and right fingers of a bearded runner.
- C] To right of his raised arm: δο[---](1)
- D] Beazley thinks this a foot race from side B of a [prize?] Panathenaic as Toronto (Vases in Toronto, pl. 53, no. 349). The fr. is not listed by Brandt, Archaeologia Panathenaica I. It need not be a prize Panathenaic. Beazley's remarks are quoted by Pease.

(1)Beazley would like to read δο[λίχος], but notes that it seems to be a sprint.

1784.

Athens, North Slope AP 401.+

- A] Frs. of RF amphora.(1) From Athens. Unattributed.(2) Ca. 500. *Pease, Hesp. 4 (1935) 286/156, fig. 37.
- B] Fr. a: maenad with thyrsus; head, aegis and spear of Athena. Fr. b: part of a figure.
- C] Fr. a: between the figures: [h(?)]επαις.(3) Fr. b: to left of the figure: Α[---].
- D] + AP 600. Two frs. The καλε may have been elsewhere on A.

(1)pointed? (2)not in ABV or Para., but Pease quotes Beazley who

compares the style to that of the plastic London E 875 (CV, pl. 37, 1). (3)so Pease, but photo. shows a blank space before the epsilon: irregular spacing?

1785.

Athens, North Slope AP 422.

- A] Frs. of WG lekythos. From Athens (Agora). Pasiades. Last quarter sixth. Ca. 510. *M.Z. Pease, Hesp. 4 (1935) 291/169, fig. 39. AA 1934, 126 (mention). ARV(2) 102/1, Add.(2) 172. *Photo.
- B] A youth and a woman remain.
- C] On the shoulder (frs. a and d), Gr. on a wide BG band: Πασαδ[ε] and εγραφ[ε].(1) Fr. b: before the youth's head, in BG: κ[---], retr.(2) Fragment c: between the woman's back and back of chair, retr.: [κ]αλ[---].
- D] Frs. a - d. - The name Pasiades recurs, with εποισεν, on three WG alabaster, ARV(2) 102,2-4, q.v. for attribution. Alpha is very variable.

(1)there may be a stroke before the epsilon: μ?εγραφ[ε](?).

(2)a diagonal line remains: κ/[---].

1786.

Athens, North Slope AP 423.

- A] Two frs. of BF lekythos. From Athens. Diosphos Painter. End of sixth. *Pease, Hesp. 4 (1935) 275/127, fig. 32. ABV 509/11.
- B] Fr. a: chariot race. Fr. b: part of a chariot.
- C] Fr. a: nonsense: meaningless inscriptions.

1787.

Athens, North Slope AP 487.

- A] Fr. of stemless cup. From Athens. Unattributed. Second half fifth. *Pease, Hesp. 4 (1935) 298/188, fig. 44. Beazley, AJA 31 (1927) 352-53.
- B] Decoration not preserved.
- C] On the underside, in a rough circle, Gr.:
[---]ος : *φι[λ]ει κ[α]ι[---].
- D] The restoration mainly after Beazley in AJA.

1788.

Athens, North Slope AP 578.

- A] Fr. of BF plate. From Athens. Unattributed. First quarter 5th. *M.Z. Pease, Hesp. 4 (1935) 278/133, fig. 33.
- B] Rim with a chain of buds; part of interior.
- C] On the reserved ground of the interior, near margin:
[---]υο[---].
- D] The sigma cursive = c.(1) Pease gives a parallel for lunate sigma later in the fifth century: London E 324 by the Sabouroff Painter, ARV(2) 842/127, Él. Cér. ii, pl. 80, "Glaukon period", with both kinds of sigmas. She also discusses the fluctuating state of the alphabet in this period.

(1)so Pease, but is it right? I list no lunate sigmas so early in Script.

1789.

Athens, North Slope AP 649.

- A] Fr. of RF cup.(1) From Athens. Unattributed.(2) Last quarter sixth. Ca. 510. *Pease, Hesp. 4 (1935) 280/141, fig. 35. ARV(2)

1557/11.

- B] One running.(3) Traces of a handle.
- C] Immediately to right of the handle: Επ[---].(4)

(1)with offset rim. (2)Beazley. Pease wonders whether by Epiktetos. (3)so ARV(2). Pease says that the scene is unclear (a pursuit?), with perhaps two figures involved. (4)Pease rightly states that the position next to the handle means that we have a name (Επ[ικτετος...] or Επ[ιλυκος...]) and not επ[οισεν]. ARV(2) lists this under fragmentary signatures without restoration.

1790.

Athens, North Slope AP 752.

- A] Fr. from center of an open vase. From Athens. Unattributed. Date? *Pease, Hesp. 4 (1935) 298/187, fig. 44.
- B] No decoration preserved.
- C] On the underside, a carelessly scratched Gr.: Λυσίς.(1)
- D] Burnt? Owner's inscription in the nom.

(1)complete at end; not certain that it is complete at the beginning; the lambda's left stroke is incompletely preserved.

1791.

Athens, North Slope AP 861.

- A] Fr. of WG lekythos. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 224/215, fig. 42.
- B] Lower part of a draped figure; leg of a mule.
- C] To left of the figure [--]ιοπ.(1)
- D] Neatly written.

(1)space for one letter to right of pi, then the garment. Unclear whether the end of a nonsense inscription or part of a name, e.g.: [Αντ]ιοπ[εια](?).

1792.

Athens, North Slope AP 947.

- A] Household amphora. From Athens. Unattributed. Second half 6th (context). *Broneer, Hesp. 7 (1938) 182, fig. 20. Script 901. *Vidi. *Agora photo. AK-114-8 (A).
- B] Undecorated.
- C] Graffiti: A: on the shoulder, between handles: Αγασικλῆς. On the belly, on the upper glazed band, starting beneath the first sigma of Agasikles and continuing under the right handle to side B:
K[ca. 16-18]κλῆς δοκεν Λαφιλιδει (κ)α<ι> βαρυνος. B:
on the shoulder (as on A): Ευρυκλ<ε>ς.(1)
- D] According to Agora 12, i, p. 189, n. 14, the vase is East Greek. The inscriptions seem to be Attic (rather than Boeotian?), however, so the writer seems to be an Athenian.

(1)my readings; Broneer differs in several details. He gives Ευρυκλ<ε>ς[sic]; the letters appear to be Ευρυκας, hence Εὐρυκᾶς is possible. In the long belly inscription, B. gives the gap as ca. 12 letters. The kappa after Laphilidei is written over a gamma (according to me) or alpha (B.). B. reads καβ<β>αρυνος for καταβαρυνός (βαρυνός is new). Similar graffiti: Talcott, Hesp. 5 (1936) 346 ff.; Shear, ibid. 36. - For the long inscription one possibility is:

κ[αταπύγων Ἀγασί]κλες δοκεῖν Λαφιλίδει καὶ βαρύνῳς. For the infin. δοκεῖν see perhaps ὅτι with infin.: Ind. Forsch. 48, 164 and Pfister, Philol. 73, 559; Old Olig. I 2: ἐρῶ ... ὅτι ἔχουν; Pl., Gorgias 447b? Or for ὡς δοκεῖν(?) - LGPN ii reads Agasikles, Laphilides (only here) and Eurykles saying for the last: Εὐρυκας - vase'.

1793.

Athens, North Slope AP 997.

- A] Fr. of BF vase. From Athens. Unattributed. Last quarter sixth. Ante 520 (context). *Broneer, Hesp. 7 (1938) 190/13, fig. 27.
- B] Right foot of a figure.
- C] To right of the leg: [---]ος.

1794.

Athens, North Slope AP 1030.

- A] Small BG pitcher.(1) From Athens. Unattributed. Last quarter sixth.(2) *Broneer, Hesp. 7 (1938) 196/25.
- B] Undecorated.
- C] On the neck, Gr.: ΧΑ.
- D] The photo. does not show the inscription. For Grr. on the neck, see TGV 177f.

(1)oinochoe? (2)same context as AP 997.

1795.

Athens, North Slope AP 1044.

- A] BF calyx krater. From Athens. Exekias. Third quarter sixth. 540-530. *Broneer, Hesp. 6 (1938) 161, pl. 16,B (phot.). *Hesp. 25 (1956) 345 ff., pls. 50 and 51,a. *ABV 145/19, Para. 60 (bibl.), Add.(2) 40 (bibl.). M. Moore, 'Horses by Exekias,' AJA 72 (1968) 858/13. *Script 139, Figs. 30-33. M. Moore, AJA 90 (1986) 35-39, pl. 2, figs. 1-2,; p. 37, Ill. 1 (dr.) *Dev.(2), pls. 72-73.
- B] A: chariot of Athena with Heracles beside her in a chariot (Moore). B: fight over the body of Patroclus.
- C] A: to right of Heracles' (lost) head: [ἡερ]α?κλες. Απολ·λ·δον. Αρτ[ε]μης. Ποσειδων. Ονετοριδε[ς] καλος. ἡερμες. B: Διομεδες, retr., sigma reversed. ἡεγτορ, retr. Πατρoκλος.
- D] The horses are not named but branded with rosettes; for such brands see Moore, AJA 72, 366f. - The lettering differs from other vases by Exekias; see Script.

1796.

Athens, North Slope AP 1103.

- A] Standard measure, BG inside. From Athens. Unattributed. Fifth? *Broneer, Hesp. 7 (1938) 222-24.
- B] Undecorated.
- C] Slightly above the middle of the outside, Dip.: δε[μ]οσιον.
- D] Stamped with the seal of Athena's owl. Cf. Sheer, Hesp. 4 (1935) 346 (measures from the Tholos).

1797.

Athens, North Slope AP 1119.

- A] Lower part of a BG pitcher. From Athens. Unattributed. Date? *Broneer, Hesp. 7 (1938) 215/17, fig. 49.
- B] Undecorated.
- C] On the body, Gr.: [---]ικρος.(1)

(1) Perhaps [Σμ]ι?κρος(?). Broneer gives only --|κρος.

1798.

Athens, North Slope AP 1127.

- A] Small pithos. From Athens. Unattributed. Late sixth. *Broneer, Hesp. 7 (1938) 221-22/43, fig. 00.
- B] Bands of stamped spirals on the neck, shoulder and body.
- C] On the broad flat rim, Gr.: ΔIK.
- D] Broneer compares Talcott, Hesp. 5 (1936) 344 and 352. The photo. does not show the inscription.

1799.

Athens, North Slope AP 1136.

- A] Fragmentary coarse amphora. From Athens. Unattributed. Date? *Broneer, Hesp. 7 (1938) 220/36.
- B] Undecorated.
- C] On the shoulder: ηερακ<>.
- D] The photo does not show the inscription. Owner's name (Broneer).

1800.

Athens, North Slope AP 1221.

- A] Fr. of large BF pot. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 175/58, fig. 18.
- B] No decoration preserved.
- C] Along the right-hand break, in large BG letters: [---]ενε[---].

1801.

Athens, North Slope AP 1257.

- A] Fr. from the shoulder of a small BF pot. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 217/191, fig. 37.
- B] Upper arm of a male.
- C] Horizontal: [---]γολτ.(1)
- D] Nonsense?

(1) complete at end? Roebuck prints a dot under the gamma (Λ), a letter which the photo. does not show. Perhaps: [---]δολτ, with dotted delta?

1802.

Athens, North Slope AP 1504.

- A] Fr. from the foot of a small vase. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 249/304, fig. 51.
- B] Decoration not preserved.
- C] Gr.: [---]ει vacat.
- D] Not clear whether incised on the profile or on the top surface.

1803.

Athens, North Slope AP 1554.

- A] Fr. from side of BG cup. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 248/300, fig. 51.
- B] Undecorated.
- C] On the outside wall, Gr.: [---]εργ[---] vacat(?).(1)

(1) Roebuck says the last letter is either gamma or alpha. He suggests: [Αθελαιαι] Εργ? [ανει, or [Αθελαιαι η] ι?ερα?, (but I see no trace of the iota). If there is a vacat at the end, the

second alternative would be right.

1804.

Athens, North Slope AP 1618.

- A] Fr. of WG cup. From Athens. Unattributed. Late sixth - early fifth. *Roebuck, Hesp. 9 (1940) 194/118, fig. 28.
- B] Palmette; Athena.
- C] On the BG shield, in white: χα[ι]πε.
- D] Letters fitted into the available space. Not enough is preserved to be sure that χα and πε do belong to one word.

1805.

Athens, North Slope AP 1653.

- A] Fr. of BF plaque. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 234/252, fig. 45.
- B] Back of a head.
- C] Above it, Dip.: [--- Αθε]να[αι].(1)
- D] Bespoken. I assume that the figure represented is not Athena.

(1)Roebuck reads the dat. by comparison with the plaque Acr. i, 2556, by Skythes, which has above the head, the Dip.:

Σχυθες μαν?[εθεκεν].

1806.

Athens, North Slope AP 1665.

- A] BF lekythos. From Athens. Unattributed. Last quarter sixth. Before 500.(1) *Roebuck, Hesp. 9 (1940) 218/194, fig. 41.
- B] Shoulder: palmette; tendrils; birds. Body, front: Judgment of Paris.; back: palmettes.
- C] Body, front: behind Aphrodite: [Αφροδ]ιτες. Between the heads of Aphrodite and Athena: [χα]ιπε. Behind Athena: Αθενας. Behind Hera, similar: ηρας. Behind Hermes: [h]ερμω. In front of Hermes: [π]αις χαιρε.(2)
- D] Inscriptions neatly written behind each figure, cf. CV, Louvre 5, III H e, pl. 69, 4.

(1)"a little later than the early Leagros period," Roebuck.

(2)could it be: [ho π]αις. χαιρε(?). But Roebuck 219 refers to Kretschmer, Vas. 85, n. 4, for the nominative with χαίρε.

1807.

Athens, North Slope AP 1673.

- A] Fr. of lid. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 249/306, fig. 51.
- B] Outside, two purple lines.
- C] Between the lines, Gr.: vac. τα[θενα]ι[αι---](?), retr.
- D] The dedicatory inscription would start with the name of the goddess.

1808.

Athens, North Slope AP 1791.

- A] Fr. of BF lekythos. From Athens. Unattributed. Early fifth. *Roebuck, Hesp. 9 (1940) 220/195, fig. 39.
- B] Shoulder: a five-palmette system. Body: upper part of a male, perhaps driving a chariot.
- C] Letters in the field: at left: α(.). To right of the face: α.
- D] From upper part. The alphas look retr.

1809.

Athens, North Slope AP 1815.

- A] Fr. of cup. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 247/295, fig. 51.
- B] Decoration: parallel lines.
- C] In the area between lines, in dilute BG: [---](.)τυκ[---].(1)
- D] From the center. Nonsense?

(1)the first letter is the tip of a diagonal stroke: kappa, nu, sigma, upsilon, chi? Most likely kappa or sigma.

1810.

Athens, North Slope AP 1839.+

- A] Frs. of flaring lip. From Athens. Unattributed. Fifth? *Roebuck, Hesp. 9 (1940) 248/298, fig. 51.
- B] No decoration preserved.
- C] At the edge of the upper part of the lip, Gr.: [---]γε[---]ανεθ]εκεν.
- D] + North Slope AP 1947.

1811.

Athens, North Slope AP 1855.+

- A] Frs. of BF amphora. From Athens. Near Edinborough Painter.(1) Ca. 500. *Roebuck, Hesp. 9 (1940) 177/62, fig. 19.
- B] Frs. a: Amazon in a chariot. Fr. b: handle palmette.
- C] Fr. b, near the palmette: ηε[---].
- D] + North Slope AP 1526, 1899, 2021, 2048, 2054, 2072, 2110, 2500. From shoulder and neck. Herakles?

(1)Beazley apud Roebuck, p. 177, but I cannot find it in ABV or Para.

1812.

Athens, North Slope AP 1859.+

- A] Frs. of BF plate. From Athens. Paideros painter. Sotes potter. Ca. 550 (Roebuck). *Roebuck, Hesp. 9 (1940) 225. *ABV 348, 695. *Script 99, Fig. 69 (phot.).
- B] Athena.
- C] Between her feet: Σοτες μεπ[οι]||[ε]σεν. Παιδερος |εγραψε[ν].
- D] = R. 217. + Acr. i, 2408. Boustr. in three lines, the first line left-to-right.

1813.

Athens, North Slope AP 1896.

- A] Fr. of BG amphora handle. From Athens. Unattributed. Sixth? *Roebuck, Hesp. 9 (1940) 248/303, fig. 51.
- B] Undecorated.
- C] Gr.: [---]θονος εμ[ι].
- D] Probably an owner's inscription, Roebuck.

1814.

Athens, North Slope AP 1897.

- A] Fr. of lower part of a WG alabastron. From Athens. Unattributed. Early fifth. *Roebuck, Hesp. 9 (1940) 217/192, fig. 40.
- B] Body: net pattern. Bottom: reserved.
- C] Around the edge of the bottom: ηε πας χαι[ρετ]δ.
- D] Net patterns are common with the Emporion Painter, but here they are more carelessly done (Roebuck). For the third person in greetings see Beazley, AJA 33 (1929) 363f.

Alabastra belong to the womens' toilet.

1815.

Athens, North Slope AP 1898.

- A] Fr. of rim of BF skyphos. From Athens. Unattributed. Date?
*Roebuck, Hesp. 9 (1940) 189/100, fig. 25.
- B] Decoration not preserved.
- C] On the outside of the lip, Gr.: $\eta\text{[---]}(?)$.(1)
- D] Ownership of sanctuary.

(1)the fr. is very small, but there is more of a vacat before and aft than the distance between the letters; perhaps $\eta\text{[---]}$ as an abbreviation of $\eta\epsilon\rho\upsilon\nu$. Cf. Villa Giulia 74,967.

1816.

Athens, North Slope AP 1926.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*ABV 187/15. *Roebuck, Hesp. 9 (1940) 201/146, fig. 32.
- B] Decoration not preserved.
- C] In the handle-space, written downward: $\text{[---}\epsilon\pi\text{]}\omicron\iota\epsilon\sigma\epsilon\upsilon\text{[---]}$.

1817.

Athens, North Slope AP 1942.

- A] Fr. of LM cup. From Athens. Unattributed. Third quarter sixth.
*Roebuck, Hesp. 9 (1940) 248/301, fig. 51.
- B] Int.: parallel lines.
- C] Outside the lines, facing out, Gr.: $\text{[}\eta\epsilon\text{]}\rho\alpha(?)$.(1)
- D] The fr. is from the center. Neat writing. Tailed rho.

(1)restoration suggested by Roebuck.

1818.

Athens, North Slope AP 1956.

- A] Fr. of BF band cup. From Athens. Unattributed. Third quarter sixth. *Roebuck, Hesp. 9 (1940) 204/148, fig. 32.
- B] Decoration not preserved.
- C] In the handle zone, in BG: $\text{[}\eta\text{]}\epsilon\rho\upsilon\nu\text{[---?]}$.
- D] Tiny letters: later LM style. I give Roebuck's restoration, but it is unlikely for a dipinto on a LM cup. More likely is nonsense or a name, if misread. Also the traces of the first letter do not fit an epsilon.

1819.

Athens, North Slope AP 1974.

- A] Fr. of Siana cup. From Athens. Unattributed. Second quarter sixth. *Roebuck, Hesp. 9 (1940) 192/111, fig. 27.
- B] Warrior; female.
- C] Under the warrior's arm: $\text{[---]}\iota\omicron\lambda$ vac.
- D] The fr. is from the bowl. Nonsense.

1820.

Athens, North Slope AP 2035.

- A] Fr. from rim of BF cup. From Athens. Unattributed. Date?
*Roebuck, Hesp. 9 (1940) 204/149, fig. 32.
- B] Decoration not preserved.
- C] Painted in white on the lip: $\text{Ma}\phi\text{[---]}$.
- D] Includes a stub of the handle. Long vacat before the letters. This should be a proper name. The 'phi' could be a miswritten theta.

1821.

Athens, North Slope AP 2127.

- A] Fr. of handle zone of LM cup. From Athens. Unattributed. Third quarter sixth. *Roebuck, Hesp. 9 (1940) 204/150, fig. 32.
C] In dilute BG: [---]v[---].

1822.

Athens, North Slope AP 2188.

- A] Fr. of BF plaque. From Athens. Unattributed. Third quarter sixth. *Roebuck, Hesp. 9 (1940) 234/251, fig. 45.
B] Snake's head.
C] Below the top margin, in BG: [---]v[---].

1823.

Athens, North Slope AP 2204.

- A] Fr. of BF lip cup. From Athens. Unattributed. Third quarter sixth. *Roebuck, Hesp. 9 (1940) 204/147, fig. 32.
C] On the lip, Gr.: [---]θ[---].

1824.

Athens, North Slope AP 2215.

- A] Fr. of large pot. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 248/302, fig. 51.
B] Decoration not preserved.
C] Gr.: [---]αυθ[---]ε[---]ν[---](?).
D] The fr. is from the shoulder. The inscription need not be complete at the end.

1825.

Athens, North Slope AP 2221.

- A] Fr. of coarse vase. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 249/308, fig. 52.
B] Undecorated.
C] Gr.: [---]υειοραισο(.)[---].(1)
D] A very large vase. Letters lightly and crudely incised. Unintelligible.

(1)"The letter forms are ambiguous and the meaning is not apparent," Roebuck. The υ may be H and the ρ may be Δ. The last letter looks like H in the dr., but R. does not identify it.

1826.

Athens, North Slope AP 2289.

- A] Fr. of a small BF pot. From Athens. Unattributed. Ca. 525. *Roebuck, Hesp. 9 (1940) 213/184, fig. 37. *Script 98, Fig. 40.
B] Neck and legs of a horse; legs of a nude male.
C] Between them, the letters in BG outlined in graffito: Τελετος.
D] In the N.M.? - Roebuck: apparently genit. of Teles, known as a personal name and as a name of a son of Heracles by Lysidike, but it is unlikely that the name is an obscure mythological one on such a trifling vase; perhaps the name of the owner of the vessel. Listed as Τέλης in LGPN ii, q.v. for parallels.

1827.

Athens, North Slope AP 2293.+

- A] Fr. of BF band cup. From North Slope. Unattributed. Third quarter sixth. *C. Roebuck, Hesp. 9 (1940) 200/135, fig. 32.
- B] Fr. 1869: parts of two male figures (torso of a man in a lion skin; helmet and shield of a warrior). Fr. 2293: Lower part of a nude youth.(1)
- C] Fr. 1869: between the two figures, in the available space: [h]π<π>ολυτῶ, retr. Fr. 2293: Along the youth's back, with end-boustr.: Κεδάλιονος, retr.
- D] + 1834 and 1869. Roebuck points out that Kedalion occurs as the name of the teacher of Hephaestus. According to Pape he was a Naxian and a servant of H.; there was a satyr play by Sophocles of this name.

(1)fr. 1834, not inscribed, has the lower part of a figure climbing into a chariot.

1828.

Athens, North Slope AP 2368.

- A] Fr. of rim of BF skyphos. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 189/101, fig. 25.
- B] Decoration not preserved.
- C] Below the top margin: αειδ[---].(1)
- D] Unexplained.

(1)Roebuck does not explain. I doubt that my αειδ- is right. The first letter may be something else.

1829.

Athens, North Slope AP 2478.

- A] Fragmentary foot of a vase. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 248/299, fig. 51.
- B] Undecorated.
- C] On the reserved underside of the foot, Gr.: [--Aθ]εναιαι v. ε[--].(1)
- D] A dedication.

(1)or E[--](?).

1830.

Athens, North Slope AP 2481.

- A] Fr. of cup. From Athens. Unattributed. Date? *Roebuck, Hesp. 9 (1940) 248/297, fig. 51.
- B] Decoration not preserved.
- C] On the lip, Gr.: [--- ανεθεκ]εν ταθ[εναιαι].
- D] From the rim.

1831.

Athens, North Slope AP 3491.

- A] Fr. of BF vase. From Athens. Probably Kleitias, Beazley. Second quarter sixth. *ABV 682.
- B] Muses: parts of two female figures.
- C] [O]πανια.
- D] Beazley gives no bibliography. He quotes Shefton: 'belongs to Acr. 594?'. [But the subject preserved there is Nereids].

1832.

Athens, North Slope H-4-22.+

- A] Two frs. of a BF band cup. From Athens. Unattributed. Third quarter sixth. 550-540. *Pease, Hesp. 4 (1935) 264/91, fig. 25.

- B] Handle zone: A, B, each: chariot. On fr. a, part of a charioteer.
 C] Fr. a: nonsense inscription.
 D] + North Slope H-7-40. For remarks on the picture and the use of the inscription, cf. Beazley JHS 52 (1932) 187 (Pease).

1833.

Athens, North Slope R 294.

- A] Fr. of a small beaker-like vessel. From Athens. Unattributed. Third quarter sixth. *Roebuck, Hesp. 9 (1940) 247/294, fig. 57. ABV 157. S. Karouzou, The Amasis Painter (1956) no. 75. Amasis Painter 34. Script 163. H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 17 and n. 9 (mention).
 C] On the bottom, near the edge, facing out, Dip.: Ἀμασις [--].
 D] = AP 2247. The letter forms are suitable for the Amasis Painter.

1834.

Athens, Pnyx.

- A] Fr. from the rim of a BG cup. From Athens. Unattributed. Second half fifth. *Hesp. 1 (1932) 132, 134, 184, fig. 19, 5.
 B] Undecorated.
 C] Along the outside of the rim, Gr.: Πολυξε[νος(?)](1)
 D] Very tall letters. Ionic alphabet.

(1)or genit.? Hardly a woman's name.

1835.

Athens, Pnyx G 6.

- A] Fr. from the rim and handle of an oinochoe. From Athens. Unattributed. Early fourth. *Hesp. suppl. 7 (1943) 34/20, fig. 15.
 B] No decoration preserved.
 C] On the rim, just above the handle, a large Gr.: Α.
 D] Alpha with broken hasta. Could this be a ligature, or is it foreign? Or is the fr. misdated (the broken hasta not being this early)?

1836.

Athens, Pnyx G 14.

- A] Fr. of one-handled BG cup. From Athens. Unattributed. Date? *Hesp. suppl. 7 (1943) 32/10. fig. 15 (dr.).
 B] Undecorated.
 C] On the bottom, around the edge, Gr.: Ολυμ< v.O.(1)
 D] Owner's name?

(1)unclear whether the inscription is complete or whether a letter is missing in the vacat.

1837.

Athens, Pnyx G 17.

- A] Fr. of BG cup-kotyle. From Athens. Unattributed. 425-325. *Hesp. suppl. 7 (1943) 32/12, fig. 15 (dr.).
 B] Int.: impressed palmettes.
 C] On the bottom, near edge: Μανα ΑΑ.(1)
 D] Some letters open at the top. - The inscription is declared to be unintelligible. It looks to me like a trade mark with

a proper name and a numeral.

(1)one delta above the other: for 20?

1838.

Athens, Pnyx G 25.

- A] Fragmentary BG saucer. From Athens. Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 31/2, fig. 15 (dr.).
- B] Undecorated.
- C] Around the outside, Gr.: [---]ΙΟΥ ΕΙΜΙ ΔΙΚΑΙΩΣ.
- D] Ionic alphabet. Epsilon with a very short middle hasta. Calligraphic letters with curved strokes, but not very neat. For δικάϊως see Agora 21, F 131 with references.

1839.

Athens, Pnyx G 30.

- A] Fr. of rim of skyphos(?). From Athens. Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 32/11, fig. 14.
- B] No figured decoration preserved.
- C] On the outside of the rim, Gr.: αἱ ἀθῆναι τυχεῖν(?).
- D] Very carefully incised. Ionic gamma.

1840.

Athens, Pnyx G 34.

- A] Fr. from rim of BG kantharos. From Athens. Unattributed. 375-350. *Hesp. suppl. 7 (1943) 31/1, fig. 14 (photo.).
- B] Undecorated.
- C] On the outside of the rim, Gr.: [---]ΙΑΣ ΕΙΜΙ{Μ}[Ι].
- D] Epsilon with short middle hasta.

1841.

Athens, Pnyx G 35.

- A] Fr. of a large thymiaterion(?). From Athens. Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 34/27, fig. 14.
- B] No decoration preserved.
- C] On the upper face, Gr.: [---] ἀν[εθηκεν].
- D] Deeply cut letters. Dedicatory.

1842.

Athens, Pnyx G 38.

- A] BG oinochoe. From Athens. Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 34/22, fig. 15 (dr.).
- B] Undecorated.
- C] On the top of the handle, Gr.: Μ.(1)
- D] Trefoil lip. Calligraphic.

(1)a fancy decorative letter.

1843.

Athens, Pnyx G 41.

- A] Fr. of base of BG plate. From Athens. Unattributed. Late fifth. *Hesp. suppl. 7 (1943) 32/8, fig. 15 (dr.).
- B] Undecorated except for reserved rings on the base.
- C] On the bottom, Gr.: Φίλο.(1)
- D] Ionic lambda.

(1)For a possible name Φίλος, see LGPN ii; or φίλο (gen.), φιλοῖ, or even φιλοκτήσιον?

1844.

Athens, Pnyx G 43.

- A] Fr. of handle of oinochoe. From Athens. Unattributed. 425-325?
*Hesp. suppl. 7 (1943) 34/21, fig. 15.
- B] No decoration preserved.
- C] On the handle: E.

1845.

Athens, Pnyx G 53.

- A] Fr. of handle of BG(?) oinochoe. From Athens. Unattributed.
425-325. *Hesp. suppl. 7 (1943) 34/19, fig. 15 (dr.).
- B] No decoration preserved.
- C] On top of the handle, Gr.: Νε<>.
- D] Owner?

1846.

Athens, Pnyx G 55.

- A] Fr. of BG cup-kotyle. From Athens. Unattributed. Third quarter
fifth. *Hesp. suppl. 7 (1943) 32/5, fig. 15 (dr.).
- B] Undecorated except for reserved rings on the base.
- C] On the unglazed part of the base, Gr.: [Αρι]στοκλε[ος].
- D] Owner. Ionic alphabet.

1847.

Athens, Pnyx G 56.

- A] Fr. of an unglazed pottery support(?). From Athens.
Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 35/29,
fig. 15.
- B] No decoration preserved.
- C] On the outer face, Dip.: ΑΥ.
- D] Ligature. Mercantile?

1848.

Athens, Pnyx G 58.

- A] Fr. of a krater foot. From Athens. Unattributed. Early fourth.
*Hesp. suppl. 7 (1943) 34/23, fig. 15 (dr.).
- B] No decoration preserved.
- C] On the inside of the foot, Gr. before firing: A.

1849.

Athens, Pnyx G 59.

- A] Fr. from base of BG plate. From Athens. Unattributed. Second
quarter fourth. *Hesp. suppl. 7 (1943) 32/9, fig. 15 (dr.).
- B] Int.: impressed decoration.
- C] On the bottom, Gr.: Νικ[---].
- D] Owner?

1850.

Athens, Pnyx G 61.

- A] Fr. of unglazed skyphos(?). From Athens. Unattributed. Fourth
century. 425-325? *Hesp. suppl. 7 (1943) 31/3, fig. 15 (dr.).
- B] Undecorated.
- C] On one side, Gr. two-liner: [Φι]λοκ[λης] | Δημοκλ[ειδς].
- D] Uncertain reading. Not considered an ostrakon in Hesp.
suppl. (no doubt because of the date; but see G 83). Cf.
Pnyx G 83. The lines are not parallel. Ionic lambda.

1851.

Athens, Pnyx G 71.

- A] Fr. of base of BG plate. From Athens. Unattributed. Fourth
century. *Hesp. suppl. 7 (1943) 32/6, fig. 15 (dr.).

- B] Undecorated.
- C] On the bottom, Gr.: Σατυρῶ.
- D] Owner. The letters highly stylized: rho squared; tau, upsilon and rho have apices.

1852.

Athens, Pnyx G 81.

- A] Fr. from bottom of BG plate. From Athens. Unattributed. Fourth century. *Hesp. suppl. 7 (1943) 32/7, fig. 15 (dr.).
- B] Undecorated.
- C] On the bottom: Φοινίξ.(1)
- D] owner in nom. Ionic alphabet. The xi resembles a reversed 'Z'.

(1)There is the end of a horizontal line above the phi.

1853.

Athens, Pnyx G 83.

- A] Fr. of rim, BG outside. From Athens. Unattributed. Fourth century? 425 -325? *Hesp. suppl. 7 (1943) 31/4, fig. 15 (dr.).
- B] No decoration preserved.
- C] On the unglazed surface (i.e. inside), Gr. left-aligned three-liner: Ἀνδ[ροκλ]ειδου|Ευρυ[κλ]η|Αχ[α]ρνεως.
- D] Hesp. suppl. restores: Ἀνδ[ροκλ]ειδου|Ευρυ[κλ]η|Αχ[α]ρνεως]. They reject an interpretation as an ostrakon since the letter forms suggest too late a date. An Androkleides Acharneus is mentioned in Dem. 48, 11. But the Gr. is written on the sherd and ought to belong to the last ostracism (of 417/6). In that case the first name should be in the nom.

1854.

Athens, Pnyx G 84.

- A] Fragmentary shallow BG bowl. From Athens. Unattributed. Date? *Hesp. suppl. 7 (1943) 34/24, fig. 15 (dr.).
- C] On the bottom, Gr. before firing and glazed over: Χ.

1855.

Athens, Pnyx G 98.

- A] Fr. of BG oinochoe(?).(1) From Athens. Unattributed. Date? *Hesp. suppl. 7 (1943) 34/26, fig. 15 (dr.).
- B] Undecorated.
- C] Outside, on the body, Gr.: [δ]η[μ]οσιος.
- D] A public measure. Perhaps some apices. Ionic alphabet. Lunate sigma.

(1)BG outside, red inside.

1856.

Athens, Pnyx L 171.

- A] Fr. of lamp. From Athens. Unattributed. Date? *Hesp. suppl. 7 (1943) 49/7, fig. 21.
- C] On top of the nozzle: κοινος.
- D] NOT A VASE. Type IV lamp. For the word, cf. Agora 21, F 83.

1857.

Athens, Pnyx P 22.

- A] Fr. of stemless RF cup. From Athens. Not far from the early work of the Jena Painter.(1) Ca. 400. *Hesp. suppl. 10 (1956) 19/40, pl. 5.

- B] Int.: head and shoulder of a youth (Apollo?) with a spear(?); tree branches with fruit.
 C] Above, on the left: [---]λ[---].
 D] Shape of lambda not given. Inscription faint.

(1)Hesp. suppl. 10.

1858.

Athens, Pnyx P 48.

- A] Fr. of RF loutrophoros. From Athens. Meidias Painter. Last quarter fifth. Ca. 420. *L. Talcott, Hesp. suppl. 10 (1956) 29/106, pl. 8. ARV(2) 1313/10.
 B] A: upper part of a bride receiving a wreath from a figure (Eros).
 C] A: above the head: [--]η[--(?)].
 D] I do not know if the eta is final.

1859.

Athens, Pnyx P 89.

- A] Fr. of RF pyxis. From Athens. Unattributed. Ca. 420. *Hesp. suppl. 10 (1956) 33/130, pl. 10. *Photo. SEG 15.180.
 B] At left, head of a youth; at right, head and right shoulder of a girl.
 C] Above the youth: Χρεμητιδης.(1) Above the girl: Διομ[---].(2)
 D] For the name Chremetides see the discussion in Hesp. suppl. Cf. Χρέμης.

(1)I thought from the photograph that the last stroke (horizontal) was probably not a letter. Hence: Χρεμητιδης[ς]. (2)or Διδόν? [---].

1860.

Athens, Pnyx P 92.

- A] Lid of RF pyxis. From Athens. Unattributed. End of fifth. *L. Talcott, Hesp. suppl. 10 (1956) 34/131, pl. 10, fig. 1.
 B] Undecorated?
 C] Underneath, Grr. before firing and glazed over: sampi-like letter, twice.
 D] Clearly a marker, which would have been repeated on the pyxis itself; see text in Hesp. suppl. and TGV 180ff.

1861.

Athens, Pnyx P 134.+

- A] Frs. of RF calyx or bell krater. From Athens. Painter of Louvre Centaureomachy. Third quarter fifth. Ca. 440. *L. Talcott, Hesp. suppl. 19 (1956) 48/192, pl. 17. ARV(2) 1092/74.
 B] Fragmentary: A: Athena. B: satyr and maenad.
 C] A: between Athena's shoulder and the break: [--]ν[--(?)].(1)
 D] + Pnyx P 138. Frs. a - c.

(1)unclear whether nu is final.

1862.

Athens, Pnyx P 137.

- A] Fr. of RF calyx krater. From Athens. Manner of the Dinos Painter. Last quarter fifth. Ca. 425-420. *L. Talcott, B. Philippaki, etc, Hesp. suppl. 4, pl. 18. ARV(2) 1156/16.
 B] Top of the head of a woman (muse).
 C] Above the head: Εντερπ[ε].(1)
 D] Listed as Pnyx 196 in ARV(2).

(1)ARV(2) gives ΕΥΤΕΡΠΕ.

1863.

Athens, Pnyx P 155.

- A] Fr. of RF bell krater. From Athens. Unattributed. Last quarter fifth. Ca. 420-400. *Hesp. suppl. 10 (1956) 50/215, pl. 20.
- B] Uncertain subject: Return of Hephaestus(?): ivy wreath; outstretched hand; wing and head of Eros.
- C] Near the left edge: [---]δια.(1) Above the wreath: Ηφαιστος. At the fr.'s upper right: Ερ[ως].
- D] Mixed alphabet. Three-stroke sigma.(2)

(1)Hesp. suppl. suggests [Ευ]δια or [Κωμωι]δια. (2)so Hesp. suppl., text; inscriptions not visible in photo.

1864.

Athens, Pnyx P 159.

- A] Fr. of bell or calyx krater. From Athens. Near the Kadmos Painter?(1) Last quarter fifth. Ca. 420. Hesp. suppl. 10 (1956) 48/207, pl. 19.
- B] A: Head of a boy being crowned with a wreath; arms and part of head of the woman crowning him.
- C] A: above the wreath: κα[λος].

(1)so Hesp. suppl.; not in Beazley.

1865.

Athens, Pnyx P 269.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. Second or third quarter sixth. 560-30? *Hesp. suppl. 10 (1956) 14/12, pl. 2. Brandt, Arch. Panath. I, 9/92. Script 1191.
- B] A: part of a column.
- C] A: in red: [τον Αθεν]εθευ αθλον [--(?)], retr.(1)
- D] I think (from a photo.) that the inscription was to the right of the left column, but since it is retr., it did not face the column.

(1)I have been helped here by J. Binder.

1866.

Athens, Pnyx P 270.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. 364/3 or 333/2. *Hesp. suppl. 10 (1956) 15/15, pl. 2. *Photo.
- B] Column shaft.
- C] To left of column, kionedon: [---κ]ρατ[ης]η[ρχε].(1)
- D] Archons: Timokrates 364/3; Nikokrates 333/2 (but he seems too late).

(1)so the photo. in suppl. 10, but the sigma could be an epsilon and the traces of the eta, a lunate sigma.

1867.

Athens, Pnyx P 271.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. First half fourth. *Hesp. suppl. 10 (1956) 15/13, pl. 2. *Photo.
- B] A: column shaft.
- C] To right of the shaft, at a distance, facing the column: [τ]ον Αθε[νε]θεν αθλον].
- D] Hesp. suppl. says the date must be before 367/6 (archon

Polyzelos) when kion. seems to begin.

1868.

Athens, Pnyx P 272.+

- A] Two frs. of BF prize Panathenaic. From Athens. Unattributed. Second half fourth. *Hesp. suppl. 10, 15/16, pl. 2. *Photo (fr. a).
- B] Frs. a and b, each: column shaft.
- C] A: Fr. a: to right of the column, kion.: [---] αθ[---].(1)
Fr.b: similar: ηρχε.
- D] + P 274. Calligraphic script, with curved hastae.

(1)or Αθ[---].

1869.

Athens, Pnyx P 273.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. First half fourth. *Hesp. suppl. 10 (1956) 15/14, pl. 2. *Photo.
- B] A: part of a column.
- C] To right of the column, very close, facing it:
[τον Αθενε]θεν αθ[λον].
- D] The date is based on fact that the athla-inscription is not kion.

1870.

Athens, Pnyx P 283.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. Fourth. *Photo.
- B] A: column shaft.
- C] To right of the shaft, kionedon: [---] ηρχε vacat.
- D] Eta with slightly curved verticals.

1871.

Athens, Pnyx P 349.

- A] Fr. of RF lekanis. From Athens. Mikion Painter (Euemporos?).(1)
Mikion potter. Last quarter fifth. Ca. 420-410. *Hesp. suppl. 10, pl. 10/124. *ARV(2) 1341/2. *Photo.
- B] Lower part of a seated woman.
- C] At right, stoich. two-liner: Μικιω[ν] | εποη[σεν].(2)
- D] = 124 (P 349), ARV(2). Neatly written.

(1)the name Euemporos appears on Athens, Acr. 594 together with Mikion's, perhaps as the name of the painter; see ARV(2) 1341/1. (2)Beazley gives omega in Mikion's name; I saw an omicron in the photo.; perhaps my error.

1872.

Athens, Pnyx P 510.

- A] Fragmentary BG kantharos.(1) From Athens. Unattributed. Mid-fourth (Sparkes-Talcott).(2) *Agora 12, 283/666, pl. 28, fig. 7. Thompson and Scranton, Hesp. 12 (1943) 294, fig. 15,d, and 334 n. 56. *G. Kopcke, 'Golddekorierete attische Schwarzfurniskeramik des vierten Jahrhunderts v. Chr.,' AM 79 (1964) 48/244 (not ill.).
- B] Int.: impressed palmettes.
- C] On the neck, in applied clay (gilded): Αφ[ρ]οδιτης.
- D] Cf. Athens, Agora P 24,138.

(1)krateriskos (K.). (2)Second half fourth (Thompson and Scranton). Early in last quarter fourth (Kopcke).

1873.

Athens, Pnyx T 72.

- A] Fr. of an aidon vase (spout). From Athens. Unattributed.
Early fifth. *Hesp. suppl. 7 (1943) 159/114, fig. 71.
B] Fr. of spout in the form of a phallos.
C] Gr. "in the dry clay": Κερκίω[.](1)
D] Vanderpool notes that this is a telling vase; he rightly
cites κέρκος = phallos. The writing is coarse. For the use
of omega V. compares an ostrakon of Themistocles, Hesp. 5
(11936) 40, fig. 39, but it is not clear to me what value
he gives to it.

(1)so Hesp. But it could be complete: Κερκίω = Κερκίῳ (gen.), an
owner's inscription. The vase is appropriate to the owner's
name. LGPN ii reads Κέρκιος. Probably after firing. The
omega is rectangular.

1874.

Athens, Triti Ephoria.

- A] Fr. of BG skyphos. From Athens. Unattributed. Last quarter
sixth - first quarter fifth.(1) *Delt. 22 (1967), pl. 71,b.
B] No figured decoration.
C] On the wall, upside down to the pot, Gr.:
(:)νοφροθυτι vac.
α|λφιτον {monogram TP} vac.
--]φ[.]v D vac.
 --]ι vac.
 --]ι|| vac.
[- - - - -]
D] From base and and lower wall. The initial punctuation is
uncertain. ἄλφιτον is barley meal.

(1)said to be archaic.

1875.

Athens, Triti Ephoria?

- A] Fr. of BG skyphos. From Attica, Anagyrous. Unattributed. First
quarter fifth. Beginning fifth (Delt.). *Delt. 20 (1965) 115,
pl. 82,a. BCH 1968, 766, fig. 7.
B] No figured decoration.
C] On the side wall, upside down to the pot, Gr.: Πυρες, retr.
D] Name-on-sherd. - This vase is not in LGPN ii, but the name
is known; see Philadelphia MS 5399, ARV(2) 7/3 by Psiax.

1876.

Athens, Triti Ephoria.

- A] Fr. of RF cup. From Athens, hodos Marathonos 2.(1)
Unattributed.(2) First quarter fifth. *Delt. 23 (1968),
B' 1, pl.43,x. *BCH 94 (1970), Chronique 911, fig. 48.
B] Int.: upper right-hand corner: heads of two youths facing,
one a victor.
C] Int.: along the margin: [--]τυδ(ε)τ[--].
D] Very neat letters. Doesn't look like nonsense.

(1)see Delt. 23 (1968) 75. (2)[could be Brygos Ptr. or Brygan.]

1877.

Athens, Triti Ephoria.

- A] WG lekythos. From Athens; Hodos Dimitrakopoulou 85.

Unattributed. Before or after 450. *Cf. Delt. 19 (1964) B 1, 57-58, pl. 54,a. *BCH 1966, 741, figs. 1-3. Script, under 675-6.

B] (Funerary).

C] On front face of a large stele: two and a half lines of excellent writing, the middle missing.

D] Found 1963.

1877a.

Athens, Triti Ephoria.

A] WG lekythos. From Athens. Achilles Painter (Tzachou-Alexandri). (1) 450-445 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 11 n. 4, 14, 68, 143/217 (not ill.). *Oakley vidit; information from O. Tzachou-Alexandri.

B] Three women at a grave. (1)

C] Μελητος καλος patronymic. (2)

D] Oakley 14 points out that on this vase there is a kalos-inscription and a tomb stele. Meletos appears as a kalos-name on an early RF neck amphora by the Achilles Painter, Cab. Méd. 363 (CAVI 6117), ARV(2) 988/11, J.H. Oakley, The Achilles Painter (1997) 116/14. Would it be the same? The inscription is printed as Ionic by Oakley.

(1) Oakley says the third figure and some of the ornament are later additions, perhaps by the Sabouroff Painter. (2) Oakley says he could not read the patronymic when he saw the vase briefly. R. Crome, by letter of 1/10/99, tells me that Oakley told him that the patronymic is Megakles. In a second letter Crome gives me the ref. as received by him from John Oakley: O. Alexandri, Δίδυμο ταφικό μνημείο του ζωγράφου του Αχιλλέως, ΕΠΑΙΝΟΣ ΙΩΑΝΝΟΥ Κ. ΠΑΠΑΔΗΜΗΤΡΙΟΥ (Athens 1997) 303-56. I assume this would not be the son of Megakles V mentioned by Davies, APF, 381-82, who is considerably later.

1878.

Athens, Triti Ephoria?

A] RF oinochoe (chous). From Athens, Hodous Lykourgou. Unattributed. Second half fifth. *Delt. 20 (1965) B' 1, p. 100, pl. 56,g.

B] Three men sacrificing at a herm.

C] Φίλιος. Τυχών.

D] The vase is not listed in LGPN ii, but both names are known in Attica. The third person not named?

1879.

Athens, Triti Ephoria.

A] Fragmentary BF prize Panathenaic. From Athens. Unattributed. Last quarter fourth (E.). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 157/cat. 87 (not ill.).

B] A: Athena to right; column figure: Nike.

C] A: no archon inscription. At left, kionedon: prize inscription.

1879a.

Athens, Triti Ephoria.

A] Fr. of BF prize Panathenaic. From Athens, Philopappos Hill, 1961. (1) Unattributed. Hellenistic. Second century

B.C. *N. Metaxa-Prokopiou, Delt. 25 (1970) [1971] 98, pl. 31,2.

- B] B: column shaft on which the hoof of a horse to left.
C] B: to left of the column shaft, at some distance (no doubt along the left margin, which is not preserved, and probably kionedon): [---]θ[---].(2)

(1)found with the Adeimantos amphora, q.v. (CAVI 198a).
M.-P. thinks the theta is from αθλων, probably because the horse's hoof places it low.

1880.

Athens, Triti Ephoria 556.

- A] RF aryballos. From Athens (Piraeus, B.-O.). Douris. Ca. 500. Earliest style (Beazley). *Para. 376/273 bis, *524, Add.(2) 241/274 bis.(1) D. Pandermalis et al., eds., Kernos (Festschrift Bakalakis) (Thessalonike 1972), pls. 54,1-4 and 55,1 (A, B, top, side). Robertson, AVCA 85 and fig. 73 (A). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 62f., 73/13, pl. 8.
B] A: woman. B: youth leaning on his stick.
C] A: Δορις εγραψε. (2) B: Χαιρεστρατος καλος. (3)
D] The mouth missing. - The vase is also listed as Athens, N.M. T.E 556, but I assume that T.E. stands for Τριτη Εφορια, in which case the vase is probably not in the National Museum, as is assumed in Para. (index) and Add.(2), but not in Robertson, AVCA.

(1)Add.(2) declares the number '273 bis' in Para. to be an error; however, the single aryballos in ARV(2) 447/274 is later than our vase, which therefore ought to precede it.
(2)Discovered by B. Philippaki. (3)"The inscriptions were observed under a microscope by Harry Kritzas of the Third Ephoria, Athens" (B.-O.).

1880a.

Athens, Triti Ephoria 3500.

- A] RF oinochoe (chous). From Piraeus Street no. 57, tomb 11.(1) Eretria Painter. 435-430 (T.-A.). *O. Tzachou-Alexandri in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 473-80, figs. 1-3 and 7-11 (figs. 9-10 are profiles, fig. 11 (= cover, in color) is a dr. not showing inscriptions). Delt. 23 (1968) 83.
B] Festival in honor of Dionysus: at left, a pillar(?) on a three-stepped base, with a mask of Dionysus hung on it, with laurel branches above and below; on the floor, an ivy-wreathed column krater; a frontal youth, ivy-wreathed, drinking from a skyphos and holding out his left hand to receive willow branches from the priest (who also wears willow branches on his head); a table with a liknon, partly covered with a cloth and with laurel branches projecting; a bearded man (priest) to left, holding out some willow branches; at right a small boy, ivy-wreathed and naked, to left, with a large chous.
C] In white (which has disappeared): above the heads: the youth: Επιμεθευς. The priest: Προμεθε[υ]ς.(2)
D] T.-A. refers the scene to the Anthesteria, in part because of the chous shape. She thinks the liknon contains a phallos wrapped in cloth (p. 484). For the relation of

Prometheus and Epimetheus to Dionysus see T.-A. 484-85; she thinks they here represent a youth and a priest, the youth undergoing a ceremony of initiation to be admitted to adulthood. She thinks of the child at right as an oinochoos, a special request of the family who later placed the chous in the tomb [sic?]. The ceremony she places in the Dionysion ἐν Λίμναις on the 12th of Anthesterion, the day of the Choes. - The branches on Prometheus' head and those tendered to Epimetheus are small-leaved willow branches, while those near the mask of Dionysus and in the liknon have larger leaves with added white; they are considered to be laurel.

(1)from the ancient cemetery at the Erion gate. (2)printed letters, p. 477 of the text, not visible in the pictures.

1881.

Athens, Triti Ephoria A 1877.

- A] RF pyxis with lid. From Athens, tomb in Aeolus Street. Calliope Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 248-50, 347/256, pls. 166-67. *G. Daux, BCH 86 (1962), Chronique 645, fig. 4, left, pl. 24,1-2. ARV(2) 1707/84 bis, Para. 471. E. Brummer, 'Griechische Truhenbehälter,' JdI 100 (1985) ... n. 717. S. R. Roberts, *The Attic Pyxis* (1978) 128 middle.
- B] The bride Thetis seated to left, surrounded by Nereids with gifts.(1)
- C] Body: Θεω. Αυρα. Χρυσεις. Γαλενε. Αλεξο. Ψαμαθε. Θετις.(2) Ευλ[ιμενε]. [Γλ]αυκε. Κυμοδο{δο}κε.(3)
- D] L.-H. 249 thinks the scene are the Epaulia of the Wedding of Peleus and Thetis. - Mixed alphabet. Xi 1 with vertical extending above and below the horizontals if L.-H.'s rendering in the cat. is correct.

(1)ARV(2) 1707: Thetis and her sister Nereids. (2)BCH says Thetis, the ph. shows [.]ετις. (3)so L.-H. P. 250 shows that this is the writing on the vase. Meant for Κυματοδοκε(?). BCH also says: Γαληνη. Γλαυκη. Κυμοθοη. Μελιτη. I do not know how reliable these readings are.

1882.

Athens, Triti Ephoria A 1891.

- A] RF pyxis with lid. From Athens, tomb in Aeolus Street. Unattributed. 430-420. *G. Daux, BCH 86 (1962), Chronique 644-45, figs. 2-3, pl. 21,1-2. A. Queyrel, 'Les Muses a l'Ecole: Images de quelques vases du Peintre de Calliope,' AK 31 (1988) 92/9 (listing only).
- B] Body: seven muses in three groupings.
- C] Body: muse with lyre, standing; to right of her face: Θαλεια. Muse seated and playing the flutes; above her head: Χορω. Muse standing and holding an alabastron and lyre; not inscribed. - Seated muse playing the lyre; starting above her head: Τερψιχορα. Standing muse holding out a short stick(?); to left of her face, toward it, with the last letter below the penultimate: Μελπομενη. - To right of M.'s left elbow under a hung-up satchel (tablets, no stylus) and bag: Ορανια. - Standing muse holding out a wreath; to right of her face.: Κλεω. Seated muse with kithara; above her head: Ερατω.

D] Done from the text and some of the pictures. As Daux says, the relation of the inscriptions to the figures is not altogether clear, as there is an unnamed muse and an extra name not attached to a figure. But his suggestions that the unnamed figure may be Apollo and that the extra inscription relates to the satchel are hardly correct. Ionic alphabet.

1883.

Athens, Triti Ephoria A 6367.

- A] Frs. of BF prize Panathenaic. From Athens, Οδος Λεμπεση-Πωρινου, tomb 3. Unattributed. 344/3. Archon Lykiskos (Eschbach). *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 88/cat. 55 (not ill.). O. Alexandri, Delt. 25,2,1 (1970) 70/31 (mention).
B] A: Athena to right; column figures: seated woman with boy.(1)
C] A: kionedon: by the left column: αρχων Λυκι|σκος.

(1)Aphrodite and Eros? (Eschbach).

1884.

Athens, Triti Ephoria A 6369.

- A] Frsa. of BF prize Panathenaic. From Athens, Οδος Λεμπεση-Πωρινου, tomb 3. Unattributed. 366/5. Archon Kephisodoros I(?). *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 34, 35/cat. 22 (not ill.). O. Alexandri, Delt. 25,2,1 (1970) 70f. (report on the tomb).
B] A: Athena, perhaps to right (non-joining frs.).
C] A: on a joining fr.: kionedon: Κηφισοδορ[--].(1) On a non-joining fr., which may belong here or to the fr. listed as cat. no. 23: [--]ος ηρχε.
D] The lettering on both frs. is identical. Kephisodoros appears twice in the fourth century: 366/5 and 323/2. E. believes the later Kephisodoros is to be excluded as the lettering and the column figures both differ. He notes in n. 139 a difference in the phi, which on our vase is cursive. 366/5 is the archon year of a Panathenaic festival! Another problem is Athena's possible turn to the right which is known first from the archon Kallimedes of 360/59. Ionic alphabet (but omicron for omega?).

(1)so Eschbach: but should it not be with omega?

1885.

Athens, Benaki Museum.

- A] Fragmentary RF hydria (kalpis). Christie Painter or near. Third quarter fifth. 440-430 (AA). *S. Pingiatoglou, AA 1989, 11-21, figs. 1-7.
B] Shoulder: youthful winged male with a sword hung from his shoulder (Boreas?) pursuing a woman; at left, king and two women; at right, two more women.
C] Shoulder: between the heads of the winged figure and the pursued: καλε.
D] A new acquisition. Mixed alphabet.

1886.

Athens, British School.

- A] Fr. of prize Panathenaic. From Athens. Unattributed. Hellenistic.(1) *C. Smith, BSA 3 (1896) 194ff., pl. 16,b (dr.). Hesp. 26 (1957) 322.

- B] At left, column shaft.
 C] To right of the column, kion.: [αγωνο]θετου<ν>τος [---].
 D] The letter forms are Hellenistic: epsilon with detached middle horizontal; omicron = U.

(1)very late fourth (Smith).

1886a.

Athens, Epigraphical Museum 7304.

- A] Rim of a vase. [From the Acropolis?] Unattributed.
 After 550 (Threatte).(1) *IG i(2) 450. *GAI i, 594. IG i, s. p. 197, 373/12h. Lolling-Wolters, LVI. Jahn-Michaelis 122, 245.
 B] No subject matter mentioned.
 C] [--]φδ(ν) :* μανεθεκεν :* α<γ>αλμα :* ταθεναια[i].(2)
 D] I do not know whether Dip. or Gr., the latter is more likely.

(1)see GAI i. (2)IG i(2): the phi preserves part of a circle; for the first nu at first a punctuation mark, with nu added later.

1886b.

Athens, Dinopoulos 4.

- A] WG lekythos. From Athens. Achilles Painter (Kolomva). 445-440 (Oakley). *J.H. Oakley, The Achilles Painter (1997) (cf. 63), 142/206, pl. 109C-D (both show inscriptions; phs. by author).
 B] A woman to right, about to receive ... a bundle of clothes held out by a woman to left; above the first woman, at the top, an oinochoe hung up; behind the second woman, at the top, a sash hung up.
 C] Between the women, below the top margin, horizontal stoich. two-liner, centered: ηνγαίνδων|κ(α)λος.

 D] I assume that Dinopoulos refers to a private collection in Athens; Oakley lists six WG lekythoi in it, all from the same tomb. Mixed alphabet. Typical hand of Achilles Painter.

1887.

Athens, Empedokles.

- A] RF oinochoe (chous). Unattributed. Late fifth.(1) *G. van Hoorn, Choes and Anthesteria (1951), no. 261, fig. 253. *Photo.
 B] In white: baby kneeling, with grapes; toy roller.
 C] In white, in large letters across the whole scene, filling the space: κ(α)(λ)ος.
 D] Probably in the N.M. A small vase. Mixed alphabet. Alpha without cross-stroke.

(1)Ca. 400, van Hoorn.

1887a.

Athens, Goulandris Museum 1.

- A] RF pelike. Painter of the Louvre Centauiromachy. Third quarter fifth. *Museum postcard. ARV(2) 1682/87 ter, Add.(2) 328 (bibl.). *L. Marangou, Ancient Greek Art: the N.P. Goulandris Collection (1985) 108/150 (A).

- B] A: a young warrior leaving home: at left, a woman with a phiale and oinochoe; in the middle, a youth with spear, shield and greaves to left, holding his helmet; at right, a bearded man leaning on his stick. B: three youths.
- C] A: on the shield (which is shown in profile), as device, a large A shown in perspective.

1888.

Athens, Goulandris Museum 781.

- A] RF cup. Antiphon Painter (Bea. Arch.). First quarter fifth. *Add.(2) 397. Sotheby, Art at Auction 1981-82, 308. Cat. Sotheby 14-15.12.1981, 147/375 (all). Arch. Reports 32 (1985-86) 136. fig. 7(A). L. Marangou, Ancient Greek Art: the N.P. Goulandris Collection (1985) 101-103, no. 143 (all). Beazley Archive db, no. 7136.
- B] Int.: cup bearer filling his cup from a krater. A, B: symposium: youths and man.
- C] Int.: Λυσικαλός.

1889.

Athens, Iolas.

- A] RF bell krater. Painter of the Louvre Centauromachy. Third quarter fifth. *Photo. (A). ARV(2) 1091/62.
- B] A: symposium. B: youths and boy.
- C] A: above the left-hand reveler (youth reclining with lyre): καλ(ο)ς.(1)
- D] Ex London, Spero. Replica of Paris Market (Feuardent), ARV(2) 1091/61.

(1)the omicron miswritten and sigma omitted; a similar inscription [καλ)ο)ς] with omicron resembling a pi] is found on Dresden 321, by the same painter, ARV(2) 1089/29.

1890.

Athens, Kanellopoulos Museum.

- A] Miniature amphoriskos imitating an SOS amphora. Unattributed. First quarter sixth. *Vidi.
- B] No figured decoration.
- C] On the body, Gr. (circular, the end overlapping the beginning): Φερεκλειδες : εδοκεν : Μελανθιδι : Μεμν ... etc., ending in: φιλοσυνες.(1)
- D] A hasty and incomplete note. A similar gift inscription on the SOS-amphoriskos, Volos, Museum, q.v. Pherekleides is listed in the late 5th, etc., in LGPN ii. Μελανθίς is listed from this vase (UNPUBLISHED and dated ?525-500 [sic]). Also from Agora 21 D 32 (6th/5th).

(1)this word does not exist; it ought to be φιλοφροσύνες.

1891.

Athens, Kanellopoulos Museum.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *Para. 105/4 ter, Add.(2) 57. AAA 9 (1976) 149, fig. 11 (B).
- B] Neck: A: maenad between satyrs. B: maenad between a man and a youth. Body: A, B, each: satyrs and a maenad. At each handle: a goat. On each handle: a warrior.
- C] Signed Nikosthenes.

D] Ex Geneva Market (Koutoulakis).

1892.

Athens, Kanellopoulos Museum.

- A] RF calyx krater. Dinos Painter. Last quarter fifth. *ARV(2) 1152/7 bis, Add.(2) 336. LIMC i, pl. 417, Alkyone II 1 (A). M. Brouskari, The Paul and Alexandra Canellopoulos Museum: a Guide (Athens 1985) 65 (A).
- B] A: Meleager and his son Parthenopaeus: Meleager, followed by two companions (one of them Lykos), approaches Oeneus and Althaea and offers grapes to an infant held by a nurse. B: a king and two women.
- C] A: Μελεαγρος. Λυκ[ος].

1893.

Athens, Stavros S. Niarchos Collection A 005.

- A] BF stamnos. From Chiusi. Unattributed. Second quarter sixth. 560-550 (Hess). *A. Hess A.G., Cat. of Hirsch Auktion (1957), pl. 10/14. F. Inghirami, Etrusco Museo Chiusino (1833) 207, pl. 216. *A. Hess AG (Lucerne) and W.H. Schwab (NY), Bedeutende Kunstwerke aus dem Nachlass Dr. Jacob Hirsch (auction Dec. 7, 1957) 13/14, pl. 10. *L. Marangou, Ancient Greek Art from the Collection of Stavros S. Niarchos (Goulandris Museum 1995) 106/16 (ill.) (bibl.). Philippaki, Stamnos 1-2, pl. 1. Brommer, Theseus (1982) 56 n. 65; idem, AA 97 (1982) 84ff. (Both discuss Taurominion.) LIMC vi, 575/82, s.v. Minotaurus.
- B] A: Theseus and the Minotaur. B: five women to right.
- C] A: to left of Theseus' back: Θεσευς. To right of Minotaur's back: Ταυρος Μινωιος(?).(1)
- D] Ex Hirsch. Bought in 1957 [at the first Hirsch sale.] The surface is in poor condition. - Said to be the earliest stamnos.

(1)my suggestion. The text has: Ταυρομινιον, which does not fit the traces at the end of the word. Taurominion is Taormina in Sicily! - M. says: traces of Θεσευς; Ταυρομινιον clearly legible [but I cannot read it in the photo.]

1894.

Athens, Stavros S. Niarchos Collection A 036.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. Ca. 535 (M.). *L. Marangou, Ancient Greek Art from the Collection of Stavros S. Niarchos (Goulandris Museum 1995) 70/9 (ill.; ph. of the inscription, p. 73). *Photo. (post card). Bull. Inst. 1866, 182/4. Klein, MS(2) 16. Pottier, Gaz. Arch. 13 (1888) 170. Auktion 18 (M.M.) 30/92, pl. 29. ABV 225/6-7, Para. 105.
- B] Shoulder: A: two horsemen between youths. B: duel of warriors over a fallen. Body: A-B: palmette frieze. Below: three erotic couples, and men and women dancing.
- C] Shoulder: A: starting from the middle of the youth at left and running to between, and to right of, the left horse's legs: Νικοσθη^[ε]νες ε^ποίησεν.(1)
- D] On loan to Athens, Goulandris Museum. Ex collections: Castellani; London, Hodgson; Westport (Ireland), Earl of Sligo. Ex Paris, Niarchos. Typical hand of Painter N.

(1)the theta is incomplete and I wonder if the area where

the epsilon should be is not restored. The horse's legs intervene.

1895.

Athens, K. Politis.

- A] BF hydria. Lydos (P.-K.). Third quarter sixth. Ca. 540 (P.-K.). *K. Papadopoulou-Kanellopoulou, Συλλογή Καρλού Πολιτη (Ministry of Culture, Deltion Publications no. 40, 1989, pub. by TAPA) 57/28 (ill.; also in color, front cover) (no bibl.).
- B] Shoulder: antithetic sphinxes between lions. Body: Ariadne and Dionysus facing, between two satyrs.
- C] Body: between the heads of A. and D. (closer to D.): nonsense: συχv.(1)

(1)P.-K. prints ΓΥΧΥ, wrongly.

1896.

Athens, K. Politis 28.

- A] BF lekythos. Athena Painter. First quarter fifth. *Vidi. K. Papadopoulou-Kanellopoulou, Συλλογή Καρλού Πολιτη (Ministry of Culture, Deltion Publications no. 40, 1989, pub. by TAPA) 65/32 (ill.).
- B] Heracles and the Lion, between a woman (Athena) and a bearded man (Iolaus).
- C] Nonsense: scattered imitation letters.
- D] Seen in the Goulandris Museum.

1897.

Athens, Private.

- A] WG lekythos. From Attica. Unattributed. Date? *Fairbanks, Athenian Lekythoi (1907), Group A, Class 3, no. 41 (no bibl.).
- B] Youth leaning on his stick and pouring from a phiale.
- C] "Letters apparently imitating a καλος inscription," Fairbanks.
- D] Perhaps = Athens, Vlasto, ARV(2) 716/218, Aischines Painter: Youth leaning on his stick (in himation, to left); but said to be from Tarentum.

1898.

Athens, Private.

- A] WG lekythos. Manner of the Karlsruhe Painter v, Various. Second quarter fifth. *Fairbanks, Athenian Lekythoi (1907), Group B, Class 4, Series 3, no. 19, p. 167, fig. 40. ARV(2) 741/3.
- B] Man, and woman with a box.
- C] Between them: nonsense: imitation inscription.
- D] "Restored (or the reproduction retouched)," Beazley.

1898a.

Once Athens, Private.

- A] Fr. of vase. Unattributed. Second quarter fifth? (Threatte). *Threatte, GAI ii, 468 and 549 (mention). O. Benndorf, Gr. und siz. Vasenbilder (1868) 51, pl. 29/11.
- C] On the sherd, Gr.: Μελανθιδ εμi. hόστις άλλος (άλλως) εῖπαι, φοσφορίε.
- D] Cited by Threatte for an early occurrence of the aor. opt. of εἶπα. Threatte thinks the inscription is clearly Attic. The verb is ψωράω, the Attic form of ψωριάω, to itch, or have the mange (see LSJ). Attic alphabet.

1899.

Once Athens, Schliemann.

- A] WG lekythos. From Athens. Unattributed. Date? *Fairbanks, Athenian Lekythoi (1907?), Group D, Class 7, Series 2, no. 5. AM 15 (1890) 347 (mention). Wolters, AM 17 (1892) 434-47, pl.1,1 (dr,).(2) Klein, L.(2) 154. *ARV(2) 1613, bottom.
- B] Oriental riding a camel.
- C] κ(α)λο[ς] | Μι[---].(1)
- D] Said to have been found in the vicinity of the German Arch. Institute in Athens (Fairbanks). Alpha without cross stroke.

(1)Klein read Μι[κων], but Beazley says that he "can hardly be right." AM 15 also has Nikon. (2)Wolters says that the reading Midas is impossible. The inscription given as a `left-aligned two-liner, and restored as Mikon [after Klein].'

1900.

Athens, Theodorakopoulos.

- A] RF cup. Apollodoros. Last quarter sixth. *ARV(2) 120/12, *1627, Add.(2) 175. fig. 15. *K. Schefold, `Pammachos,' AK 17 (1974) 137/1 and ff. (not ill.). *Bothmer, GettyMusJ 14 (1986) 13, bottom, fig. 15 (Int.).
- B] Int.: symposium: youth reclining, holding two cups and playing kottabos with one; at the upper left, a flute case.
- C] Int.: Παμμαχος καλος. In large BG letters: on the lip of the kottabos cup: καλοε. On the other, in the same position: καλο(λ).(1)
- D] Ex Paris Market (Koutoulakis). - The cups differ in shape: the kottabos cup has a bowl of type B but the stem with fillet of an Acrocup; the other cup has an offset lip. Both inscriptions miswritten? - For the problem of the number of `Pammachos' vases see Basel, Antikenmuseum BS 471.

(1)the last letter looks like an Ionic lambda with a short second leg, but it could be a nu incompletely preserved: καλο(v). Or sideways sigma: καλος(?).

1901.

Athens, Vlastos.

- A] Fragmentary BF amphora. Unattributed. Second quarter sixth. *Photo.
- B] Shoulder: A: two lions killing an animal. B: similar? Body: all around: five youths on horseback. Under one handle: youth running.
- C] Body: nonsense inscriptions related to the horses: First rider's horse: between the legs: χενστε[...]. To right of the horse's head: τοε[.]εσλ[. (?)]. Second rider's horse: between the legs: τρε(.)[.]νυσ. To right of the head: τεδφολσ. Third rider's horse: between the legs: εολνοελσ. Fourth rider's horse: between the legs: τεοε(π)ενεν. To right of the head: παστοεσ. Fifth rider's horse: between the legs: (.).ενφν. To right of the head: [.]σ.
- D] A small vase. Digamma U-shaped. One pi miswritten. Rho D-shaped.

1902.

Athens, Vlastos.

- A] BF Nikosthenic pyxis with lid. Unattributed. Late sixth or early fifth? *Photo.

- B] Lid: seated women; seated man; a girl shows him a boy.
Body: procession of kanephoroi (baskets on their heads).
Departure of man in chariot.
- C] Body: nonsense, partly imitation: to right of the
procession leader's face: ρο.(1) To right of her body:
[--(?)]ερ(.). Between heads in the chariot scene, widely
spaced: (.)(.)(σ)λε(.). In front of the horses: οε(.).(2)
- D] One rho is triangular. Four-stroke sigma reversed.

(1)complete. (2)may not be complete, as it is followed by a
break.

1903.

Athens, Vlastos.

- A] BF lekythos. Sappho Painter. Early fifth. *Photo. Haspels,
no.34.
- B] Athena fighting a giant; at left another, fleeing.
- C] Nonsense: to right of the left giant's face: ηπον. To
right of Athena's face: κλοππ.
- D] The inscriptions typical of this painter.

1904.

Athens, Vlastos.

- A] Fr. of BF funerary plaque. From Koropi. Very close to
Sappho Painter's plaques (Boardman). Ca. 500 (Boardman).
*Photo. *Boardman, BSA 50 (1955) 63/30, pl. 7, a. *H. Mommsen,
Exekias I: die Grabtafeln (Kerameus 11, 1997) 23 n. 186
(mention).
- B] Prothesis: double-line border; small girl by the head of
the bier; behind the bier, man and woman on raised ground
line, possibly a step.
- C] To left of her legs, vertically up: [---]σιο.(1)
- D] Lower right-hand corner of a funerary plaque. Large clear
letters. Three-stroke sigma.

(1)so Boardman. Mommsen: "Die drei Buchstaben ΟΙΣ oder ΟΙΝ
vor einem klagenden Mädchen ... gehören dagegen nicht zu
einem Namen, es handelt sich eher um einen Ausruf der
Klage." I had read [---]ιος, which is probably an error.
It is hard to see how more than 1-2 letters could be lost.

1905.

Athens, Vlastos MVB 55.

- A] Fr. of BF funerary plaque. Sappho Painter (Boardman).
Ca. 500 (Boardman). *Photo. Kraiker, AM 59, 3 n.
1. *Boardman, BSA 50 (1955) 62/29, pl. 3, c. H. Mommsen,
Exekias I: die Grabtafeln (Kerameus 11, 1997) 19 n. 141.
- B] Fr. of lower central part: three women at the bier; at
either side of the fr. stand two small boys; in the center,
a small girl.
- C] By the woman facing the head of the bier, vertically down:
μετερ, retr. Between the small girl and the second woman,
similar: νο(.)[---].

1906.

Athens, Vlastos.(1)

- A] RF oinochoe (chous). From Koropi in Attica. Eretria Painter.
Class of Athens 15,308 (Green). Third quarter fifth. 430-425
(L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988)
201, 339/214, pl. 136 and frontispiece of text volume. ARV(2)

1249/14 (bibl.), Para. 469, Add.(2) 354 (bibl.). J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 197,2.

- B] Aiora: two boys watch as their father puts their little brother on a swing; at right, table with cakes and a phiale(?); also an empty chair.(2)
- C] Above the two brothers: καλο[s]. Above the father: κα?[λο]ς. Above the chair: καλο[s].
- D] Inscriptions done from L.-H.'s cat. entry. For the subject see L.-H. 201 and fig 66 (dr. of table and part of chair). Mixed alphabet with Ionic lambda ad Attic sigma.

(1)listed by L.-H. as: Athens, M. Serpieri-Vlasto. (2)said by L.-H. to be the chair of the basilinna.

1907.

Athens, Vlastos.

- A] WG lekythos. From Thorikos. Providence Painter. Second quarter fifth. *Photo. ARV(2) 643/120 (no bibl.).
- B] Youth (spears, petasos, chlamys), setting out.
- C] To right of his shoulder, horizontal stoich. two-liner: καλο(ς) | Γλαυκ(ῶ)ν.(1)
- D] Messy writing. The WG lekythos mentioned by Karo in AA 1936, 121, although said to be near Pistoxenos, must be the same.

(1)I could not see the gamma in the photo., but ARV(2) gives it.

1908.

Athens, Vlastos.

- A] WG pyxis with lid. Splanchnopt Painter.(1) Second quarter fifth. *Photo. ARV(2) 899/145.
- B] Women at home, one spinning.
- C] To right of face of one woman: ho παις. Further to right, to left of a woman's head: καλος.

(1)Penthesilean.

1909.

Athens, Vlastos.

- A] RF alabastron. From Athens. Karlsruhe Painter. Second quarter fifth. *Beazley, AJA 36 (1932) 139, fig. 1. ARV(2) 735/108.
- B] Youth leaning on his stick and woman with a distaff; heron.
- C] Nonsense inscriptions.

1910.

Athens, Vlastos.(1)

- A] RF oinochoe (chous). From Kalyvia. Eretria Painter. Class of Athens 15,308 (Green). Last quarter fifth. 420-415 (L.-H.). Late (Beazley). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 47, 208, 339/217, pl. 139. ARV(2) 1249/20 (bibl.), Para. 469. BCH 58 (1934), pl. 6. E. Simon, AJA 67 (1963) 58 n. 73. J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 197,6.
- B] Naked youth seated on a stool in the center, between a youth with his stick at left and a woman at right.
- C] Above the scene, widely spaced (covering all three figures): καλος.
- D] L.-H. 208 agrees with E. Simon who interprets the scene as

Orestes and Pylades before Iphigeneia in Tauris. Ionic alphabet.

(1)listed by L.-H. as: Athens, M. Serpieri-Vlasto.

1911.

Athens, Vlastos.

- A] RF oinochoe (chous). From Greece. Manner of the Meidias Painter. Late fifth. *ARV(2) 1323/36. G. van Hoorn, Choes und Anthesteria (1951), fig. 23. S. Karouzou, Festschrift Andreas Rumpf (1952) 119-24, pls. 28, 1 and 29.
- B] Preparation for a procession: woman with Eros at her feet, Eros, kanephoros, man, youth.
- C] Over the kneeling Eros: Ερως. Over the kanephoros: ... τῖεα.(1)
- D] Done from ARV(2) only. Four-stroke sigma.

(1)hard to read: "one thinks of Ὑγία," Beazley.

1912.

Athens Market.

- A] BF/WG lekythos. From Koropi. Diosphos Painter. First quarter fifth. *ABV 668. Haspels, ABFL 233/16.
- B] Chariot.
- C] Behind the chariot, Gr.: Καλλικρατες καλος.(1)

(1)Beazley gives the first sigma as three-stroke, the other as four-stroke.

1913.

Athens Market.(1)

- A] WG lekythos. From Eretria. Unattributed. Second quarter fifth. *ARV(2) 1561/bottom. AM 38, 304.
- B] Woman.
- C] Alkimachos.(2)
- D] Vase was discovered with Athens, N.M. 12,771.

(1)"a lost vase," Beazley. (2)"The name Alkimachos is said to occur ... ", Beazley.

1914.

Athens Market.

- A] WG lekythos. From Tanagra. Unattributed. Second quarter fifth. *ARV(2) 1601. Savignoni, AM 23 (1898) 404-408, pl. 5,2 (dr. by Winter).
- B] Nike flying over an altar, holding a basket of offerings.
- C] Με[...](τ)ος καλ[ο]ς. - The inscription is above the altar and in front of Nike's head. A horizontal two-liner. [There is an indistinct letter before the tau (pi)].
- D] Beazley says that Με[γ]ιοςτος has been suggested; Με[λ]ιτ[ι]τος is also possible, but the sixth letter may be pi not tau. - Actually, Savignoni suggests: Με[γ]ιοςτος καλος, or Με[ν]ιπ[ι]πος καλος, or Με[λ]ανω[ι]πος καλος. Beazley mentions only the first of these suggestions and adds one of his own.

1915.

Athens Market.

- A] Fr. of WG lekythos. Achilles Painter. Ca. 450? 460/55-450 (Oakley). *ARV(2) 996/133. *J.H. Oakley, The Achilles Painter (1997) 138/183, pl. 100A-B (B shows the letters).

DAI Athens, neg. no. AT VAR 749.

- B] Mistress and Maid: woman to right (head missing) with offering tray; woman seated on a chair to left, holding out an alabastron.
- C] Between the two, at the top, remains of a two-liner, perhaps stoich., only the last letters of two lines being preserved: [Λιχα]ς|[καλο]ς.(1) The letters are in the same stoichos. - Beazley and Oakley print the sigmas as 4 and `C', but the ph. shows 4 flat and S 11 (see the chart in `Script').

(1)so Oakley as against Beazley's [--]ς[καλο]ς; I do not know on what authority. The two lines are fairly far apart but only two sigmas are preserved so that it is unlikely that we have a three-liner with the father's name (Samieus).

1916.

Athens Market.

- A] WG lekythos. Unattributed.(1) Third quarter fifth. *Fairbanks, Ath. Lekythoi (1907), Group b, Class 4, Series 3, no. 14.
- B] Maid holding out a box; seated mistress stretching out her hands to receive it; object on wall.
- C] Λιχας καλος.(2)
- D] Probably = Laon 37.919, ARV(2) 996/137, attributed to the Achilles Painter by Bothmer (the provenance is not given in ARV(2)).

(1)but see the comment, above. (2)Fairbanks gives three-stroke sigma twice, ARV(2) lunate sigma twice.

1917.

Once Athens Market.

- A] RF loutrophoros. Unattributed. Date? *Wolters, AM 16 (1891) 383/26 (vidit; not ill.).
- B] Neck: two standing women. Body: Nike with torch, and a servant(1); between them, bride and groom; several flying Erotes are probably completely modern. B: standing women.
- C] Body: A: modern forgery: the groom: Hephaistos. The bride: Aphrodite. Inside the mouth, forged Gr.: dedication to Aphrodite, in the manner of that described in AA 1889, 112.

(1)"mit Putzgerät," Wolters.

1918.

Austin, University of Texas 1980.63.

- A] RF lekythos. Oionokles Painter (Neils). Second quarter fifth. Ca. 470 (Neils). *J. Neils in H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 32/9. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 1 (1989), fig. 1. J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 158/22, colored fig. at 59.
- B] Nike flying to left while looking back, with phiale in her right hand and cithara in the left.
- C] Under the wings: a nonsense inscription.
- D] The full Museum name is: Austin, TX, University of Texas, Archer M. Huntington Art Gallery. - Serbeti says there is a

nonsense inscription under Nike's wing, but J. Robertson, assistant registrar of the museum, says there are only small strokes similar to letters.

1919.

Bad Nauheim, Private.

- A] BF lip cup. Tleson Painter.(1) Tleson potter.(1) Third quarter sixth. 550-530 (V.&K.). *K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990) 171-72, figs. 28.6a-d (A and detail of A; detail of B; poor for inscription). Galerie Puhze (Freiburg/Breisgau), *Kunst der Antike: Katalog 5* (n. d.), no. 173.
- B] Lip: A: satyr running. B: maenad escaping.
- C] Handle zone: χαίρε και πει ευ. B: similar.
- D] Ex Freiburg Market.

(1)so V&K.

1920.

Baltimore.+

- A] Fragmentary RF cup. From Cervetri. Onesimos (P). Ca. 500. *CV, USA 6, pl. 8,1. Hartwig, *Meisterschalen* 450-52, pl. 45. Beazley, VA 85 (after Hartwig). ARV(2) 320/10, Add.(2) 215.
- B] Int.: satyr. A: satyrs attacking a sleeping maenad. B: similar.
- C] Int.: around the margin, facing in: Παναίτ[ιος καλ]ος. On the wineskin: καλος.
- D] + Louvre C 11,340 (join; ARV(2) 326/90, not inscribed, to which C 11,341 might belong (Beazley). Listed in CV as Baltimore, Robinson, on loan from the Baltimore Archaeological Society. The join is mentioned by Williams [see Johns Hopkins B 2].

1921.

Baltimore, Johns Hopkins B 2.

- A] Fr. of RF cup. From Chiusi. Epiktetos. Last quarter sixth. *CV, USA 6, pl. 1,2 (bibl.). ARV(2) 76/75, Add.(2) 168. Beazley, VA 19. Kraiker, JdI 44 (1929) 194/72 (not ill.).
- B] Int.: komast: youth with wineskin, staff, and a cloak on his shoulder. Ext.: plain.
- C] Int.: to left of the scene: ΕΠΟΙΕΘΕΝ.

1922.

Baltimore, Johns Hopkins B 3.

- A] RF cup. From Chiusi? Epiktetos. Last quarter sixth. *CV, USA 6, pls. 1,3 and 2,3. ARV(2) 75/56, Add.(2) 168. Kraiker, JdI 44 (1929) 177/33 (not ill.).
- B] Int.: reclining satyr drinking from a large amphora. Ext.: plain.
- C] Int.: below the reserved line: ΕΠΙΚΤΕΤΟΣ. Around the field, curved: εγραψεεν.
- D] Ex Archaeological Society and Robinson Collection. - F. Lissarague, *The Aesthetics of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig. 1987): 13-14, fig. 3 (sketch with inscriptions): the sketch shows Επικτ[ε]τος (upside down; the tail intervenes) and εγρ^α^φσ^ε[ε]ν, but that may not be accurate. L. also says the satyr is drinking, as I did originally in CAVI, but it looks more as if he were looking into the amphora to see if there is any wine left.

1923.

Baltimore, Johns Hopkins B 4.

- A] RF cup. From Chiusi. Phintias. Last quarter sixth. 510-500.
*CV, USA 6, pl. 3,2. ARV(2) 24/14, Para. 323, Add.(2) 155 (much
bibl.). Script 394. I. Scheibler, Griechische Töpferkunst
(1983), fig. 117 (Int., after Pots and Pans [Agora Picture
Book 1] 12).
- B] Youth buying a vase in a potter's shop.
- C] Behind him, in a half-circle: Φιν[τι]ας {.} εγραψε.ν.
Starting to right of his forehead: Χαρις καλος.
- D] Ex Robinson Collection. A blot in the signature is hardly
punctuation.

1924.

Baltimore, Johns Hopkins B 5.(1)

- A] Rf cup. From Chiusi. Kiss Painter. Last quarter sixth.
510-500. *CV, USA 6, pls. 5-6. *Raubitschek Hesp. 8 (1939)
161-63, fig. 1. ARV(2) 177/3, Para. 339, Add.(2) 185 (bibl.). AJA
85 (1981), pl. 34, fig. 4 (A,B). *J. Neils et al., Goddess and
Polis: The Panathenaic Festival in Ancient Athens (Hood Museum
of Art, Dartmouth College, New Hampshire; Princeton University
Press; 1992) 163/28, b/w fig. on p. 98 (Int.), colored fig. on
p. 162 (Int.; Ext. not ill.). J. Boardman, 'Kaloi and other
Names on Euphronios' Vases,' in Ministero Beni Culturali e
Ambientali, Soprintendenza Archeologica per la Toscana, Comune
di Arezzo, Assessorato alla Cultura, Euphronios: Atti del
Seminario Internazionale di Studi (Arezzo May 27-28, 1990)
(1992) 50 n. 17.
- B] Int.: a boy athlete and a man.(2) Ext.: komos: A: two youths
at a krater; at right, two more. B: bearded dancer; youth;
flautist; girl.
- C] Int.: to right of the man's head: Λεαγρος. Behind the man's
body, retr.: [κ]αλος. A: near the left youth: Ε[πι]δρομος]
and below: καλος. B: above the figures: [Ε]πιδρομος, and
below: [κ]αλος. Under the foot, Gr.: ρΕ. Not in TGV.(3)
- D] = 1784. Raubitschek thinks Leagros is standing before his
own statue which he dedicated to the Twelve Gods in the
Agora. The extant statue base: Agora 14, p. 132. - Neils
dates the cup ca. 500. Francis' and Vickers' down-dating of
the cup is discussed by D.G. Kyle, Athletics in Ancient
Athens (Leiden 1987) 222-23/P 100. Neils does not accept
Raubitschek's theory, rejects identification of the figures
in the tondo with Leagros, thinks the man could be a
trainer, judge or onlooker, The 'statue' is a living youth,
exterior komoi are in celebration of his victory. For a boy
musician on a base in a tondo, see New York 26.60.79, ARV(2)
891/1. Boardman [wrongly] locates the vase in Oxford, Miss.;
he says that Leagros kalos has no connection with the
statue, a connection of which Francis and Vickers make much
of in ProcCambrPhilSoc 207 (1981) 98-9, 118-22: see E.D.
Francis and M. Vickers, 'Leagros Kalos,' Proc. Cambridge
Philol. Soc. 207 (n.s. 27; 1981) 98 and ff., 118-22, pl. 1
(Int.)

(1)so Add.(2); ex Baltimore, Archaeological Society (once on loan
to D.M. Robinson). (2)so ARV(2); CV thinks, a trainer, but refers
to Raubitschek. (3)good photo. in CV, pl. 6,16. Etruscan?

1925.

Baltimore, Johns Hopkins B 6.

- A] RF cup. From Chiusi. Proto-Panaitian Group (i). Ca. 500. *CV,

- USA 6, pl. 7,1. CIG 7458. ARV(2) 316/7, Add.(2) 214.
- B] Int.: satyr balancing himself on a wineskin. Ext.: plain.
- C] Int.: around the margin: Παναίτιος κα[λ]ος. On the wineskin, in BG: κ[α]λος.
- D] The location as given in Add.(2) Listed in CV as Baltimore, Robinson, on loan from the Baltimore Archaeological Society.

1926.

Baltimore, Johns Hopkins B 8.

- A] RF cup. From Chiusi. Douris. First quarter fifth. 500-490. Early (Beazley).(1) *CV, USA 6, pl. 11,1. ARV(2) 442/215, Add.(2) 240 (bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 58, 72/6, pl. 4.
- B] Int.: warrior and archer.(2) Ext.: plain.
- C] Starting from the bottom, around the margin: Χαίρεστρατος καλος.
- D] Once published among the Robinson vases. Tailed rho. Four-stroke sigma. Not dotted delta.

(1)very early (B.-H.). (2)not Amazons, according to Bothmer (ARV(2)).

1927.

Baltimore, Johns Hopkins B 9.

- A] RF cup. From Chiusi. Douris. 480-470. Late (Beazley). Late period (B.-O.). *CV, USA 6, pl. 12 (bibl.). Beazley, VA 99. ARV(2) 445/251, Add.(2) 241. E. Reeder Williams, The Arch. Collection of the Johns Hopkins University (1984) 175-76 (Int., A). *Vidi. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/239, pl. 111.
- B] Int.: Hermes teaching a boy to spin a top; two floral ornaments above. Ext.: plain.
- C] Int.: Along left margin: καλοςχh.(1)

(1)two nonsense letters added to καλος.

1928.

Baltimore, Johns Hopkins B 11.

- A] RF cup. From Cervetri. Antiphon Painter. First quarter fifth. Ca. 480. *CV, USA 6, pls. 17-18. Beazley, VA 111. ARV(2) 340/65, Add.(2) 219.
- B] Int.: youth. A-B: athletes: A: pancration. B: wrestling or pancration.(1)
- C] Int.: to youth's left: ho παις. To his right: [κ]αλο[s].

(1)B is fragmentary.

1929.

Baltimore, Johns Hopkins B 64.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Third quarter sixth. *CV, USA 4, pls. 24,2 and 25. Klein, M., no. 45. ABV 220/36, Add.(2) 58.
- B] Neck: A: boxers. B: the like.
- C] Neck: A: between the boxers' feet: Νικόσθ[ε]νες μεποίησεν.(1)
- D] Ex Archaeological Society.

(1)Beazley gives the epsilon as extant; CV and Klein do not.

1930.

Baltimore, Johns Hopkins 51.486.

- A] RF bell krater. From Attica? Christie Painter. Third quarter fifth. Ca. 440-430. *CV, USA 6, pl. 45. ARV(2) 1048/27, Add.(2) 321. LIMC iii, 762 Eos 99.
- B] A: Eos and Kephalos: she is between K. and a youth. B: three youths.
- C] A: to right of Eos' face, at a distance: [κ]αλε.
- D] Lent by Mrs. S.A. May, Grossmont, California to the Baltimore Museum of Art [and now to Johns Hopkins]. Mixed alphabet: Ionic lambda?

1931.

Baltimore, Museum of Art 1960.55.3.

- A] BF prize Panathenaic. From Attica.(1) Robinson Group. Third quarter fifth. *CV, USA 4, pls. 31,1 and 33,1. Beazley, AJA 47 (1943) 452/1. ABV 410/2, Add.(2) 106.
- B] A:Athena. B: two boys wrestling; umpire.
- C] A: Athena. Along the right side of the left column: των Αθηνηθεν α[θλων].
- D] On loan to Johns Hopkins. Ex Oxford, Miss. Ex Robinson Collection, who dated it 422-414.

(1)for the possible tomb context see CV.

1932.

Baltimore, Walters 48.9.

- A] Miniature amphora: decoration (once) black on white. *Vidi.
- B] Swan; Hermes; woman.
- C] Modern: to woman's left: ho Παις. To her right: καλος.
- D] False; forgery. Cf. JHS 31 (1911) 14??

1933.

Baltimore, Walters 48.30.

- A] BF column krater. Unattributed. Date? *Vidi.
- B] A: Heracles and Athena in a chariot, with Iolaus(?). B: Dionysus with two maenads and two satyrs.
- C] A: to left of H. and A.'s bodies: ηερακ'λες. To right of their heads: Α(θ)ενσα καλε.
- D] The theta is a blob. Attic alphabet.

1934.

Baltimore, Walters 48.32.

- A] BF hydria. Unattributed. Date? *Vidi.
- B] Body: warrior in a frontal chariot.
- C] Body: under the axle, between the horses' legs: κ'α'λος.(1)
- D] (1)an accidental blob at the end.

1935.

Baltimore, Walters 48.37.

- A] BF eye cup. Unattributed. Date? *Vidi.
- B] A: siren between eyes. B: similar.
- C] A: to left and right above the siren: six and five dots. B: similar, but the dots repainted.
- D] Very much restored and repainted.

1936.

Baltimore, Walters 48.39.

- A] BF band cup. Unattributed. Third quarter sixth. 540-530. *Vidi. Script 48 n. 46.

- B] Handle-zone: A: chariot. B: youth leading a horse.
 C] A: Two rows of dots diagonally on either side of the picture. B: no dots.

1937.

Baltimore, Walters 48.41.

- A] BF band cup. Unattributed. Third quarter sixth. 550-530.

*Vidi.

- B] A: Calydonian boar hunt. B: Similar.

- C] A: a nonsense inscription by each figure: γρεου (rider).

εουλ (horse). εφ (rider). χεσ(π)λ (horse). πυρρφ (rider).

χερφοκ (horse). οεουασοτοσ (the boar). εουριτος (horse).

πασει (rider). χειπυ (horse). χενι (rider). εσλ(σ)λ

(horse). I have no note of an inscription for the last

rider. B: I have no record of an inscription for the

leftmost horse. θελοσ (rider). πασυκοφ (horse). θεοκοασ

(rider). χε(ο)υ(ο)ψα (the boar? or a horse). I have no

record of inscriptions to the right of the boar.

- D] Cartwheel theta. Alphas hard to distinguish from digammas.

Digamma F- and U-shaped. Omicron, pi and sigma in many shapes.

1938.

Baltimore, Walters 48.56.

- A] RF neck amphora. Ethiop Painter. Second quarter fifth. 460-450

(Oakley). *Vidi. *J.H. Oakley, CV, USA 28, pls. 3 and 4, 1-2,

p. 3 (facs.). M. Massarenti, Cat. du musée de peinture,

sculpture et archéologie au Palais Accoramboni (Rome 1897) ii.

37/188. ARV(2) 665/11.

- B] A: youth with spears (Theseus?)(1) pursuing a woman. B:

draped youth with his staff.

- C] A: nonsense: to right of youth's open mouth: νκοσσ(ο).(2) To

right of woman's head: κ. Under foot, Gr.: ligature of R,

Π, O. Not in Hackl or TGV.(3) The mark seems to be new.

- D] I have rubbings of the Gr.

(1)so ARV(2). (2)vidi. CV has: νκοσ. (3)TGV has only rho plus omicron and pi plus omicron, neither in ligature (Oakley).

1939.

Baltimore, Walters 48.58.

- A] RF Nolan amphora. Tyczkiewicz Painter. First quarter fifth.

Ca. 480. *Vidi. *J.H. Oakley, CV, USA 28, pls. 1, 5-6 and 2,

fig. 1, 2; p. 2 (facs.). CB ii, 21. J.M. Padgett, The Geras

Painter (Harvard diss. 1989) 287/T 37. ARV(2) 292/37.

- B] A: man leaning on his stick, holding out a necklace or

wreath to: B: woman.

- C] Under the foot, in the center, Dip. in BG, circular: αεσδ.(1)

- D] I do not know in what order these letters are to be read. A

name Δόης exists, but what is it doing in this position?

Also the spacing seems against it. The letters are unusual

but apparently Attic: alpha with sloping bar, disjointed;

dotted delta; epsilon with curved strokes and thick

vertical; three-stroke sigma reversed. - Not in TGV.

(1)Oakley says the second letter is epsilon or tau; I see no tau.

1940.

Baltimore, Walters 48.78.

- A] RF hydria (kalpis). From Castel Campanile. Cassel Painter. Third quarter fifth. Ca. 440 (Oakley). *ARV(2) 1085/32, Add.(2) 327. *Vidi. *J.H. Oakley, CV, USA 28, pl. 30, fig. 81, p. 27 (facss.). Script 1019.
- B] Woman seated, with outstretched arms; at left, a woman (maid) with a mirror; at right, a flying Eros bringing a chest.
- C] Above the seated woman and above the chest: (κ)αλη. Under the foot: Gr.: ΣΥ plus a siglum, q.v.
- D] The siglum could be the numeral six with two vertical lines over it. su: Etruscan?

1941.

Baltimore, Walters 48.82.

- A] BG pyxis with RF lid. Unattributed. Ca. 350 (Oakley). *J.H. Oakley, CV, USA 28, pl. 41,3-6, fig. 12,2; p. 40 (facss.). Agora 12, 178 n. 38/1. TGV 180/subs. list 4/9.
- B] Lid: top: upper part of a dog. Body: BG.
- C] On the bottom of the base and the underside of the lid, Gr.: NZ.
- D] To fit the lid to the body of the pyxis. Oakley, p. 40 gives seven other examples. Johnston, by letter, suggests that nu-zeta may stand for 57, either the number of pots in the kiln or the place in a series. - Close to the pyxis Boston 96.679a-b which has similar Grr.; cf. Bothmer, AJA 85 (1981) 354. The basic list is in TGV 180-81.

1942.

Baltimore, Walters 48.89.

- A] RF cup. Manner of the Epeleios Painter. Last quarter sixth. 510-500. *J.H. Oakley, CV, USA 28, pls. 45,3-4 and 46, fig. 14,1; pp. 44-45 (facss.). *Vidi. ARV(2) 151/51.
- B] Int.: naked youth stooping in a large vat(1) (his arms are in it). A: two nude youths facing at a laver, their hands in it; at right, a third youth. B: similar.
- C] Int.: to left and right of youth's head: ho πα(ι)ς.(2) A: just below the rim, between the heads: (h)o ^ παι^ς κα^λος. B: similar: (h)o ^ πα^ς κ^αλος.
- D] The Ext. clearly shows bathers, presumably athletes washing. Oakley therefore thinks that the Int. also shows someone washing: cf. Ginouvès 51-54. Cf. also CV, Oxford 2, 105 and pl. 51,3. J. Bousquet and J. Marcadé, 'Le peintre d'Euergetes,' RA, 41-43. C.F. Moss, 'Grape-treading Scenes on Red-figured Kylixes: a New Interpretation,' AJA 87 (1983) 246 (abstract), thinks the vats are being cleaned and scraped in preparation for the new vintage. - Large, careless letters.

(1) Beazley and Oakley say 'bell krater'. My note says: similar to lug krater. Not exactly either, as the handles are rounded, solid and turned down. 'Vat' is best. (2) CV shows: ho παλς; the iota miswritten as Ionic(?) lambda under the influence of καλος?

1943.

Baltimore, Walters 48.93.

- A] RF cup. Painter of London D 12 (Penthesilean). Second quarter fifth. Ca. 470-460 (O.). *J.H. Oakley, CV, USA 28, pls. 48,1-2 and 49,1-2, fig. 15,1; p. 47 (facss.) (bibl.). *Vidi. D.K. Hill, Bull. Walters 11, 7 (April 1959) 2-3 (A,B). ARV(2) 960/23,

Para. 435 (mention).

- B] Int.: woman holding wool over a basket. Ext.: music lessons: A: youth seated with lyre; youth seated with his staff and an object(1); youth with lyre. B: youth seated playing flutes; youth; youth with lyre.
- C] Int.: to woman's left: (h)ο παῖς. A: above the scene, along the rim: ho π(α)ῖς καλ[ο]ς. (2) B: similar: ho π(α)ῖς κ(α)λος.
- D] Unclear writing in smallish letters.

(1)plektron, D.K. Hill; bag, Oakley. (2)so my reading: ho π(α)ῖς κ[α](λ)(ο)ς, CV. (2)so my reading: hο παῖς ^ κ(α)λ(ο)ς, CV.

1944.

Baltimore, Walters 48.205.

- A] RF squat lekythos. Makaria Painter. Late fifth. *J.H. Oakley, CV, USA 28, pl. 38,1-3, fig. 11,2; p. 36 (facss.). *ARV(2) 1330/8. A. Lezzi-Hafter, Der Schuwalow-Maler (1976), 49/191, pl. 63,b. LIMC iv, 63/2; 126/4; pl. 27 Eunomia 2.
- B] Three women: at left, Eutychia carrying a chest and holding a necklace; in the center, Eunomia holding a necklace; at right, Paidia holding a chest; near her, a stool with a cushion.
- C] Near the figures: Ευτυχία. Ευνομία. Παιδιά.
- D] Eutychia: also on Reading 52.3.2, RF squat lekythos by Makaria Painter, ARV(2) 1330/7; list in LIMC iv, 126. Eunomia: list: ibid., 62ff. Paidia: list in Shapiro, Princeton diss. on Personification of Abstract Concepts (1976): 10 examples.

1945.

Baltimore, Walters 48.233.

- A] BF/WG alabastron. Manner of the Emporion Painter.(1) First half fifth. *Vidi. ABV 585/1, Add.(2) 139. *CJ 42 (1947), no.2, figs. 4-5.
- B] Three women at home.
- C] To right of the left woman: καλε. Similar for the second woman: καλε. The third woman is not inscribed.
- D] Large and thick letters.

(1)may be by the painter himself (ABV).

1946.

Baltimore, Walters 48.255.

- A] RF lekythos. Aischines Painter. Second quarter fifth. Ca. 470 (Oakley). *J.H. Oakley, CV, USA 28, pls. 35,1-2 and 37,3, fig. 9,3; p. 33 (facs.). ARV(2) 712/93.
- B] Woman running with a flower, but looking and motioning back.
- C] Between the woman's face and right hand: κο(ρ)ε.(1)
- D] The rho miswritten; it resembles a blotchy half-circle.

(1)Oakley reads κορε, but it could also be κ(α)λ(λ)ε, I think.

1947.

Baltimore, Walters 48.257.

- A] RF lekythos. Bowdoin Painter. Ca. 480-470 (Oakley). *Vidi. *J.H. Oakley, CV, USA 28, pls. 34,3-4 and 37,2, fig. 9,2; p. 33, fig. 33. ARV(2) 678/16 (no bibl.).
- B] Nike with phiale flying to an altar.

C] Nonsense: imitation letters(1): to left of her middle: σ(ο)(.ο(.). To right of the forehead: (h)(h)(h)(ο). To right of the middle: (.)σ(ο)σ. To her lower right: υσλίσ.

D] Most of the letters misshapen and hard to identify.

(1)my readings.

1948.

Baltimore, Walters 48.259.

A] RF lekythos. Unattributed.(1) Class CL or near, Beazley. Second quarter fifth. *Vidi. *J.H. Oakley, CV, USA 28, pls. 35,3-4 and 37,4, fig. 10,1; p. 34 (facss.). ARV(2) 1668 (mention).

B] Satyr with an (empty?) wineskin and a drinking horn.

C] To left of the upper body: (.υουι v. (ο), retr.(2) To right of the satyr's mouth: κ(α)λος.(3)

D] Illiterate?

(1)compared by Beazley with Tübingen Z 158, ARV(2) 734/83, Add.(2) 283, RF lekythos by the Carlsruhe Painter. (2)so CV (but the letters are hard to identify; they may not be retr.). Oakley thinks this may be an attempt to write: ho παῖς. I had read: ποσι, the omicron misshapen; I thought it could be an alpha and D.K. Hill (see CV) thought it was ποσι for παῖς. But I saw no trace of ho. (3)The alpha = a triangle open at the top. CV shows κολος for καλός; the first omicron a triangle open at the top [I think it is an open alpha].

1949.

Baltimore, Walters 48.262.

A] RF calyx krater. Altamura Painter. Second quarter fifth. *J.H. Oakley, CV, USA 28, pl. ... ARV(2) 591/25.

B] A: warrior and woman at altar. B: man.

C] Under foot, Grr.: ON and alpha with vertical cross bar.

D] Johnston in TGV 226, under no. 10F, says that ON (less likely NO) is an adjective standing alone or with vase names; it occurs in price inscriptions. Johnston suggests ὤνιος or ὠνητός: 'for sale.' The alpha is presumably a numeral. The Walters vase is not in TGV.

1950.

Baltimore, Walters 48.1920.

A] RF cup. Colmar Painter. Ca. 500. Ca. 510 (Oakley). Very early (Beazley). *J.H. Oakley, CV, USA 28, pl. 45,1-2, fig. 13,3; p. 44 (facss.) (much bibl.). *Vidi. *D.K. Hill, AJA 49 (1945) 505. ARV(2) 356/61 (bibl.), Add.(2) 221.

B] Int.: nude warrior seen from the back.

C] Int.: to right of his helmet, along the margin: ho παῖς. Between the legs: κ(α)λο(ς).

1951.

Baltimore, Walters 48.2034.

A] RF stamnos. Unattributed.(1) Second quarter fifth. Ca. 470 (Oakley). *Vidi. *J.H. Oakley, CV, USA 28, pls. 26 and 27,1, fig. 6,3; p. 21 (facss.). ARV(2) 509, 1657 (bibl.). B. Philippaki, The Attic Stamnos (1964) 57-58, pl. 30,1-2 (A and side). Kaempf-Dimitriadou, Liebe der Götter (AK Beiheft 11) 62/97 and 87/130. LIMC iii, 765/139.

B] A: Eos and Tithonos. On the left, another youth, fleeing.

- B: woman between man and youth.
C] A: between Eos and Tithonos, at chest height: καλος.
D] Ex Garrett collection. Formerly on loan under no.
112.1940.

(1)compared by Beazley to the Painter of the Florence
Stamnoi.

1952.

Baltimore, Walters 48.2097.

- A] BF lip cup. Xenokles Painter?(1) Xenokles potter. Third quarter
sixth. *Para. 77, Add.(2) 51 (bibl.).
B] Int.: panther. Ext.: lip: plain.
C] Handle zone: A: Χσενοκλες [εποι]εσεν.(2) B:
[Χσε]νοκλες : εποιε[σεν:].(3)
D] The inscriptions after Para.

(1)add to the four lip cups (Beazley). (2)why not:
[:εποι]εσεν? (3)why the second interpoint?

1953.

Baltimore, Walters 48.2115.

- A] RF cup. Antiphon Painter. First quarter fifth. Ca. 480 (O.).
*J.H. Oakley, CV, USA 28, pls. 45,5 and 47, fig. 14,2; p. 46
(facs.) (bibl.). *ARV(2) 336/16, 1566, 1646, Add.(2) 218. C.
Bérard et al., A City of Images: Iconography and Society in
Ancient Greece (tr. D. Lyons, 1989) 67, fig. 96 (Int.; shows a
few letters). Listed (wrongly?) as 48.21.15.
B] Int.: hunter: youth, and pig or boar.(1) Ext.: plain.
C] Int.: starting to the left of the youth's right knee,
curving upward along margin to above his head: Αρισταρχος.
To right of his head, above the outstretched left arm,
curving downward: καλ(ο)ς.
D] For the four other instances of Aristarchos kalos see CV,
p. 46.

(1)Theseus and the Crommyon Sow or the Calydonian Boar Hunt?
(Oakley). (2)so the photo.; the facs. probably wrong in
giving rho's with rounded and pointed tops.

1954.

Baltimore, Walters 48.2121.

- A] RF skyphos. Group of Ferrara T. 981 (Beazley). Second quarter
fifth. Ca. 460-450 (Oakley). *J.H. Oakley, CV, USA 28, pl.
42†, fig. 12,3; p. 41 (facss.) (bibl.). KEPNOΣ: Festschrift G.
Bakalakis (1972) 19-32, pl. 9,3-4. ARV(2) 978/6, 1676, Add.(2)
310.
B] A: komast dancing: at left, his stick; at right, a basket
hung up and clothes on a rock. B: komast carrying a
skyphos; at left, halteres hung up and his stick.
C] A: to left and right of his head, in large pink letters:
κα^λος. B: similar: κα^λος.
D] Oakley, giving additions to the group, says many have
kalos-inscriptions.

1955.

Baltimore, Walters 48.2127.

- A] BF amphora. Swing Painter. Third quarter sixth. *Ars Antiqua
ii, 51,127, pl. 54 (A, B). Para. 134/33 bis, Add.(2) 81. E.
Bohr, Der Schaukelmaler (1982), pl. 63,a-b (A, B). TGV 74/11A

3.

- B] A: bearded man and bearded driver in a mule cart; at right, Dionysus with his oschos.(1) B: The Struggle for the Tripod [rather, preliminaries]: Heracles threatening the Pythia who sits on a stool; behind him, a large tripod; at right, Apollo holds on to the tripod.
- C] A: nonsense: imitation inscriptions: behind the cart: 10(?) letters. To right of the driver, over the mules, in a large curve: 13 letters.(2) Between the cart and the mules' rear ends, in a double curve: 13 letters. Under the foot: Gr. and a red Dip.(3)

(1)leading? (2)there may be a break after the third letter and the whip intervenes after the fourth. (3)the text is not given in AA ii, but see TGV for the two sigla.

1956.

Baltimore, Walters 48.2240.

- A] BF cup.(1) Paidikos (painter).(2) Last quarter sixth. *J.H. Oakley, CV, USA 28, pl. 52, fig. 16,2; p. 50 (facs.). *ARV(2) 1700, Para. 331.(3)
- B] Int.: komast: naked man bending over, a cup in one hand (into which he looks) and an oinochoe in the other.(4)
- C] Int.: starting to left of his left foot, running upward along the margin and ending just below the cup:
Παιδικος εργα(φ)σεν.
- D] Ex Philadelphia Market. - The only painter's signature by Paidikos; elsewhere he signs once with epoiesen (alabastron) and 6-8 times without a verb (cups). If this signature is not an error, it would mean (see note 2) that the cups signed Paidikos as potter were by other painters and that we have only one cup painted by Paidikos. See also ARV(2) 102. Beazley [after Haspels] thought Paidikos the nickname of Pasiades; this might explain the subject of our cup (note 4).

(1)type C. (2)Beazley in ARV(2) says (as if the painter were unknown): "... a cup, contemporary with those that bear the signature of Paidikos as potter, but by another painter."
(3)not in Add.(2) (4)is this obscene? His buttocks and genitals are rather prominent.

1957.

Once Baltimore, Robinson.

- A] BF neck amphora. From Attica (CV). Antimenes Painter. Last quarter sixth. *D.M. Robinson, CV, USA 4, pls. 28-29 and 30,3. ABV 269/36. *TGV, p. 59, Chapter 3 n. 1.
- B] A: Heracles and the Amazons. B: fight: two warriors parted by a man.
- C] Under the foot, Gr.: $\varpi\epsilon\omicron\varsigma$.
- D] The same word is found on Boston 01.8058 and Copenhagen, NM 2654, q.vv. The reading here is Johnston's, who says that the word is "a common way of denoting a plaster foot." But the inscription is ancient. ==> Correction: the graffito is modern; see 5104.

1958.

Once Baltimore, Robinson.

- A] Lekythos, Six' technique. From Attica?(1) Unattributed. End of

sixth - early fifth. *CV, USA 7, ,pl. 12,2.

- B] Hunter; before him, a stag.
- C] In the upper field, scattered nonsense letters: αυ: and below: γ.(2)

(1)so claimed in CV, although the vase was bought in Western Europe. (2)so the photo. The text has Α/Λ.

1959.

Once Baltimore, Robinson.

- A] RF oinochoe. From Attica?(1) Unattributed. First quarter fifth. 490-480. *CV, USA 7, pl. 12,1. Beazley, JHS 59 (1939) 153. Burlington Cat. 1903, pl. 95/443.
- B] Woman playing the lyre.
- C] To right of her head: καλος. To right of her knees: κα[λ]ε.

(1)so claimed in CV; Beazley rightly doubts this as the vase belonged to Lord Aldenham, is figured in the Burlington Cat. and was sold at Sotheby's in 1937.

1960.

Once Baltimore, Robinson.

- A] BG bowl with lid. From Corinth. Unattributed. Fifth. *CV, USA 7, pl. 33,6. Furtwängler, Philol. Wochenschrift 8 (1888) 1483. Kretschmer, Vas. 18/10. IG 4.352.
- B] Undecorated.
- C] On the lid, along the rim, curved, Gr.: Ζενιαδα. In the center of the bowl's bottom, Gr.: (3 drachmas).(1)
- D] Corinthian alphabet; the owner was a Corinthian. Price? Furtwängler saw the vase in Corinth and thought the inscription genuine.

(1)three times `Argive lambda'.

1961.

Once Baltimore, Robinson.

- A] Fr. of RF oinochoe (chous). Unattributed. Last quarter fifth. *CV, USA 7, pl. 12,3. Beazley, JHS 59 (1939) 153. Van Hoorn, Choes and Anthesteria, No. 303 (mention). *Vidi.
- B] No figured decoration preserved.
- C] In one corner, roughly stoich., two-liner: Ακρυπτωιλοπατηρ.
- D] "the inscription is said in the text to be genuine," Beazley, JHS. It is surely false: note the mixture of early and late letters; the fact that it is the only decoration preserved on the fr. is also suspicious. Johnston in TGV 248/16F n. 2 seems to consider the inscription genuine, but thinks that Robinson dated it too late.

1962.

Once Baltimore, Robinson.

- A] [BF] disk. From Athens? Unattributed. Date? *D.M. Robinson, AJA 60 (1956) 17, pl. s. 13 and 14, figs. 63-65.
- B] In BG: a satyr playing the flutes and another dancing; horseman and warrior.
- C] Behind the horseman, nonsense: νεπ.
- D] Silhouette technique.

1963.

Barcelona.

- A] RF alabastron. From Ampurias (Emporium). Group of the Paidikos alabastra (γ). Last quarter sixth. *ARV(2) 101/2, 103/15. Ampurias 17-18, 248.
- B] A: youth and boy. B: boy embracing man.
- C] A: παις καλο[ς]. B: προσαγορευῶ.
- D] Note absence of ho.

1964.

Barcelona 33.

- A] Fragmentary RF pelike. From Ampurias (Emporium). Unattributed.(1) End of fifth. *FR iii, 54-55, fig. 25 (small dr.). Institut d'Estudis Catalans, Annuari 1908, figs. 54-56, pls. 1-3. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 62-63, 104/v. H. Bulle in Corolla Curtius (1937) 157ff., pl. 57. Frickenhaus, JdI 32 (1917) 34-43. CV,

Spain,

- Barcelona 1, pls. 31ff. D. Trias de Arribas, Ceramicas griegas de la peninsula iberica (Valencia 1967-68) 182ff./589, pls. 100, 102-103. H. Froning, Dithyrambos und Vasenmalerei (1971) 5 n. 30, 10ff., 15, 20, 66. H.A. Shapiro, Personification of Abstract Concepts (1977) 275/121. K. Schwab, GVGettyMus 2 (1985) 94, fig. 6 (part). LIMC iv, s.v. Galene II 3. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 181, GALENE 3.
- B] A: Theseus in Centauromachy; Perithous and centaur; centaur raping Hippodameia(?). B: three goddesses (Nike, Hygieia and a third) adorning a large tripod on an akantos column; with Apollo, Dionysus, maenads (one with a tragic mask) and satyrs; panther.
- C] A: Περιθῶς. Theseus' opponent: [Ξ]ανθός. Raping centaur: Λυκοργός.(2) B: Υγι[ε]α.(3) Απολλων. Maenads: Γα[ληνη]. Κωμ[ωιδία]. Παιδιά. Θάλαα.(4) Nike.(5)
- D] B is connected with the theater. Ionic alphabet.

(1)Froning attributes to the Circle of the Pronomos Painter.
(2)not clear whether <ς> or [ς]. (3)the dr. shows: Υγι<ε>α.
(4)Not in Fränkel or CV; read by Trias de Arribas; not given by Shapiro. (5)Shapiro.

1965.

Barcelona 532.

- A] Fr. of RF kantharos. From Ampurias. Eretria Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 293, fig. 99 (dr., incl. inscription), 352/287, pl. 187,g. ARV(2) 1252/44 (bibl.), Add.(2) 354. CV, Barcelona 1, pl. 28,1.
- B] A: upper part of Theseus, armed.
- C] A: to right of his helmet: Θε[σευς].
- D] Barcelona 3479, another fr. of a RF kantharos from Ampurias, L.-H. 352/288, pl. 187,h, with part of a charioteer (male or female?) may be from the same vase.

1966.

Barcelona 534.

- A] Fr. of RF cup-skyphos. From Ampurias. Eretria Painter. Third quarter fifth. 435-430 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 296, 353/291, pl. 187,c. ARV(2) 1255/102 (bibl.), Add.(2) 355. CV, Barcelona 1, pl. 25,6. G.
- B] A: Judgment of Paris: arm with scepter (Athena?); Hera to left; probably part of Hermes.

C] A: [H]ρ[α]. On the lip: Ev[---].(1)

(1) this could be the beginning of a kalos-inscription, possibly Eualkos or Eunikos (see ARV(2) 1580); or (according to L.-H.) Euaion, cf. Moscow, Pushkin Museum M 1360 by the Methyse Painter [but the vase seems too late to me].

1967.

Barcelona 537.

- A] Fr. of RF bell krater. From Ampurias (Emporium). Kadmos Painter. Third quarter fifth. *ARV(2) 1185/12, Add.(2) 341. G. Trias de Arribas, *Ceramicas Griegas de la Peninsula Iberica* (Valencia 1967-68), pl. 93/11.
- B] Melanippos with a horse is preserved.
- C] Μελ|ανιππος.
- D] Doubtless the son of Theseus (Beazley).

1968.

Barcelona 4500.+

- A] Frs. of BF neck amphora. From Ampurias (Emporium). Near Exekias. Third quarter sixth. *ABV 148, Para. 62, Add.(2) 41. G. Trias de Arribas, *Ceramicas Griegas de la Peninsula Iberica* (Valencia 1967-68), pl. 20,1.
- B] Part of the tongue pattern above the picture; handle floral.
- C] Ονετοριδε[ς ---(?)].(1)
- D] + 4485. Two frs.

(1) ABV has: Ονετοριδε[ς].

1969.

Bari 3075.

- A] RF skyphos. Zephyros Painter. Second quarter fifth. *H.R.W. Smith, *Der Lewismaler* (1939) 17 n. 26, pl. 28, c-d. ARV(2) 976/5.
- B] A: man running with a leg of meat, looks back. B: draped youth.
- C] A: above the man's head: καλος, retr.
- D] Done from the photo.; not mentioned in the text. The photo. of B shows no inscription.

1969a.

Bari 4979.

- A] RF column krater. From Rutigliano. Akin to Göttingen Painter (Beazley)(1). Second quarter fifth. *C. Bérard et al., *A City of Images: Iconography and Society in Ancient Greece* (tr. D. Lyons, 1989) 94, fig. 127 (A, shows faintly an inscription on the laver). ARV(2) 236/4, 1638, Add.(2) 200 (bibl.).
- B] A: three women washing: at left, a woman seen from the back using a scraper; column; two women on either side of a laver on a stand, which in turn is on a base; the woman on the right empties a hydria into the laver; above it, an oinochoe hung up; at the extreme left, a sponge hung up.(2) B: komos: two youths.
- C] A: on the bowl of the laver: nonsense: imitation: 10 letters, the fifth a kappa 5 (see the chart in `Script'), the rest indistinct. There may also be some dots on the one-step base.

(1)`but cannot be said to be in his manner'. (2)Bérard considers the women athletes washing after exercise.

1970.

Bari 6097.

- A] RF cup. From Vulci. Onesimos (P, O). First quarter fifth. *ARV(2) 328/121, Add.(2) 216 (no bibl.).
- B] Int.: symposium: youth reclining, holding a sash.
- C] Λυκος κ[αλο]ς.
- D] The Vase is listed in ARV(1) 219 with one that could be either by the Panaitios Painter or by Onesimos.

1971.

Basel, Antikenmuseum.

- A] RF dinos. Berlin Painter. First quarter fifth. *Vidi.
- B] Olympian gods.
- C] Horse brand: sigma four-stroke with rounded corners.
- D] Or loan exhibition of Ludwig vases in the Antikenmuseum, Nov. 1968, no. 300? It was to be published by R. Lullies in AK. - Not certain that the brand is a letter; ehhaps a snake?

1972.

Basel, Antikenmuseum.

- A] RF skyphos. Zephyros Painter. Mid-fifth. Ca. 450 (Lullies). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 102/43 (facs.). *Auktion 34 (M.M.), pls. 53 and 56/168. Para. 436, Add.(2) 310 (bibl.).
- B] A: man leaning on his stick; at right, a chair. B: draped youth; behind him, a column.
- C] A: above the man: καλος. B: on the column, in BG: καλος, retr.
- D] Ex Aachen, Ludwig. - The two sides are connected, the subject being erotic.

1973.

Basel, Antikenmuseum 103.4.

- A] BF amphora. Group E. Third quarter sixth. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 113-14, 135, 158, pl. 47,b (A). K. Schefold, Götter- und Heldensagen der Griechen (1978) 38, fig. 3.
- B] A: Apotheosis of Heracles (in the center, Athena). B: Birth of Athena.
- C] A: nonsense: to left of Hermes' legs: six(?) letters. To left of Athena's head: 9 letters. To right of her head: 7 letters. To left of Heracles' lower legs: 7 letters.

1974.

Basel, Antikenmuseum BS 404.

- A] RF lekythos. Phiale Painter (Schmidt). Third quarter fifth. 440-430 (CV). *CV, Switzerland 7, pls. 29,7-8, 32,2-3, 34,4. M. Schmidt, AM 83 (1968) 200ff., pls. 73-74. *TGV, p. 63.
- B] Athena; Aglauros(?); chest of Erichthonios with the snake emerging.
- C] Under the foot, Gr.: NAll.
- D] I.e., NA followed by the numeral 2 which may or may not be a price; see TGV.

1975.

Basel, Antikenmuseum BS 405.

- A] BF lip cup. Tleson Painter? Tleson potter. Third quarter sixth. *CV, Switzerland 4, pls. 32,7-8 and 33,1, p. 92 (facs.). I. Blatter, AA 1968, 1-2 n. 5 (mention). Para. 75/13 ter, Add.(2) 50.
- B] Lip: A: panther. B: similar.
- C] Handle zone: A: Τλεσον ho N(ε)αρχος εποιοσεν B: similar.
- D] The signature on B is better written, if the facss. in CV can be trusted.

1976.

Basel, Antikenmuseum BS 407.

- A] RF oinochoe (chous). Eretria Painter. 430-420. Ca. 425 (CV). *CV, Switzerland 7, pls. 42,3-4 and 44,1-2, Beilage 10,2, p. 67 (facs.). *Beazley, 'An Oinochoe in Basel,' AK 10 (1967) 142f. (facs.), pl. 41 (includes Gr.). Cf. B.B. Shefton, Arch. Reports 1969-70, 60 (on figs. 16-17). ARV(2) 1688/12 bis, Para. 469, Add.(2) 354. *TGV 155/8F 2.
- B] A maenad seated on a rock; a satyr admires her.
- B] satyr accosting a maenad seated on a rock.
- C] Under foot, Gr.: ποικίλοι or ποικίλος.
- D] 'Decorated' ware. On this Gr. see Beazley in AK, Shefton, loc. cit., and Johnston in TGV 225. - I have a letter from (illegible) of 9/30/67 reporting that Margo Schmidt thought the Gr. after firing. But Anne Birchall at the BM thought it should be looked at again since she considered the Gr. on London 1921.7-10.2 incised before firing.

1977.

Basel, Antikenmuseum BS 415.

- A] RF column krater. Unattributed. First quarter fifth. Ca. 480 (CV). *CV, Switzerland 7, pls. 6,3-4, 7,3-5, Beilage 2,1, p. 22 (facs) (much bibl.). M. Schmidt, 'Dionysien,' AK 10 (1967) 70ff., pls. 19,1-2 (A, B) and 21,1 (A). LIMC iii, pl. 401 Dionysus 845 and pp. 505, 507.
- B] A: dithyrambic or tragic chorus? Six youths in pairs of two, moving to left with outstretched arms; at left, an altar and behind it, the upper part of a bearded man, singing. B: two satyrs dancing around a large volute krater.
- C] A: on the middle step of the altar, interrupted by the front youths' forward legs, hasty: (κ)(α)^(λ)(ο)ς. (1) To right of the bearded man's open mouth: φε(.)σεο. (2) Under the raised arms of the first pair, facing the figures: αοοι(ο), retr. (3) B: on the reserved neck of the krater: καλ[ος].
- D] Unusual mixture of sense and nonsense. Are the two inscriptions attached to figures representing their songs?

(1)CV has the last letter as [ς], but there is not room. (2)the third letter is a dot in the facs., not visible in the photo. Nonsense or miswritten? (3)the last letter open at the bottom and more like a narrow pi with equal verticals. Nonsense.

1978.

Basel, Antikenmuseum BS 424.

- A] BF amphora. Very close to Lydos (CV). Third quarter sixth. Ca. 550 (CV). *CV, Switzerland 4, pl. 28, p. 86

(facs. of one inscr.). *Basel, Antikenmuseum cat. 102,1.
 *Tiverios, *ho Λυδοῦς καὶ τὸ ἐργὸν τοῦ* (1976) 130/31. Script 124.

- B] A: three satyrs and two maenads dancing (the central satyr has a frontal face). B: similar, but no frontal face.
- C] Nonsense: A: ten strings of letters: E.g.: between the central satyr's legs: $\nu\epsilon\omicron^{\wedge}\nu\omicron^{\wedge}\nu\iota^{\wedge}\alpha\varsigma$. (1) To left of the same satyr: $\omicron\nu\epsilon\omicron\lambda\ldots$. (2) Above the central satyr's left arm: $\nu\epsilon\omicron\nu\epsilon\omicron\nu\omicron\varsigma$. To right of the central satyr's raised left leg: $\nu\epsilon\omicron\nu\epsilon\omicron\nu\epsilon^{\wedge}\pi\omicron$. B: similar: eight inscriptions.
- D] The facs. in CV is not accurate. - Some inscriptions seem to imitate names, cf. my readings from the postcard which are somewhat better: A: ... to left of left satyr's back, vertically down: 13 letters. To right of his left leg, curving downward: $\sigma\omicron\nu\sigma\theta\omicron\pi\nu\epsilon\sigma$. To right of left maenad's chest, under her raised left arm, diagonally downward, not facing her: $[-\text{]} \omicron\nu\epsilon\omicron\upsilon[-\text{]}\varsigma$, retr. Between middle satyr's legs, vertically down: $\nu\epsilon\omicron\nu\omicron\nu\iota\varsigma$. To right of his right arm, diagonally downward: $\nu\epsilon\omicron\nu\epsilon\omicron\nu\omicron\varsigma$. To right of his legs, vertically downward, facing him: $\nu\epsilon\omicron\nu\epsilon\omicron\nu\epsilon\pi\omicron$. Complete. To right of right maenad's chest, under her raised left arm, downward: $\nu\epsilon\iota\epsilon\omicron\nu\epsilon\nu\sigma$. To right of right satyr's chest, downward: 6+ letters. To right of his legs, vertically down: 9 letters.

(1)the alpha could be a rho. (2)cut of by the photo., pl. 28,4.

1979.

Basel, Antikenmuseum BS 426.

- A] RF skyphos. Lewis Painter (Polygnotos II). Second quarter fifth. 470-460 (CV). *CV, Switzerland 7, pls. 25,3-4 and 26,3-4,8, Beilage 7,3 (bibl.). Para. 436/38, Add.(2) 310 (bibl.).
- B] A: mistress: standing woman with mirror, frontal but looking left; at left, a chest. B: maid: at left, column; woman carrying a chair.
- C] B: nonsense: on the column, vertically down, widely spaced: $(.) (.) A [-?] .$
- D] CV says: traces of 3 letters originally probably $\kappa\alpha\lambda\epsilon$. But alpha is the third extant letter and there is a wider space between letters 1 and 2 than between 2 and 3. CV also thinks that the subject is connected with the Anthesteria.

1980.

Basel, Antikenmuseum BS 432.

- A] RF cup. Codrus Painter. Third quarter fifth. Ca. 430. *CV, Switzerland 6, pls. 25,4 30,1-2, 31,1-3, 37,3,8, 40,1, Beilage 6,3 (bibl.). *Auktion 34 (M.M.), pls. 58 and 59/171. *E. Berger, 'Zur Deutung einer neuen Schale des Kodrosmalers,' AK 11 (1968) 125ff., pls. 19,1-3. and 37,1-6 (inscriptions). U. Kron, *Die zehn attischen Phylenheroen* (1976) 175 n. 840. *Para. 472, Add. 177. Isler-Kerenyi, AK, Beiheft 9 (1973) 30 (date). LIMC i, pl. 232 Aias I 12 (B); pl. 312 Alkmaion 18 (A); ii, pl. 328 Argeia 6 (Int.); iii, pl. 593 Eriboia 2 (B, part). Script 791. *Kron, U., 'Zur Schale des Kodros-Malers in Basel,' Kanon: Festschrift Ernst Berger (AK Beiheft 15, 1988) 291-304 (bibl. n. 2), pl. 86,1-2 (A, B).
- B] Int.: youth and woman. A: Apollo and two youths; woman and youth. B: woman and youths. (Beazley's heading for all this is: youths leaving home).

Cahn: Int.: young hero and girl. A: Apollon between two youths; bridal couple. B: two women between three youths.
Berger: Int.: Theseus assisting in the burial of the Seven, with Argeia, widow of Polyneices and mother of Thersandros. A: Telamon and Eriboia (mother of Ajax) holding a child and meeting its father; at right, probably Gleuke, first wife of Telamon. B: Alcmaeon before Apollo at right, Thersandros and Eriphyle, mother of Alcmaeon, or Demonassa, wife of Thersandros. CV has a different interpretation of B.

- C] Int.: CV has: in two lines: [--]ευς and [--]εια, probably ΘΗΣΕΥΣ|ΑΡΓΕΙΑ, cf. Berger 129ff. I would then read: [Θη]σευς|[Αρ]γεια.

Cahn has: Int.: nothing. A: [Α]πολλ[ων]. Θερσανδρις (sic: between the bridal couple). [..]ε[...ων(?), the left youth. B: Μ[--]τενιος (between the right pair of figures). Εριβοια (the left woman). Τελαμων (figure in middle).

Script has: Int.: Θ[η]σευς. Αργεια. Α: Νεανιας.

[Α]πολλων. Θερσανδρις, stoich. B: Εριβοια. Τελαμων. Μ[(1)-(2)]τενιος.

Berger gives: Int.: (Θ)[1-2]σευς. The first letter theta or omicron. I.e.: (Θ)[ε]σευς(?). Or (Ο)δ[λυ]σ<σ>ευς(?). Or even: Π[ερ]σευς. [--]εια. [Μηδ]εια(??). Probably: Αργεια. Α:

Εριβοια. Τελαμων. Μ..τενιος. B: [Α]πολλων. Θερσανδρις.

So Cahn, a woman; or miswritten for Θερσανδρος(?). But Berger reads: Θερσανδρ[ο]ς. Νεανιας.

- D] The inscriptions are very faint and obviously not yet well read. - Kron looks for an Attic connections of the myths on this vase; see 298f. and 301ff. On pp. 297ff. she argues that Νεανιας on A is an Attic hero. (So already M. Tiverios and Petrakos: see Kron, 297 n. 35). Pp. 298f.: Thersandros, on B, used by Berger for his interpretations, is a common heroic name, e.g. the name of a Lapith on the Francois Vase (they were friends of Theseus). Her Attic interpretations are speculative. - Neanias occurs also on Berlin East 2658 and on a cup by the Jena Painter in Enserune, ARV(2) 1512/16. Also as hero on the base of the cult statue of Nemesis at Rhamnous (Paus.i.33,8); in the sacrificial calendar of the Marathonian Tetrapolis (IG ii(2), 1358, line 21); and the sacrificial calendar of Thorikos (see SEG 33 (1983) 42ff.). - J. Fink, OJh 50 (1972/73) 166ff. interprets: Departure of warrior; 'Memorialbild'. - On the spellings and alphabet used by the Codrus Ptr. see Kron 302 and nn.

1981.

Basel, Antikenmuseum BS 435.

- A] BF neck amphora. Antimenes Painter. Last quarter sixth. Ca. 510 (CV). *CV, Switzerland 4, pls. 41,2,5 and 44,1-3. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 42, 71-72, 94/132, pls. 129,c, 130, 160,1. ABV 269/41, Para. 118, Add.(2)70 (bibl.). *Boardman, ABFV, fig. 188 (A, part). *Photo. (post card).

- B] A: Struggle for the Tripod: Heracles and Apollo between Athena and Artemis. B: Dionysus and maenads.

- C] A: to right of Athena's legs, downward: Αθηναιας. Between Heracles' legs, diagonally downward: καλε.(1) Between the legs of Heracles and Apollo, diagonally downward: ηρακ{ε}λες.(2) To left of Apollo's face, diagonally downward: Απολλ'αδ(υ), retr.(3) Between Apollo's legs, following Artemis' leg, diagonally downward: Α(ρ)ετεμ, retr., i.e., Αρ{ε}τεμεις, for Αρτεμις.(4) Under foot, Gr.:

- pear-shaped, with short lines emanating.(5)
D] Ex Roman Market. Ex Arlesheim, Schweizer. - The lettering neat but weak; the literacy questionable.

(1)pertinence unclear: Burow thinks it goes with Athena [a divine kalos-name). (2)miswritten for ἡρακλέης? (3)the nu not retr. (4)the rho not reversed. Beazley says, in ABV: "The last letter seems to be mu rather than sigma: the writer is desperate." Schefold read ἀρετες, referring to Artemis' arete, but the last letter is clearly a mu. The inscription runs into Apollo's winged shoe and is therefore left incomplete. The photo. (post card) also clearly shows Α(ρ)ετμ, retr., complete. Hardly a four-stroke sigma. The rho not reversed. Note that Louvre G 42, by Phintias, also has an incomplete Artemis inscription, which has been read Αἰδός. An odd coincidence. (5)according to Johnston, the Gr. is unique (CV); not in TGV.

1982.

Basel, Antikenmuseum BS 436.

- A] BF/RF cup. Epiktetos. Hischylos potter. Last quarter sixth. Ca. 520 (CV). *CV, Switzerland 6, pls. 1,1-4, 31,4,6, 38,1, Beilage 1,1, p. 12 (facss.). *ARV(2) 1705 (add as 6 bis), Add.(2) 167.
B] Int., BF: satyr. Ext., between eyes, RF: A: hoplitodromos. B: nose.
C] Int.: in two partial circles: at left, starting below the satyr, at right, starting from the head; both facing in: ἡσχυλος ἑποίησεν. A: under the left eyebrow: Επικτετος. To left and right of the hoplitodromos: εγρασφεν.(1)
D] Ex Arlesheim, Schweizer.

(1)for εγρασφεν.

1983.

Basel, Antikenmuseum BS 437.

- A] RF hydria (kalpis). Pioneer Group. Last quarter sixth. 510-500 (CV). *CV, Switzerland 7, pl. 14,1-3, Beilage 5,2, p. 32 (facss.). ARV(2) 34/13. TGV 129/8E 28.
B] Shoulder: Heracles and the Lion; behind them, a tree.
C] Shoulder: nonsense: above Heracles' back and the tree, below the top margin: λοκρε. Behind the lion, along the right-hand margin, facing in: εγοβο(.)(1) Under the foot, two Grr. opposite each other: ligature of alpha with horizontal sign shaped like an I-bar plus a three-stroke sigma(?).
D] Ex Arlesheim, Schweizer. For the type of 'Euthymidean' nonsense inscriptions on these kalpides, see Script 71 n. 35 and I. Wehgartner, ed., Euphronios und seine Zeit (1992) 53.

1984.

Basel, Antikenmuseum BS 438.

- A] RF cup. From Vulci. Bonn Painter. First quarter fifth. *CV, Switzerland 6, pls. 13,1, 14,1-2, 35,1,5, 39,3, Beilage 4,1, facss. on pp. 31-32 (much bibl.). *Photos. ARV(1) 44/β, ARV(2) 351/8, Add.(2) 221.
B] Int.: a woman dancing with krotala; at right, a mirror. A: athletes: flautist; discobolus; bearded man (trainer or lover?); acontist; spears; discobolus; jumper; spears. B:

deer hunt: nude rider; stag, dog and falcon; tree;
horseman; hunter; archer; palm tree.

- C] Int.: along the woman's back, facing away from her, the words separated: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$, retr. To left of her legs: $\kappa\alpha\lambda\epsilon$, retr. On the mirror, in relief, one letter in each quadrant: $\kappa\alpha\lambda\epsilon$. Ext.: litter of letters reminiscent of the Nikosthenic circle. Mixture of nonsense inscriptions with attempts to write $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. A: $\text{ho } \pi\alpha\iota\varsigma \kappa(\alpha)\lambda(\omicron)\varsigma$. $\kappa\alpha\lambda\epsilon$. In other positions: nonsense: ιοαγλα . $(\kappa)(\mu)(\cdot)(\cdot)(\cdot)(\cdot)$, retr. Other nonsense and more repetitions of $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$ or parts of it. Ten inscriptions in all. B: eleven inscriptions similar to those on A. E.g., between the legs of one horse: $\text{ho } (\pi)(\cdot)\text{ιακ}\langle\alpha\rangle(\lambda)\omicron(\varsigma)$, retr. except π , and partly upside down.
- D] Ex San Simeon, Hearst (see ARV(1)). Ex Arlesheim, Schweizer. (Ex Brummer collection?) - Attic alphabet. Idiosyncratic letter forms.

1985.

Basel, Antikenmuseum BS 439.

- A] RF cup. Onesimos. Early fifth. 490-480 (CV). *CV, Switzerland 6, pls. 10,3, 12,1-2, 34,3,7, 39,1, Beilage 3,3, p. 29 (facss.) (bibl.). ARV(2) 323/56, Para. 359, Add.(2) 215. AA 1981, 56/5 and 63.
- B] Int.: bearded hoplitodromos holding out a helmet. Ext.: hoplitodromoi: A: two youths running; bearded hoplite crouching. B: bearded man seated before a basin; on either side, a youth.
- C] Int.: above the hoplitodrome: $\text{Παναίτιος} \wedge \kappa\alpha\lambda\omicron\varsigma$. (1) On the shield, in dilute BG: $\text{ho } \pi\alpha\iota\varsigma$. (2) B: below the left youth's raised left arm: $[\text{---}\pi]\alpha\iota\varsigma [\text{---}(?)]$.
- D] Ex Arlesheim, Schweitzer. - Note that there are other athletic paraphernalia depicted beside weapons.

(1)the second word slightly separated (set off). (2)no room for $\kappa\alpha\lambda\omicron\varsigma$; the first three letters widely separated.

1986.

Basel, Antikenmuseum BS 440.

- A] RF cup. Onesimos. First quarter fifth. Ca. 490 (CV). *CV, Switzerland 6, pls. 10,2, 11,1-2, 34,2,6, 38,12, Beilage 3,2, pp. 27-28 (facss.). O.J. Brendel, The Scope and Temperament of Erotic Art (1970) 27, pl. 19. ARV(2) 326/86 bis, 1706, Para. 359, Add.(2) 216. AA 1976, 287/14.
- B] Int.: bearded komast squatting, with a skyphos in his left hand; his staff put aside. Ext.: love making: A: hetaera leaning against a wineskin and lifting her left leg while holding onto a loop high above her with her left hand (so CV); at left, a youth; at right, a bearded man holds a sandal in his right hand and stretches out his left arm. B: hetaera putting her head on a wineskin on the ground *more animalium*; on one side, a youth, on the other, a bearded man, both holding staffs.
- C] Int.: above the komast: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. On the bottom line, in thinned BG, widely spaced: $\text{ho } \pi\alpha\iota[\varsigma]$. A: above the scene: $\text{h}\epsilon\pi\alpha\iota[\varsigma] \kappa\alpha\lambda\epsilon$. (1) B: to left and right of the basket that hangs above the hetaera: $\text{h}\epsilon\pi\alpha\iota[\varsigma] \wedge \kappa\alpha\lambda\epsilon$.
- D] Ex Lucerne Market and Arlesheim, Schweizer. - CV gives parallels for wineskins as pillows for positioning in love

making. See Möbius, AA 1964, 294ff.

(1)my copy from CV lacks the lefthand bracket.

1987.

Basel, Antikenmuseum BS 441.

- A] RF cup. Brygos Painter. First quarter fifth. 490-480 (CV).
*CV, Switzerland 6, pls. 13,2, 35,2,6, 39,4, Beilage 4,2. ARV(2)
378/135, Para. 366, Add.(2) 226.
- B] Int.: maenad with panther skin and thyrsus; at left, rocks.
Ext.: plain.
- C] Int.: to maenad's left: $\eta\omicron\pi\alpha\iota\varsigma$. To right of her face:
 $\kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Arlesheim, Schweizer.

1988.

Basel, Antikenmuseum BS 454.

- A] Fragmentary WG lekythos. Achilles Painter. Third quarter fifth. Ca. 445 (Cahn). 445-435 (Oakley). *CV, Switzerland 7, pls. 47,1-2, 49,1-2, 54,5. Add.(2) 393. *Auktion 40 (M.M.), pl. 48/113. Beazley Archive db, no. 389 (no other bibl.). *J.H. Oakley, The Achilles Painter (1997) 147/243, pl. 128A-B (show inscription distorted).
- B] Mistress and Maid: woman seated to right on a chair and holding a plemochoe; above her head, at the top, oinochoe hung up, and to its left a sash hung up; woman frontal, head to left, with chest; above and to right, at top, mirror hung up.
- C] Below top margin, between the figures, stoich. three-liner, roughly centered: $[\text{A}\xi]\iota\omicron\pi\epsilon\iota\theta\eta\varsigma\mid\kappa\alpha\lambda\omicron\varsigma\mid\text{A}\lambda\kappa\iota\mu\alpha\chi\omicron$.
//.....
.....
.....(1)
- D] Ex Basel Market (M.M.). The lower part missing. Ionic alphabet.

(1)the fifth letter is the center; the third line, having an even number of letters, could not be centered. The kappa of kalos is under the iota of line 1, the first alpha of line three is one space to left of the kappa.

1989.

Basel, Antikenmuseum BS 455.

- A] BF lekythos. Unattributed. Third quarter sixth. 540-530 (CV).
*CV, Switzerland 4, pl. 34,3-4,7-8. Brommer, Vasenlisten 237/44. *TGV 178/suppl. list 1/36, fig. 13,x.
- B] Theseus and the Minotaur with onlookers.
- C] On the lower part of the handle, Gr.: omega with a zeta-like mark put vertically over it.
- D] Johnston apud CV: marks on handles are rare: Munich 1789, Munich 1820, Berlin 2159, London E 471. Omega with a vertical through it occurs under the foot on Munich 1383, Louvre F 99, Boston 99.522 and an E Greek bowl from Naukratis in London.

1990.

Basel, Antikenmuseum BS 458.

- A] BF/RF cup. Skythes. Last quarter sixth. Ca. 510 (CV). *Add.(2) 394. *CV, Switzerland 6, pls. 3,1-3, 32,1,5, 38,3, Beilage 1,3; p. 14 (facs.). Bothmer, in Eye of Greece (1982) 44

(mention). Beazley Archive db, no. 4473.

- B] Int.: RF: young komast with himation leaning on stick and with wineskin in right. A, B, each: BF: owl on a coral red ground.
C] Int.: along the margin, facing in, to left and right of the head: Επιλυκος ^ καλος.

1991.

Basel, Antikenmuseum BS 459.

- A] RF cup. Oltos. Last quarter sixth. *CV, Switzerland 6, pls. 5,2-3, 6,1-4, 32,3,7, Beilage 2,1. *Para. 327/50 bis, Add.(2) 164. *Auktion 26 (M.M.), pls. 42 and 44/125. *Acta 5th Epigraphical Congress 1967 (1971) 56/3 and 60. *R. Hampe in LIMC i, pl. 391 Alexandros 72 (Int.). F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 109-10 n. 57, 131, fig. 70 (sketch after LIMC s.v. Alexandros 73), 287/A 579.
B] Int.: an archer taking aim. A: fight: two naked warriors; a wounded warrior. B: two warriors running (coming up to aid their wounded companion).
C] Int.: to left of the archer's back; Εὐβόλος, retr.
D] Ex Riehen, Hoek. - Cahn in 'Auktion' thought of the name as a kalos-name, but I interpret it as a pun on the common name Εὐβουλος, applied to the archer; see 5th Ep. Congress. Hampe and Simon suggested the archer was Paris, with Beazley in Para. cautiously agreeing. I disagreed because of the pun on Euboulos, but Hampe in LIMC thinks the 'telling name' would suit Paris well. The same name for an archer is found on Munich 2593, Para. 327/125 ter, also by Oltos.

1992.

Basel, Antikenmuseum BS 460.

- A] BF skyphos.(1) Group of Rhodes 11941 (CV).(2) 530-520 (CV). *CV, Switzerland 4, pl. 33,5-6,8-9; p. 94 (facss.).
B] A: chariot with apobates. B: similar.
C] A: nonsense: to left of scene: εινεονεν(γ)ν. To right: εινει(.)νει. B: similar (partly imitation letters): ε?().(.)φφ(.)νινεν.(3) And: ειονεγ.
D] Tiny letters. For attribution and parallels see CV.

(1)of Hermogenean type. (2)add to Para. 86f. (3)I am not sure that my note indicated a digamma.

1993.

Basel, Antikenmuseum BS 462.

- A] RF squat lekythos. Manner of Meidias Painter.(1) Last quarter fifth. 420-410 (CV). *CV, Switzerland 7, pls. 35,4-6 and 36,1-4, Beilage 8,4, facs. p. 60. Auktion 14 (M.M.) (1954), pl. 21/85. K. Schefold, Meisterwerke griechischer Kunst(2), 74 and 233, no. 287. *Studies Ullman i (1964) 32/31. *Beazley Archive db, no. 3754. F.A.G. Beck, Album of Greek Education (Sydney 1975), pl. 75/370.
B] Thamyris seated between two Muses, tuning his kithara; Cleo seated with her lyre and Erato with an open book roll.
C] Above the heads: Κλεω. Θαμυρις. Ερα[τ]ω.
D] Ex Basel, von der Mühl. Ionic alphabet.

(1)workshop (Cahn); 'Umkreis,' CV.

1994.

Basel, Antikenmuseum BS 463.

- A] RF cup. Epeleios Painter. Last quarter sixth. 510-500 (CV).
*CV, Switzerland 6, pls. 7,4, 8,1-3, 33,3,7, 38,9, Beilage 2,2, pp. 23-24 (facss.). *Auktion 40 (M.M.) 51/86, pls. 29 and 33 (all). ARV(2) 147/16, Add.(2) 179. Hesp. 61 (1992) 123 n. 8 and 130.
- B] Komos: Int.: bearded and nude komast (jumping up or dancing?); at right, an empty wineskin hung up. A: youth (with an erection) carrying a pointed amphora to a large krater; youth putting one hand in the krater; two youths running after two others (erotic?). B: two groups of four youths: (1) a drunk youth vomiting on the ground; two others jumping up on him; behind them, a youth running; (2) three youths pulling a fourth (also vomiting) on a two-wheeled toy cart with a very full wineskin, on which the drunk youth is balancing himself.(1)
- C] Int.: starting at upper right: ἡὸ ἄ παῖς. On the left: κᾶλος, retr. A: above the scene: (h)(o) [πα]ῖς καλος. B: above: ἡὸ παῖς καλος, ναῖχι.
- D] Ex Arlesheim, Schweizer. - The man on the Int. may be an erastes: see CV. The readings in 'Auktion' 40 are probably not accurate.

(1)see Hesp. 1992. A parallel: Brussels A 3047, ARV(2) 146/7.

1995.

Basel, Antikenmuseum BS 465.

- A] RF cup. Douris (Guy).(1) First quarter fifth. 500-490 (CV). Early (Guy). *Add.(2) 398. *CV, Switzerland 6, pls. 19,1, 36,1,5, 39,7, Beilage 5,1. Robertson, AVCA 111, fig. 109 (Int.). Beazley Archive db, no. 321.
- B] Int.: writing lesson: a bearded man, with the himation around his lower body, is seated on a stool, with tablets on his knee and holding the stylus to his lips (in thought). At right, a youth is looking at a tablet. At the far right, a flute case. Ext.: plain.
- C] Int.: behind the man's back: Πάμμαχος καλος.
- D] School scene? The teacher is considering what the boy has written (Robertson). I.e., a teacher is checking a writing exercise. For the Pammachos vases see Basel BS 471.

(1)Schefold attributed the shape to the 'Apollodoros Group' and the painting to the Epidromos Painter, Guy (in a letter) to early Douris. Robertson thinks perhaps by the Elpinikos Painter.

1996.

Basel, Antikenmuseum BS 471.

- A] RF cup. Apollodoros. First quarter fifth. 500-490 (CV). *CV, Switzerland 6, pls. 7,2, 33,1,5, 38,7, Beilage 2,4, p. 22 (facs.). Para. 333/12 bis, Add.(2) 175. K. Schefold, 'Pammachos,' AK 17 (1974) 137/2, 140ff., pl. 37,2. D.J. Williams, JHS 97 (1977) 166 n. 51, 168. Robertson, AVCA 306 n. 400 (location given as: 'Tessin, Private.')
- B] Int.: youth (athlete) seated and holding his stick. Ext.: plain.
- C] Int.: Above (and to right of) the youth's head, in an irregular line: Παμμᾶχος καλος.
- D] Ex Basel Market (M.M.). Ex Ticino, Private. - By the same hand as Basel BS 472. - I list four vases with Pammachos

kalos: in addition to Basel BS 465 and 471: Athens, Theodorakopoulos (ex Paris Market, Koutoulakis), with a youth reclining and playing kottabos; and Tessin, Private, with a crouching warrior (now Basel, Antikenmuseum BS 472). I am not sure that this list is correct.

1997.

Basel, Antikenmuseum BS 472.

- A] RF cup. Apollodoros (Schefold). First quarter fifth. 500-490 (CV). *CV, Switzerland 6, pls. 7,3, 33,2,6, 38,8, Beilage 2,5, p. 22 (facs.). K. Schefold, 'Pammachos,' AK 17 (1974) 137/3, 139ff., pl. 38,1. D.J. Williams, 'Apollodoros and a New Amazon Cup in a Private Collection,' JHS 97 (1977) 166 and n. 48. Robertson, AVCA 11 and n. 401 (not ill.).
- B] Int.: warrior (or Amazon?) crouching to left. Ext.: plain.
- C] Int.: above the figure, in an irregular up-and-down curve: Παμμαχος καλος.
- D] Ex Tessin (= Ticino), Private. - By the same hand as Basel, Ant. BS 471; both inscriptions are written in groups of letters: Παμμ^αχος^καλος. - Schefold thinks the warrior is Achilles; Williams, an Amazon, because of the earring.

1998.

Basel, Antikenmuseum BS 476.

- A] RF hydria. Syracuse Painter.(1) Second quarter fifth. Ca. 460 (CV). *CV, Switzerland 7, pl. 15,1-5, Beilage 5,2, p. 33 (facs. after Beazley in Hesp.). *Amyx, Hesp. 27 (1958) 292f. and n. 18, pl. 52,g. Beazley, 'A Pair of Graffiti,' Hesp. 33 (1964) 83, pl. 15,a. ARV(2) 520/35, Para. 383. *TGV 98/13B 6 and 150/1F 3.
- B] Apollo and Artemis making libation at an altar, between two goddesses; palm tree.
- C] Under foot, Gr.: Μυ ΙΙΙΙ(2) λεκυθιδες ΗΔΙ.
- D] Ex Riehen, Granacher. According to Johnston, TGV 28 and 220, the lettering strongly suggests an Attic hand. A price Gr., probably 1 dr. four obols for 111 lekythides, for or from M.

(1)follower of Makron. (2)TGV reads only M.

1999.

Basel, Antikenmuseum BS 477.

- A] RF stamnos. Triptolemos Painter. First quarter fifth. *CV, Switzerland 7, pls. 22,1-6 and 231-6, facss. pp. 42 and 43 (much bibl.). *ARV(2) 361/7, Add.(2) 222 (bibl.). TGV 94/9B 13 (wrong museum no. 451).
- B] A: uncertain subject: Ajax or Achilles is about to fight with Hector over a ram with its throat cut; both are restrained by Phoenix and Priam respectively. B: Embassy to Achilles, with Diomedes, Odysseus, Achilles and Phoenix. Above each handle, a shield.
- C] A: behind Phoenix: Φοινιχς. Between Hector and and Priam, at the top: ηεκτορ. At the top, behind Priam: [Π]ριαμος. To left and right of the ram's right hind leg: (Π)^ατ[ροκλος](?).(1) B: behind Diomedes: Διομεδε[ς]. Above Odysseus: Ολυττευς. Before Achilles: Αχιλλευς. Before Phoenix: Φοινιχς. Above Achilles: Νικοστρατος, and behind Phoenix: καλος. Under foot, on opposite sides, two Grr. in different hands: ΗΓ. ΕΥ.
- D] Ex Swiss Private. - For a discussion of the scenes, see CV.

(1)not in ARV(2).

2000.

Basel, Antikenmuseum BS 481.

- A] RF hydria. Group of Polygnotos (Schmidt). Third quarter fifth. Ca. 440 (CV). *CV, Switzerland 7, pls. 18,1-4 and 19,1-4, Beilage 6,2, p. 37 (facs.). *M. Schmidt, AK 15 (1972) 128ff., pls. 39-41,1. A. Lezzi-Haffter, Der Schuwalow Maler (1976) 71 n. 229, pl. 175,d-e (details). *TGV 113/18C 64 and 119/6D 20. LIMC vi, pls. 398-99 Mousa(ai) 100.
- B] Shoulder: head of Orpheus; bearded man; six muses. The man and a muse with her lyre are bending over the head.(1)
- C] Shoulder: over the head of the muse with the lyre, left-aligned horizontal stoich. two-liner: καλε|καλος.
.
.
Under the foot, Gr.: a line across and pi with small square in upper right-hand corner: ligature pi + omicron(?).(2)
- D] The two-liner is awkwardly spaced: there is a wide gap after the first letter in each line. Mixed alphabet. The lambda could be either Attic or Ionic: see Script, p. 148.

(1)Schmidt in CV suggests identification with Terpander and Kalliope. In AK Schmidt suggests that the man may be climbing down on ropes. (2)see a note by Johnston in AK.

2001.

Basel, Antikenmuseum BS 483.

- A] RF pelike. Hermonax. Second quarter fifth. 470-460 (CV). *CV, Switzerland 6, pls. 52,1-4 and 43,1-4, facs. p. 64 (much bibl.). N. Weil, 'Un cratère d'Hermonax,' BCH 86 (1962) 69/9. ARV(2) 485/26, Add.(2) 248. *S. Kaempf-Dimitradou, 'Zeus und Ganymed auf einer Pelike des Hermonax,' AK 22 (1979), p. 50, facs. of inscription; bibl. in n. 1, pls. 18,1-4 and 19,1 (A, B, parts).
- B] A: Zeus pursuing Ganymede; two companions. B: Tros with four companions of Ganymede.
- C] B: above the heads of the two companions at left, left-aligned stoich. two-liner: ηερμοναχς|εγραφσεν.
- D] Ex Swiss Private. The alphabet Attic with four-stroke sigma.

2002.

Basel, Antikenmuseum BS 485.

- A] RF oinochoe (chous). Achilles Painter.(1) Ca. 450. 440-435 (Oakley) *CV, Switzerland 7, pls. 42,1-2 and 43,1-5, p. 66 (facs). *ARV(2) 1677 (add as 77 bis), Add.(2) 312. *Auktion 22 (M.M.), pls. 49/178 and 60/178. Script 109. *J.H. Oakley, The Achilles Painter (1997) 11, 128/106, fig. 36A (profile), pl. 69A-B (front, showing location of inscription), side). Boardman, ARFV ii, fig. 117.
- B] Two athletes using strigils, and a boy in the center.
- C] Above the heads, below the top margin, a bit to left of center: horizontal stoich. three-liner with last letter placed in line two: Ευαιον|καλος-ο|Αισχυλ-.
.....
.....
.....(2)
- D] Ex Basel Market (M.M.). Ex Basel, Private. Mixed alphabet (both lambda and sigma are Ionic).

(1)Cahn in Auktion 22 attributed the vase to the Euaion Painter and claimed that Beazley by letter had attributed it to this painter or very near. But in ARV(2) Beazley rightly attributes to the Achilles Painter. (2)so drawn in CV, and visible in Auktion 22.

2003.

Basel, Antikenmuseum BS 488.

- A] RF cup. Delos Painter. Last quarter sixth. Ca. 520 (Berger). *CV, Switzerland 6, pls. 9,1-5, 33,4,8, 38,10, Beilage 2,6, p. 25 (facs.) (bibl.). ARV(2) 172/4, 1631, Add.(2) 184. *E. Berger, AK 26 (1983) 109 and n. 10, pl. 22,1 (A). GAI ii, 185.
- B] Int.: satyr running with a drinking horn. A: Heracles taming the Cretan bull. B: hoplite defeating a bearded (moustachioed!) Scythian archer.
- C] A: Gr.: above Heracles' head and above bull, irregularly spaced: $\eta\epsilon\rho^{\wedge}\alpha\kappa\lambda^{\wedge}\epsilon^{\wedge}\varsigma$.(1) B: Gr.: around the archer: $\Sigma\epsilon\rho\alpha\gamma\upsilon\epsilon$ (2).
- D] Ex Swiss Private. - The inscriptions are written with a very fine point, cf. Philadelphia MS 5399, by Psiax. CV insists that the archer is bearded and Schauenburg shows that he is Scythian, not Persian; he reads Serague feminine as a slur. But final sigma is often omitted, see GAI i, 640 and ii. 778. The same name (without final sigma) occurs for a male archer on London E 253, ARV(2) 35/2, which is Euergidean.

(1)Heracles' head and the bull's horn intervene. (2)or, more likely, $\Sigma\epsilon\rho\alpha\gamma\upsilon\epsilon\varsigma$.

2004.

Basel, Antikenmuseum BS 491.

- A] BF amphora with lid. Andokides Painter. Last quarter sixth. 525-520 (CV). *CV, Switzerland 7, pls. 1,1-6, 2,1-2, Beilage 1,1, p. 10 (facs.). ARV(2) 3/4, 1617, Para. 320, Add.(2) 149.
- B] A: Heracles and the Lion. B: musical agon.
- C] On the BG top of the lid, Gr.: gamma reversed.
- D] Ex Swiss Private. The gamma a half arrow.

2005.

Basel, Antikenmuseum BS 494.

- A] BF prize Panathenaic. Kleophrades Painter (Beazley). First quarter fifth. *ARV(2) 192, Para. 176, Add.(2) 189 (no bibl.). S. B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' GVGettyMus 4 (1989) 104, fig. 7 (B).
- B] A: Athena. B: chariot racing.
- C] A: prize inscription.
- D] Ex Swiss Private. - I believe this is not the vase mentioned by Beazley in Para. 176; it was probably not known to him. See my comments on Malibu 77.AE.9, which is the vase Beazley knew. Add.(2) 189 made a mistake in the second entry (that for Basel BS 494).

2006.

Basel, Antikenmuseum BS 496.

- A] BF amphora. Phrynos Painter?(1) Third quarter sixth. 550-540 (M.). *H. Mommsen, 'Zwei schwarzfigurige Amphoren aus Athen,' AK 32 (1989) 134ff. (facs. of Gr., p. 134), pls. 26,2,4, and

27 (much bibl. in n. 96). LIMC ii, pl. 745 Athena 987; iii, s.v. Eileithyia 687/6; iv, pl. 402 Hephaistos 949/193; s.v. Hera 691/288 and 714/461. N. Malagardis, 'Note sur un peintre Athénien novateur or du bon usage de la passion chez les dieux,' Eph. 1988 (pub. 1991) 104-114.

- B] A: Birth of Athena: in the center, Zeus seated while giving birth (Athena, armed, springs forth from his head); at left, Hephaestus between a goddess and an Eileithyia; at right, another Eileithyia; Hera enthroned; Poseidon. B: Introduction of Heracles into Olympus: in the center, Athena; at left, Zeus, Hera and Hermes; at right, Heracles, Poseidon, and Iolaus.
- C] Nonsense: A: to Athena's left, above Zeus' head and over the head of the left Eileithyia: ΕΥΕΥΕΥΕ. Between Athena's shield, above Hera's head and to left of Poseidon's outstretched hand: four letters, the third an omicron. (2) B: between Hera's and Hermes' lower legs, facing Hera: ΕΥ(.)Υ(ϕ)Υ. (3) Between the faces of Hermes and Athena: ΟΤΟΕ(Υ)ΕΥΕ(Ο). (4) To right of Heracles' face: ΕΟΥΕΥΕΙ, retr. Between Athena's and Heracles' lower legs: ΕΥΕ(Ο)ΕΥΙ. Under foot, Gr.: E.
- D] Done from the photos in AK, since M. does not transcribe the inscriptions.

(1)see Mommsen 137: by the same hand as Würzburg 241, which Beazley attributed to the Phrynos Painter. M. is non-committal on how the vase in Basel would affect the work of the Phrynos Painter. (2)not legible in the photo. (3)the third letter unclear in the photo.; the 'digamma' probably a badly written epsilon. (4)the fifth letter unclear in the photo. The last perhaps a reversed three-stroke sigma.

2007.

Basel, Antikenmuseum BS 498.

- A] BF hydria. Antimenes Painter. 530-520. *Para. 119/35 bis, Add.(2) 70. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 42, 62, 94/131, pls. 128,a,c and 129,a,b. *Beazley Archive db, no. 45,078. A.M. Snodgrass, An Archaeology of Greece (London 1987) 143, figs. 37-38(5). A.H. Shapiro, AK 33 (1990) 83ff., and n. 2 (bibl.).
- B] Shoulder: Aristeia of Neoptolemos (Little Iliad): Apollo striding to right, threatening with his bow to protect Helicaon; Helicaon (son of Antenor and son-in-law of Priam) lying dead to left (killed by Neoptolemos); chariot to left, with charioteer pierced by Neoptolemos' spear; Eurypylos (son of Telephos of Pergamum and nephew of Priam) dead on ground to left (also killed by N.); chariot of Athena to left; Athena running to left (to support Neoptolemos) . Body: A: Heracles and Cycnus, with Ares at right. B: Zeus seated between Hermes and Athena.
- C] Shoulder: to right of Apollo's bow, horizontal: Απολλῶν. Above the body of the dead Helicaon, bearing upward: Η(Ε)ΛΙΚΑΩΝ, retr.(1) Charioteer being killed by Neoptolemos: Ιο[---]ς.(2) Behind N.'s back, at shoulder height, starting horizontal, the last five letters bending down and interrupted by the horses' legs of his chariot: Νεο{π}πτολε{μ}{ο}ς.(3) Above the dead Eurypylos, diagonally upward: Εὐρυπυλος, retr.(4) Body: A: to right of Heracles' face, bearing upward: ΗΕΡΑΚΛΕΕΣ. Below Ares' left shoulder,

diagonally downward: Αρες. B: above the seated Hermes' head, downward: ἡερμ(ε){ε}ς. (5) To left of Athena's lower body (she faces right), diagonally downward and facing her: Αθηνᾶα, retr.

- D] Ex Swiss, Private. - The shoulder scene is from the Little Iliad. It was not previously known that Neoptolemos slew Helikaon (son of Antenor, son-in-law of Priam) and that Apollo terminated his aristeia. Würzburg 309 (ABV 268/28) part a replica and shows the same scene. - Decoration front and back is unusual and similar to Villa Giulia 3556. The writing seems compatible with the Antimenes Painter elsewhere.

(1)the epsilon unclear in the ph. (2)so Burow 42; not clear in ph. (3)my reading from the photo.: Burow reads Νεοπτολεμος and says that the last three letters are to the right of the horses' legs. But I see a trace of an extra letter to the left of the legs (that would be the mu) and two o's and a sigma to the right. (4)Burow's reading. (5)the second epsilon is only a trace. Odd that the inscription looks in the ph. as if written in a restored area.

2008.

Basel, Antikenmuseum BS 1401.

- A] BF hydria. Archippe Group(1)(Bothmer). Third quarter sixth. Mid-sixth (Bothmer). *Beazley Archive db, no. 4422. AK 12 (1969), pls. 17-18. A. Hermay, BCH 102 (1978) 52, fig. 1. LIMC iii, pl. 469 Dioskouroi 180. *Bothmer, 'Six Hydriai,' AK 12 (1969) 26ff., pls. 17-18. K. Schefold, Gods and Heroes in Late Archaic Greek Art (tr. A. Griffiths) (Cambridge 1992), fig. 27 (part). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 152, pl. 67,c. N. Kunisch, in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 33 n. 19 (not ill.). *A. Hermay, 'Images de l'apothéose des Dioscures,' BCH 102 (1978) 51/1, fig. 1.
- B] Shoulder: lions, deer. Body: in the center, the Dioscouri on horseback; at left Phoibe; at right Helen holding a spear. Predella: deer between panthers.
- C] Body: to right of Phoibe's middle: Φοῖβα. Below the horses' bellies: Διοσκόρο, retr. (dual). To left of the spearhead held by Helen, at the height of her face: ἡελene, retr.
- D] Bothmer lists as: Basel, Antikenmuseum (anonymous loan). - Phoibe and Helen, as daughter of Leda, are sisters of the Dioscouri. For Phoibe see Eur., IA 50, and Ovid, Heroides 8.77-78. Bothmer believes that five of the six vases which he attributes to the Archippe Group are by one hand, the Archippe Painter. Hermay gives a list of vases figuring the Dioscouri. Attic alphabet. Beta with round upper loop and incomplete lower (resembling a 9 turned to right).

(1)Bea. Arch.: Archippe Painter. Related to Tyrrhenian.

2009.

Basel, Antikenmuseum BS 1441.

- A] RF cup. Pistoxenos Painter (Ohly-Dummm). Second quarter fifth. Ca. 465 (Schmidt). *M. Schmidt, AK 36 (1993) 79, pl. 18,2-5.
- B] Athletes: Int.: young athlete at a pillar on which he puts his right hand, while holding a pick axe in his left; at right, above, aryballos and strigil; lower down: two

halteres. A: discobolus; young trainer; at the other end, an athlete; discus bag. B: two draped youths; a bit of a third; at right, part of a column; under one handle, pick axe; under the other: ivy leaf.

- C] Int.: on the narrow pillar, two-liner, vertically down: ho pais kalos.(1) The photo. of the Int. seems to show some letters to the youth's upper left, but Schmidt does not mention them. The photos. of the Ext. show no letters.
- D] Ex J.M. Schiller collection in Zürich (bequest to Basel).

(1)so the text, not clearly visible in photo., hence I do not know whether it is stoich.; the letters are rather widely spaced.

2009a.

Basel, Antikenmuseum BS 1452.

- A] BF lip cup. Circle ('Umkreis') of Lydos (K.-G.). 550-540 (K.-G.). *E. Kunze-Götte, 'Ein besonderer Flügeljüngling archaischer Zeit,' AK 42 (1999) 52-62, pls. 11,1-3 (11,1 and 2 show inscriptions), fig. 1 (profile) (no bibl.).
- B] Int.: tongue border: a winged youth in Knielauf to right. Ext.: plain.
- C] Int.: below the legs, in thinned BG, bearing slightly downward: Καστορ, retr.
- D] Ex Swiss Private. For a full discussion of the named figure (one of the Dioscouri) see K.-G. - Large and coarse letters getting smaller toward the end. - Cf. also Athens, N.M. Acr. i, 1757 (CAVI 1098), and Harvard 1959.127 (CAVI 2911). - First publication.

2010.

Basel, Antikenmuseum BS 1906.276.

- A] RF cup. Painter of Paris Gigantomachy. Brygos potter. First quarter fifth. Ca. 480 (CV). *CV, Switzerland 6, pls. 13,4, 17,3-4, 18,1-2, 35,4,8, 39,6, Beilage 4,4, pp. 36-37 (facss.). M. Schmidt, AK 10 (1967) 150. ARV(2) 418/16, Add.(2) 234.
- B] Int.: two maenads, that at right holding two snakes; at left, a rock. A, B, each: satyrs and maenads.
- C] Int.: to left of the right maenad's face, letters scattered in a roughly circular arrangement: καλε. Under the foot, Gr.: (.)A.(1)
- D] Bloesch in FAS 88 attributes the shape to the later workshop of the Brygos Painter; in a lecture, to the later potter Brygos himself; see CV.

(1)the first letter unclear. Not in TGV.

2011.

Basel, Antikenmuseum BS 1906.294.

- A] BF amphora. From Capua. Acheloos Painter. Last quarter sixth. Ca.510 (CV). *CV, Switzerland 4, pls. 42,6 and 43,3, pp. 106-107 (facss.). *Photos. ABV 384/16 (bib.), Add.(2) 101.
- B] A: discobolus; two runners; trainer. B: trainer; jumper; tree; jumper crouching; flautist in a flowing garment; trainer.(1)
- C] Nonsense: imitation letters: A: above the runners: ογ᾽ιρ(γ)(.). Between the left runner's legs: δεχο(δ). Under the feet: (v)μειογε. B: to the left trainer's right:

(χ)δεδεο. Above the left jumper: ιε(.)δ(ν)δν.(2) To right of the left jumper's leg: οδεκογ.(3) Above the right jumper's head: (.)ει(ο).(4)

- D] Typical Leagros Group inscriptions. The readings are from CV, not entirely reliable.

(1)so CV; ABV reverses A and B. (2)upside down in CV's facs.
(3)also given wrongly in CV. (4)facs. gives: δι(ε)(ν).

2012.

Basel, Antikenmuseum BS 1921.328.

- A] BF neck amphora. From Vulci. Unattributed. Related to later Group E (CV). 530-520 (CV). *CV, Switzerland 4, pl. 40,1-3 (bibl., mostly catalogues). *TGV 118/6D 2 and 125/3E 44.
B] A: Ajax and Achilles playing a game. B: Dionysus between a woman and Hermes.
C] A: nonsense: blots and imitation letters: a horizontal row above the scene. From the mouth of the hero at right issue six letters.(1) On the extreme left, following the shoulder of the left hero: a row of imitation letters. Behind the right hero: two blots, unclear whether intended for letters. - Under the foot, Grr.: ligature pi-delta (or pi rho?) and internal ligature epsilon-rho. CV also mentions a Dip., which is not listed in TGV. See also Johnston's comments in CV.
D] Ex Durand and Pourtalès collections. - The inscriptions imitate sense inscriptions by their positions: signature or kalos-name; spoken words; names of heroes. They are in the tradition of Group E, Exekias and his followers.

(1)the hero is either Ajax or Achilles.

2013.

Basel, Antikenmuseum BS 1921.350.

- A] BF lip cup. Unattributed.(1) Third quarter sixth. *CV, Switzerland 4, pl. 32,4-6. *Beazley Archive db, no. 7696. W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke Griechischer Vasenkunst in Privatbesitz (Hamburg 1986) 49/12 (part of A).
B] Lip: A, B. each: two sirens facing.
C] Handle zone: nonsense: imitation letters: A: three plus seven letters. B: χ(ν)ειλ vac. 2, plus three more letters.(2)
D] Ex Bachofen collection.

(1)by the same hand as Para. 77, Beazley-Magi, Raccolta Guglielmi, pl. 21(?) (CV). (2)to judge by the photo. in CV.

2014.

Basel, Antikenmuseum BS 1921.363.

- A] RF oinochoe. From Vulci. Harrow Painter. Second quarter fifth. 470-460 (CV). *CV, Switzerland 7, pl. 45,1-3, p. 70 (facs.). ARV(2) 276/79.
B] Shoulder: symposium: bearded man reclining, with right arm extended and cup in the left hand; behind him, a pillow or wineskin; a cup hung up.
C] Above the scene and below the hung cup: καλος ho πας.
D] Ex Bachofen collection. Small and messy letters.

2015.

Basel, Antikenmuseum BS 1921.366.

- A] RF lekythos. Aischines Painter. Second quarter fifth. Ca. 460 (CV). *CV, Switzerland 7, pls. 29,5-6, 32,1 and 34,3. ARV(2) 712/78.
- B] Woman with an ivy branch, running and looking back.
- C] Nonsense: imitation letters: to left of woman's head: κ(.)(.)(.), retr.
- D] Ex Bachofen collection. - The letters after the kappa are unrecognisable, but clearly the attempt was to write καλε.

2016.

Basel, Antikenmuseum BS 1960.28.

- A] RF cup. Bowdoin-Eye Painter. Last quarter sixth. 520-510 (CV). *CV, Switzerland 6, pls. 4,1-4, 32,2,6, 38,4, Beilage 1,4, p. 18 (facs.). ARV(2) 48/160 bis, 167/6, Para. 337, Add.(2) 183.
- B] Int.: komast: youth running with a cloak over his left arm and a lyre in the right. Ext.: between eyes: A: youth with his right hand in a large krater, his left, with arm bent, holding an object behind his chest.(1) B: satyr squatting, frontal.
- C] Int.: in a 3/4 circle, starting near the bottom and running along the margin, facing out: ho παῖς καλ[ος].

(1)not mentioned in CV.

2017.

Basel, Antikenmuseum BS 1961.233.

- A] RF cup. Antiphon Painter. First quarter fifth. *CV, Switzerland 6, pls. 10,4, 34,4,8, 39,2, Beilage 3,4, p. 30 (facss.). ARV(2) 336/9 bis, 1646, Para. 361, Add.(2) 218. *Auktion 22, pls. 49/163 and 54/163.
- B] Int.: symposium: youth reclining, holding out flutes and holding a skyphos. Ext.: plain.
- C] Int.: above the youth, curved, two-liner, both lines retr.:
ho π(α)ῖς | καλός.

Two letters overlap in stoich. fashion. From the mouth of the youth: δός, retr.(1)
- D] Ex Basel Market (M.M.). Very small letters.

(1)"Gib (nochmal Wein her)", CV.

2018.

Basel, Antikenmuseum Kä 401.

- A] BF/RF eye cup. Unattributed (Beazley).(1) Last quarter sixth. Ca. 520 (Kunstw.). *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 5. *CV, Switzerland 6, pls. 2,1-4, 31,5-7, and 38,2. Para. 325, Add.(2) 159.
- B] Int.: BF: youth in himation, bending. Ext.: RF: between eyes: hetaerae: A: naked woman putting on boots. B: naked woman dancing with krotala.
- C] Under the foot: weak traces of an inscription, which 'Kunstw.' thinks might be a signature of Pamphaios. This seems unlikely. Mercantile?
- D] Beazley: a special foot as Munich 2603 (ARV(2) 41/39), which is not attributed to a potter.

(1)the author in 'Kunstw.' says: Int.: Scheurleer Painter; Ext.: manner of Oltos.

2019.

Basel, Antikenmuseum Kä 403.

- A] WG alabastron. Painter of New York 21.131.(1) Early fifth. Ca. 490 (Kunstw.). *CV, Switzerland 7, pl. 55,1-7. *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 4. *ARV(2) 269/2, 1641, Para. 352, Add.(2) 206.
- B] Amazon, frontal, face to left; at right, a youth leaning on his stick; behind him, a heron.(2)
- C] To Amazon's left, starting near her head: (h)ο παῖς, retr. To her right, in a similar position, facing the youth: καλός.
- D] Ex Meggen, Käppeli 403. The heta is a smudge.

(1)close to Group of Negro Alabastra. (2)The youth and the Amazon are not connected, as Schefold in Meisterw. had thought (Theseus and Antiope?); see Bothmer, Amazons 152/70-73.

2020.

Basel, Antikenmuseum Kä 423.

- A] RF oinochoe. Berlin Painter. Ca. 490 (early, Beazley). Ca. 480 (CV). *CV, Switzerland 7, pls. 40,1-2 and 41,1-2, Beilage 9,5, facss. p. 64. *Auktion 22 (M.M.), pls. 49 and 56/164. E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 7. *ARV(2) 1635/185 bis, Para. 343. Script 498.
- B] Boy pouring a libation over an altar.
- C] Above the youth's outstretched arm, going toward his head: Αλκμεὼν καλός. Along the unframed right edge of the scene, vertically down: Νικοστράτος καλός.
- D] On Alcmeon see my paper "Some Alcmeonids on Vases and Ostraka" Πρακτικά του η' Διεθνούς Συνεδρίου Ελληνικής και Λατινικής Επιγραφικής (Athens, 3-9 October 1982) ii (1987) 283-85.

2021.

Basel, Antikenmuseum Kä 424.

- A] RF Panathenaic amphora. Kleophrades Painter. First quarter fifth. Ca. 490-480 (Kunstw.). Later (Beazley). *CV, Switzerland 6, pl. 47,1-4, facss. p. 60 (bibl.). *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 9 (A). *ARV(2) 183/8, Para. 340, Add.(2) 186 (bibl.). Boardman, AK 19 (1976) 4. Beazley Archive db, no. 8787. I. Scheibler, Griechische Töpferkunst (1983) 143, fig. 124 (A).
- B] Departure of Warrior: A: a warrior drinking from a cup. He holds a shield and a spear in his left hand. B: woman with flower and oinochoe.
- C] A: along the spear's lower part: καλός εἰ. B: to right of the lower part of the woman's body: καλός εἰ.
- D] Ex Meggen, Käppeli 424. Beazley suggests perhaps Achilles and Briseis. For parallels to καλός εἰ see CV.

2022.

Basel, Antikenmuseum Kä 425.

- A] RF cup. Douris. First quarter fifth. *CV, Switzerland 6, pls. 19,2-4, 20,1-2, 36,2,6, 39,8, Beilage 5,2, p. 40 (facs.). *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 11. *ARV(2) 430/31, Para. 374, Add.(2) 236 (bibl.). D. Buitron, Douris (diss. 1976) 68/71. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 20, 76/51, pl. 36.
- B] Int.: young trainer; at left, a stool with pillow. A: six jumpers, including a boy jumping high. B: javelin throwers, with flautist and trainer on each side. Under each handle, a dog.
- C] Int.: starting above the stool and running along the margin down to the trainer's feet, evenly spaced, clearly planned: Δορις εγρ^α φσε^ν : Χαίρεσ^τ ρατος καλος.
- D] Ex Basel Market (M.M.) and Meggen, Käppeli. Dotted delta.

2023.

Basel, Antikenmuseum Kä 426.

- A] RF skyphos. Manner of Tarquinia Painter. Second quarter fifth. Ca. 470 (Kunstw.). 470-460 (CV). *CV, Switzerland 7, pls. 25,1-2, 26,1,2,7, Beilage 7,2, facs. p. 47. *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 13. *K. Schauenburg, Ars Antiqua ii (1960) no. 156. ARV(2) 872/25 bis, Para. 427.
- B] A: Eros flying with taenia and phiale. B: Eros flying with phiale and oinochoe.
- C] B: on the oinochoe's body, diagonally downward, in BG: nonsense: (h)εγ or (h)ελ.(1)
- D] Ex Lucerne market (A.A.). Ex Meggen, Käppeli. - The letters are written where one would expect a wreath; they are clear.

(1)The first letter like an uneven and reversed heta, clearly miswritten. Schauenburg prints the text on the oinochoe: ΓΕΛ.

2024.

Basel, Antikenmuseum Kä 428.

- A] RF cup. Apollodoros. Last quarter sixth. Ca. 500 (CV). *CV, Switzerland 6, pls. 7,1, 32,4,8, 38,6, Beilage 2,3. ARV(2) 1627/21 bis, Para. 332, Add.(2) 175. M. [Ohly-]Dumm, 'Schale mit Theseus,' Münchner Jb. 22 (1971) 15 and n. 27. D.J. Williams, 'Apollodoros and a New Amazon Cup in a Private Collection,' JHS 97 (1977) 163 and n. 22; 167 and n. 57.
- B] Int.: drunken satyr. Ext.: plain.
- C] Int.: in the small reserved exergue, in BG: κ[α]λος.(1)
- D] Ex Basel Market (M.M.). Ex Meggen, Käppeli.

(1)CV wrongly has κ[αλ]ος.

2025.

Basel, Antikenmuseum Lu 18.

- A] BF lip cup. Apollodoros. Third quarter sixth. *Add.(2) 392. *Beazley Archive db, no. 5551. E. Berger and R. Lullies (eds.), Antike Kunstwerke aus der Sammlung Ludwig i (1979) 50-51, no. 18 (A, B).
- B] A, B, each: female head.
- C] Handle zone: A: Καλ^λιστανθε καλε. B:

Καλλίστα(ν)θε καλε.

D] The women's heads on A and B are not identical.

2026.

Basel, Antikenmuseum Lu 19.

- A] BF amphora. Amasis Painter. Third quarter sixth. Ca. 540. Middle (Lullies). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 41/18 (ill.; p. 41 (facs.)). *Bothmer, Amasis Painter (1985) 83/6; p. 85 (facs.). K. Schauenburg, JdI 79 (1964) 121-23, figs. 9-10. Para. 65, Add.(2) 43. e TGV 117/5D 2.
- B] A: woman with spear (Athena?) between two warriors and two youths. B: bearded man (Zeus?) seated between two warriors and two youths.
- C] Under the foot, Dip.: four dots, vertically(1); ligature HP. Gr.: the same ligature, but retr. plus four vertical strokes: PH IIII.(1)
- D] Ex Aachen, Ludwig. The dots and strokes may be numerals, hardly prices.

(1)the four dots are given by Bothmer in Amasis; they are not mentioned by Lullies or in TGV.

2027.

Basel, Antikenmuseum Lu 23.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520 (Lullies). *Para. 105/43 bis, Add.(2) 58. *R. Lullies, Griechische Kunstwerke: Sammlung Ludwig, Aachen (Aachener Kunstblätter 37, Düsseldorf 1968) 50/21 (ill.; pp. 50 and 51, facss.). Hackl 20/XIII. *K. Schauenburg, Ars Antiqua iii, 39/92, pl. 38 (incl. detail: signature). E. Berger and R. Lullies, eds., Antike Kunstwerke aus der Sammlung Ludwig i (Basel 1979) 64-66, no. 23 (parts). TGV 124/3E 13. *K. Yfantidis, Antike Gefässe [Kassel] (1990), no. 74.
- B] Neck: A, B, each: boxers, with a tripod between them. Shoulder: A, B, each: between eyes: satyr and maenad.
- C] Below one handle: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, a red Dip.: ligature RE.
- D] Ex Aachen, Ludwig. - Typical hand of Painter N. D-shaped rho.

2028.

Basel, Antikenmuseum Lu 34.

- A] BF/RF eye cup. Bowdoin-Eye Painter. Last quarter sixth. 520-510 (Lullies). Ca. 525 (Cahn). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 71/32; p. 72 (facs.). *Auktion 34 (M.M.), pl. 42,/143. E. Berger and R. Lullies (eds.), Antike Kunstwerke aus der Sammlung Ludwig i (1979) no. 34 (all). Para. 325/109 quater, 337/3 quater, Add.(2) 160.
- B] Int.: BF: boy on horseback. Ext.: RF: between eyes: A: jumper. B: runner.
- C] A: above the jumper: κ(α)λος ho παis.
- D] Ex Basel Market (M.M.).

2029.

Basel, Antikenmuseum Lu 35.

- A] RF cup. Epeleios Painter. Last quarter sixth. Ca. 510 (Lullies). *Para. 335, Add.(2) 179. *R. Lullies, Griechische

Kunstwerke: Sammlung Ludwig, Aachen (Düsseldorf 1968) 74/33; pp. 75-76 facss. *Ars Antiqua, Auktion v, 31/125, pl. 31 (the photos. show many of the letters). E. Berger and R. Lullies, eds., Antike Kunstwerke aus der Sammlung Ludwig i (Basel 1979) 95/35 (all).

- B] Int.: man leaning on his stick. Ext.: symposium: A: at right, reclining youth; at left: oinochoos looking back; at end of couch: nude hetaera offering a wreath. B: two youths on couches, playing kottabos.
- C] Int.: to left (in back) of the man, along the left margin: Επελειος, retr., and to his right, similar: καλ[ο]ς. A: above the figures, below the rim: Επελειος καλος, and under the couch: (ν)αιχι.(1) B: similar: ho πας καλ[ο]ς.
- D] The main inscription on A is written in groups of two letters.

(1)the nu corrected from another letter.

2030.

Basel, Antikenmuseum Lu 36.

- A] RF cup. Bonn Painter. Late sixth. Ca. 500 (Lullies). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 78/34 (facss.). K. Schauenburg, Ars Antiqua, Auktion IV (1962), pl. 45,133. E. Berger and R. Lullies (eds.), Antike Kunstwerke aus der Sammlung Ludwig i (1979) 98/36 (all). ARV(2) 351/6, Para. 363, Add.(2) 221. K. Yfantidis, Antike Gefasse [Kassel] (1990), no. 148.
- B] Int.: archer seen from the back, with shield. Ext.: fights: A: falling hoplite between two attackers; at left, a youth on horseback; behind him, a hoplite. B: in the center, youth on horseback throwing a spear; at left, a nude hoplite attacking one falling; at right, battle of three hoplites.
- C] Int.: on the rim of the shield, widely but irregularly spaced: καλος. To archer's left: καλος. To his right: ho πας. A: on the rim of the left warrior's shield (seen in perspective): [κ]αλος. On the shield of the right-most warrior: ho πας. In front of him, along the rim: ho πας. In front of the fallen warrior: καλ(.)ς. Along the right-most warrior's back: καλο[ς]. Under the right handle: unclear imitation letters. B: across the shield of the attacking warrior at left: (κ)(α)λο(ς). Around the rim of the right fallen warrior's shield, widely spaced: (κ)αλε.(1) Along the rim, at left: καλ(ο){ι}(ς). Above the horseman: imitation letters. Below the third shield from the left: <κ>αλο(ς). Under the right handle: καλος.
- D] Ex Lucerna Market (A.A.). Ex Aachen, Ludwig. Combination of nonsense and sense. The letters idiosyncratic and disjointed; hastily written. An alpha with a square top is most unusual.

(1)referring to the shield?

2031.

Basel, Antikenmuseum Lu 38.

- A] RF stamnos. Copenhagen Painter. Second quarter fifth. 480-470 (Lullies). *R. Lullies, Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter 37, Düsseldorf 1968) 85/36 (facss.) *K. Schauenburg, Ars Antiqua i, pl. 54/114 (Lucerne

Market (A.A.). E. Berger and R. Lullies (eds.), *Antike Kunstwerke aus der Sammlung Ludwig i* (1979) 104/38 (A,1). B, parts). ARV(2) 258/20, Para. 351, Add.(2) 204. *TGV 155/7F 7 and 162,15F 1; 225 and 2229.

- B] Komos: A: bearded man; young flautist; youth with skyphos and oinochoe; youth with castanets. B: bearded komast, with wineskin and skyphos; at left, a bearded man with his stick; at right, youth with stick and castanets.
- C] A: above the oinochoe: καλος. Below it: ναχι.(1) B: on the shoulder, between the heads: καλος. Under the foot, a circular Gr.: κυαο(.)ιακυριδες v.(2)
- D] Ex Lucerne Market. Ex Aachen, Ludwig. Mixed alphabet. The Gr. is very sloppy.

(1)could refer to the flautist. (2)Lullies gives a facs. but not a reading, referring to Hackl 52, on no. LXXIV, which deals with κυαθεια and κυα. Johnston interprets: κυθριδες (with theta lacking the dot), for χυτριδες. And κυά(θ)εια (with the same theta and some difficulty extracting the epsilon). J. notes that the pottery kyathos was then out of date and considers the possibility of a metal ladle. I think J. is right; read: κυά(θ)εια κυ(θ)ριδες v.

2032.

Basel, Antikenmuseum Lu 49.

- A] RF Pelike. Villa Giulia Painter. Second quarter fifth. 460-450 (Lullies). *R. Lullies, *Griechische Kunstwerke, Sammlung Ludwig* (Aachener Kunstblätter 37, Düsseldorf 1968) 104/44 (facss.). Add.(2) 270 (bibl.). E. Berger and R. Lullies (eds.), *Antike Kunstwerke aus der Sammlung Ludwig i* (1979) 133/49 (A, B, side). Para. 399, Add.(2) 270.
- B] A: Apollo citharodus between Leto with phiale and Artemis with bow and phiale. B: white-haired old man with scepter; woman with phiale.
- C] A: above the heads: Λετω. Απολλων. Αρτεμις.
- D] Mixed alphabet.

2033.

Basel, Antikenmuseum Lu 50.

- A] RF Nolan amphora. Unattributed.(1) Second quarter fifth. 460-450 (Lullies). *R. Lullies, *Griechische Kunstwerke, Sammlung Ludwig* (Aachener Kunstblätter 37, Düsseldorf 1968) 104/44 (facs.). E. Berger and R. Lullies, eds., *Antike Kunstwerke aus der Sammlung Ludwig i* (Basel 1979) 136-37, no. 50 (A, B). *Para. 507/3 bis, Add.(2) 389.
- B] A: youth in chlamys and petasos leaning on his spear; frontal but looks to left. B: king: bearded man with scepter.
- C] A: two-liner: near one arm, and below it: Λιχας|καλος).
- D] Ex Lucerne Market (Ars Antiqua).

(1)recalls Achilles Painter (Lullies).

2034.

Basel, Antikenmuseum Z-331.

- A] BF lip cup. Unattributed. Third quarter sixth. 540-530 (CV). *CV, Switzerland 4, pl. 33,2-3; p. 93 (facs. of inscription on A). *Beazley Archive db, no. 7695.
- B] Lip: A, B, each: ram.

C] Handle zone: A: nonsense: νιχνιχνι. B: not given.
D] Ex Zust.

2035.

Basel, Antikenmuseum Z-364.

- A] BF amphora. Swing Painter. Third quarter sixth. 540-530 (CV). *CV, Switzerland 4, pl. 30, 2, 4, p. 88 (facs.). Para. 134/21 quater, Add.(2) 80. Schefold, Führer 66 (104.3). M. Davies and I. Kathirithamby, Greek Insects (1986) 67 (A).
- B] A: men attacked by bees while stealing honey. B: two pairs of warriors fighting on either side of a fleeing woman.
- C] B: on the shield of the falling warrior of the right-hand pair, which is seen from the side: nonsense, in white: NOE.
- D] Ex Züst collection. - A scene similar to that on A: London B 177, q.v. The nonsense inscription is used as shield device.

2035a.

Basel, Antikenmuseum (loan).

- A] Frs. of RF calyx krater. From Sicily. Achilles Painter. 450-445 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 11, 49-50, 124/72, fig. 22D (profile), pl. 38C-D (no bibl.).
- B] Fr. a: rim. Fr. b: A: Theseus and Antiope: part of a shield to right; upper part of the wounded Antiope with shield, frontal.
- C] Θη[σευς]. Αντιωπε.(1)
- D] 2 frs., the second composed of two. Loan from A. Herrmann. Mixed alphabet?

(1)sic in cat. and cf. p. 11. The ph. does not show the inscriptions.

2036.

Basel, Antikenmuseum (loan).

- A] RF hydria. From Vulci. Kleophrades Painter. 480-470? Later (Beazley). *ARV(2) 189/73, 1632, Para. 341, Add.(2) 188. *Beazley, 'A Hydria by the Kleophrades Painter,' AK 1 (1958) 6-8, pls. 2-4, and 5, figs. 7-8; text, fig. 2 (facs. of Gr.). TGV 105/21B 7.
- B] Shoulder: Dionysus with three dancing maenads and a reclining satyr playing the flute.
- C] Shoulder: between the second maenad and the satyr, very faint and rough: perhaps [κ]αλος.(1) Under the foot, Grr.: bident with diagonal at top left.(2) Μνεσι◊.
- D] = Basel, Wilhelm. Beazley says: "the reproduction of the graffito omits the down-stroke mentioned in the text." The Grr. after TGV.

(1)Beazley: "The painter is not a ready writer and he seldom gets beyond a kalos or kalosei." (2)the symbol is about 30 degrees from the name. A similar Gr., but with the symbol close to the name is on the hydria Munich 2427, by the same painter (TGV 105/21B 6).

2037.

Basel, University.

- A] Fr. of LM cup. Xenokles Painter. Xenokles potter. Third quarter sixth. *R. Blatter, AA 1968, 3 and fig. 3. Para.

77, Add.(2) 402. Script 276. Amyx, AJA 66 (1962) 231
(mention). Beazley Archive db, no. 2471.

B] No figured decoration preserved.

C] Χσενοκ[λες εποισεν].

D] Blatter lists as Basel, Archäologisches Seminar. - In the
typical style (hence by the X. Painter).

2038.

Basel(?), Bosshard.

A] RF cup. Painter of Agora Chairias Cups. Last quarter sixth.
*P. Blome, ed., Orient und frühes Griechenland: Kunstwerke der
Sammlung H. und T. Bosshard (Antikenmuseum Basel und Sammlung
Ludwig, 1990) 78/121. Sonderliste N (M.M.), no. 74. K.
Schauenburg, `EYPYMEΔΩNEIMI,' AM 90 (1975) 112ff.

B] Int.: sleeping Oriental; above the figure, a quivver; in
the exergue, a drinking horn. Ext.: plain.

C] Int.: above the quivver: καλος. In the exergue, above the
drinking horn: Χαρις.

2039.

Basel, Cahn.

A] Frs. of BF volute krater. Kleitias. Second quarter
sixth. 570-560 (S.). *H.A. Shapiro, Myth into Art: Poet
and Painter in Classical Greece (1994) 54-55, fig. 34
(part).

B] On the rim: upper frieze: Odysseus' escape from
Polyphemus. Lower frieze: Perseus and the Gorgons.

C] Upper frieze: one fr.: to left of the ram's lower hind leg:
Ολυτ<τ>ευς, retr.

2040.

Basel, Cahn 859.

A] Fr. of BF hydria.(1) From Egypt? Unattributed. Mnesiades
potter. Third quarter sixth. *ABV 314, *ARV(2) 2, Para. 136,
Add.(2) 85. *Beazley, AJA 61 (1957) 5 (not ill.). Annales du
Service d'Antiquités de l'Égypte 51, 573. I. Scheibler,
Münchner Jahrb. 30 (1979) 8, fig. 1. Beazley Archive DB, no.
301,626. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor
Chr.: Ägyptische, griechische und Etruskische Vasenfragmente
der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau
12/4/1992 -4/4/1993, 1992) 64/64.

B] Neck: tail of a feline remains. Shoulder: kneeling warrior
to left; shield device: rear of white horse to left.

C] Shoulder: to right of warrior's face, horizontal:
Αριστομ[ενες καλος] (Beazley, ABV 665). To warrior's
right, between him and the right-hand margin, curving
downward: Μνεσιαδες ε(π)ο(ι)εσ<ε>ν.(2) [Done from the picture
in Strocka].

D] Ex Cairo, Riaz. Attic with four-stroke sigma.

(1)in ABV Beazley suggested a round-bellied amphora as New
York [74.51.1331], but in Para. he reports that Cahn told
him the shoulder was almost flat. (2)the pi seems to be
miswritten. The bracketed iota could be a sigma or perhaps
a badly written epsilon. The last sigma might be an
epsilon. There is clearly some miswriting. - The eleventh
letter is mu, not pi (ARV(2)). In AJA Beazley gives:
Μνησιαδης εμοισεν.

2041.

Basel, Cahn.

- A] Frs. of BF prize Panathenaic. Painter of Havana Owl (A).(1) Last quarter sixth. *Brandt, Arch. Panath. I, 8/70, pl. 16. D.G. Kyle in Neils et al., Goddess and Polis (1992) 206 n. 87 (listing).
- B] A: upper part of left-hand cock column; shield and part of the upper figure of Athena. B: chariot with charioteer, racing.
- C] A: To right of the left-hand column: τον Αθηνεθεν [αθλον].(2)
- D] Three frs. (one of A, two of B).

(1)B is not by Michigan Painter (Brandt). (2)the reading uncertain.

2042.

Basel, Cahn.

- A] RF(?) mug. Epiktetos? Last quarter sixth. *Script 322.
- B] Subject(s) not known to me.
- C] Gr. outlined by relief lines: Panaitios kalos.
- D] Unpublished. Information from R. Guy and H. Cahn.

2043.

Basel, Cahn.

- A] RF cup. Pezzino Group. Last quarter sixth. *Beazley Archive db, no. 30,264. ZPE 57 (1984), pl. 4,a (part of A).
- B] Int.: komos: one komast with staff and lyre, the other playing flutes. A: Gigantomachy: Dionysus; Poseidon with rock; giants; leopard. B: heroes quarreling.
- C] Kalos-names: Pedieus. Nikias.

2044.

Basel, Cahn.

- A] RF cup. Unattributed.(1) Late sixth - early fifth. *Para. 507/20 bis.
- B] Int.: satyr playing flutes. A: discoboli. B: naked athletes sitting on the ground.
- C] Int.: Λε[αγρος---]. A: Λεα[γρος---]. B: Λεαγ[ρος] and traces of καλος.

(1)recalls the Proto-Panaetian Group, especially Munich 2535 (ARV(2) 317/16).

2045.

Basel, Cahn.

- A] Frs. of BF cup. Unattributed. Early fifth. *Beazley Archive db, no. 3720. Das Tier in der Antike (exh. 9/21 - 11/17, 1974, University of Zürich), pl. 40/240.
- B] A: deer hunt.
- C] A: nonsense inscriptions.
- D] Cf. Boston 1977.713.

2046.

Basel, Cahn.

- A] RF pyxis lid. Triptolemos Painter (Cahn). First quarter fifth. *A. Kossatz-Deissmann, JdI 97 (1982) 75 and n. 43, fig. 15.
- B] Girl(?) dancing pyrrhiche.

- C] On her shield (shown in profile) along upper curve, in BG: ho παῖς.
- D] The letters of the article more widely spaced than those of παῖς. - No breasts are indicated but K.-D. believes the dancer is a female, since the perizoma, outside of the satyr play, is worn only by females; the inscription need not refer to the figure. The perizoma is originally feminine, but adopted by satyrs in the satyr play for comic effect.

2046a.

Basel, Cahn 8.

- A] Fr. of RF hydria (kalpis). Phintias (Beazley). Last quarter sixth. *S. Klinger, 'Illusionist Conceit in Some Reclining Symposiast Scenes Painted by Euphronios and his Followers,' AA 1997, 362 and n. 77 (bibl.), fig. 22 (shows location of letters). ARV(2) 24/10. G. Weiss in GVGettyMus 4 (1989) 91ff., fig. 4.
- B] Shoulder: left end: left frame and parts of top and bottom frames. Symposium: at left, a flute case hung up; part of a reclining male playing the lyre to left; part of a naked woman wearing a *Wespenhaube*.
- C] Shoulder: between flute case and lyre, vertically down (or up): four letters are visible, very small.
- D] The letters look to me like typical kalpis nonsense such as is found in Euthymides and the Pezzino Group (see 'Script', p. 71 n. 35).

2047.

Basel, Cahn 9.

- A] RF oinochoe (chous). Painter of Florence 4021. Second quarter fifth. Early Classic (Sichtermann). *ARV(2) 874/3, Add.(2) 300. *H. Sichtermann, 'Zeus und Ganymed in frühklassischer Zeit,' AK 2 (1959) 14-15, pl. 11. S. Beazley Archive db, no. 211,529. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 77 (Ganymede inscr. only, small).
- B] Zeus grasping Ganymede; at left, a cock; at right, a scepter.
- C] Above G.'s head: Γανυμεδης. Above, and to right of, Zeus' head: Ζευς.

2048.

Basel, Cahn 25.

- A] Standlet of Sosian Type. Skythes. Last quarter sixth. *ARV(2) 85/25, Para. 329. CB iii, 13. *Beazley Archive db, no. 200,687.
- B] Woman (maenad?) dancing with krotala; flute case.
- C] Επιλυκος καλος.
- D] The only other example of this model is the fr. Athens, North Slope AP 281, q.v.; what remains is compatible with ascription to Skythes and would have been signed.

2049.

Basel, Cahn 42.

- A] Fragmentary RF stamnos. Triptolemos Painter. Second quarter fifth. *Beazley Archive db, no. 275,198. *E. Vermeule, AJA 70 (1966) 15/12, pl. 5, fig. 11. ARV(2) 1648/6 bis, Para. 364, Add.(2) 222.
- B] A: Death of Aegisthus: Aegisthus seated on a chair; Orestes;

Electra; draped figures with spears. B: three women at a laver, one with a mirror. Under a handle: palm tree.

- C] A: above Aegisthus, to Orestes' right (above his arm):
Ορεστες. Aigisthos and Elektra are also inscribed.

2050.

Basel, Cahn 52.

- A] Fr. of RF cup. Peithinos. Last quarter sixth. *ARV(2) 115/1, Para. 332. Robertson, AVCA 40-41. *Beazley Archive db, no. 200,976.
B] Int.: satyr with oinochoe and wineskin at a volute krater. Ext.: handle palmette and uncertain trace.
C] Int.: Πει(θ)ινος, retr., and [ε]γραφε, not retr.(1)
D] According to Beazley the fr. is much earlier than Berlin 2279 (which is of the Athenodotos period [ca. 500]) and would not have been attributed without the signature. But see Robertson who dates the fr. later. Beazley compares the satyr with that on Louvre G 68. Theta may lack the dot.

(1) "There may have been a nu at the end of the verb, but there need not have been," Beazley. Bea. Arch. gives the name as: Πειθιν[ος].

2051.

Basel, Cahn 64.

- A] RF cup. Douris. Second quarter fifth. *ARV(2) 443/224 bis. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/80, pl. 52.
B] Int.: athlete with a discus bag in the left. at left, javelins; below, pick axe. Ext.: plain.
C] Int.: [ho π]αις καλο[ς].

2052.

Basel, Cahn 67.+

- A] Frs. of RF cup. Makron. 480-470. Late (Kunisch). *ARV(2) 478/323. Beazley Archive DB, no. 205,006. *N. Kunisch, Makron (Kerameus 10, 1997) 20 n. 88, 67, 216/524, pl. 170 (shows inscription).
B] Int.: head of a wreathed boy to right, with a large stick; trace of the head of one seated to left. The other fr. gives the legs of the standing boy and the lower part of the seated male with his stick (plus the bottom of the boy's stick). The two frs. certainly go together as Bothmer said (see below). Ext.: plain.
C] Int.: to right of the boy's head (starting above it), down: ηικε[τες ---]. The inscription shows only in the top fr.
D] Type B? Basel Cahn 68, ARV(2) 479/324, not inscribed, should belong (Beazley). Kunisch lists it separately as no. 525, but notes Beazley's comment that it might belong with 67 as well as Bothmer's comment that it certainly belongs with 67. - I can see the upright of the epsilon near the margin and at some considerable distance from the kappa, but Kunisch' sketch on p. 216 has: ηικε[τες : καλος].

2053.

Basel, Cahn 113.

- A] RF cup. Brygos Painter. Second quarter fifth. *ARV(2) 1649 (add as 40 bis).
B] Int.: komast: youth bending over while playing the flute.
A-B: komos.

- C] Int.: καλοε(.).
D] For καλοε see Script 175; but here there is an amorphous extra letter, according to Beazley.

2054.

Basel, Cahn 116.

- A] RF cup. Proto-Panaitian Group. Very early Onesimos (P) (Williams). Ca. 500. *ARV(2) 316/3, 1645, Add.(2) 213. D. Williams, 'The Ilioupersis Cup in Berlin and the Vatican,' Berliner Museen: Berichte 18 (1976) 19, 21, figs. 11-14 (all). Beazley Archive db, no. 203,241.
B] Int.: lovers: a woman lying on a couch and a man taking off his sandals; lyre; foot stool. A-N: symposium: youths and naked women.
C] Int.: Αθ[εν]ο[δοτος], retr., and κα[λο]ς.(1)
D] Ex Rome, de Ferrari. - Much restored when ARV(2)'s main entry was written; cleaned by Cahn.

(1)so ARV(2) 316/3.

2055.

Basel, Cahn 117.

- A] Fr. of RF cup. Ambrosios Painter. Last quarter sixth. 510-500. *ARV(2) 1631 (add as 7 bis).
B] Int.: fight.
C] [---] καλος. ho(π)αις: καλο<ς>.
D] Pi lacks the third stroke.

2056.

Basel, Cahn 133.

- A] Fragmentary RF cup. Near Thalia Painter (Beazley). Last quarter sixth. *F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 226, fig. 126 (detail), 301/C 34. ARV(2) 1626, 1708, Para. 332, Add.(2) 174 (bibl.). H. Cahn, RA 1973, 3-7, figs. 1-6 (all).
B] Int.: Achilles and Ajax playing: one hero is preserved at a gaming table. A-B: youths with horses: (on one side?): three youths with their horses move toward a standing scribe (his head is lost), in a similar Thracian costume, with open tablets and stylus poised to write.
C] Ext.: between the scribe and the first horse: Μελανθι[---].(1)
D] Ex Philadelphia Market. Clearly dokimasia.

(1)according to Cahn the name of the horse.

2057.

Basel, Cahn 160.

- A] RF cup.(1) Unattributed. Last quarter sixth. *Para. 317.
B] Int.: naked youth bending forward, his hands in a bell krater.
C] Int.: Αντ[ι]φ[αν]ες καλ<ος>.
D] Beazley gives the restoration with a question mark; he thinks this is "doubtless" the same person as that named in NY 10.210.18, the RF psykter by Oltos with athletes.

(1)type C.

2058.

Basel, Cahn 300.

- A] Frs. of BF neck amphora. Exekias. Ca.540? *Cahn, 'Exekiasfragmente,' AK 5 (1962) 77-80 (dr. on p. 78), pl. 31 (= his *Kleine Schriften zur Münzkunde und Archäologie* (1975) 33-40). M. Moore, *AJA* 72 (1968) 358/4, pl. 121, figs. 5,a-d. Para. 60/1 bis. *Script 135. *V.M. Strocka, ed., *Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und Etruskische Vasenfragmente der Sammlung H.A. Cahn* (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 57/57. H. Mommsen, *Exekias I: die Grabtafeln* (*Kerameus* 11, 1997) 54 n. 413. Eadem, *AA* 1992, 532. Boss, *AA* 1992, 533ff.
- B] A: harnessing Achilles' chariot.(1) B: Parts of a chariot horse and groom.
- C] A: Under the (restored) horse's mouth, downward, not quite vertically: [ΑΥΤΟ]μεδόν, retr. Vertically: h[---](?). B: in front of one horse's legs, at some distance, downward, not quite vertically: [ΟΥΕΤΟΡΙΔΕΣ Κ]αλος.
- D] Four fragments. - Cahn reads the second name horizontally: Ζ[εφυρος(?)], a horse name, but it is too close to the horse's belly; see further, 'Script'.

(1) may be Departure of Achilles or Patroclus. Automedon was Achilles' charioteer.

2059.

Basel, Cahn 432.

- A] Frs. of RF stemless cup. Sotades Painter (Cahn). Second quarter fifth. 470-460 (K.-D.). *A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 139, figs. 6,a-c, 153, ERPON 1. Hand list for an exhibition of the Cahn collection at the University of Freiburg, Oct. 1988 - March 1989, no. 63.
- B] A: right-hand portion: a satyr pursuing a maenad. B: one fr.: left-hand portion of scene: satyr and Dionysus, dancing. Another fr.: right-hand portion: satyr playing the flutes.
- C] A: the satyr: Ερπών. The maenad: Νυμφε. B: the first satyr: Οινάρευς. Διονυσος.
- D] Three frs. Herpon and Oinareus are new satyr names. Mixed alphabet?

2060.

Basel, Cahn 436.

- A] Fr. of RF calyx krater. From Greece? Kleophon Painter. 430-420. *A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 140 and 165/5. ARV(2) 1144/16, Add.(2) 334. H. Froning, *Dithyrambos und Vasenmalerei in Athens* (1971) 33, 37-38, 40/K 1. Hand list for an exhibition of the Cahn collection at the University of Freiburg, Oct. 1988 - March 1989, no. 71. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 409/KL19 (not ill.).
- B] A: Apollo and Marsyas.
- C] A: Αθηναα.(1) Μαρσ[υας].
- D] Ex Athens, Leatham.

(1) for the -αα form, see GAI i, 272 (parallels).

2061.

Basel, Cahn 484.

- A] Fr. of RF skyphos. Unattributed. Third quarter fifth. 'Parthenonzeit,' V.S. *V. Slehoferova, *AK* 29 (1986) 86 and

n. 27, pl. 15,5.

- B] A: Heracles and the horses of Diomedes: the head of H. who grasps the head of a horse.
- C] A: starting to right of H.'s raised club, going to the head of the horse: καλος.
- D] The inscription taken from the text.

2062.

Basel, Cahn 487.+

- A] Frs. of RF cup. Apollodoros. First quarter fifth. Ca. 490-480 (CV). *Beazley, JHS 53 (1933) 69-70, pl. 6 (6.1, dr. of BC Ext. after Hartwig; 6,2-5, photos. of VG frs.). S. Birch in Gerhard, AZ 1846, 342/11. A. Conze, AZ 1864, 237. Furtwängler, AZ 1881, 302f. Hartwig, Meisterschalen 314, 628-30, 690/1, pl. 69,1 (BC). Beazley, CF, app. no. 14. *J. Boardman and M. Robertson, CV, Great Britain 15, no. 64, pl. 41,2. Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 19/27. Philippart, AntClass 4 (1936) 213, par. 3/1. ARV(2) 120/4, Add.(2) 175. Script 1103.
- B] Int.: warrior coming to the rescue (stalking). A: warriors fighting (parts of three). B: warriors coming up to join (as on the Int.; βοηθοι: two preserved).
- C] Int.: on the rim of the shield, in BG: [καλ]ε, ναι.(1) To left of warrior's helmet [Ευρυπτολ]εμ[ος]....(2) A: on the rim of a shield: [κ]αλ[ε]..(3) B: To left and right of the left warrior's head: [Απολλ]οδορος v. εγρ^α(φ)σεν. On his shield: h[ε]..ι[ε]..(4)
- D] Ex Castle Ashby. + Villa Giulia (Apollodoros). - Beazley connected the Castle Ashby fr. with frs. in Villa Giulia; it is part of B, reinforcements coming up to the fight on A. Beazley says a fallen warrior on A is male, but for the rest one cannot tell whether the warriors are Greeks or Amazons. - Furtwängler wrongly connected this Castle Ashby fr. with ARV(2) 371/16, now listed as Geneva Market, which he attributed to the Brygos Painter, thus assuming [ε]οδορος was the name of the Brygos Painter; Hartwig, disproving this, restored Apollodoros after Louvre [G 139-140, ARV(2) 120/1]. - Tailed rho. Three-snd four-stroke sigma. Phi = cartwheel theta.

(1)referring to the shield. (2)"no doubt," Beazley, JHS; I am not sure that there is room to the right of the head for a καλος; it may have been somewhere else. Euryptolemos is a kalos-name confined to Apollodoros (ARV(2) 1580). (3)could be καλ[ε].. again. (4)Hartwig read the heta; the iota is on a VG fr. Beazley (who did not look for the heta) thinks it may be the beginning of h[ε] or h[ε]πα[ι]..[ς]; but there is not enough space, if his reconstruction is right: perhaps (κ)αλε, ναι, as on the Int.

2063.

Basel, Cahn 498.

- A] Fr. of RF calyx krater. Euphronios (Guy). Last quarter sixth. 515-510. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 107/10 (ill.). *Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991), no. 10.
- B] Upper part of a male crowned head to left.
- C] Above the head, horizontal: [ε]τ[ε]..
- D] Could be, e.g., Antias.

2064.

Basel, Cahn 536.

- A] Fragmentary RF calyx krater. Aegisthus Painter (Cahn). 480-470 (K.-D.). *S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.* (11th Beiheft, *Antike Kunst* 1979) 38f., 105/342, pl. 27,1-2 (A, B).
- B] A: Boreas and Oreithyia. B: a companion flees toward the seated Erechtheus.
- C] A: [Bope]ας. Oreithyia.
- D] Done from the text of K.-D.

2065.

Basel, Cahn 541.

- A] Frs. of RF skyphos. Manner of Meidias Painter (Simon). Last quarter fifth. *Robertson, *AVCA* 241 and 318 n. 42. *A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 140 and 186, s.v. Oinante 2. *Beazley Archive db, no. 5448. E. Simon, 'Versuch einer Deutung der Südmetopen des Parthenon,' *JdI* 90 (1975) 119-20, figs. 1-3. Idem, 'Kratos und Bia,' *Würzb. Jb. N.F.* 1 (1975) 219-22, figs. 1-5 (the main publication). K. Schefold, *Die Göttersage in der klassischen und hellenistischen Kunst* (1981) 155, fig. 206. *L. Burn, *The Meidias Painter* (1987) 52-54, 106/MM 17, pl. 34. *H.A. Shapiro, *Personifications in Greek Art* (Zürich 1993) 167, fig. 129 (A). Idem, *Myth into Art: Poet and Painter in Classical Athens* (London 1994) 88, fig. 60 (A). LIMC iii, 114, s.v. Bia et Kratos, no. 1.; iv, 648, s.v. Hephaistos, no. 227; 715, s.v. Hera, no. 478; v, s.v. Ixion, no. 2.
- B] A: Ixion, Hephaestus with winged wheel and hammer, Zeus seated on chair, Hera, both with scepters, Artemis, Apollo(?), Hermes, Kratos, Bia. On the wheel held by Hephaestus, the hand of Bia, to whom he is speaking; at right, a trace of hair belonging to Kratos; to its left, head of Ixion. B: Dionysus with two maenads welcoming a youth. Three frs.: fr. 1: part of a woman and [Οι]νανθη (Burn). Fr. 2: head of a youth holding two spears; bearded Dionysus seated; a second woman, Opora, is about to pour a libation for the youth or the god.(1)
- C] A: Kratos and Bia are named. *ἡξίων*.(2) B: the maenads: *Οπορα*. [Οι]νανθη.
- D] For A, Robertson compares Aesch.' Prometheus. Differently: Simon (Burn agreeing) connects the vase with Euripides' Ixion, perhaps via a votive pinax. This vase is the only representation of Kratos and Bia. Aeschylus wrote two tragedies about Ixion. Cf. also J. Chamay, 'Le châtiment d'Ixion,' *AK* 27 (1984) 146-50.

(1)the youth is hardly Pentheus; Simon suggested Akamas, cf. the tribal heroes in the garden of the Hesperides, Simon, *WüJbb.* i (1975) 186; cf. also Antiochos on Naples Stg. 311. Burn thinks the bearded Dionysus (who is unique in the Meidias Painter) means that he is here a cult figure;[if the god is not a statue.] (2)Burn thinks the aspiration has a literary flavor recalling the derivation of Ixion from *ἰκετης*. Most figures on A are named.

2066.

Basel, Cahn 579.

- A] Fr. of RF cup. Euphronios (Guy). Last quarter sixth. 515-510. *Cahn, Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 190/43 (ill.). *Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 206/43.
- B] A: head of a young helmeted warrior; before him, a vertical spear point.
- C] A: between the spear point and his lower face: [--]οχο[ς].
- D] Cahn thinks of Hypeirochos, which is found on the New York Sarpedon krater; the inscription goes with a lost figure on the left.

2067.

Basel, Cahn 599.

- A] Fr. of RF cup. Magnoncourt Painter (Bothmer).(1) First quarter fifth. 525-475 (Bea. Arch.). *Beazley Archive db, no. 12,957. C. Boulter, ed., Greek Art, Archaic into Classical (Leiden 1985), pl. 36 (Int.). D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) ...
- B] Int.: Procne and Philomela with Itys. Ext.: plain.
- C] Int.: Itys.

(1)manner of Onesimos (Cahn). Onesimos (Williams).

2067a.

Basel, Cahn 695.

- A] Fr. of RF cup. Skythes (Cahn). Amasis potter? Last quarter sixth. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 80 n. 8. J. Mertens, in Papers on the Amasis Painter and his World (Colloquium Getty Museum 1987) 173-75. H.-P. Isler, 'Der Töpfer Amasis und der Amasismaler,' JdI 109 (1994) 95 and nn. 27-28.
- B] Subject not noted.
- C] [Αμασις?]ς ετοίμα.
- D] See Basel, Cahn 696. H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 43 n. 15: Bothmer suggested that this fr. is from the same vase as Cahn 696, but Mommsen says it is not certain. - Incomplete entry.

2067b.

Basel, Cahn 696.

- A] Fr. of RF cup. Skythes (Cahn). Amasis potter. Last quarter sixth. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 80 n. 8. J. Mertens, in Papers on the Amasis Painter and his World (Colloquium Getty Museum 1987) 173-75. H.-P. Isler, 'Der Töpfer Amasis und der Amasismaler,' JdI 109 (1994) 95 and nn. 27-28. H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 18 and n. 15.
- B] Subject not noted.
- C] [Α]μασις[---]. D] Cahn attributes to AMA Group, according to Mommsen. Mommsen, n. 15: Bothmer proposed that Cahn 695 [q.v.] is from the same vase; but M. says it is not certain. - The fr. proves a connection of the potter Amasis with RF. See further, Florence 1 B 6 (CAVI 3619). - Incomplete entry.

2068.

Basel, Cahn 732.

- A] Frs. of RF plastic oinochoe (woman's head). Charinos potter. First quarter fifth. *Add.(2) 403. R. Guy, Arts in Virginia (BullVirginia) 21 (1981) 2, 2, fig. 1. *B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 79, figs. 56-57. Beazley Archive db, no. 14,828.
- B] No figured decoration mentioned in Add.(2), Cohen, and Bea. Arch.
- C] On the shoulder, centered on the woman's face, Gr. in BG: Χάριτος ποιεῖ[εν].
- D] Very fine lettering. Attic alphabet.

2068a.

Basel, Cahn 740.

- A] Frs. of RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 169/81, fig. 17 (detail), pl. 31 (10 frs. ill.). Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 38/186A.
- B] Int.: head of a man to right. A-B: men with their sticks.
- C] On the right arm of the one preserved handle, in BG: ἱερῶν ποιεῖεν.
- D] 13 frs. Type B. The handle is not illustrated by Kunisch. Bothmer adds another fr., which Kunisch rejects (not ill.).

2068b.

Basel, Cahn 807.

- A] Fr. of BF Nikosthenic neck amphora. Unattributed. Nikosthenes potter. [530-520.] *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 62/62.
- B] A: upper part of a winged woman with her head to left.
- C] A: to right of her back, between it and her right wing, curving upward: Νικοσθένης ε[ποίησεν].
- D] I think not by Painter N, and not attributed to him in the cat. Previously unpublished.

2069.

Basel, Cahn 826.

- A] Fr. of BF eye cup. Oltos? (Cahn). Chelis potter? Last quarter sixth. Ca. 520 (Shapiro). Ca. 510 (cat.). *H.A. Shapiro, Personifications in Greek Art (1993) 231/7, 40, fig. 7. LIMC iii, s.v. Dike et Adikia, no. 3. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und Etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 99/104.
- B] Fr. a: Ext.: A: left eye; part of female to right, swinging her axe. Fr. b: leg of Adikia; part of (right) eye.
- C] Fr. a: to upper left of Dike, above the axe and close to the top margin, not quite straight: Δικε, retr. Fr. a: between eye and eyebrow, in neat letters: [Χε]λῖς.
- D] Four frs. The rest of the signature must have been by the right eye, and at right, the figure of Adikia must have

been named also. - For Dike and Adikia see Vienna 3722.

2069a.

Basel, Cahn 842.

- A] Frs. of BF band cup. Unattributed. (1) Hermogenes potter. Third quarter sixth. *V.M. Strocka, ed., *Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn* (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 66/68.
- B] Handle zone: fr. a: at right, part of a chariot to left. Fr. b: part of chariot horses to left.
- C] Handle zone: fr. a: at left, horizontal: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma$. The rest of the signature was no doubt on the chariot's right.
- D] Rho with extended vertical. Previously unpublished.

(1) a chariot cup; for the possible attribution see 'Script', p. 51, summarizing Beazley. This is the typical hand (note the rho).

2070.

Basel, Cahn 843.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive.
- B] Handle zone: A and B: cortege of horsemen, one group to left, the other to right.
- C] Nonsense: (1) Group to left: all inscriptions horizontal: at the bottom, at left: $[-\text{--}] \nu\alpha\lambda\iota\sigma\sigma\sigma. \eta\omicron\mu\omicron\sigma\sigma\sigma. \rho\iota\tau\omicron\sigma\tau\omicron\sigma$. To right of one rider's back of head: $\rho\iota\sigma\tau[-\text{--}]$. - (2) Group to right: at the bottom: $\rho\iota\tau\omicron\sigma\tau. \omicron\rho\iota\sigma\sigma\sigma$. Curved: $\rho\iota\sigma[-\text{--}]$. (1) At the bottom of a rider to right of a handle: $\rho\iota\sigma\sigma[-\text{--}]$. On a separate (fifth?) fr. that shows the BG lip, above the neck of a horse that faces right: $\chi\alpha\iota\rho\iota\rho[-\text{--}]$.
- D] There are four or five frs. - The handle zone is filled with riders, but this is not a multifigured band cup. The inscriptions, while nonsense, imitate names of riders and horses. What is the meaning, if any, of the repeated $\rho\iota\sigma\tau$?

(1) reading uncertain.

2071.

Basel, Cahn 849.

- A] Fr. of BF cup. Unattributed. First quarter fifth. *J.R. Green, 'A representation of the Birds of Aristophanes,' *GVGettyMus* 2 (1985) 103/15, fig. 18.
- B] Int.: right part of tondo: dolphin rider.
- C] Int.: along the margin, facing out: $[-\text{--}] \alpha(\delta) \epsilon[-\text{--}]$. (1)
- D] Nonsense?

(1) the second letter is uncertain; perhaps a distorted omicron.

2072.

Basel, Cahn 855.

- A] Frs. of BF hydria. Leagros Group. Last quarter sixth. 520-510. *R. Vollkommer, *AM* 106 (1991) 60 and n. 92, pl. 3,3. J.-M. Moret, *Oedipe, la sphinx et les Thébains* (1984) 169/36, pl. 23.
- B] Body: sphinx seated on top of a column; below, heads of anxious men (Thebans).

- C] Body: numerous inscriptions, two of which (and perhaps a third, which is a bit farther away) running from the mouth of the sphinx in straight lines; they seem to be nonsense, but see below. There is also a bit of a vertical nonsense (imitation) inscription above the head of one human.
- D] Vollkommer says: "Auf dem genannten Fragment ist das Raten besonders eindringlich wiedergegeben durch die Worte und Sätze, die über das ganze Bild hinweg zerstreut sind."

2073.

Basel, Cahn 875.

- A] Fr. BF neck amphora. From Locri. Near Towry Whyte Painter. Group E (Shapiro). Third quarter sixth. Ca. 530.
 *Beazley, AJA 33 (1929) 362/2 (not ill.). Para. 59, Add.(2) 38. LIMC i, pl. 662 Antilochos I 2. *H.A. Shapiro in W.G. Moon, ed., Ancient Greek Art and Iconography (Madison 1983) 90, fig. 6.5. *Beazley Archive DB, no. 350,450. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und Etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 60/59.
- B] Shoulder: Theseus and Minotaur. Body: A: upper parts of figures only: at left: hand holding a spear (Nestor? Strocka); Antilochos to right, departing; woman with phiale to left.
- C] A: behind upper part of Antilochos, starting at head and curving downward: Αντιλοχος, retr. From woman's top of head to phiale, in a downward curve: Ευρυτελεα [sic: no iota.](1)
- D] In the Odyssey, Antilochos' mother is Eurydike; in Apollodorus, Anaxibia. Euryteleia should be the mother of A. despite the difference in name.

(1)Beazley has Ευρυτελεια. Bea. Arch. has EYRYTELEA.
 Eurytelea is retr. according to my note from the Cahn exhibition cat.

2074.

Basel, Cahn 909.

- A] Fr. of BF/WG lekythos. Athena Painter (Cahn).(1) First quarter fifth. Ca. 490. *S. Kaempf-Dimitriadou, Die Liebe der Götter (AK, Beiheft 11, 1979) 27/264, pl. 18,2. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und Etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993; 1992) 115/122. Para. 261. LIMC i, 728/39, pl. 582.
- B] At left, raised hand to right; at right, upper part of a running Nereid with a fish, looking left.
- C] Nonsense: to left of the raised hand: [--]υσ.(2) By the Nereid's left shoulder, diagonally upward: σο(λ).(3)

(1)my note from K.-D. says: Theseus Painter. (2)the cat. does not give the first letter; from K.-D. I had read: [--]οσ(?). (3)the last letter very small, perhaps an epsilon. Cahn reads λσσ, but both inscriptions ought to be nonsense.

2074a.

Basel, Cahn 912.

- A] Fr. of BF oinochoe (olpe). Leagros Group. Last quarter sixth. 510-500. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und

etruskische Vasenfragmente der Sammlung H.A. Cahn
(exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993,
1992) 89/94.

- B] A: Theseus abducting the Amazon Antiope in a chariot to right.
C] A: in the field, large and clear Leagran nonsense letters:
ve. vov. ev.(1)

(1)so the text, which seems right.

2075.

Basel, Cahn 919.

- A] Frs. of BF hydria. Archippe Group (related to Tyrrhenian Group).(1) Third quarter sixth. Ca. 550 (Boardman).
*Beazley Archive DB, no. 12,932. J. Boardman in Amsterdam Symposium (1984) 244, fig. 1 (one fr.). K. Schefold, Götter- und Heldensagen (1993) 254, fig. 273. LIMC iv, pl. 543 Herakles 1486. *S.R. Wolf, Herakles beim Gelage (1993) 13, 195/sf. 1, fig. 5. Carpenter, Dionysian Imagery 111f. Shapiro, Art and Cult 160f., pl. 72,a.
B] Body: Heracles reclining to right; Athena seated to left; Iolaus standing to left. On a separate fr., a figure with a staff, variously interpreted as a man or a woman (see Wolf, p. 13 n. 45). Predella: animals (?).
C] Body: to left of Athena, starting from her neck, in a slight curve: A(θ)εναία, retr. To left of Iolaus' face, curving diagonally downward: Ιολεός, retr. Is there a trace of an inscription for Heracles in the ph.? I do not know if the ph. is complete. The description in Wolf, p. 13, seems to mention inscriptions only for Athena and Iolaus. Possibly Αλ[κμενε](?).

(1)by unknown. (2)spelling unknown to me.

2076.

Basel, Cahn 921.

- A] Fr. of BF neck amphora (Tyrrhenian). Archippe Group. Third quarter sixth. *Beazley Archive DB, no. 7010. LIMC i, pl. 556 Amphiaraus 10. K. Schefold, Götter- und Heldensagen (1993) 284, fig. 304. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 37/28. Published by I. Krauskopf in H.A. Cahn and E. Simon, eds., Taenia: Festschrift für Roland Hampe (1978) 105-116.
B] A: Departure of Amphiaraus; Oikles, Eriphyle., old man seated.
C] A: Εριφύλε. Οικλες.(1) Βατόν.(2) The wreath held by Eriphyle is named ὅρμος.

(1)the father of Amphiaraus. (2)my note from Strocka does not mention that Amphiaraus is named, as I had assumed from the Beazley Archive.

2076a.

Basel, Cahn 1418.+

- A] Frs. of BF volute krater. From Egypt? (see below). Kleitias. 570-560 (Strocka). *H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 54-55, fig. 34 (part). Bothmer, AK 24 (1981) 66f., pl. 10,1.

*V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 39/30: 570-565.

- B] On the rim: upper frieze: Odysseus' escape from Polyphemos, to right. Lower frieze: Perseus and the Gorgons.
- C] Upper frieze: one fr.: to left of the ram's lower hind leg, nearly horizontal: ΟΛΥΤΤΕΥΣ, retr.
- D] A fr. in Moscow, Pushkin Museum 2987, from Egypt, ABV 77/2, belongs: Bothmer, AK 24 (1981) 66f., pl. 10,2; Add.(2) 21; Dev.(2), pl. 30,1 (wing of a Gorgon).

2076b.

Basel, Cahn 1419.

- A] Frs. of BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. Ca. 540. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 66/67.
- B] Lip: A: siren to left. B: siren to right.
- C] Handle zone: A: Τλῆσσον ὁ Νεάρχος ἐποι[εσεν]. B: [Τλῆσσον ὁ Νεα]ρχος ἐποιε[σεν].(1)
- D] Two frs. Previously unpublished except in the 'Handliste'. The cat. reverses A and B, perhaps rightly.

(1)The cat. wrongly has ἐποιε.

2076c.

Basel, Cahn 1432.

- A] Fr. of BF kyathos. Psiax. Last quarter sixth. 520-510. *V.M. Strocka, ed., Frühe Zeichner 1500-500 vor Chr.: Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H.A. Cahn (exhibition in Freiburg/Breisgau 12/4/1992 - 4/4/1993, 1992) 84/88.
- B] From lip and top of scene: head of Heracles to left.
- C] Above him, horizontal but slightly curved: ἡρακλ[ες], retr.

2077.

Basel, Cahn 1455.

- A] BF fr. Unattributed. 550-500 (Bea. Arch.). *Beazley Archive db, no. 41,695. LIMC iv, pl. 426 Hera 378.
- B] Gigantomachy(?): Hera with spear.
- C] Hera.

2078.

Basel, Cahn 1607.

- A] Frs. of RF pot (volute krater?). Achilles Painter. Third quarter fifth. *M. Prange, 'Der Raub der Leukippiden auf einer Vase des Achilleusmalers,' AK 35 (1992) 3ff. and n. 1 (facs. of Gr.), pl. 1.
- B] A: Rape of the Leucippidae.
- C] A: on fr. d is said to be a shallow Gr.: E| or closed heta (i.e. non-Attic)?
- D] Nine frs.

2079.

Basel, Cahn 1623.

- A] Fr. of RF bell krater. Dinos Painter (Cahn). Last quarter

fifth. 430-420 (K.-D.). *Beazley Archive db, no. 15,131.
 *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 143, fig. 7.
 S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 387/D32 (not ill.).

- B] A: upper part of a maenad with thyrsus (frontal but looking left).
- C] A: The maenad: Δινα.(1)
- D] Dina would be a new maenad name. My guess is that we have here Mainas: [M]αίνα[s].

(1)sic K.-Z. (who derives the name from δινεω: "Wirbelwind") and Bea. Arch.; so also Matheson.

2080.

Basel, Cahn 1738.

- A] Fr. of RF cup. Euaion Painter. Third quarter fifth. Soon after 431 (M.). *C.W. Müller, 'Der Diebstahl von Philoktetes Bogen und die Heimholung der Leiche Hektors,' AK 39 (1996) 125-26 and n. 8, pl. 30,1 (part). Pipili, LIMC, pl. 325 Philoktetes 55a (incomplete).
- B] A: bearded head of one seated; wall of a cave, with a gorytos hanging from it; bearded traveler seated(1) with a foot on a rocky ledge; at right, arm with a hand touching the traveler's upper arm. The Int. and B are not mentioned.
- C] To right of the left man's beard, at a little distance: Φιλοκτετες.(2)

 . . .
- D] Müller relates the vase to Euripides' Philoktetes of 431 B.C.: The left-hand person is Philoktetes, the traveler must be Odysseus, his companion Diomedes. This agrees only with Euripides' play, not with Aeschylus (where Odysseus is alone) or Sophocles (where Neoptolemos is the main figure). The Euaion Painter is usually dated in the second quarter of the fifth century, with some vases dated 450-440 (see Müller, 127-28 and n. 16 for details), but M. believes that the frs. are securely dated by Euripides' play post 431 B.C. - The name is now complete (it was not in LIMC). Cahn will publish the whole vase. Mixed alphabet. Ionic lambda and sigma.

(1)M. says standing; see his n. 12. (2)the inscription runs into the 'wall' of the cave and is therefore written in two lines.

2081.

Basel, Erlenmeyer.

- A] Fragmentary BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Very early period (K.). *Bothmer, Amazons 7/13, pl. 9,1. ABV 683/51 ter, Para. 38. Script 203. J. Kluiver, BABESCH 71 (1996) 9/125 (not ill.): inscrr. not mentioned. The Erlenmeyer Collection, cat. Sotheby's 9 July 1990, 129/170.
- B] A: Amazonomachy. B: Dionysus, etc. (fragmentary).
- C] A: nonsense inscriptions. B: no inscriptions preserved.

2082.

Basel, Robert Hess.

- A] Plain lip cup.(1) From Vulci (tomb at Ponte Rozzi). Xenokles potter. Third quarter sixth. *R. Blatter, AA 1968, 2 (or 3?), fig. 2. Script, p. 54. Add.(2) 402. *Beazley Archive db, no. 2472.

- B] No figured decoration.
- C] Handle zone: A and B: between palmettes: signature of Xenokles (or part of it?) in the characteristic style.
- D] Once exhibited in Hotel Jura in Basel.

(1)wrongly listed in Script, p. 54 as a band cup.

2083.

Basel, Robert Hess.

- A] Fr. of RF stemless cup. From Vulci. Painter of Bologna 417. Second quarter fifth. 460-450. *CV, Switzerland 6, pl. 41,3-4, Beilage 7,2. R. Hess, Raccolta Hess: Aus einer Antikensammlung (1963), pl. 34. ARV(2) 916/188, Para. 430, Add.(2) 304.
- B] Int.: youth reclining; woman.
- C] On the bottom, Gr.: Ἡρῆς.
- D] Probably gen. of Hera. Votive in a sanctuary of Hera? Some strokes slightly curved (calligraphic). The inscription is not Attic, but in the Ionic alphabet. - Listed in Add.(2) as Basel, Antikenmuseum, Hess 34, with bibl.: CV, Basel 2, pls. 41,3-4.

2084.

Basel, Kuhn 60.

- A] RF skyphos. Unattributed. Third quarter fifth. 450-440 (CV). *CV, Switzerland 7, pls. 25,5-6 and 26,5-6,9, Beilage 8,1, p. 48 (facss.).
- B] A: youth with petasos, chlamys, sword and spear pursuing a girl. B: bearded and wreathed man leaning on his stick and holding out objects to a girl running toward him with a taenia.
- C] A: irregular two-liner: καλη,|κα(λ)ος. B: similar: κ(α)[λ]ος,|κ[α]λος.
- D] Small and untidy letters.

2085.

Basel, Private.

- A] BF/WG oinochoe. Athena Painter (Cahn). R.S. Class. Early fifth. Ca. 490 (Cahn). *Auktion 22 (M.M.) 78/150, pl. 44. Para. 262 and 263/4.
- B] Achilles fighting the falling Memnon; at right, Eos.
- C] Nonsense: scatterd imitation letters. Cahn reads one group as Εος, retr., but I would doubt this.
- D] Ex Basel Market (M.M.). The above location is from Para. Perhaps = Add.(2) 131: 'Basel Market (M.M.)', Mertens, AWG, pl. 10,2, although not listed as 'Basel, Private.'

2086.

Basel, Private.

- A] BF/WG lekythos. Athena Painter. First quarter fifth. Ca. 490 (Cahn). *Auktion 34 (M.M.), pl. 41/141. Para. 261.
- B] Pyrrhichist, with trainer and flautist.
- C] Nonsense: imitation letters: (ρ)(π)σ. Plus other letters, typical of the Athena Painter.
- D] The first two letters are not real letters.

2087.

Basel, Private.

- A] RF calyx krater. Kleophon Painter? Dinos Painter? (Kahil). 430-420. *L. Kahil, 'La déesse Artemis: Mythologie et Iconographie,' ..., Plenary papers, pp. 73-87, pls. 31-36;

this vase, p. 83 and n. 38, pl. 35,a (A).

- B] A: Death of Actaeon: Artemis; winged Hecate; Actaeon fighting the dogs; behind him, a tree; at right, youth with pilos and another figure.
- C] A: to right of Artemis' forehead: inscription of 7 letters, almost certainly Ἀρτεμις. Above Hecate's head: inscription (Hekate?). Above Actaeon's head: four letters show (but it ought to be Aktaion).
- D] Done from a reprint which does not specify the conference. The photo. is much too small to read the inscriptions.

2088.

Basel Market.

- A] RF calyx krater. From Favara. Kleophrades Painter. Later (Beazley). First quarter fifth. Ca. 480. *Beazley, JHS 36 (1916) 128/ξ (not ill.). *Beazley, Kleophrades-Maler 25-26, no. 35. ARV(1) 124/41, ARV(2) 186/48, Add.(2) 188 (bibl.).
- B] A: Rescue of Theano and Antenor.(1) B: Poseidon and Aithra.
- C] A: Near the woman at left: καλελ(?).(2)
- D] Ex Agrigento, Giudice 747. - Ruined and repainted when in the Giudice Collection, but now cleaned (see ARV(2)). - Read καλε{λ}.

(1)see ARV(2) and Kleophr.-Maler. (2)in JHS Beazley gives καλευ, but in Kleophr.-Maler he says that the last letter is lambda rather than epsilon.

2089.

Once Basel Market (Borowski).

- A] Plain band cup. Unattributed. Tlempolemos potter. Third quarter sixth. 550-530. *Para. 74 (no bibl.). ARV(2) 1611 (mention).
- B] No figure work.
- C] A: Τλενπολεμος εποιεσεν. B: Τλενπολεμοι εποιεσεν.
- D] For the name, see PA 13,862-64 (Τληπολεμος) and ARV(2) 1611 and 1699 (potter; aristocratic name in late sixth cent.; name in fifth and fourth cent.; see LGPN ii). - Borowski's vases were later in Toronto and are now listed as Jerusalem.

2090.

Basel Market (M.M.).

- A] BF neck amphora. Unattributed. 575-525 (Bea. Arch.). *Beazley Archive db, no. 32,480. LIMC iv, pl. 185 Gorgo Gorgones 315 (part of A).
- B] A: Perseus fleeing; Gorgon pursuing, with snake; Hermes; Athena. B: not mentioned.
- C] A: Athena.(1)
- D] The same subject: Boston 00.335, London E 399, Louvre G 180, Vienna 3614.

(1)the form is not known to me.

2091.

Basel Market (M.M.).

- A] BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Mid-sixth. Ca. 560 (Cahn). Middle period (K.). *Auktion 56 (M.M.; 1980), pl. 19/65 (B, side). Bothmer in Kunst der Antike (exhibition Hamburg, Museum für Kunst und Gewerbe 1977), no. 236. J. Kluiver, BABESCH 71 (1996) 8/165 (inscr. not mentioned).

- B] Shoulder: A: fragmentary: combat: at left, a fighting group and at right, a single warrior remain. B: five young horsemen.
 C] A: nonsense: inscriptions in the group at left.
 D] For the Castellani Painter see Bothmer, loc. cit.

2092.

Basel Market (M.M.).

- A] BF lekanis lid. Painter of Louvre F 6 (Cahn).
 Mid-sixth. Ca. 550 (Cahn). *Auktion 51 (M.M.; 1975),
 pl. 21/121.
 B] Four draped youths between sphinxes and panthers.
 C] Nonsense: rows of thick dots near the animals.
 D] For similar rows of dots by this painter see Houston 34.129
 and the parallels cited there.

2093.

Basel Market (M.M.).

- A] BF Panathenaic amphora. Swing Painter (Cahn, Bohr). Third
 quarter sixth. Ca. 530 (Cahn). Mid-period (Bohr). *Beazley
 Archive db, no. 4438. *Auktion 56 (M.M.; 1980), pls. 24-25/69
 (A, B). AK 21 (1978), adv. page 1 (A); 30 (1987) 1, pl. 9,3-4.
 E. Böhr, Der Schaukelmaler (1982), pl. 89 (A, B).
 B] A: Athena; at left, woman holding up a wreath to her; at
 right, Hermes looking back. B: two boxers engaging over a
 Panathenaic amphora; at left and right, a draped man
 (judges? trainers?).
 C] B: beside the left handle, Gr.: O>.(1)
 D] A similar (but apparently not identical) Gr. in the same
 location on New York 1989.281.89, by the Princeton Painter.

(1)so 'Auktion', text.

2094.

Basel Market (M.M.).

- A] BF Nikosthenic neck amphora. Near Painter N. Nikosthenes
 potter. Third quarter sixth. *ABV 225/7. *ARV(2) 122 n. 1/2.
 Auktion xviii, pl. 29/92.
 B] Shoulder: A: horsemen and youths. B: fight. Lower: komos
 (youths, man and women dancing).
 C] Signed: Nikosthenes epoiesen.
 D] Ex Westport, Sligo.

2095.

Basel Market (M.M.).

- A] BF neck amphora. Unattributed. Botkin Class.(1) Third quarter
 sixth. Ca. 540 (Cahn). *Auktion 51 (M.M.; 1975), pl. 23/123.
 TGV 30 and 207.
 B] Neck: A, B, each: Heracles and the Lion, between numerous
 figures. Body: love-making: A: bearded man stroking a youth
 (ὄρχιπεδιζών) between two men; dog. A similar pair is
 embracing between two men; two dogs.
 C] Nonsense: neck: A and B: numerous short nonsense
 inscriptions. Text gives: εν. κει. κκι. ικει. Body: A: to
 left of (behind) the lover's head: εκευνοι.(2) B: to right of
 (behind) the youth's head: εκεν. Under the foot, Gr.: six
 parallel lines.(3)

(1)workshop of the Phrynos Painter. (2)so 'Auktion''s text; the
 photo. seems to show something different but the letters

are too small to be sure. (3)see TGV.

2096.

Basel Market (M.M.).

- A] BF cup skyphos. Unattributed. Third quarter sixth. Ca. 540 (Cahn). *Auktion 26 (M.M.) 49/99, pl. 32 (A).
- B] Lip: A-B: BG (like a band cup). Handle zone: A, B, each: between handle palmettes, grazing stags facing. (A has a large BG accidental blob.)
- C] Handle zone: to left and right of the stags, horizontal nonsense (A: imitation letters: at left, 5-6 letters; at right, 4 letters).
- D] Band-cup type inscriptions. Cahn compares the stemless in Tarentum, CV, Italy 18, III H e, pl. 6,1, q.v.

2097.

Basel Market (M.M.).

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Para. 75/9 ter, Add.(2) 50. *Blatter, AA 1968, 1 n. 5 (mention; info. from Cahn): AA 1974, 218, fig. 30 (Int.). Antike Welt 8 (1977) 4, 57, fig. 2 (A). Sonderliste G (M.M.; 1964), no. 81.
- B] Int.: cock; snake from above. Ext.: lip: plain.
- C] Handle zone: A: [Τλ]εσδὺν ὁ Νεάρχῳ ἐποίησεν.(1) B: Τλεσδὺν ἡ[ο Νεάρχῳ ἐπο]ίησεν.

(1)the inscription given as complete by Blatter 1968.

2098.

Basel Market (M.M.).

- A] Plain band cup. Tleson Painter? Tleson potter. Third quarter sixth. *Munzen und Medaillen, Lagerliste 500 (1987) 47/428, p. 48 (A).
- B] No figured decoration.
- C] Handle zone: A: Τλεσδὺν ὁ Νεάρχῳ ἐποίησεν.

2099.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive.
- B] Int.: cock to left; blossoms; around the tondo, tongue pattern. Ext.: lip: plain.
- C] Handle zone: A: χαίρε : καὶ πίνει ευ.

2100.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Sonderliste G (M.M., 1964) 31/58 (A).
- B] Lip: A, B, each: outline head to left.
- C] Handle zone: A: centered but in an irregular line: nonsense: 14 imitation letters. B: centered, the line a bit irregular: γτα v. π(.)(σ)σοπευ.(1)
- D] Note that the number of letters on A is the same as that of a drinking inscription: χαίρε καὶ πίνει ευ. Cf. the inscription on B, which ends in ευ.

(1)there is a one space gap after the third letter. (.) (s) are unclear letters.

2101.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Sonderliste G (M.M., 1964) 33/59 (A).
- B] Lip: A, B, each: ram.
- C] Handle zone: A: in an irregular line that bears upward at the end, not well centered: nonsense: 15 imitation letters. B: similar?
- D] The inscription on A is in groups of two letters except for the the last group of three.

2102.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Sonderliste G (M.M., 1964) 31/56 (A, detail of B).
- B] Lip: A, B, each: two draped youths facing.
- C] Handle zone: A: not well centered horizontally or vertically: nonsense: eight imitation letters.

2103.

Basel Market (M.M.).

- A] Plain lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *Para. 68/3. Attische Schwarzfigurige Vasen (M.M., 1964), no. 55.
- B] Lip: no figured decoration.
- C] Handle zone: A: $\eta\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: similar.
- D] On p. 79 of the ms. Paralipomena, this vase is listed as 'New York Market'. - I have an e-mail from R. Sutton of 3/20/96 in which he says that this vase may be = Dallas, Museum (loan), with signature of Hermogenes. The vase is owned by A. Bromberg, curator of Ancient Art at the Dallas Museum. The rho's are said to be normal.

2104.

Basel Market (M.M.).

- A] Plain lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *ABV 165/2. Münzen und Medaillen AG, Vente publique xi Bâle (1953), pl. 15/322.
- B] Ext.: plain.
- C] A, B, each: handle zone: $\eta\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] On the question of the painters of cups with the potter's signature of Hermogenes see Script, p. 51.

2105.

Basel Market (M.M.).

- A] BF lip cup. For attribution see below). Hermogenes potter. Third quarter sixth. *Para. 68/5. Script 250.
- B] A, B, each: female head in outline.
- C] A: $\eta\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\epsilon\mu\epsilon$. B: $\eta\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon(\nu)\epsilon\mu\epsilon$.
- D] The inscriptions after Para. "Same painter as the four other cups with outline heads." (Beazley). But see Script. The fourth letter from the end a mu (Beazley).

2106.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Exekias potter. Third quarter sixth. *Auktion 34 (M.M.), pl. 35/129 (detail of A; B). Para. 61. Script 150.
- B] A: Scythian archer. B: fawn.
- C] Handle zone: A: $\epsilon\chi\sigma\epsilon\kappa\iota\alpha\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: $\epsilon\chi\sigma\epsilon\kappa\iota\alpha\varsigma\epsilon\{\sigma\}\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

D] Present location unknown to me. Not in Exekias' hand. Thick down-strokes.

2107.

Basel Market (M.M.).

A] BF lip cup. Group of Vatican G 61.(1) Third quarter sixth. *Para.77/1.

B] Lip: A: two panthers. B: similar.

C] Handle zone: χαίρε και παιεινδε.(2)

D] For parallels to the inscription see 7025 (Vatican G 61). Miswritten. Illiterate?

(1)by same hand as 7025, Vatican G 61 (q.v., which has very nearly the same errors). (2)Beazley does not indicate clearly whether the same error occurs on both A and B.

2108.

Basel Market (M.M.).

A] BF lip cup. Sakonides. Third quarter sixth. *Munzen und Medaillen, Lagerliste 500 (1987) 46/427, colored picture p. 46 (A); detail of B p. 48.

B] Lip: A and B, each: woman's head in outline.

C] Handle zone: A: nonsense inscription: 11 letters slightly displaced to left.

2108a.

Basel Market (M.M.).

A] Plain lip cup. Unattributed. Third quarter sixth. *F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszk (1990; orig. 1987) 62, fig. 46 (ph. of A). *Beazley Archive db, no. 7213. Auktion 60 (M.M.) (1982), pl. 7/18 (A or B).

B] No figured decoration.

C] Handle zone: A: between palmettes: συχαίρε και παιει. B: also inscribed.

D] I have not seen Auktion 60. The information is from Lissarrague. The phs. in the Beazley Archive were not legible. For parallels for συχαίρε see Munich 9416 (CAVI 5377).

2109.

Basel Market (M.M.).

A] BF band cup. Unattributed. Third quarter sixth. *Münzen und Medaillen, Lagerliste 500 (1987) 47/432, photos. p. 50 (A, B).

B] Handle zone: A, B, each: Heracles and the Nemean Lion; at left, siren and man; at right, man and siren.

C] Handle zone: nonsense: A: three short inscriptions, downward: between the left man and Heracles; partly within the tail of the lion; between the right man and the right siren. B: two short inscriptions, similar: between the left man and Heracles: three letters. Partly within the lion's tail (two letters) and partly outside (two letters).

2110.

Basel Market (M.M.).

A] BF band cup. Unattributed. Third quarter sixth. Ca. 540 (Cahn). *Auktion 51 (M.M.; 1975), pl. 22/124. Auktion 16 (M.M.) [no.?] 92.

B] Handle zone: A: between sphinxes in lieu of handle

palmettes: duel of naked warriors (one with a Boeotian shield). B: similar.

- C] A: to left of the duelists: nonsense inscription of 11 letters. To their right, similar: χα plus six nonsense letters, perhaps: χαραρε... . B: similar.
- D] Cahn says the inscriptions begin with χα but end in nonsense, but the left inscription on one side (B?) does not seem to start this way; the right inscription does. The picture of the other side (A?) is too small to tell. - Clearly an illiterate attempt to write the drinking inscription.

2111.

Basel Market (M.M.).

- A] BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive (A).
- B] Handle zone: A: two horsemen facing; at left, youth and man; at right, youth running.
- C] Handle zone: Between the horsemen: φοι(?).(1)

(1)complete.

2112.

Basel Market (M.M.).

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *Münzen und Medaillen, Liste 463 (Feb. 1984), 13/230 (ill.).
- B] Handle zone: A: preserved: three youths with spears, one facing right, two facing left.
- C] Handle zone: A: nonsense: imitation letters: between legs of the first and second youth: eight blots. Similar, starting under raised elbows: eight blots.

2113.

Basel Market (M.M.).

- A] BF lip cup. Unattributed? (See below). Xenokles potter. Third quarter sixth. *Auktion 34 (M.M.), pl. 35/130. AA 1968, 4, fig. 5 (A or B). Para. 77, Add.(2) 51. Script 278.
- B] Int.: siren.
- C] Handle zone: A: ΧΞΕΝΟΚΛΕΞ : ΕΠΟΙΕΣΕΝ :. B: the like.(1)
- D] The inscriptions after ARV(2). Not in the usual style of the Xenokles signatures, hence by a different hand, perhaps the same as Florence 76,362, ABV 185 (Cahn). Beazley in Para. assents to Cahn's observation, which is clearly right, as the writing is much more regular than the Xenokles Painter's. - Present location unknown to me.

(1)B has the same punctuation as A and the same -εες.

2114.

Basel Market (M.M.).

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ms. Paralipomena to ABV, p. 364.
- B] A: siren. B: siren.
- C] A: Τλεσόν ho Νεαρχὸ ἐποίησεν.
B: Τλε[σόν ho Νεαρχὸ ἐπ]οίησεν.
- D] This vase seems to have been omitted in Para. It is not the same cup as that listed as 'Unlocated, Private', ref. Para. 75/9 ter, etc., q.v.

2115.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive.
- B] Lip: A: female head in outline. B: similar.
- C] Handle zone: nonsense: A: ατ(α)[.]οιλοπυχ.(1) B: similar; the inscription more complete, but surface is dirty.

(1)the reading is uncertain.

2116.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive.
- B] Lip: A: two draped men, facing.
- C] Handle zone: A: short nonsense: ολογγπχ.
- D] Complete. Letters uncertain, free-hand and not very even. Inscription complete. No photo. of B.

2117.

Basel Market (M.M.).

- A] BF lip cup. Unattributed. Third quarter sixth. *Para. 68, bottom. Attische Schwarzfigurige Vasen (M.M., 1964), no. 57.
- B] Lip: A-B: ivy wreath.
- C] Handle zone: A, B, each: nonsense inscription.
- D] The ivy wreath much like the Hermogenean (Beazley).

2118.

Basel Market (M.M.).

- A] BF Droop cup. Unattributed. Third quarter sixth. Ca. 540 (Cahn). *Auktion 56 (M.M.; 1980), pl. 23/66 (A, B).
- B] Handle zone: A: in the center, a chariot wheeling around; at left, a hoplite; at right, a Scythian archer. B: chariot as on A between two hoplites.
- C] Handle zone: A, B, each: numerous nonsense inscriptions with imitation letters: A: five inscriptions: to hoplite's lower left: 9 or 10 letters. Between the hoplite's legs: 7 letters beginning with chi, retr. Between the hoplite's head and the chariot's rear: 11 letters. Between the chariot and archer: 11-12 letters. Similar, to archer's right: 12(?) letters. B: similar inscriptions.
- D] Several inscriptions seem to begin with chi.

2119.

Basel Market (M.M.).

- A] BF eye cup. Unattributed. Third quarter sixth. Ca. 530 (Cahn). *Auktion 22 (M.M.) 67/132, pl. 40.
- B] Int.: reserved; dot with circles. A: warrior. B: similar, but the shield device is a snake protome.
- C] Nonsense: A: to left of warrior's head: 6 letters; to right of the head: 3 letters. B: to left of the head, similar: 5 letters.

2120.

Basel Market (M.M.).

- A] BF prize Panathenaic. Painter of the Agora Owl.(1) Last quarter sixth. Ca. 520 (Cahn). *Letter and photos. from H. Cahn (n.d.).
- B] A: Athena (shield device: owl in white on BG ground). B: chariot racing; above, a flying bird.
- C] A: to right of the left column: τον Αθeneθεν αθ[λον].

D] Cahn says, by the same hand as Acr i, 927 (pl. 57).(2) Firm letters, not quite parallel to the column. A good many restorations.

(1)circle of Euphiletos Painter. (2)Brandt lists the Acr. fr. under the Michigan Painter (= Painter of Havana Owl) who uses the owl as a shield device. This is not = Basel, Cahn, frs., Brandt 8/70, pl. 16, which he attributes to the Ptr. of the Havana Owl (A), but says that B seems not to be by the Michigan Painter.

2121.

Basel Market (M.M.).

- A] BF neck amphora. Unattributed. Cf. Psiax (Cahn). Last quarter sixth. 550-500 (Bea. Arch.). *Add.(2) 391. Münzen und Medaillen, Sonderliste R (December 1977) 43/30. Beazley Archive db, no. 13,622.
- B] A: Struggle for the Tripod; deer. B: a woman between warriors (Return of Helen?).
- C] A: $\eta[\iota\kappa]ετε[ς] \kappa\alpha\lambda\omicron\varsigma$. Herakles. Apollon.

2122.

Basel Market (M.M.).

- A] Fr. of BF neck amphora. Leagros Group. Last quarter sixth. 510-500 (Cahn). *Münzen und Medaillen, Liste 463 (Feb. 1984), 13/234 (ill.).
- B] A: preserved: heads and shoulders of chariot horses (the inner horses facing).
- C] A: above the horses' heads: $\eta\omicron\pi\alpha\iota\varsigma$.(1)
- D] Neat lettering.

(1) $\kappa\alpha\lambda\omicron\varsigma$ could have been on the left, over the chariot; and the inscription could possibly refer to the charioteer.

2123.

Basel Market (M.M.). Now Germany, Private, Zimmermann.

- A] BF hydria. Leagros Group.(1) Last quarter sixth. Ca. 510-500 (Cahn). *Auktion 56 (M.M.; 1980), pl. 31/80. *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 70/13 (ill., incl. color pl. 5). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 70/13 (ill., incl. color pl. 5).
- B] Shoulder: Heracles and the Lion between Athena and Iolaus. B: three horsemen with three dogs, getting ready for the hunt; a fourth man on foot.
- C] Body: nonsense: photo. shows three letters to right of the left horseman's face; two letters (the second an epsilon) to left of the middle horseman's (who looks left); two letters by his spears; three letters to upper right of the right horseman; four letters to right of the right horse.(2)
- D] Now: Germany Private (Zimmermann). Cahn compares two hydriae attributed by Beazley to the Antiope Group I: Oxford 1947.264, CV, Oxford 3, pl. 40,2, (same body picture, probably the same hand); and London B 306, Para. 165/68, probably also by the same hand.

(1)cf. Antiope Group I (Cahn). (2)this does not correspond to Cahn's text who gives: $\dots\gamma\epsilon\epsilon\kappa\gamma\omicron\omicron\dots\nu\gamma\epsilon\iota\dots\gamma$.

2124.

Basel Market (M.M.).

- A] BF psykter. Leagros Group.(1) Last quarter sixth. Ca. 515 (Cahn). *Auktion 56 (M.M.; 1980), pl. 29/77.
- B] Symposium: three bearded men reclining; with each, a seated hetaera; a dog under each kline; a man walking.
- C] On the neck, Gr.: five-stroke mu with long vertical, retr.(2)

(1)Acheloos Painter? (Cahn). (2)the vertical has a loop: ligature with a D-shaped rho?

2125.

Basel Market (M.M.).

- A] BF hydria. Unattributed.(1) Ca. 525 (Cahn). *Auktion 22 (M.M.) 70/137, pls. 39 and 40.
- B] Shoulder: Heracles and the Lion; at left, Iolaus and Athena; at right, Hermes. Body: The Struggle for the Tripod: Apollo and Heracles between (at left) Artemis and (at right) Athena.
- C] Body: behind Artemis' body: (A)ρτεμιδος.(2) Along Apollo's back: Απολλωνιος, retr. Along Heracles' left leg: ηρακλεος. Behind Athena's lower legs: [A]θενας.
- D] The pictures in 'Auktion' show the direction of the inscriptions but not the letters, which I have taken from the text.

(1)recalls the Euphiletos Painter (Cahn). Not in Para. (2)the first three letters retr.; the alpha lacks the cross stroke.

2126.

Basel Market (M.M.).

- A] BF oinochoe (olpe). Unattributed. Last quarter sixth. Ca. 520 (Cahn). *Auktion 56 (M.M.; 1980), pl. 30/78.
- B] Bearded warrior; Boeotian shield on the ground.
- C] Nonsense: imitation: to warrior's left: six letters. To his right, similar: seven letters.
- D] Mainly imitation letters: upsilons in various positions; sigma irregular; etc.

2127.

Basel Market (M.M.).

- A] RF alabastron. Group of Paidikos Alabastra. Last quarter sixth. *Auktion 34 (M.M.), pl. 44/146. Para. 331.
- B] A: javelin thrower, frontal, looks left. B: draped youth leaning on his stick.
- C] B: πας(?) ..δ.γί.(1)
- D] For Paidikos alabastra Cahn cites: Cambridge 37.39; Angermeier, Das Alabastron (diss. Giessen 1936); U. Knigge, AM 79 (1864) 105.

(1)unclear whether this rendering (which is no doubt inaccurate) refers to A or B or both. Cahn says: "Auf beiden Seiten Reste einer schwer leserlichen Inschrift."

2128.

Basel Market (M.M.).

- A] RF neck amphora. Unattributed. Last quarter sixth. Ca. 515 (Cahn). *Auktion 51 (M.M.; 1975), pl. 32/147.
- B] Neck: A: Dionysus. B: maenad, looking back. Body: BG.

C] Neck: B: around the figure: nonsense: σσδχχασ.(1)

(1)`Auktion' gives σσδχ-χ-ασ, indicating gaps between the letters.

2129.

Basel Market (M.M.).

A] RF neck amphora. Related to Pezzino Group(1). Last quarter sixth. Ca. 520 (Cahn). *Auktion 56 (M.M.; 1980), pl. 38/92.

B] A: Hermes with kerykeion, looking back. B: naked youth running, while supporting a large object on his left arm and holding an animal leg in his right; he too looks back.

C] A: to Hermes' right: nonsense: ο-πε...ο.(2) To his left: /...ε-ε.../... (2) B: nonsense: to left of the youth's face, along the right arm: χλεκοπ, retr. Between the arm and animal leg and his body: κλ-εχο, retr.(3) Between the youth's legs: επι.../ε/ο.(3) Under the foot, Gr.: ligature PA, with D-shaped rho.

D] Is the youth on B an acolyte preparing for a sacrifice to Hermes? - I do not know the meaning of the slashes (- and /).

(1)and to the earliest Kleophrades Painter (Guy). (2)so the text in Auktion; no certain traces in the photo. (3)done from the text; the photo. is unclear.

2130.

Basel Market (M.M.).

A] RF cup. Unattributed.(1) Last quarter sixth. Ca. 520 (Cahn). *Sonderliste N (M.M.) (May 1971) 53/70 (ill.).

B] Int.: youth to right holding a rabbit by its ears, while a dog is jumping ahead. A: Dionysus with kantharos and oschos seated on a stool; at left, satyr (fluting) and maenad (dancing with crotala); at right, maenad with crotala. B: two pairs of youths conversing.

C] Int.: ho παις καλος. A: several times: καλος. B: twice: καλος.

D] Done from the text in Sonderliste; the photos. do not show the inscriptions.

(1)Cahn: circle of Skythes; cf. also Kiss and Hegesiboulos Painters.

2131.

Basel Market (M.M.).

A] RF cup. Scheurleer Painter?(1) Hischylos potter? (Cahn). Last quarter sixth. Ca. 510 (Cahn). *Sonderliste N (M.M.) (May 1971) 54/71 (ill.). Para. 338.

B] Int.: satyr lifting a (full?) calyx krater. Ext.: plain.

C] Int.: ho παις and [καλ]ος.

D] Cup type A. For the shape see the discussion in Sonderliste.

(1)Beazley in Para.: seems to be by the Scheurleer Painter, but the Bowdoin-Eye Painter must also be considered.

2132.

Basel Market (M.M.).

A] RF cup. Unattributed (Beazley).(1) Last quarter sixth. Ca. 520 (Cahn). *Auktion 51 (M.M.; 1975), pls. 31 and 32/146.

- B] Int.: satyr running with two rhyta and looking back. Ext.: plain.
 C] Int.: around the figure: [ho?] πα[ι]ς κα[λ]ος.(2)

(1)circle of Pythokles Painter (Cahn). (2)Cahn does not mention the def. article: was it ever written?

2133.

Basel Market (M.M.).

- A] RF cup. Euergides Painter (Cahn). Last quarter sixth. Ca. 520-510 (Cahn). *Auktion 56 (M.M.; 1980), pl. 39/93.
 B] Int.: youth arming; shield; helmet on a shelf. Ext.: battles: A: at left, two hoplites fighting; youth on horseback; at right, two warriors fighting over a fallen. B: archer; falling hoplite between two horsemen; at right, a warrior running.(1)
 C] Int.: around the figure: ho πα[ι]ς κα[λ]ος. A: above the scene, referring to the horseman: [Π]λε[χ]ο[ι]ππος. B: above the scene: hιπ[π]οκριτος.(2)
 D] The shield on B has some odd markings not mentioned by Cahn, which may be omicron and Attic lambda (nonsense letters?). Plexippos ccurs also on London 1920.6-13.1, ARV(2) 88/1; Hippokritos also on London E 21, 91/49; both by the Euergides Painter. See also Beazley, JHS 33 (1913) 354.

(1)the archer and the running hoplite are coming to the assistance of warriors on A. (2)according to Cahn this too refers to a horseman.

2134.

Basel Market (M.M.).

- A] BF/RF eye cup. Bowdoin-Eye Painter. Hischylos potter. (Cahn). Last quarter sixth. Ca. 520 (Cahn). *Auktion 56 (M.M.; 1980), pls. 35-36/90.
 B] Int.: BF: jumper with halteres. Ext.: RF: between eyes: A: youth lifting (or depositing) a calyx krater. B: tear drop representing a nose.
 C] Int.: in a circle around the margin: ho παις καλος. A: above the figure: γε.(1)

(1)nonsense?

2135.

Basel Market (M.M.).

- A] RF eye cup. Oltos (Cahn). Last quarter sixth. Ca. 525-520, early (Cahn). *Add.(2) 397-98. *Sonderliste N (M.M. May 1971) 52-53, no. 69. LIMC iii, s.v. Charis II 1 (ill.). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 168, SIKINNOS 1. Beazley Archive db, no. 12,696.
 B] Int.: dancing girl. A: satyr pursuing a maenad. B: horseman pursuing a youth (each carries a rod, Cahn).
 C] Int.: Μεμνῶ[ν] κ[α]λ[ο]ς, retr. A: the satyr: Σικιννος. The maenad: Χαρις. B: [Κε(?)]ντριππος.
 D] The inscriptions after Sonderliste N, but the restoration on B is mine: a telling name, since they both carry goads. (The name seems to be of my invention.)

2136.

Basel Market (M.M.).

- A] RF cup.(1) Circle of Nikosthenes Painter (Cahn). Paidikos

potter. Last quarter sixth. *Auktion 70, 56/184, pls. 28 and 31. *J.H. Oakley, CV, USA 28, text to pl. 52 (mention). London Market (Sotheby) 17 - 18 July 1985, no. 263. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 165, PAIDIKOS 1. Beazley Archive db, no. 16,527.

- B] Int.: bearded satyr dancing with a drinking horn. Ext.: plain.
C] Int.: around his head: [Παι]δικος.
D] O. thinks the name could belong to the satyr. K.-D. also considers the possibility that it may be a satyr name. But it could also be a kalos-name without kalos (rather than the potter); in that case, many other restorations are available.

(1)type C.

2137.

Basel Market (M.M.).

- A] RF cup. Unattributed. Coarser Wing ii (Cahn). Last quarter sixth. *Auktion 34 (M.M.), pl. 45/147.
B] Int.: athlete: youth with a javelin. Ext.: plain.
C] Around the youth, widely spaced: καλος.

2138.

Basel Market (M.M.).

- A] RF cup. Skythes (Cahn). Last quarter sixth. Ca. 510 (Cahn). *Add.(2) 394. *Auktion 51 (M.M.) 61/149 (ill.). LIMC iv, pl. 544, Herakles 1503. Beazley Archive db, no. 352.
B] Int.: youth running with a stick on his shoulder and carrying an empty(?) pointed amphora. A: Heracles and Dionysus at the symposium. B: Theseus and an opponent (Procrustes?); Theseus and Skiron.
C] Int.: to left and right of the komast, along the margin: Επιλυκος καλος. A: to right of (behind) Dionysus' head: καλος. B: above the scene: [κ]αλο[ς], ^ καλος.

2139.

Basel Market (M.M.).

- A] RF hydria (kalpis). Nikoxenos Painter. Late sixth. Ca. 500 (Cahn). *Auktion 51 (M.M.; 1975), pls. 31 and 35/152. *K. Yfantidis, Antike Gefässe [Kassel] (1990), no. 145.
B] Shoulder: symposium: reclining symposiast on either side of a calyx krater showing a satyr in silhouette; at left, a bearded man in women's clothes holding a cup; at right, a youth with a jug; on the wall, basket and ladle.
C] Nonsense: in the field, single letters: the photo. shows two upsilons at left.

2140.

Basel Market (M.M.).

- A] BF oinochoe. Unattributed. Guide-line Class (Class of Vatican G 47). Late sixth. *Para. 185/13 ter, 318. Vente Hôtel Drouot 11-12 juin 1959, pl. 2/54.
B] Gigantomachy: Athena in chariot; giant; fallen giantess.
C] Σμικρῶνας καλος.
D] Cf. LGPN ii, s.v. Σμικρίας. Beazley compares Chairas for Chairias, ARV(2) 1570.

2141.

Basel Market (M.M.).

- A] RF cup. Unattributed. Late sixth. Ca. 500 (Cahn). *Auktion 51 (M.M.; 1975), pls. 31 and 36/151.
- B] Int.: archer running to right while shooting to left. A: at left, two hoplitodromoi facing (shield device: centaur); behind them, a column; bearded trainer; hoplitodromos; young trainer. B: at left, mule (only the head is preserved); maenad between two satyrs; at right, boy on an ihyphallic mule.
- C] Int.: $\text{ho } \pi\alpha\iota\kappa\sigma\text{ } \kappa^{\alpha}\lambda\omicron[\varsigma]$, retr. $[\pi\alpha] \iota\varsigma \text{ } \kappa\text{ } \alpha\lambda\omicron\{\iota\}\varsigma\{\iota\}$. (1) A: to left of the centaur's head, in BG: nonsense: $\omicron\text{h}(?)$. Above the scene: $\omicron^{\alpha}\kappa\alpha\lambda\omicron$, retr. plus: $\wedge \text{ho } \wedge \pi\alpha\iota(\gamma)\omicron$. (1) Miswritten? B: above the scene: $\kappa\alpha\alpha\lambda$. $\kappa\alpha\lambda\omicron\iota$. $[\kappa(?)]\alpha\lambda\epsilon$.
- D] B: no doubt there was a boy riding the mule on the left. The inscriptions no doubt poorly reported in 'Auktion'. They appear to be miswritten $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$ or mock inscriptions (part nonsense). Note the difference between the athletic and the Dionysiac scenes.

(1)my interpretation of what Auktion prints.

2142.

Basel Market (M.M.).

- A] BF kyathos. Philon Painter. Ca. 500. *Letter from M.M. Eisman, of 10 Feb. 1970. Para. 255, Add.(2)128. Expedition 15 (1973) 2, 28. *Photro.
- B] Fight (hoplites fighting; horseman; horseman and hoplite).
- C] Nonsense: dots imitating an inscription(1): three rows of dots (8, 8, and 9) are visible in a photo..

(1)as in Met. Mus. 41.162.116, by the same painter.

2143.

Basel Market (M.M.).

- A] RF cup. Colmar Painter (Cahn). First quarter fifth. Ca. 490 (Cahn). *Add.(2) 397. *Auktion 51 (M.M.) 65/153 (ill.). Beazley Archive db, no. 353 (no other bibl.).
- B] Int.: jumper: athlete with halteres. Ext.: athletes, three on each side: A: three boxers. B: discobolus between two boxers getting ready.
- C] Int.: $\Lambda\upsilon\sigma\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. A: above the scene: Κοραχς . (1) B: above the scene: $[-\text{a}][--]$. (2)

(1)referring to one of the boxers? Cahn has nonsense: $\rho\omicron\alpha\rho\alpha\varsigma$.
 (2)Cahn has: ..Al , which would also be nonsense.

2144.

Basel Market (M.M.).

- A] BF Panathenaic amphora. Eucharides Painter (L.). (1) First quarter fifth. 480-470 (Cahn). Middle/late (L.). *Beazley Archive db, no. 9761. *Auktion 40 (M.M.) 57/95, pl. 39 (A, B). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 377/E 99 (not ill.).
- B] A: a bearded man in a long cloak, a skaphe on his shoulder, with long staff and branch from which hangs a votive pinakion. B: a youth carrying a dinos on his shoulder, also with staff and branch from which hangs a pinakion.
- C] B: at right, traces of an inscription (Cahn).
- D] Ex Warwick Castle, Earl of Warwick. - The figures are members of a procession; a very similar scene is on the

Panathenaic amphora Paris, Mikas, ARV(2) 226/7, by the Eucharides Painter (unpublished). Other parallels in Auktion.

(1)Cahn: "könnte vom Eucharidesmaler gemalt sein".

2145.

Basel Market (M.M.).

- A] BF oinochoe. Red Line Painter? (Cahn). First quarter fifth. Ca. 490 (Cahn). *Auktion 70 (M.M.; 1986), pl. 41/204 (facs.).
- B] Dionysus on a mule between two satyrs.
- C] Under the foot, Gr.: Αριστοκλ(ε)ς.
- D] Ex Lugano, Bolla collection. Cahn gives the epsilon the shape of a half-circle: is this epichoric? The inscription is not Attic. Owner in nomin.

2146.

Basel Market (M.M.).

- A] BF lekythos. Diosphos Painter. First quarter fifth. 490-480 (Cahn). *Auktion 70 (M.M.; 1986), pl. 30/183.
- B] Gigantomachy: Athena in chariot, and Heracles, between two giants.
- C] Nonsense: imitation: dots(1): photos. show: to right of Athena's head: five dots; to left of the horses' heads: four dots; by the right shin of a falling giant at right: five dots.

(1)`Tupfen,' Cahn.

2147.

Basel Market (M.M.).

- A] BF lekythos. Athena Painter (Isler-Kerenyi). First quarter fifth. Ca. 495 (Cahn). Early (I.-K.). *Auktion 56 (M.M.; 1980), pl. 34/87. Isler-Kerenyi, *Das Tier in der Antike* (exhibition Zürich 1974), no. 233.
- B] Heracles before the cave of the Lion, turning back toward Athena; front part of a lion having killed a doe; tree.
- C] Nonsense: imitation letters (dots): to right of Athena's forehead: five letters. To Heracles' left: seven letters.
- D] Cahn compares Basel, Private, Para. 260/2, Auktion 18, no. 106; and St. Louis, Washington University, ABV 522/5, Haspels, ABFL 254/5, AJA 44 (1940) 200, figs. 11-13. - Typical writing by the Athena Painter.

2148.

Basel Market (M.M.).

- A] BF/WG lekythos. Athena Painter. First quarter fifth. Ca. 480 (Cahn). *Auktion 40 (M.M.) 48/82, pl. 28.
- B] Apollo with bow, looking back.
- C] To right, following the body: στοστοστο.(1)

(1)so Auktion's text; small in photo.

2149.

Basel Market (M.M.).

- A] BF/WG alabastron. Diosphos Painter. First quarter fifth. 500-490 (Cahn). *Auktion 40 (M.M.), 47/80, pl. 28. Emmerich Gallery, *Art of the Ancients* (NY 1968) 22.
- B] Gigantomachy. Ares and a giant; Athena and a giant (Enkelados).

C] Nonsense: imitation inscriptions: between Ares' legs: 5+ letters. Above Ares' opponent: υχιχισ. Above Enkelados: υχιχι(σ)υ... (not all letters are visible).

2150.

Basel Market (M.M.).

A] RF skyphos (glaux). Probably Painter of Würzburg 517 (Cahn).(1)
First quarter fifth. Ca. 500 (Cahn). *Sonderliste N (M.M.)
(May 1971) 48/64 (ill.).

B] A: youth; following him, a Maltesian dog. B: youth with his stick.

C] A: nonsense: imitation: to youth's left, "vier buchstabenähnliche Tupfen." At right, remains of a thick red letter.

(1)the painter: ARV(2) 305.

2151.

Basel Market (M.M.).

A] Lekythos in Six' technique. Sappho Painter. First quarter fifth. Ca. 490 (Cahn). *Auktion 51 (M.M.; 1975), pl. 32/145.

B] Bearded citharode before a palm tree.

C] Before the palm tree: φ[.]οντροσ.(1)

(1)Cahn read Φ[α]οντρος, considering it the name of the citharode, a singer for Apollo-Helios; but R. Perry (by letter) suggests that the letters are probably nonsense. I agree.

2152.

Basel Market (M.M.).

A] Lekythos in Six' technique. Diosphos Painter (Cahn). First quarter fifth. 490-480 (Cahn). *Sonderliste N (M.M.) (May 1971) 18/15 (ill.).

B] Warrior with a horse.

C] On each side, nonsense inscription in two lines: at left: λυιλιλ(1); below it, a row of vertical strokes.

(1)Cahn prints the first lambda as a Latin L, the other two as Attic lambdas.

2153.

Basel Market (M.M.).

A] RF column krater. Unattributed.(1) First quarter fifth. *Auktion 34 (M.M.), pl. 47/150.

B] Heracles and Cycnus; at right Ares. B: komos of three youths, each carrying an empty(?) wineskin.

C] Nonsense: A: on Cycnus' shield: οισ...σφ/οισ ογσο. Above him: οισ vac. οσα. On the lower half of Ares' shield: σποσιο.(2) B: on the wineskins are imitation letters. Under the foot, Gr. : ΔΙ/ΟΖ. (Not in TGV).

D] The inscriptions done after the text in 'Auktion', no doubt not very reliably.

(1)not in Beazley; Cahn suggests the circle of the Nikoxenos Painter, and near the Göttingen Painter. (2)the photo. seems to show eight letters.

2154.

Basel Market (M.M.).

- A] RF lekythos. Brygos Painter (Cahn). First quarter fifth. Ca. 480 (Cahn). *Auktion 40 (M.M., 1969), 56/94, pl. 38.
*Sonderliste N (M.M.) (May 1971) 22/19 (ill.).
- B] Athlete αποξυομενος; at left, a column with his clothes; at right, aryballos hanging from a string.
- C] At left: [---] πα[ις ---].

2155.

Basel Market (M.M.).

- A] Frs. of RF cup. Brygos Painter (Cahn). First quarter fifth. *Sonderliste N (M.M.) (May 1971) 61/76 (ill.). *TGV 90/2B 25.
- B] Int.: youth bending forward and leaning on his stick; behind him, the corner of a pillar(?). A: at left, lower part of a trainer leaning on his stick; two acontists; between them, a stool with clothes; at right, a fluted pillar and two javelins. B: left portion only: two halteres suspended; part of a draped male.
- C] Int.: [-]λ[-]. B: traces of an inscription. [Under foot:] ligature AY (V-shaped upsilon). Etruscan graffiti.
- D] Int.: part of καλος?

2156.

Basel, Cahn.

- A] RF cup. Makron. Hieron potter. First quarter fifth. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 166/52, pl. 23 (shows part of inscription). Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 35/83A.
- B] Int.: young komast with stick and basket. Ext.: komos: A: female flautist to right and three komasts to left. B (fragmentary): young komast dancing with castanets; female flautist to right; two komasts.
- C] On handle A/B, reserved portion of right arm, Dip. in red: ηιε[ρὸν ἐποίη]εν.(1)
- D] Type B. Ex Basel Market (M.M.).

(1)after the ph. (the first 3 letters) and the sketch in Kunisch, p. 166.

2157.

Basel Market (M.M.). Now Bochum S 1107.

- A] RF cup. Makron (Bothmer). First quarter fifth. Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 37/185A (not ill.). Kunisch, Makron (1997) 383 (location).
- B] Int.: woman seated and a man facing her. A: three pairs of men and women, the first seated. B: three pairs of men and boys. Under the handle B/A: stool and cushion.
- C] On the right half of handle B/A, Gr. ηιερὸν ἐποίησεν.

2158.

Basel Market (M.M.).

- A] Fragmentary RF cup. Foundry Painter. Brygos potter (Cahn). First quarter fifth. *Sonderliste N (M.M.) (May 1971) 61/77 (ill.). AK 9 (i), advertisement of Lekythos. ARV(2) 401/8 bis, Para. 370, Add.(2) 231.
- B] Int.: a man leaning on his stick faces a small boy; between them, a tree; at left, an aryballos and strigil hung up. A: a boy holds out a boxing strap; a youth leaning on his stick; above, aryballos and strigil; column; lower part of

an athlete with a boy putting on his shoes; parts of a youth with a strigil; acontist. Under the right handle: boxer, seated. B: four athletes with a trainer: boxer; remains of a pair of wrestlers; trainer; youth with a sling; in the field, javelins, discus bag.

C] Int.: nonsense(?): [--]λσν[--].

D] Ex Basel, Cahn 102.

2159.

Basel Market (M.M.).

A] RF cup. Boot Painter (Cahn). First quarter fifth. Ca. 475 (Cahn). *Auktion 56 (M.M.; 1980), pls. 36 and 41/95.

B] Int.: libation: a bearded man with his stick seated and holding a phiale; a draped boy pours from an oinochoe. A, B, each: hoplitodromoi: A: in the center, a woman pouring a libation for a hoplitodromos; at left, hoplitodromos with his sword; at right, a youth seated with his stick (trainer). B: three hoplitodromoi with trainer.

C] Int.: around the figures: nonsense: γυ^ιοσυγ^ι.

D] Done from Auktion's text; barely visible in photo. The inscription is related to Kleophrades Painter's nonsense. The scene on A seems humorous: the libation is faulty and the left athlete has trouble putting on his sword; see Auktion, p. 45.

2160.

Basel Market (M.M.).

A] RF cup. Painter of Berlin 2268. First quarter fifth. Ca. 490 (Cahn). *Sonderliste N (M.M.) (May 1971) 58/75 (ill.).

B] Int.: very fragmentary: discobolus; at right, a pick axe; at left, a stool with clothes; above it, aryballos and sponge hung up. A: acontist; youth leaning on his stick; aryballos and sponge; jumper; stool with clothes; acontist. B: very fragmentary: youth leaning on his stick; aryballos and sponge; arm and back outline of an athlete; part of a seated youth.

C] Int.: uncertain traces: κα[--].

2161.

Basel Market (M.M.).

A] RF cup. Unattributed.(1) First quarter fifth. Ca. 480 (Cahn). *Auktion 40 (M.M.) 55/92, pls. 29 and 38. *Sonderliste N (M.M.) (May 1971) 63/78 (ill.).

B] Int.: hoplitodromos: a naked youth running and holding a helmet(?) in his left hand (the right hand is missing); on the ground, his shield. Ext.: plain.

C] Int.: on the shield and its rim; καλος and ho παis. In front of the youth: Λ[--].(2) Above him: [κ]αλο[s].(2)

(1)workshop of Euphronios, by a painter working beside Onesimos and the Antiphon Painter (Cahn). (2)Lykos, Lysis, or Laches? kalos is printed: (κ)αλο(ς).

2162.

Basel Market (M.M.).

A] RF cup. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 1647, top, Para. 362.

B] Int.: woman pouring wine over an altar. A: youths and man. B: youths and boy.

- C] Int.: $\eta\epsilon$ $\pi\alpha\iota\varsigma$ $\kappa\alpha\lambda\omicron\varsigma$.
D] Done from ARV(2). Note the conflation of masc. and fem.;
unless we have two inscriptions: $\eta\epsilon$ $\pi\alpha\iota\varsigma$ and $\kappa\alpha\lambda\omicron\varsigma$.

2163.

Basel Market (M.M.).

- A] RF cup. Douris (Cahn; Guy). First quarter fifth. Ca. 475
(Cahn).(1) *Add.(2) 394. *Auktion 56 (M.M.) 36 and 42/96. Beazley
Archive db, no. 710. *D. Buitron-Oliver, Douris (Kerameus 9,
1995) 77/69, pl. 50.
B] Int.: bearded man standing before an altar; at left, a
stool; above, aryballos and sponge. Ext.: plain.
C] Int.: along margin: $\chi\alpha\iota\rho\epsilon\sigma\tau\rho\alpha[\tau]\omicron\varsigma$ $\kappa\alpha\lambda\omicron[s]$.(1)
D] Cahn insists that this cup is late, while the other
Chairestratos cups are early. But see below.

(1)too late. Transitional II (Bare) (B.-O.). (2)the letters
 $\alpha\lambda\omicron[s]$ are on the altar.

2164.

Basel Market (M.M.).

- A] RF neck amphora. Painter of the Paris Gigantomachy? Second
quarter fifth. *Beazley Archive db, no. 8769. Auktion 63
(M.M.), pl. 19/42. W. Hornbostel, Aus der Glanzzeit Athens:
Meisterwerke Griechischer Vasenkunst in Privatbesitz (Hamburg
1986) 96/45 (A, B). *E.D. Serbeti, 'The Oionokles Painter,'
Boreas 12 (1989) 17 n. 4.
B] A: satyr with wineskin, pursuing maenad with snake. B:
satyr to right, surprised by a round object on the ground
(rock?).
C] A: inscription EONOKLES. ($\epsilon\omicron\omicron\nu\omicron\kappa\lambda\epsilon\varsigma(?)$ ($\omicron\omicron\nu\omicron\kappa\lambda\epsilon\varsigma(?)$).(1)
D] Serbeti does not attribute the vase to the Oionokles
Painter, although there are similarities. She also does not
think this is Oionokles unless it is misspelled. [I think
this IS Oionokles miswritten.]

(1)there is an inscription on the wineskin, lengthwise, in
'Glanzzeit'; I count 5 plus 3 letters, separated by the neck of
the skin. They cannot be read in this picture. Is this the
Oionokles inscription? - Knauer reads $\epsilon\omicron\omicron\nu\omicron\kappa\lambda\epsilon(\varsigma)$ with reversed
three-stroke sigma and identifies the name as Oionokles.

2165.

Basel Market (M.M.).

- A] RF volute krater. Compare Niobid Painter. Second quarter
fifth.(1) *Beazley Archive db, no. 13,620. M.M., Sonderliste R
(December 1977) 57/60.
B] A: Rape of the Daughters of Leucippus; Dioscouri; Eriphyle.
B: old man with scepter (king?) between women.
C] A: Eriphyle.

(1)475-425 (Bea. Arch.).

2166.

Basel Market (M.M.).

- A] RF lekythos. Providence Painter (Cahn). Second quarter fifth.
Ca. 470 (Cahn). *Sonderliste N (M.M.) (May 1971) 22/20 (ill.).
B] Woman spinning; at left, a stool with cushion; at right,
a kalathos.
C] At right, uncertain traces of an inscription.

D] Illegible.

2167.

Basel Market (M.M.).

A] RF lekythos. Related to Providence Painter (Cahn). Second quarter fifth. 480-470 (Cahn). *Sonderliste N (M.M.) (May 1971) 20/18 (ill.).

B] Flying Nike with a torch in each hand.

C] At right: καλος. Under the foot, Gr.: X.

2168.

Basel Market (M.M.).

A] RF lekythos. Bowdoin Painter (Cahn). Second quarter fifth. Ca. 470 (Cahn). *Sonderliste N (M.M.) (May 1971) 24/21 (ill.).

B] Young trainer; st right, aryballos, sponge, strigil hung up.

C] Nonsense: οσ-οοε. Under the foot, Gr.: φ.

2169.

Basel Market (M.M.).

A] RF lekythos. Bowdoin Painter. Second quarter fifth. Ca. 470 (Cahn). *Sonderliste N (M.M.) (May 1971) 24/24 (ill.).

B] Nike with phiale flying over an altar.

C] Nonsense inscription.

2170.

Basel Market (M.M.).

A] WG lekythos. Unattributed. Second quarter fifth. Ca. 460 (Cahn). *Sonderliste N (M.M.) (May 1971) 38/50 (ill.).

B] At top, maeander. Seated woman holding a mirror; to her right, a kalathos; at left, a long sakkos hung up.

C] To right of the mirror: nonsense: γ(γ)γ.(1)

D] Imitation letters. Cahn compares lekythoi by the Tymbos Painter.

(1) vacat of one space before the last letter.

2171.

Basel Market (M.M.).

A] RF lekythos. Bowdoin Painter. Second quarter fifth. Ca. 470-460 (Cahn). *Auktion 56 (M.M.; 1980), pl. 42/100.

B] Eros flying over an altar with a tendril.

C] At left, nonsense inscription.

2172.

Basel Market (M.M.).

A] RF lekythos. Akestorides Painter. Second quarter fifth. Ca. 460 (Cahn). *Auktion 51 (M.M.; 1975), pl. 42/162.

B] Woman running to right with two flaming torches.

C] Two-liner: Γλαυκὸν | καλος.(1)

D] For the shape of kappa and the two-line arrangement Cahn compares Padula, ARV(2) 1982/25 (unattributed), q.v. According to him, this is the first Glaukon inscription in Douris' circle.

(1) the letters given as distorted in 'Auktion', q.v.

2173.

Basel Market (M.M.).

- A] RF lekythos. Unattributed.(1) Second quarter fifth. Ca. 470 (Cahn). *Auktion 40 (M.M.) 59/99, pls. 40-41.
 B] Artemis with bow and phiale, preceded by a doe.
 C] In front of A.'s head: καλος.
 D] Height: 44.7 cm.

(1)Cahn thinks perhaps by the Oreithyia Painter.

2174.

Basel Market (M.M.).

- A] RF lekythos. Oedipus Painter (Cahn).(1) Second quarter fifth. Ca. 470-460 (Cahn). *Auktion 56 (M.M.; 1980), pl. 42/99.
 B] Draped youth leaning on his stick.
 C] On his left: κα[λ]ο[ς], retr.(2)

(1)connected with late Douris. (2)my restoration. Auktion prints: KA.O. without explanation. The photo. suggests that there may be more letters.

2175.

Basel Market (M.M.).

- A] WG lekythos. Unattributed. Side-palmette Lekythoi III. Second quarter fifth. Ca. 460 (Cahn). *Auktion 34 (M.M.) 93/177, pl. 61. Emmerich Gallery, Art of the Ancients (NY 1968) 28/35. Para. 357, Add.(2) 212.
 B] Apollo with kithara pouring a libation on an altar.
 C] At upper left, partly overpainted by the palmette, hard to read, perhaps: ho παλλ(?) [κ](α)λος.(1)
 D] Note that part of the the inscription is under the palmette.

(1)so the text in` Auktion'.

2176.

Basel Market (M.M.).

- A] WG lekythos. Aischines Painter. Second quarter fifth. 460-450 (Cahn). *Auktion 34 (M.M.) 94/179, pl. 61. Hesperia Art Bull. 35,1, no. 6. Emmerich Gallery, Art of the Ancients (NY 1968) 28/36. Para. 409/189 bis, Add.(2) 282.
 B] Eos pursuing Tithonos who carries a lyre.
 C] At height of tops of heads, horizontal and closer to Tithonos than to Eos: καοε.(1)
 D] Miswritten for καλε.

(1)so `Auktion''s text. For this misspelling see Script 175/1177a, Fig. 124.

2177.

Basel Market (M.M.).

- A] WG lekythos. Related to the early Sabouroff Painter (Cahn). Mid-fifth. Ca. 450 (Cahn). *Auktion 51 (M.M.; 1975), pl. 46/168.
 B] Woman holding a BG alabastron and a wreath.
 C] At upper right: καλος.(1)
 D] Mixed alphabet?

(1)the word is above the wreath and could conceivably refer to it.

2178.

Basel Market (M.M.).

- A] Fragmentary WG lekythos. Painter of Athens 1826 (Cahn).
Second quarter fifth. 460-450. Ca. 450 (Cahn). *AK 16
(1973) 146/12 quater, pl. 33, figs. 3-4. *Auktion 51
(M.M.; 1975), pl. 46/168. *Photo.
- B] A standing woman faces a seated woman reading from a book
roll; at left a crow to left; on the wall, a satchel
(tablets with stylus).
- C] On the book roll, nonsense: stoich. three-liner:
νδσ(.)|hνου|αυησ.(1)
- D] For the stoichedon see AK.

(1)the fourth letter is the bottom of a diagonal stroke (/).

2179.

Basel Market (M.M.).

- A] RF lekythos. Nikon Painter (Cahn). Second quarter fifth. Ca.
460 (Cahn). *Add.(2) 394. *Auktion 51 (M.M.) 71/161 (ill.).
Beazley Archive db, no. 2597 (no other bibl.). *TGV 177/subs.
list 1, 10.
- B] Nereid, with a fish in her left, running and looking back.
- C] At left: καλος. At right: Χαρμιδες. On the reserved mouth,
Gr.: H.

2180.

Basel Market (M.M.).

- A] WG lekythos. Carlsruhe Painter. Second quarter fifth. Ca.
460 (Cahn). *Auktion 34 (M.M.) 94/178, pl. 61. ARV(2) 734/92,
Para. 412.
- B] Woman spinning (frontal, head to left); at left, full
kalathos.
- C] Nonsense(?): to left of her face: 3 plus 4 imitation(?)
letters. To right of her neck: 4 letters.
- D] Once Vienna, Trau. Not mentioned in Cahn's text, who
instead speaks of dots ('Tupfen'): there are two such
farther down on her left.

2181.

Basel Market (M.M.).

- A] Fr. of RF skyphos. Unattributed. Second quarter fifth.
460-450 (Cahn). *Sonderlists P (M.M.) (February 1976) 45/110
(A.).
- B] A: head and shoulders of a youth.
- C] A: to left of his head: [κ]αλος.
- D] Could of course be [--- κ]αλος.

2182.

Basel Market (M.M.).

- A] RF skyphos. Lewis Painter (Polygnotos II). Second quarter
fifth. Ca. 470. *H.R.W. Smith, Der Lewismaler (1938) ../18,
pl. 11,e,f. ARV(2) 974/19, Add.(2) 309. *Auktion 40 (M.M.)
61/102, pl. 42,1-2 (A, B).
- B] A: youth running with drawn sword. B: youth with lyre
running or fleeing.
- C] A: on either side of the head: κα^λος. B: similar:
κα^[λος].
- D] Ex collection Graf Erbach.

2183.

Basel Market (M.M.).

- A] Fr. of RF cup. Boot Painter. Ca. 470 (Cahn). *Sonderlists P (M.M.) (February 1976) 45/107 (Int.).
 B] Int.: head and chest of a young woman. A: feet.
 C] Int.: to left of her shoulder: [---]υ^[---].

2184.

Basel Market (M.M.).

- A] Fr. of RF cup. Painter of London E 777 (Bothmer).(1) Ca. 450 (Cahn). *Münzen und Medaillen AG, Liste 428 (December 1980) 13/172 and 11 (ill.).
 B] A: preserved: satyr between two maenads (that on left holds a thyrsus).
 C] A: near the top rim, in white: καλος,καλος.(2)

(1)Penthesilean. (2)one kalos shows in part to right of the satyr's top of head; the other does not show.

2185.

Basel Market (M.M.).

- A] RF cup. Painter of London E 777.(1) Second quarter fifth. Ca. 450 (Cahn). *Auktion 70 (M.M.; 1986), pl. 50/214 (all). ARV(2) 942/51, Add.(2) 307 (bibl.).
 B] Int.: maenad and young satyr conversing; at left, an altar. A: two pairs of maenad and satyr. B: similar.
 C] A: to right of (behind) the left satyr, below the top margin, horizontal two-liner, non-stoich.: καλος,καλη. Above the head of the right satyr: καλος. B: traces: καλος. καλη.
 D] Ex Zürich Market. Also listed in Lucerne sale 1969 and Sotheby sale 1981. Mixed alphabet.

(1)Penthesilean.

2186.

Basel Market (M.M.).

- A] RF handleless mug.(1) Follower of Makron (Cahn). Second quarter fifth. Ca. 470 (Cahn). *Sonderliste N (M.M.) (May 1971) 16/12 (ill.).
 B] Athlete: youth leaning on his stick and holding a strigil over a low pillar.
 C] On his right: καλ<.>.
 D] καλ<ος> or καλ<ε>. I assume that the reading is complete.

(1)'Napf.'

2187.

Basel Market (M.M.).

- A] RF cup. Circle of Amphotrite Painter (Cahn). Second quarter fifth. Ca. 460 (Cahn). *Sonderliste N (M.M.) (May 1971) 67/81 (ill.).
 B] Int.: hunter (Cephalus?), spear at ready; at left, rocks. Ext.: plain.
 C] Int.: on his left: ho παις. On his right: καλος. Under the foot, Gr.: ligature EVP (the epsilon retr.).(1)

(1)uncertain: see facs. in Sonderliste.

2188.

Basel Market (M.M.).

- A] Fr. of RF cup. Splanchnopt Painter. Second quarter fifth.

- *ARV(2) 1707/56 bis. Liste (M.M.) 231, 3, 13.
 B] Subject not mentioned.
 C] κ(α)λε ηερα(ς).
 D] Mixed alphabet. For Ἡρᾶς see ARV(2) 1614.

2189.

Basel Market (M.M.).

- A] RF cup.(1) Unattributed.(2) Second quarter fifth. Ca. 460 (Cahn). *Auktion 40 (M.M.) 63/105, pl. 45.
 B] Int.: youth with flute case and stick. A: two youths and a bearded man. B: youth, man, and youth with lyre.
 C] Int., A, B, each: nonsense: illegible inscriptions (imitation letters?).

(1)type C. (2)later followers of Brygos Painter, near the Painter of the Yale Cup (Cahn).

2190.

Basel Market (M.M.).

- A] Frs. of RF cup. Wedding Painter. Ca. 450 (Cahn).
 *Sonderlists P (M.M.) (February 1976) 45/112 (Ext.).
 B] Ext.: fr. 1: upper part of Nike. Fr. 2: upper part of Nike. Fr. 3: hand holding a stick. Fr. 4: upper part of a youth. Fr. 5: at right, part of a draped figure; at left, part of a handle palmette and beginning of the handle.
 C] Fr. 5: to left of the figure, just under the rim, two-liner: κ(α)λος | ἡο π(.)(.). (1)
 D] A Penthesilean. The word παῖς is miswritten.

(1)done from text as the picture is unclear. Cahn prints the alpha upside down and has three dots after the pi, saying 'drei verschriebene Buchstaben'. The text does not indicate that the inscription is a two-liner, but the ph. shows it.

2191.

Basel Market (M.M.).

- A] RF lekythos. Phiale Painter (Cahn). Third quarter fifth. Ca. 440 (Cahn). *Sonderliste N (M.M.) (May 1971) 31/34 (ill.).
 *TGV 110/11C 4, 165/20F 2, fig. 5w, 201.
 B] Departure: woman holding out a taenia(?); youth with chlamys, petasos and spears.
 C] Under foot, Grr.; Σακωνος Κ ΔΠ ΤΡΙ.(1)
 D] Johnston: Sakon is uncommon and largely confined to the West (he may be a Sicilian even if, as J. thinks, the Gr. was cut in Athens [this is very speculative]); see TGV 201 and 242/11C n. 2. But J. also compares the Attic potter Sakonides. LGPN ii lists the name as probably connected with Athens. The kappa ligature may perhaps be a vase name (J. suggests ΛΑΚυθοι). The rest is 15 τριδραχμων, i.e. a price. Odd that the four items are shown as very far apart in the facs. The alphabet of the name is Ionic.

(1)Cahn prints: ΣΑΚΩΝΟΣ/Κ/ΔΠ/ΤΡΙ with Attic pi. Johnston shows that the kappa is in ligature with something; for various interpretations see TGV 201.

2192.

Basel Market (M.M.).

- A] RF oinochoe. Unattributed.(1) Third quarter fifth. Ca. 430 (Cahn). *Beazley Archive db, no. 7019. *Auktion 34 (M.M.),

pl. 59/174. LIMC i, pl. 617 Andromache I 6 (part). K. Schefold and F. Jung, Die Sagen von den Argonauten, etc. (Munich 1989) 144, fig. 126,a-b.

- B] Departure of Warrior: Hector; Andromache with a phiale; Priam.
C] ἡκτωρ. Ανδρομαχη.
D] Inscriptions faint; Priam apparently not named. Mixed alphabet: Ionic with syllabic heta.(2)

(1)"Nachfolge des Achilleusmalers" (Cahn). (2)`Auktion' gives: HKT(ω(?))P.

2193.

Basel Market (M.M.).

- A] Fragmentary WG lekythos. Achilles Painter (Hornbostel). Third quarter fifth. 445-435 (Oakley). *Add.(2) 393. W. Hornbostel (ed.), Kunst der Antike: Schätze aus norddeutschem Privatbesitz (1977) 327/279. Hornbostel (ed.), Aus Gräbern und Heiligtümern: die Antikensammlung Walter Kropatscheck (1980) 135-36/78. Auktion 63, pl. 25/54. Beazley Archive db, no. 6394. *J.H. Oakley, The Achilles Painter (1997) 145/228, pl. 120A-B (show inscription in part).
B] Woman to right (upper portion missing); part of a woman seated to left on a chair and holding a plemochoe; above her, on top, an oinochoe hung up, and, to right, a sash hung up.
C] Between the women, below the top margin, remains of a horizontal tabella, no doubt a stoich. three-liner, centered where possible: [Α]ξι[ο]π[ει]θη[ς] | [κα]λο[ς] | [Α]λκιμα[χ]ῶ.
/////.....
/////
////////.(1)
D] Ex Helgoland, Kropatscheck. Ionic alphabet. - The inscription preserves part of the top line of a regular three-line tabella and apparently the final o of the father's name.

(1)lines 1 and 3 are rather closer thn one would expect. There may be a trace of the pi in line 1.

2193a.

Basel Market (M.M.).

- A] Fragmentary WG lekythos. Achilles Painter. 445-435 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 143/211, pl. 111C (shows inscription faintly). Sotheby sale cat. 9 July 1973, 49, lot 150 and pl. 49, right.
B] Oakley (and ph.): the head of a woman to left is preserved.
C] To her left, below the top margin, horizontal stoich. three-liner, centered as much as possible:
[Α]ξι[ο]π[ει]θη[ς] | καλο[ς] | Αλκιμ[α]χῶ.
/....//...
..../
.....---(1)
D] I think this is not the vase of Add.(2) 393, q.v. Ionic alphabet.

(1)the remaining letters are missing or displaced in a floating fr.

2194.

Basel Market (M.M.).

- A] Fragmentary RF cup. Aristophanes (H. Hoffmann). Last quarter

fifth. Ca. 410 (Cahn). *Auktion 56 (M.M.) (1980), pls. 50-51/109. Robertson, AVCA 240 and 318 n. 39. L. Burn, The Meidias Painter (1987) 79 and 103/A 4.

- B] Int.: Dionysus standing between two women (at left, maenad with phiale, at right, Ariadne(?)).(1) A: three pairs of satyr and maenad. B: similar.
- C] Int.: between and above the heads, to left of, and above, D.'s face, in white: Διονυσος[ς]. A and B: traces of white letters above the heads (Cahn).(2)

(1)so Cahn. (2)unclear whether these are names or nonsense.

2195.

Basel Market (Palladion).

- A] BF band cup. Unattributed. Third quarter sixth. *Palladion: Antike Kunst (1976) 22/22 (A).
- B] A: handle zone: cock and hen between two youths running toward them.
- C] A: handle zone: nonsense: imitation letters: to right of left youth's middle: 4 letters. To left of right youth: 5 letters.

2196.

Basel Market (Palladion).

- A] RF cup. Makron (Roth-Rubi). First quarter fifth. 490-480 (Roth-Rubi). *K. Roth-Rubi in Palladion: Antike Kunst (1976) 33/30 (all).
- B] Int.: a bearded man preparing to use his slingshot; at left, two upright spears; at lower right, two arrows flying; a third arrow under his feet; on his arm, a bag with more stones. Ext.: komos: A: three youths dancing, one with a basket. B: two youths fighting with knobbed sticks; at right, a youth with a basket on his back.
- C] Int.: ho παῖς καλός(?).(1) Under one handle: ho παῖς. B: καλός.
- D] The attribution seems doubtful to me.

(1)so the text in Palladion.

2197.

Benghazi.

- A] Panathenaic prize amphora. From near Merg. Berlin Painter. 480-470. *ARV(1) 144, ABV 408/11 (bibl.), 715, Para. 177 ('Once El Merj'), Add.(2) 106. Beazley, AJA 47 (1943) 449. Beazley, Berliner Maler 21. Dev.(1) 95.
- B] A: Athena. B: men's sprint.
- C] A: prize inscription.
- D] For the Berlin Painter's Panathenaics see also ARV(1) 952.

2198.

Berkeley 8/3.

- A] RF cup. Poseidon Painter (Coarser Wing ii). Last quarter sixth. *CV, USA 5, pl. 32,1. ARV(2) 136/6, Add.(2) 178.
- B] Int.: Poseidon. Ext.: plain.
- C] Nonsense: to right of forehead: οκ(κ)σ(ν). Behind his back: ιφ(ν). Also: κκομμον.(1)
- D] Ex Hearst? Three-stroke sigma.

(1)text, not visible in photo.

2198a.

Berezan.

- A] Fr. of BF epinetron. From Berezan. Unattributed. [Last quarter sixth?] *K.S. Gorbunova, Archaeological Reports 1971-72 (1972) 49, fig. 2.
- B] A: chariot race: parts of two four-horse chariots to right.
- C] A: above the backs of the left-hand horse team, horizontal: [--]εμ.(1) Under the same team's forefeet: [--]ο. To right of the back of the head of the right team's charioteer (he looks back), horizontal: σεμμ[--].
- D] Neat letters. Attic alphabet. Nonsense or perhaps parts of names?

(1)this runs into the horses' necks.

2199.

Berkeley 8/4.+

- A] Fragmentary RF cup. From Cervetri. Unattributed (Coarser Wing i). Last quarter sixth. *CV, USA 5, pl. 32,2 and 3 (Braunschweig). *CV, Germany 4, pl. 12,3 (Braunschweig). ARV(2) 135/11. Beazley Archive db, no. 201,126.
- B] Int.: woman dancing with krotala. A: departure of chariot, with Hermes or youth (fragmentary). B: battle (parts of 6 warriors).
- C] Nonsense: Int.: starting to left of woman's face, around the circle, facing out, nonsense: ιοε(ε)οοοο.(1) A: under the handle and above the extended arm of a figure on B, to left of Hermes' leg: ιοε[---].(2) B: starting under the left handle, between legs: εδεο.(3) On the second warrior's shield, which is seen from the inside, horizontally in BG between two dotted circles: καλος. To right of this warrior's head: αοσ[---]. Between legs at right: α(.)ο. - The photo. of Braunschweig 502, which gives part of A, seems to give B[---] to right of the head of the youth. CV, Germany 4, also gives that beta and, preceding it, perhaps an omicron, i.e. [--]οβ[--].
- D] + Braunschweig 502. Ex Van Branteghem and Somzee Collections.

(1)the second epsilon perhaps a pi. (2)perhaps complete at left. (3)so CV, text; the second letter looks more like alpha in the photo. (3)CV, text; the third letter given as two horizontal strokes.

2200.

Berkeley 8/358.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, USA 5, pl. 51,1. CV, USA 10, P. 32. D.M. Robinson, CP 34 (1939) 75. Script 283.
- B] A: on the lip, Theseus (beardless) and the Minotaur. B: a bearded Theseus and the Minotaur.
- C] Handle zone: A: εποινεποινεποινουσνεου. B: ουεποινεποινεποινουσ.
- D] Mock inscriptions playing with εποισεν. For a parallel see Script 54.

2201.

Berkeley 8/921.

- A] RF cup. From Orvieto (CV).(1) Brygos Painter. First quarter fifth. *CV, USA 5, pl. 33,1. ARV(2) 377/96.

- B] Int.: stool; a youth leaning on his staff plays with a dog.
Ext.: plain.
- C] Int.: παις καλος.
- D] So CV, text; not visible in photograph: complete?

(1)ARV(2) says: from the territory of Falerii, probably Narce.
See also Berkeley 8/927.

2202.

Berkeley 8/927.

- A] Fragmentary RF cup. From near Falerii (Narce?).(1) Related to Painter of London E 777 (Penthesilean). Second quarter fifth. *CV, USA 5, pl. 38,1. ARV(2) 948/5. GAI i, 130/d (on καλας).
- B] Int.: upper parts of a jumper and trainer. A: jumper, discobolus, trainer. B: three athletes: one with a strigil; nude youth; jumper.
- C] Int.: between heads, two-liner(?): καλος|καλος. A: between the first two figures, similar: καλας|καλος. Between the second and third figures, similar: καλος. B: similar: καλος|καλος.
- D] Typical Panthesilean inscriptions. Mixed alphabet? Ionic lambda and perhaps three-stroke sigma reversed. One word miswritten.

(1)H.R.W. Smith told Beazley that the provenance Orvieto, given in CV, is wrong.

2203.

Berkeley 8/930.

- A] Fragmentary RF cup. The provenance 'Orvieto' given in CV, is doubtful.(1) Sabouroff Painter. Second quarter fifth. *CV, USA 5, pl. 37,4. ARV(2) 839/38.
- B] Int.: part of a youth. A: boy between two youths. B: similar.
- C] A: to left of the right figure: [π]αις(?).(2) B: to right of the left figure: κα[λος]? In front of the right-hand figure: [πα]ις(?).
- D] Surely not nonsense.

(1)H.R.W. Smith apud Beazley. (2)my reading; CV, text, has αις.

2204.

Berkeley 8/3309.

- A] RF cup. Harvard Painter. Last quarter sixth. *CV, USA 5, pl. 31,4. ARV(2) 137/3.
- B] Int.: young komast. Ext.: plain.
- C] Int.: to left of his head: σ. To right of it: h.
- D] The scene is apparently intact; the letters must be remains of longer inscriptions.

2205.

Berkeley 8/4581.

- A] RF skyphos. From Chiusi. Lewis Painter (Polygnotos II). Second quarter fifth. After 465 (Smith). Late. *CV, USA 5, pl. 40,1. ARV(2) 974/31, Add.(2) 309.
- B] A: Man with staff hands a strigil to a boy with a lyre. B: terma; boy folding a cloak; a man holds out a strigil.
- C] A: over each figure and between them: καλος.(1) B: over the boy's head: καλος. Near the man's head: καλ[ος].(2)

(1)unclear how often καλος is repeated. (2)or καλ<ος>(?).

2206.

Berlin A 42.

- A] PA stand. From necropolis of Aegina. Polyphemus Painter. Middle seventh. *CV Germany 2, pls. 31-33 and p. 25 (facs. of inscription). Jeffery, JHS 69 (1949) 25-26. LSAG(2) 112/2, pl. 16,2 (facs.) (attributed to Aegina). Morris, The Black and White Style 5-6, 43, 122/9, pl. 7. Script 10. GAI i, 38.
- B] Lower body: five bearded warriors.
- C] Behind the shoulder of the central warrior: Μενελας.
- D] I am listing this pot among the Attic vases, since Morris' Aeginetan workshop, even if established, has a close connection with Attic workshops. The inscription is certainly not Attic.

2207.

Once Berlin 1682.

- A] Fragmentary BF spouted krater (louterion). From Aegina. Nettos Painter. Last quarter seventh. *CV, Germany 2, pls. 46-47, and p. 36 (facs.). ABV 5/4, 679, Para. 2/8, Add.(2) 2 (bibl.). Script 57. LSAG(2) 76/6b, 401, pl. 1. GAI ii, 697.
- B] A: Perseus and the Gorgons, with Athena. B: missing. C: Two Harpies.
- C] A: Αθεναια. Περ<ρ>ευς, retr. C: Αρεπυια.
- D] Unclear whether Αρέπυια (nom.) or Αρεπυιά(dual). Beazley says that B must have shown the two sons of Boreas. Cartwheel theta. Rho once tailed.

2208.

Berlin 1686.

- A] BF amphora. From Vulci. Painter of Berlin 1686. Third quarter sixth. *Furtwängler, Beschreibung 1686. *Photo. ABV 296/4, Para. 128, Add.(2) 77 (bibl.). E. Böhr, Der Schaukelmaler (1982), pl. 89. Shapiro in Neils et al., Goddess and Polis (1992) 54-55, fig. 34,a-b (A, B). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 30, pl. 9,c-d.
- B] Feast of Athena: A: sacrifice of a cow at an altar of Athena: Athena and her priestess; man and two youths leading a cow. B: two cithara players; two flute players; all bearded.
- C] B: nonsense: to lower right of each figure:
χειοχειοσειοχειο. (1) χεο(ρ)ειογσιο(ρ)ει(ο). (2)
(ρ)ειο v.οχειο(γ)ειολειοι. (3) χειοχοι(.) (γ) (.)οιο(χ)ειο. (4)
Above heads of flautists: χπιο(.) ηεο v. (.)ο. (5)
- D] Berlin East. Small letters. The inscriptions resemble
ειοχεοχε: see Berlin 1697. Curious that A has no inscriptions.

(1)the last letter may be theta with a horizontal bar. (2)the rhos perhaps alphas; the last letter smeared. (3)rho perhaps alpha; gamma near-Ionic. (4)not all letters clear; gamma Ionic. chi = 'Argive' lambda. (5)the end unclear; first (.) a dot; the second (.) = \.

2209.

Berlin 1697.

- A] BF amphora. From Cervetri? Painter of Berlin 1686. Third quarter sixth. Ca. 530. Furtwängler, Beschreibung, no. 1697.

*Beazley, BSA 32, 10/8. *Beazley, AJA 33 (1929) 361-62.
 Pickard-Cambridge, Dithyramb 246. *R. Hampe, AM 60-61
 (1935-36) 295ff. ABV 297/17, Para. 128, Add.(2) 78 (much bibl.).
 Script 27 n. 10. Dev.(2), pl. 76, fig. 4.

- B] A: chorus of 'Knights' (Beazley), with flutist. B: satyrs and maenads.
 C] In front of the flutist: nonsense: ειοχ(ε)οχ(ε).
 D] Berlin East. Pickard-Cambridge thought this was a shout addressed to the 'horses.' Beazley proved it to be nonsense. For parallels, see Script and Brownlee, RA 1989, 4 n. 5 who discusses the inscriptions connected with this painter. Two epsilons are miswritten.

2210.

Berlin 1698.

- A] BF amphora. From Vulci. Group E. Mid-sixth. Ca.540.
 *Furtwängler, Beschreibung, no. 1698. *photo. Beazley, BSA 32 (1931-32) 7/32. ABV 136/54, 674, Add.(2) 37. E. Wolff, Heldensagen der Griechen (1936) photo. opposite p. 208. Script 130.
 B] A: Ajax and Cassandra. B: Theseus and the Minotaur.
 C] A: Ανθιλοχος.(1) Πολυχσενε. Αι[ας]. Κατ'ανδρα. Αθηναια, retr. γλαυχς. Σκαμανδροφιλος. Στεσιας κα[λος]. B: πε(π)ιχοσχοε, retr. (after Furtw., facs.). (.) (.) οχο. Θεοευ[ς]. (π)σπυεο(.)σ. πευπ(.), retr. ['Α]ριαγ(ν)ε, retr. πεν.(?) (ρ), retr.(2) ε vac. μ(.)σ(.).
 D] Restored (ABV). The readings combine those of Furtwängler, Beazley in BSA, and a photo. once in Beazley's possession. The nonsense inscriptions on B after Furtw. only. Beazley in BSA gives Αριαγνε, complete. Furtw. and Beazley print Ανθιλοχος. Pi is often miswritten in the nonsense. Not all letters are clear in the facsimiles.

(1)This, not Αν(φ)ιλοχος, is the correct reading, for Αντιλοχος. See also GAI i, 463. (2)(ρ) may be a miswritten pi.

2211.

Berlin 1704.

- A] BF neck amphora. From Cervetri. Kyllenios Painter (Tyrrhenian) (Bothmer). Second quarter sixth. 560-550. Middle period (K.). *Furtwängler, Beschreibung, no. 1704. *CV, Germany 45, pls. 12, 14, 1-2, 16, 1-3. *Imag.(2), pl. 3/6 (photo. of A). ABV 96/14, 683, Para. 36, Add.(2) 25 (much bibl.). Bothmer, AJA 48 (1944) C 1. Script 178. *J. Kluiver, BABESCH 71 (1996) 1/107 and 5/107 (inscriptions done by C.J. Ruijgh), fig. 38.
 B] A: Birth of Athena. B: fight (three pairs of warriors).
 C] A: Διονυσος. ηεφ{ι}αιστο<ς>. ηερμες ειμι Κφλελνιος. η(ε)λειθυα. 'Α(θ)εναια. ΔΒευς. [Δε]μετερ. [Ευρ]υμεδ[ον](?). 'Α<ν>φ[ιτριτ]ε. Απολ<λ>ον. B: ροοτσ.ονος. π(.). Alternate entry (after K.):
 C] Διονυσος. ηεφαιστο<ς>, retr.(1) ηερμες ειμι ΚΦΛΕΛΝΙΟΣ.(2) ηελειθυα.(3) ΔΒευς. Αθηναια. [Δε]μετερ. [Ευρ]υμεδ[ον].(4)
 D] Eurymedon and Amphitrite are Furtwängler's restorations. Eurymedon would be an epithet for Poseidon. See further, Script. The beta in ΔΒευς is sometimes taken for a Corinthian epsilon. Kirchner reads Κουελνιος, (cf. also GAI i, 22), but the epsilon is indistinguishable from the lambda. The letters in the nonsense inscriptions on B are thicker and coarser. The alphabet is mainly Attic. The first epsilon of Eileithyia lacks the bottom horizontal. Closed heta. Dotted

theta. Koppa with large head.

(1)Ruijgh: either lacks the final sigma or was meant as genit. Cf. also GAI ii, 725. (2)so R., saying: remarkable that Hermes who is not very important in this story has such a long name. The dittography in the epithet and in ΔΒΕΥς may best be explained by assuming the writer used Corinthian examples (see Kretschmer 102f.). Parallels for εμμ (the regular Attic form): see GAI i, 176-77. (3)for the second letter see GAI i, 342. (4)the epithet of Poseidon, 'he who rules far and wide,' occurs e.g. in Pindar, Olymp. 8.31. Cf. also GAI i, 546; ii, 231.

2212.

Berlin 1705.

- A] fragmentary BF neck amphora (Tyrrhenian). From Marciano in Valdichiana. Unattributed, K. Prometheus Painter [Bothmer].(1). Third quarter sixth. 550-530. Middle period (K.). *CV, Germany 45, pls. 15, 16, 4-8, Beilage C. *Furtwängler, Beschreibung, no. 1705 (facs.). ABV 96/16, Add.(2) 25. *Beazley Archive db, no. 310,016. *J. Kluiver, BABESCH 70 (1995) 59/8 and 65/8 (inscriptions done by C.J. Ruijgh), fig. 7.
- B] A: Calydonian boar hunt. B: four youths on horseback. Below: A and B, each: three animal friezes, sirens.
- C] A: between the legs of a man at left: Πελεὺς.(1) Along the boar's mane, near the front man: Μῆλεαγρος, retr. Under the boar's belly, over a fallen man: Ἀνκακός, retr. Between the legs of a dog: illegible inscription.(2) In front of Kastor's lower body: Καστόρ, retr. B: under the first, third and fourth horses: (.) (.) (.) Π<π>ος.(3) (.) ρες. Μ<[--].
- Additional entry (after K.):
A: Πελεὺς. [Μ]ῆλεαγρος, retr. Ἀνκακός, retr. [sic] Γοργός, retr.(2) Καστόρ, retr. B: [Ορ<ρ>] Π<π>ος.(3) [Χα]ρες. Μ<[--].
- D] Berlin West.

(1)so Furtw. (2)see the facs. in Furtw. (3)Furtw.: ..υ(π)πος.

Notes to additional entry (after K.):

(1)so K., but it is not listed in Para. (2)this reading is said to be better than [Γ]ορ[α]ός. (3)also on Conservatori 85 and Cervetri, Kluiver no. 17, both attributed to the same painter; also on a lip cup signed Xenokles: see Boston 98.921.

2213.

Berlin 1710.

- A] BF neck amphora. From Sarteano. Castellani Painter (Tyrrhenian) (Bothmer). Third quarter sixth. Early period (K.). *Furtwängler, Beschreibung, no. 1710. *CV, Germany 45, pls. 13, 14, 3 and 4, Beilage C. ABV 98/45, 684, Para. 35 and 37, Add.(2) 26. Bothmer, AJA 48 (1944) 169/2. Script 204. J. Kluiver, BABESCH 71 (1996) 8/132 (inscr. not mentioned).
- B] A: Heracles and the Amazons. B: obscene komos.
- C] On B only, diagonally to right of the legs of the leftmost figure: nonsense: γ(γ)ε(ο)γε, complete.
- D] Parallels in Script. Almost kionedon.

2214.

Berlin 1712.

- A] BF neck amphora (Tyrrhenian). From Vulci. Unattributed. Mid-sixth. 550-530. *Furtwängler, Beschreibung, no. 1712 (one facs.). *Wrede, AM 41 (1916), pl. 16, 12 (A). ABV 96/12, Add.(2)

25.

- B] A: warrior in a chariot leaving home. B: two warriors fighting between two pairs of man and woman. Below: horse race of eight youths, with a judge.
- C] A: inscriptions vertical: nonsense: κνορν.(1) κνοοοκ.(2) κσυδοσ, retr.(3) οσο(φ)ον, retr.(1) νοχσ.(2) B, upper zone:(1) οσοι?. υ(.). υον(φ)ονσο. υονσο.
- D] Berlin East. Sigma almost sideways.

(1)Furtw., text. (2)AM, pl. 16. (3)Furtw., facs. The nu's may all be sigma's.

2215.

Berlin 1717.

- A] BF neck amphora. From Vulci. Group of London B 174 (Near Group E, v). Third quarter sixth. *Furtwängler, Beschreibung 1717 (facs.). ABV 141, 686, Add.(2) 38.
- B] Shoulder: A: foot race: three runners between two seated and two standing men. B: man running; Pegasus; youth running. Body: A: citharode (Apollo?) between two women. B: Heracles and the lion between Iolaus and Athena.
- C] Shoulder: B: under Pegasus: nonsense: imitation letters: (.)οουαν.
- D] Berlin West.

2216.

Berlin 1720.

- A] BF neck amphora. From Vulci. Exekias. Third quarter sixth. 550-540. Early (Beazley). *Furtwängler, Beschreibung, no. 1720. *Imag.(2), pl. 4/8 (signature). ABV 143/1, 686, Para. 59, Add.(2) 39 (much bibl.). CEG, no. 436. M. Moore, 'Horses by Exekias,' AJA 72 (1968) 358/1 (not ill.). H. *Script 132, Fig. 28. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 148 and n. 50.
- B] A: Heracles and the Nemean lion. B: Demophon and Akamas leading their horses.(1)
- C] A: [Ι]ολαος, retr. ηερακλες. Αθε[ναια], retr. B: Ακαμας, retr. Φαλιος. [Δε]μοφον. Ονετοριδες καλος, retr. Καλ·λ·ιφορα<ς>, retr. On the reserved mouth, in BG: Έχσεκias εγραψε καποεσε εμε.
- D] The signature, an iambic trimeter, takes up exactly a half circle; see Script. - The left horse is Φαλιός [sic accent], 'dazzling white', or having a white forehead. The same name on the BF plaque by Exekias, Berlin 1823 (see Berlin 1811-1826), Technau, pl. 127, upper right. The right horse: Καλλιφορα [sic Moore] = a horse with beautiful mane and tail. Cf. F. Jeschonnek, De nominibus quae Graeci pecudibus domesticis indiderunt (diss. Königsberg 1885) 36 and 40. [All this info. from Moore.] The horse Kalliphoras is shown as a stallion; cf. also Toledo 1980.1022.

(1)leaving for Troy: see U. Kron in LIMC i, 437, s.v. Akamas and Demophon. Another instance of this myth: Malibu 78.AE.305.

2217.

Berlin 1723.

- A] Fr. of BF column krater(?). From Orbetello. Compared with the Painter of Louvre F 51.(1) Third quarter sixth. 550-540. *Furtwängler, Beschreibung, no. 1723 (no facs.). ABV 314, 693, Para. 136, Add.(2) 85 (bibl.). *Photo. Schefold, Götter- und

Heldensagen (1978) 254f., fig. 141. LIMC iii, pl. 591 Equus Troianus 18.

- B] The Wooden Horse (part of the scene). On the left, a bearded man with another standing on his shoulders.
C] In front of his face, starting above, not facing: [Φ]ερευς, retr.(2)
D] For the name, cf. Furtw. [in cat.]. Phereus is the name of a Greek in Quint. Smyrn. 2.279, etc. According to the reverse dictionary of Dornseiff and Hansen this is the only suitable restoration for a Greek connected with Troy. Schefold, however, thinks it is an epithet for Neoptolemos who was born in Pherae in Thessaly.

(1) Beazley; the painter comes close to some of the more old-fashioned vases of Group E (ABV 313). (2) probably, Furtw. The inscription does not face the warriors it is nearest to on the left, so it perhaps refers to one of the pair on the right.

2218.

Berlin 1727.

- A] BF tripod pyxis. From Tanagra. Boeotian imitation of KX Painter. First quarter sixth. *Furtwängler, Beschreibung 1727. ABV 29/1, Add.(2) 8.
B] On the legs, above: Perseus and Medusa; Perseus on leg C. On the legs below: games (wrestlers, boxers, judge and discobolus). On the bowl above: a sow led to sacrifice; symposium, komos. On the bowl below: animals.
C] Leg C: to left of Perseus' head: Περσευς, retr.
D] Are the letters copied from an Attic original? Tailed rho. Three-stroke sigma.

2219.

Berlin 1732.

- A] BF oinochoe. From Vulci. Lydos? Or a close imitation (Para. 48). Ca. 540. Late, mannered (Beazley, ABV). *Furtwängler, Beschreibung, no. 1732. Beazley, Proc. Brit. Acad. 33 (1947) 227 (mention). ABV 110/37, 685, Para. 44 and 48, Add.(2) 30. *Tiverios, Ολυδος, pls. 57-59. Script 118. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989), pl. 30,c-d (small). LIMC iv. 410, s.v. Halios Geron, no. 1.
B] Heracles and Cynus.
C] To right of Nereus: ἡλῖος γερῶν. Below: Χολχος | μεποιεσεν. Ιολ[αος] or [-εος]. [Ποο]ειδῶν. Αθ[ε]ναία. ἡρακλῆς. Very small: (Κ)υκ(ν)ος. Α[ρ]ες, retr. To left of charioteer: Φολος, retr. HOKM....Σ? (name of horse). Another horse: [--]γορα or [--]γορα<ς>. [Α]πολ<λ>ῶν. Διονυσος, retr.
D] Berlin East. A trick vase, see ABV 685. Furtw. read Φο[β]ος for the name of the charioteer (and this was accepted by Beazley in Proc.), but the lambda is clear in a photo. Φόλος is given in Pape as the name of a son of Silenus killed by Heracles. For the Kyknos story see Shapiro, pp. 64 n. 159 and 115. Zeus seems to appear in the scene. Tiverios 85-86 reaffirms the attribution to Lydos. The vase is discussed also by H.A. Shapiro, AJA 88 (1984) 525 and n. 25, pl. 66, fig. 2 (dr. after AJA 26 (1922) 181 (v. small)).

2220.

Berlin 1737.

- A] BF kantharos. From Vulci. Sokles Painter. Ca. 550.
 *Furtwängler, Beschreibung, no. 1737 (no facs.). CIG 7383. E.
 Wolff, Heldensagen der Griechen (1936), 2d pl. after p. 288
 (B). Para. 72/1, Add.(2) 49. *Photos.
- B] A: Achilles and Thetis, with Menestheus, Odysseus,
 Patroclus and Menelaus. B: Heracles fighting three
 centaurs.
- C] A: ΜΕΝΕΣΘΕΥΣ and below: ἡοδι. ΟΛΥΤ<Τ>ΕΥ<Σ>. Πατροφλος.
 Αχιλλ<λ>ΕΥΣ. ΘΕΤΙΣ. ΜΕΝΕΛΕΩΣ. B: behind one centaur's back:
 Υλαιος, retr.(1) Behind a second centaur's back: Πετραιος.
 Behind Heracles' back: ἡερακλες. Between H. and the third
 centaur: Ασβολος.

(1)no heta was written.

2221.

Berlin 1756.

- A] BF lip cup. From Vulci. Sakonides. Eucheiros potter. Third
 quarter sixth. 550-540. *Furtwängler, Beschreibung, no. 1756.
 *Imag.(2), pl. 4/9. ABV 162/3, 171/2. Beazley, JHS 52 (1932)
 169. Script 241.
- B] Lip: A: female outline head. B:lost.
- C] Handle zone: A: ΕΥΧΕΡ<Ο>Σ ΕΠΟΙ<Ο>ΕΣΕΝ. B:
 ἡοργοτιμῶ ἡιη<υ>Σ.
- D] Beazley in JHS points out that the extra omicron is the
 correction of the one earlier omitted.

2222.

Berlin 1758.

- A] Plain lip cup. From Vulci. Unattributed. Ergoteles potter.
 Third quater sixth. 540-530. *Furtwängler, Beschreibung, no.
 1758. ABV 162/1, Add.(2) 47. Script 269.
- B] No figured decoration.
- C] A, B, each: ΕΡΓΟΤΕΛΕΣ ΕΠΟΙΕΣΕΝ ἡο Νεαρχῶ.
- D] Berlin West. The writing resembles Tleson's; see Script.
 The reading is from ABV.

2223.

Berlin 1759.

- A] BF lip cup. From Etruria. Tleson Painter. Third quarter sixth.
 540-530. *Furtwängler, Beschreibung, no. 1759. ABV 180/27,
 Add.(2) 50. Script 880.
- B] A, B, each: hen.
- C] A: [Τ]λεσῶν ἡο Νεαρχῶ ε[ποιεσεν]. B:
 Τλ[εσ]ῶν ἡο Νεαρχῶ ε[πο]ιεσεν.
- D] Berlin West.

2224.

Berlin 1760.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third
 quarter sixth. 550-530. *Furtwängler, Beschreibung, no. 1760
 (facs.). *Neugebauer, Führer, pl. 32 (A). ABV 180/26, Add.(2)
 50.
- B] Lip: A, B, each: cock.
- C] Handle zone: A: Τλεσῶν ἡο Νεαρχῶ ε[ποιεσεν]. B:
 Τλεσῶν ἡο Νεαρχῶ ε[πο]ιεσεν.
- D] Berlin West.

2225.

Berlin 1761.

- A] Plain lip cup. Glaukytes potter. Third quarter sixth. 550-530.
 *Furtwängler, Beschreibung, no. 1761. JHS 52 (1932) 180. ABV 164/3, Add.(2) 47. Script 237.
- B] No figured decoration.
- C] Handle zone: A: Γλαυκυτες εποιεσεν.
 B: Γλαυκυτ(ε)ς εποιεσ(υ)εν.
 Under foot, a Gr. resembling the numeral 4.
- D] Berlin West. On B, possibly epsilon over tau, i.e., Γλαυκυτ(ε)ς? Miswritten.

2226.

Berlin 1762.

- A] BF lip cup. From Vulci. Taleides Painter. Taleides potter. Third quarter sixth. 550-530. *Furtwängler, Beschreibung, no. 1762 (facs.). CIG 8293. ABV 175/18, Add.(2) 49.
- B] Lip: A, B, each: swan.
- C] Handle zone: A: Ταλειδες : * <ε>ποιεσεν.
 B: Τα<λ>ει(δ)ες <ε>ποι(ι.)εσεν.(1)
- D] Berlin West. Small hasty letters. The inscription on B may be a deliberate mock inscription. Done here from Furtw.'s facs.

(1)delta a smudge. The letter after ποιι. is a large smudge, read by Beazley very tentatively as an epsilon.

2227.

Berlin 1763.

- A] BF lip cup. From Vulci. Near the Taleides Painter. Tlempolemos potter. Third quarter sixth. 540-530. *Furtwängler, Beschreibung, no. 1763. Beazley, JHS 52 (1932) 171/2 and 172. ABV 177, middle, and 178/1, Add.(2) 50. Script 1010.
- B] On the lip: A, B, each: two lions.
- C] Handle zone: A: Τλενπολεμος : μεποιεσεν. B: Τλενπολεμε : κυνυυον.
- D] For the name Tlempolemos in Attica, see ARV(2) 1611 and LGPN ii. "I attach no profound significance, erotic (Duemmler, KS III 359) or other, to the κυνυυον, which is probably as a mere flourish." "Cf. Kriton's signature on the Goluchow oinochoe, VPol. 8/5." (Beazley, JHS, pp. 171 and 172, n. 16). - Beazley there mentions a lost lip cup from Vulci with almost identical representations and inscriptions, which he supposes not to be identical with the Berlin cup. But that seems impossible as both cups have A, B, each, two animals (panthers, lions) and on B the notorious κυνυυον. The only difference is in the spellings of the name: A: Τλονποσεμος and B: Τλενπονεμε. I have not entered the 'lost' vase separately. - I see that in ABV 178/1 Beazley also assumes that the two vases are identical.

2228.

Berlin 1764.

- A] BF lip cup. From Vulci. Elbows Out (Fellmann). Third quarter sixth. *Furtwängler, Beschreibung 1764. *Photo. *B. Fellmann, 'Zwei neue Randschalen des Elbows Out Malers,' AM 99 (1984) 158-59, pl. 26,1-3. Neugebauer, Führer (1932) 70.
- B] Lip: A, B, each: youth attacking a lion.(1)
- C] Handle zone: A: to left of center: χαι(ρ)ε και πτει τευδε.
 B: similar: χαιρε και πτει τευδε.
- D] Not in Beazley. For the handwriting, cf. Munich 2151, Limassol, Kakoyannis, and Berlin inv. 3680, all attributed

to Elbows Out.

(1)his right arm is in a position of one throwing something like a stone, but the hand does not show an object; yet I think he is meant to be throwing a stone. Furtwängler identified him with Heracles.

2229.

Berlin 1765.

- A] Fragmentary BF lip cup. From Etruria. Unattributed. Third quarter sixth. 550-530. *Furtwängler, Beschreibung, no. 1765 (facs.). CIG 8312. H. Brunn, Künstler 2, 739. Weil, Arch. Zeitung 1879, 182. Neugebauer, Führer (mention).
- B] Lip: A, B, each: winged figure (Nike?).
- C] Handle zone: A: [--]χιεσποι(.).σεκμε.(1) B: ι(λ?)ποιχλοτεσενκ(.).(2)
- D] The inscription on B may be a mock inscription. That on A resembles more closely a proper signature: [--]χιεσ ποισσε (ε)μ(ε)(?). Both inscriptions are called senseless by Neugebauer.

(1)The two bracketed letters are: a vertical stroke and an inclined stroke, both uncertain. (2)the dotted letters are in a break. The bracketed lambda has the 'Argive' shape.

2230.

Once Berlin 1766.

- A] BF lip cup. Unattributed.(1) Third quarter sixth. 550-530. *Furtwängler, Beschreibung, no. 1766 (facs.). Beazley, JHS 52 (1932) 174. ABV 188/2.
- B] Lip: A: satyr masturbating. B: goat.
- C] Handle zone: A: A(.)^(.)ες : π(.)ισον.(2)
B: A^κλ^ες : π(.)ισον.(3)
- D] It is not clear whether these inscriptions mock signatures or are illiterate copies. The writing very messy.

(1)by the same hand as Villa Giulia 50,679; not far from the Xenokles Painter. (2)ABV: A..ες : ποισον. (3)ABV: A.κλ^ες : ποισον. This was no doubt intended. The VG cup has A.κλ^ες : ποισον, with a space after the alpha. Such spaces appear also on this vase and are here marked by ^.

2231.

Berlin 1768.

- A] Plain lip cup. Unattributed. Third quarter sixth. *Furtwängler, Beschreibung, no. 1768. Script 958.
- B] No figured decoration.
- C] Handle zone: nonsense: A: γγγγνουεκνο. B: (κ)νγκγκφυγκ?ο.
- D] Attic gamma with a short right hasta. U-shaped digamma. The first kappa on B smudged; the last may be upsilon (only the top is preserved).

2232.

Berlin 1769.

- A] Plain lip cup. Unattributed. Third quarter sixth. *Furtwängler, Beschreibung, no. 1769. CIG 8101. Beazley, CR 57 (1943) 102 (mention). Para. 75 (mention), Add.(2) 50. Script 1117. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 65 n. 38, fig. 47C (sketch of inscription on B).

- B] No figured decoration.
 C] Handle zone: A: ΣΥ χαίρε και [π]ιει ευ τοι.
 B: ΣΥ χαίρε και πιει ευ τοι.
 D] Berlin, West. Parallels to the inscription in Para.

2233.

Berlin 1770.

- A] BF lip cup. From Cervetri? Xenokles Painter. Xenokles potter.
 550-30. *Furtwängler, Beschreibung, no. 1770 (facs.). CIG
 8264. ABV 184/3, Add.(2) 51 (bibl.).
 B] Int.: boy riding hippalectryon. Lip: A: swan between sirens.
 B: fawn between panthers.
 C] Handle zone: A: Χσεν(ο)κλες : εποίησεν.
 B: Χσενοκλες [:] εποίησεν.
 D] Berlin West.

2234.

Berlin 1771.

- A] BF lip cup.(1) Unattributed. Third quarter sixth. *Furtwängler,
 Beschreibung 1771.
 B] Int.: cock and hen.
 C] Handle zones: A: χαίρε ου και πιει ευ. B: similar.
 D] Mentioned in CV, Netherlands 8, Allard Pierson Museum 2,
 pp. 49 or 50 : J.T. Haldenstein, Little Master Cups
 77 and Fellmann, CV, Munich 10, 50, both think the cup may
 be by the Tleson Painter, although it has a slightly
 different chaire inscription (with ου).

(1)see Munich 2134.

2235.

Berlin 1773.

- A] BF lip cup. From Etruria. Painter of the Boston Polyphemos.
 Third quarter sixth. *Furtwängler, Beschreibung 1773. Beazley,
 JHS 52 (1932) 178. ABV 198/1, Para. 80, Add.(2) 53. *Photo.
 (Int.).
 B] Int.: erotic: man and youth between two men. A: lip: Nike.
 B: similar.
 C] Int.: six nonsense inscriptions, three of which are:
 κνηρρ. (ο)(ν)(ο)λρρ(ν). ρηρρρρρ. A, B, each: nonsense
 inscriptions.
 D] Berlin West. U-shaped digamma. D-shaped rho. Some nu's
 reversed. Sigma = <.

2236.

Berlin 1775.

- A] BF lip cup. Unattributed. Tleson Painter (V.&K.). Third
 quarter sixth. *Furtwängler, Beschreibung 1775. Gerhard,
 Gesammelte akademische Abhandlungen i, 162, pl. 10,5. E.
 Schmidt, Münchener Arch. Studien (1909) 285 n. 4. *Photo
 (Int.). *Beazley Archive db, no. 207 (more bibl.). C.
 Isler-Kerenyi, Nike (1969) 28, 136/33, pl. 1 (Int.). K.
 Schefold, Gods and Heroes in Late Archaic Greek Art (tr. A.
 Griffiths) (Cambridge 1992) fig. 246 (Int.). K. Vierneisel and
 B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990)
 172, fig. 26.7 (Int.).
 B] Int.: winged Eris, flying. Ext.: lip plain.
 C] Int.: beneath Eris, horizontal: Ερις. A: handle zone:
 χαίρε και πιει ευ. B: similar.
 D] Neat letters on Int.

2237.

Berlin 1776.

A] BF LM cup. From Etruria. Unattributed. Third quarter sixth.
Furtwängler, Beschreibung 1776.

B] Int.: sphinx.

C] A: handle zone: χαίρε και πει ευ. B: similar.

2238.

Berlin 1778.

A] Plain band cup. From Etruria. Xenokles Painter.(1) Xenokles
potter. 550-30. *Furtwängler, Beschreibung, no. 1778 (facs.).
CIG 8262. Beazley, JHS 52 (1932) 191. ABV 186/10, Ad.(2) 51.

B] No figure work.

C] Handle zone: A: Χσενοκλες : εποιεσε{:}ν.(2)

B: Χσενοκλες : εποκλεσεν.

D] Berlin West. Letter forms as in Berlin 1770.

(1)to judge by the handwriting. (2)Beazley does not give the
second pair of dots; they are not well aligned and may be
drips.

2239.

Berlin 1779.

A] Plain band cup. From Vulci. Hermogenes potter. Third quarter
sixth. 550-530. *Furtwängler, Beschreibung, no 1779. ABV 166.
Script 1078.

B] No figured decoration.

C] Handle zone: A: ηερμογενης εποιεσεν.

B: ηερμογενης εποιεσεν.

D] Typical Hermogenean hand. Rho with extended vertical. See
Script.

2240.

Berlin 1780.

A] LM cup. From Vulci. Unattributed. Third quarter sixth.
550-530. *Furtwängler, Beschreibung, no. 1780. CIG 8123. de
Witte, Cab. Durand, no. 1002. Brunn, Künstler 2, 654.

B] No figure decoration?

C] A: χλειφισσιονον. B: αινεαγεσενρσ.

2241.

Berlin 1781.

A] Fr. of band cup. Unattributed. Sokles potter. Mid-sixth. Ca.
550. *Furtwängler, Beschreibung, no. 1781 (facs.). ABV 173/4,
Add.(2) 49. *Photo.

B] No figure work preserved, only the inscription.

C] Handle zone: Σοκλες επ[οιεσεν].

D] Berlin West. There is now a Sokles Painter: see Para. 72.
Good letters.

2242.

Berlin 1782.

A] Fr. of band cup. Unattributed. Third quarter sixth. 550-530.
*Furtwängler, Beschreibung, no. 1782 (facs.). ABV 187/8, Add.(2)
51.

B] No figure work preserved.

C] Handle zone: [---]ς : εποιεσε[v].

D] Berlin West.

2243.

Berlin 1790.

- A] Fragmentary BF cup. Unattributed. Date? *Furtwängler, Beschreibung 1790.
- B] A: Man and hoplitodromos; youth; five hoplitodromoi; horseman; nude youth, draped youth; hoplitodromos; draped youth. B: similar (restored).
- C] A, B, each: space-filling nonsense letters, mostly illegible, mainly ε, υ, χ.
- D] Much restored.

2244.

Berlin 1799.

- A] BF band cup. From Vulci. Unattributed.(1) Mid-sixth. Ca. 550. *Furtwängler, Beschreibung, no. 1799 (facs. of kalos-inscription). Beazley, JHS 52 (1932) 188 and 200. Neugebauer, Führer 68. ABV 164, Add.(2) 47.
- B] Int.: frontal chariot; in the exergue: hound pursuing a hare. A: Gigantomachy. B: similar.
- C] Int.: above the scene: remains of a senseless inscription. In the exergue; above the scene: senseless letters. A: ευσοπιν. οισοπιν. υλτοχιτυπι. And others. B: similar inscriptions. Under one handle, horizontal non-stoich. two-liner: [h]ιπ<π>οκριτος|καλ<λ>ιστο[s]. The other handle is missing.
- D] Berlin West. - The nonsense inscriptions after the text in Furtw. (unsatisfactory readings). Furtw. thought the signature of Glaukytes might have been under the other handle and Neugebauer cites the vase as "unsigned, aber sorgfältige Arbeit des Töpfers Glaukytes."

(1)not by the same hand as London B 400 [which has the potter's signature of Glaukytes and the same kalos-name], ABV.

2245.

Berlin 1801.

- A] BF band cup. From Orvieto. Anakles and Nikosthenes potters. Third quarter sixth. 550-540. *Furtwängler, Beschreibung, no. 1801. Beazley, JHS 52 (1932) 190 and 201. Beazley, Potter and Painter 26-27, repr. in D.C. Kurtz (ed.), Greek Vases: Lectures by J.D. Beazley (1989). ABV 159/4, 230/1, Para. 67, 108. Script 232.
- B] A, B, each: Heracles and the Hydra. On A, a woman looks on.
- C] Handle zone: on either side of the picture:
 - A: Ανακλες μελεποισεν, χαιρε.
 - B: Νικοσθενης μελεποισεν, χαιρε.
- D] Very small letters. Sigma always reversed except the first sigma in Nikosthenes.

2246.

Berlin 1805.

- A] BF cup.(1) From Vulci. Painter N. Nikosthenes potter. 530-520. *Furtwängler, Beschreibung, no. 1805 (facs.). CIG 8251. ABV 223/65, Add.(2) 58.
- B] Int.: sphinx surrounded by three rows (animals, athletes, animals). A: horseman and youth. B: horseman.
- C] A: above the scene: Νικοσθενης εποισεν.(2)
- D] Done from Furtw. Typical writing of Painter N.

(1)with Nicosthenic foot plate. (2)the facs. in Furtw. shows the ff. gaps: Νικοσθενε^ςεποιε^εν.

2247.

Berlin 1806.

- A] BF cup.(1) From Vulci. Painter N. Nikosthenes potter. 530-20. *Furtwängler, Beschreibung, no. 1806 (facs). ABV 223/66, Para. 104, Add.(2) 58 (bibl.).
- B] Int.: hunter surrounded by youths and animals. A, B, each: siren.
- C] A: above the scene: Νικοσθενε^ςεποιεσεν.(2)
- D] Done from Furtw. Typical writing of Painter N.

(1)shape as Berlin 1805. (2)the facs. in Furtw. shows the ff. gaps: Νικοσθενε^ςε^ποιεσεν.

2248.

Berlin 1808.

- A] BF cup. From Vulci. Unattributed. Date? *Furtwängler, Beschreibung 1808. Pfuhl, M&Z i, 305. Cf. von Mercklin, AA 1928, 307.
- B] A: Heracles and the lion. B: the same (partly restored).
- C] A: above Heracles: nonsense: imitation letters: >o>>>. B: similar: [-]>>o>. Under foot, Gr.: ΣΟ.(1)
- D] In the dipinti, the sigma is three-stroke and = >.

(1)three-stroke sigma; see TGV 82/21A 68.

2249.

Berlin 1811-1826.

- A] Frs. of BF funerary plaques. From Athens, Outer Ceramicus (see Mommsen 3). Exekias (Rumpf). *H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 7, 11-13, 27ff., pls. 1, 1a, 1b (F 1811A-B), colored pl. 1 (B only); 44ff., pls. 13, 13a (F 1820A-B); 47ff., pls. 14, 14a, colored pl. 3 (F 1814). *Furtwängler, Beschreibung (1885), nos. 1811-1825 and 1826 (gathers unassigned frs.). Collignon, Gaz. arch. 13 (1888) 225ff., pl. 31 (some plaques; connected with Exekias). *G. Hirschfeld, AD II, pls. 9-11 (1891-92) (full publication). Idem, in festschrift Johannes Overbeck (1893) 1ff., pl. 1 (reconstruction of 12 plaques, using 34 of the 45 frs.(1)). Rumpf, Gnomon 1 (1925) 334 (review of Pfuhl; attr.). Technau, Exekias (1936) 22, pls. 14-18 (29 frs. illustrated). *J. Boardman, 'Painted Funerary Plaques and Some Remarks on Prothesis,' BSA 50 (1955) 63ff. *A. Arias-Hirmer, pls. 60-61. *ABV 146/22, 687, Para. 60/22-23, Add.(2) 41 (bibl.). Greifenhagen, JdI 75 (1960) 84-87, fig. 1. M. Moore, 'Horses by Exekias,' AJA 72 (1968) 358. M. Robertson, Eph. 1978, 91ff., pl. 33 (adds a fr.). Script 140 (errors!). Dev.(2), pls. 74,1-4 and 75,2.
- B] Prothesis of a woman, with a cortege of lamenting women and men, a chorus of men, chariots, horsemen, a mule cart and women lamenting indoors, reconstructed as 15 surviving, but mostly fragmentary, plaques, probably deliberately broken in antiquity. Mommsen I: Prothesis: F 1811 A: right-hand portion: head of dead woman lying on a couch; behind her, two women to left and column shaft; to left of the couch leg, small remains of perhaps a child. F 1811 B: upper left-hand corner of the same panel, with head of lamenting

C] Prothesis: F 1811 A: between the couch leg and the trace of the child, vertically down, presumably facing it: [--]ἰθο. Mommsen suggests [Τε]ἰθο.(2) Gr. in the white of the column, coming from the top, vertically down and close to the left edge, i.e. to the woman nearest the dead, but not facing her: [-3-]χαρις, retr.(3) F 1811 B: to left of the column shaft, starting at some distance from the capital, vertically down and facing the column, Gr.: Φαι().[--], retr.(4) Above and to right of the man's head, bearing upward, Dip.: Αρ[.]ϙ /// ///[--]. Over the dipinto, beginning over the trace of the sigma, Gr.: σο[--], the sigma preceded and followed by an erasure.(5) Quadriga: F 1820 A-B: above the head of the woman behind the horses: traces of three letters, Dip.: [--(?)]().().[--]. Between horse legs, downward, Dip.: Σεμος, retr. To right of the horses' legs, vertically down, Dip.: Καλλίφορας.(6) Mule Cart: F 1814: between the mules' necks and the olive tree, diagonally upward: [--]ις. Above the heads of the mules, diagonally downward: Φαλιος. Between the mules and the slave, at mid-height, downward and facing the slave: Μυλιος, retr.(7) Between the slaves' and the woman's lower legs downward and facing her: Σιμε.(8) F 1823: to right of the hand holding the vertical staff, bearing slightly upward: Φε[--], no doubt the seated woman's name.

D] Only three plaques bear preserved inscriptions: Berlin F 1811 A and B; F 1820 A-B; F 1814. The fragments in Athens (N.M. 2414-2417), often considered part of the Berlin series, were separated as probably from another series by Boardman 63 because of the difference in find spot (see also ABV 687), a view which is supported by Mommsen who points to the different height of the reserved strip above the top maeander in 2415 (see Mommsen 63 and n. 453).

(1)the numbering of the frs. differs from Furtw.'s: see the concordance in Mommsen, p. 72. (2)name of a real person; cf. LGPN, s.v. [i B.C.; the only name ending in]ΙΘω listed in the reverse index.] Furtw. had read *ΠΘΟ, Hirschfeld in AD ii, p. 5, correctly, ..ΙΘΟ, but thought the iota might be part of a table he postulated to have stood on the left. (3)for the restoration see Mommsen 12 and n. 67. Boardman 66 combined this with the Gr. Φαιψ[--] on F 1811 B to make up the unknown name Φαινοχαρις as the name of the deceased, written twice, at the head and foot of the bier. Collignon, Gaz. arch. 13 (1888) 228 suggested Τιμοχαρις or Φιλοχαρις. But I think there is space for only three letters if the reconstruction in M.'s pl. 1 is correct. I would suggest Επιχαρις which is a fancy kale-name on Naples Stq. 311 by

the Meidias Painter, ARV(2) 1314/17. Consider also Θεοχαρις (ii B.C.) and Ευχαρις (iii B.C.); see LGPN ii. The inscription need not have begun at the very top of the column shaft. (4)Furtw. had read *|ΑΦ, while Hirschfeld in AD ii, 5 only read ΦΑ|., which is all his colored ph. shows. I see another stroke after the iota in Mommsen's pl. 1a and the colored pl. 1, but not in pl. 1, the reconstruction [the phs. in pl. 1 are older than those of 1a and the colored plate, see Mommsen, p. 73]. This must be part of a nu. Boardman also read Φαιν[--]. Boardman's fanciful reconstruction of the deceased's name should thus read: Φαιν[ο]χαρις. Actually, Φαιν[--] should refer to the woman at left, despite its position, since the man at right is named. Mommsen also gives Φαι[--], retr. (5)so Mommsen's readings, pp. 11-12. The BG trace of the fourth painted letter is shown to be from a three-stroke sigma in Furtw.'s sketch and some phs.; it is the left-hand corner; this letter and the two erasures are evenly spaced, a spacing which is observed by the Gr. letters as well. The relation is that the Gr. epsilon is written over the Dip. sigma and the Gr. sigma is next to the first erasure, with a corner going over it, showing that the erasures preceded the Gr. It is assumed that the break in which the third painted letter was lost also preceded the Gr. The Dip. had a name beginning with Αρ[ε]φ[--] or Αρ[ι]φ[--], e.g., Αρ[ε]φ[ιας] or Αρ[ε]φ[ικον] (cf. Hirschfeld, AD ii, 5). (Mommsen n. 61 even mentions the Alcmaeonid name Αριστωνυμος.) The Gr. letters were written with reference to the Dip., leaving the first two letters intact, either replacing the third and fourth letters with Gr. epsilon and sigma, for the purpose of restoring the original name which had been damaged, or replacing it with a new name; in either case intending Αρεσ[--] or Αρισ[--]. Boardman 66, who thinks the names fictitious, suggests Αρ[χ]εσ[τρατος] or Αρ[κ]εσ[ιλας]. For different scenarios under which all this might have happened, as proposed by Hirschfeld, Boardman and Mommsen, see further Mommsen 12. Furtw., Beschreibung i, 317, who has a sketch, ignored the possibility of a missing third letter and read the second erasure as an iota, arriving at Αρεσ[ι], but Hirschfeld, recognizing the second erasure, gave Αρεσ[--] (see above). It seems impossible to decide whether the Gr. correction of the Dip. was a restoration of the original name or a change to a new one, unless the other Gr. names are thought to favor a reuse. (6)for the horse name Καλ·λιφορας see Mommsen 45 and nn. Note that both named horses are stallions. (7)the white stick held by the slave intervenes (see Mommsen 48). Cf. adj. μυλίας, 'belonging to the mill'; see LSJ and Boardman 65. (8)Phalios: cf. φαλαρός, i.e. with a white spot, which the hind mule in fact has (M. 49 and n. 349). Mylios is the slave, not as Beazley thought, the other mule, whose name should be [-]ις; Hirschfeld, AD ii, 6 suggests [Τυχ]ις(?), I do not know on what evidence. M. 49-50 thinks that Sime is also a servant.

2250.

Berlin 1832.

A] BF Prize Panathenaic. From Nola. Berlin Painter?(1) First quarter fifth. Ca. 480. *CV, Germany 45, pls. 49,7,8, 50,2 (A), 51,2, Beilage I. Furtwängler, Beschreibung, no. 1832.

Beazley, AJA 47 (1943) 449. ABV 408/4, Add.(2) 106 (bibl.),
ARV(1) 144/212. Script 1212.

B] A: Athena. B: foot race.

C] A: τον Αθeneθεν αθλον.

D] Berlin West.

(1)some doubts expressed in ABV.

2251.

Berlin 1833.

A] BF prize Panathenaic. From Vulci. Painter of Berlin 1833.
First quarter fifth. *Furtwängler, Beschreibung 1833. Beazley,
AJA 47 (1943) 447/1. ABV 407/1, Add.(2) 106. CV, Germany 45,
pls. 49,5,6, 501, 51,1. *Photo.

B] A: Athena. B: boxers between trainer and youth.

C] A: to right of the left column: τον Αθeneθεν αθλον.(1)

D] Berlin West.

(1)the dot of the second theta may be missing.

2252.

Berlin 1836.

A] BF neck(?) amphora. From Nola. Unattributed. Date?
*Furtwängler, Beschreibung 1836. Stephani, Compte rendu 1868,
43ff.

B] A: Struggle for the Tripod: Apollo and Heracles. B: Athena
and a giant.

C] A: to Apollo's left, nonsense: τοτοτ.

2253.

Berlin 1837.

A] BF neck amphora. From Nola. Diosphos Painter. Early fifth. *CV,
Germany 45, pl. 43,3-4. *Furtwängler, Beschreibung, no. 1837
(facs.). Haspels, ABFL 238 and no. 121. ABV 509/121, 703, ARV(2)
973, Para. 248, Add.(2) 127. *Photo.

B] A: man holding a girl child over a stool, with woman and
Hermes.(1) B: Peleus and Atalante.

C] Nonsense: imitation inscriptions: A: above the stool:
χσχιϙ. Above the woman: χυχιυχσ.(2) B: above the heads of P.
and A.: υχυτ(π). Between the two: (λ)υχυχχυ. Under the
foot, Gr.: siglum, see TGV 105/21B 2.

D] Berlin West. A small vase. - The inscriptions after the
photo. Small and irregular letters. Attic lambda,
forward-leaning. Pi with verticals of equal length.

(1)birth of Athena, Furtw., but Beazley in ABV objects and
suggests perhaps Artemis. At any rate, the figures are
divinities. (2)a blot after the second letter.

2254.

Berlin 1845.

A] BF neck amphora. From Vulci. Painter of Würzburg 210 (Leagros
Group).(1) Last quarter sixth. 510-500. *Furtwängler,
Beschreibung, no. 1845 (no facs., except pl. 1, the Grr.). ABV
370/136, Para. 162. *photo.

B] A: Heracles playing the cithara, with Hermes and Athena. B:
Dionysus with two pairs of satyr and maenad.

C] Leagran nonsense: A: to Hermes' lower left: (υ)δεακ(.). Above
Heracles' head: (υ)χδιασ.(2) To left of bema: χδε(α). Above
the bema: χδοδ(ε). To the right of the bema: υαχυ.(2) To

Athena's right: υχοερ(α).(3) Under the foot, Grr.: ligature including pointed beta (2) and retr. pi with cross stroke: see TGV 126/5E 1 and 127/6E 3; Hackl 45/508.

- D] Furtwängler's readings are not very accurate. I am not sure that all inscriptions are listed here. B is not inscribed.

(1)see ABV 370/136, where he is said to be near the Acheloos Painter; but on pp. 369 and earlier, on p. 357, Beazley speaks of the 'Group of Würzburg 210.' (2)Furtw., text. (3)not in Furtw. Gamma and alpha cannot be distinguished in some cases; the same is true of nu and sigma.

2255.

Berlin 1848.

- A] BF neck amphora. From Vulci. Unattributed. End of sixth. *Furtwängler, Beschreibung 1848, pl. 1 (facs. of Gr.); see p. 341. CIG 7574. Bothmer, Amazons 48/106 (not ill.). ABV 671/2.
B] A: Heracles and two Amazons. B: Theseus and Minotaur between two women.
C] A: to right of Heracles' head: ηερακλ[ε]ος. Between the Amazons: Ανδρομαχες. To left of Heracles: Ονετορ. Between Heracles' legs: καλος, retr.(1) Under foot, Gr.: ligature ΗΑ. See TGV 118/6D 5.(2)
D] Andromache is here Heracles' victim. The kalos-name also on a vase by the Edinburgh Painter.

(1)the sigma is not retr. (2)TGV dates the vase 530-525, but this can hardly be right, if ours is the same Onetor who appears on a vase by the Edinburgh Painter who derives from the Leagros Group.

2256.

Berlin 1851.

- A] BF neck amphora. From Vulci. Acheloos Painter (Leagros Group). Last quarter sixth. 510-500. *Furtwängler, Beschreibung, no. 1851 (no facs. except Gr.). ABV 383/3, Add.(2) 101. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989), pl. 14,1 (after Gerhard, EKV, pls. 15-16). [Reprint of Attic BF: a Sketch]. *Photo.
B] A: Heracles and Acheloos, with Hermes. B: hoplite and archer leaving home.
C] A: Leagran nonsense:
Photo.: to right of Hermes' head: χι. Between Acheloos' (horse) legs: χαχδογοσιχ. Above Heracles' head: h[.] (v)υ. To right of Acheloos' head: χκ(ρ). To right: χας(v). More? Furtwängler's text: above Heracles: (.)δκh(.) (v)ολ. Further down: (.)χ. Below Acheloos: χαχ(ρ)ο. To right of his body: γνιχ. To right of his head, in smaller letters: χχι.(1) Above the raven: δο(v)κ.(2) - Under the foot, Gr.: ΑΗ: so TGV 151/2F 5; Furtw. read only heta.
D] B apparently not inscribed.

(1)the chi's 2 and 1, according to Furtw.'s text. (2)or δο(σ)κ(?).

2257.

Berlin 1853.

- A] BF neck amphora. From Bomarzo. Unattributed.(1) Last quarter sixth. *Furtwängler, Beschreibung, no. 1853 (no facs.). B. Schroeder, Der Sport im Altertum (1927) 126, pl. 66,a. CV, Germany 45, pls. 28,6, 29,4, 33, Beilage E. Beazley Archive

db, no. 6095 (bibl.). M. Baglione, *Il territorio di Bomarzo* (1976), pls. 44-45. *Mededelingen van het Nederlands Instituut te Rome* 6 (1979), pl. 6, fig. 17 (A). *Opuscula Romana* 17 (1989) 76, figs. 29-30. LIMC v, pl. 126 Herakles 2964.

- B] A: the Struggle for the Tripod, between a palm tree and a doe on each side. B: athletes: two wrestlers between two trainers.
- C] A: nonsense: between Heracles' legs: (κ)εἰαιοῖχι, retr.? To his right: ἀλο(λ)(λ)ομοσ, retr.?
- D] The inscriptions after Furtw.' text. The bracketed lambdas shaped = the Attic drachma sign.

(1)attributed to the Leagros Group by Baglione, to the Red-Line Painter by Mommsen; to the Club-foot Potter by Bloesch and Mommsen.

2258.

Berlin 1879.

- A] BF neck amphora. From Vulci. Unattributed. Dot-band class v (various painters). First quarter fifth. *CV, Germany 45, pls. 44,1,2 and 47,3, Beil. G. *Furtwängler, *Beschreibung*, no. 1879 (no facs. of Dipp.), pl. I (facs. of Gr.). Para. 221 (add to ABV 483/v), Add.(2) 122.
- B] A: wounded warrior carried by a comrade. B: duel over a fallen warrior.
- C] A: nonsense: at left: ἡοε. At right: (.)οχφοτο. Under the foot psi (= chi) and epsilon, i.e., χυ<>.(1)
- D] A small vase. From the printed letters in Furtw.

(1)Etruscan? Not in TGV or Hackl. If Etruscan, it should be retr.; hence perhaps ΛΑ (so the facs. in Furtw.).

2259.

Berlin 1896.

- A] BF hydria. From Vulci. Manner of Antimenes Painter. Last quarter sixth. *H. Mommsen, CV, Germany 61, p. 24 (facs.), pls. 17-18, 48,1 (ph. of Gr.), Beilage D. ABV 277/11, 692, Add.(2) 72. Hackl, no. 701. TGV 115/1D 13.
- B] Shoulder: fight. Body: chariot in battle.
- C] Under foot, Gr.: ΑΘΤΙ.
- D] Berlin West. - For the Gr., M. refers to TGV and to J. Burow, *Der Antimenesmaler* (1989) 43-45.

2260.

Berlin 1897.

- A] BF hydria. From Vulci. Psiax. Last quarter sixth. Ca. 520. *FR iii, 230-37, pl. 154,2 (dr.). CIG 7877. Furtwängler, *Beschreibung*, no. 1897, p. 383 (facs.). ABV 293/8, Para. 127, Add.(2) 76. *Photo. Script, p. 59.
- B] Shoulder: fight of three warriors. Body: Harnessing a chariot (youth; bearded driver; young companion).
- C] Body: Σικον (companion). Ευθός (charioteer). Σιμόν (youth).
- D] Ευθός = Ευθοός, telling name (Kretschmer, *Vas.* 142). Very neat writing.

2261.

Berlin 1900.

- A] BF hydria. From Vulci. Acheloos Painter (Leagros Group). Last quarter sixth. 510-500. *Furtwängler, no. 1900 (facs. of Gr. only). ABV 385/27, Add.(2) 102. *Photo. (body). C. Bérard et al.,

A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 60, fig. 84 (shoulder, shows inscriptions).

B] Shoulder: 2 groups of youths taming bulls. Body: Peleus and Thetis approaching Chiron (four figures).

C] Nonsense: shoulder: (γ)χγιν, retr. χκγογ, retr. χγε(ν)χι.
(ν)χδνι. ν(χ)ευ, retr.(1) Body: to right of the horses:
h(κ)ερενρ.(2) Elsewhere: σχεδεδ. νχεδε. νχενδεσ>. σχδιχι.
Under the foot: AH. See TGV 151/2F 4, and Hackl 40.418.

D] Furtw.'s readings are probably not reliable.

(1)Furtw., text. (2)the readings on the body taken from the photo.; here Furtw. gives: (ν)χεδεν(δ)ι. Other readings also differ, as the differences between sigma and nu, and of rho and delta, are unclear.

2262.

Berlin 1904.

A] BF hydria. From Vulci. Simos Group (Leagros Group). Last quarter sixth. 510-500. *Furtwängler, Beschreibung, no. 1904 (facs.). CIG 7446. Heydemann, Satyr- und Bakchennamen 11, n. 6. ABV 364/54, Add.(2) 97. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 92-93, pl. 40,c.

B] Shoulder: race of two chariots. Body: Dionysus mounting chariot, with Semele.(1)

C] Shoulder: under the left team of horses: νεσισ.(2) Under the other team: ολδιφο.(3) Body: to Dionysus' right: ινθ(.)υ.(4) To Semele's right, curving: Διονυσος. To her lower right: Σεμ(ε)λε. Under the foot: Dip.: NY III. Gr.: ligature with beta. See TGV 157/9F 26 and 127/5E 20 = Hackl, no. 518.

D] The vase is mentioned in Heydemann. For the Simos Group, see ABV 356. The lettering is very casual and not well preserved. Neugebauer (in Führer) calls the inscriptions "Namensbeischriften."

(1)Dionysus about to drive his mother Semele to Olympus (Shapiro). (2)so the facs. in Furtw., who says: "etwa κλῆσις."
(3)unclear letters. (4)facs. Gerhard: Θυωνη, wrongly.

2263.

Berlin 1906.

A] BF hydria. From Vulci. Unattributed.(1) 530-520. *Furtwängler, Beschreibung 1906. CIG 7590. ABV 675, Add.(2) 148. G. Ahlberg-Cornell, Herakles and the Sea-Monster in Attic Black-Figure Vase Painting (Stockholm 1984) 143, no. IX 10. *GAI ii, 186 and 765.

B] Shoulder: Dionysus on a donkey with maenads and satyrs. Body: Heracles and Triton.

C] Body: above the scene: Στεσιλεος καλος.(2) On the right, down: ηερα[κ]λεε<ς>.(3) On the left, down: [Τ]ριτο{ν}νος, retr.(4)

(1)not remote in style from Berlin inv. 3274, which somewhat recalls the Rycroft Painter (Beazley). (2)so ABV; Furtwängler read: Κ?τεσιλεος, with the comment that the remains make the kappa certain. (3)no final sigma written (Furtw.). GAI ii reads Ηεραγ.λεε, with discussion. (4)for the false doubling of nu see GAI i, 533-34 and ii, 761 with correction. The rho painted over (Furtw.).

2264.

Berlin 1907.

- A] BF hydria. From Vulci. Leagros Group. Last quarter sixth. 510-500. *Furtwängler, Beschreibung, no. 1907 (facs. of Gr. only). ABV 360/8, Add.(2) 95.
- B] Shoulder: Athena seated among 6 warriors. Body: the Struggle for the Tripod, with Hermes, Artemis and Athena.
- C] Body: (v)ιπ. ε(.)(1) (v)χαει, retr. (.)(σ)ι. (σ)αει. (v)αειβ, retr. Under the foot, Gr.: ΛΕ. See TGV 142/17E 6 = Hackl 41/427.
- D] Berlin West. Much restored. The readings probably not reliable.

(1)the last letter resembles an English b.

2265.

Berlin 1908.

- A] BF hydria. From Vulci. Leagros Group.(1) 510-500. *Furtwängler, Beschreibung, no. 1908. *AA 1936, 30, fig. 8 (body). ABV 365/70, Para. 162. *Photo (body).
- B] Shoulder: Achilles and Ajax playing. Body: 5 women at the fountain.
- C] Body: nonsense in the field: vχεδε.(v)ιπι(.)(2) (v)πε and v(α).(3) vχει. Under the foot, 2 Gr.: ΑΗΧ. Delta with two cross strokes on a long vertical. See TGV 151/2F 16 (the first Gr. only) = Hackl 40/419.(4) The other Gr.: Hackl 47/LXIV.
- D] Berlin East.(5) Most letters confirmed by photo. and AA. Nu reversed and sideways sigma (hard to distinguish).

(1)see also Para. 173. (2)so the photo.; the second iota over the white of a hand. Furtw.: (v)ιπι(.). (3)Furtw.: (σ)πε(σ)α, with sigma S 3. (4)similar, but without the cross strokes, is TGV 109/6C. (5)ref. from E Langridge.

2266.

Berlin 1909.

- A] Fr. of BF hydria. From Vulci. Unattributed. Late sixth. *Furtwängler, Beschreibung, no. 1909. *ABV 665, Add.(2) 147. Script 897.
- B] Shoulder: gigantomachy. Body: Athena mounting a chariot in which Zeus stands (so ABV; Furtw. says: Athena and Zeus in chariot, Apollo behind, Hermes(?) in front).
- C] To right of Apollo: Χαίριας. Below the horses: κα[λος].
- D] Berlin West. For Chairias, see ARV(2) 1570. Alpha with a dot for the crossbar.

2267.

Berlin 1936.

- A] BF oinochoe. From Camirus. Unattributed. Date? *Furtwängler, Beschreibung, no. 1936.
- B] Seated man between two standing.
- C] Nonsense: e.g., μχιογχλ.
- D] After Furtw., text.

2268.

Berlin 1961.

- A] BF lekythos. From Sicily. Leagros Group. Last quarter sixth. 510-500. *Furtwängler, Beschreibung, no. 1961 (facs.). CIG 7632. Haspels, ABFL 49. ABV 379/273. *Photo.
- B] Heracles in Olympus, with Dionysus, Athena, Hermes and Ares.

- C] To right of Hermes: $\eta\epsilon\rho\mu\iota\varsigma$ for $\eta\epsilon\rho\mu\epsilon\varsigma$.(1) Above Dionysus: $[\Delta\iota\omicron\nu\nu\sigma]\omicron\varsigma(?)$ (2). To Heracles' right: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$, the first four or five letters retr.(3)

(1)see Furtw., but there is no facs. (2)Furtw., facs. (3)photo.

2269.

Berlin 1968.

- A] BF lekythos. From Thisbe. Unattributed. Date? *Furtwängler, Beschreibung 1968, p. 418 (facs.). Roehl, IGA, no. 210a (facs.).
B] Palmettes.
C] In back, in an irregular line, Gr.: $\Pi\omicron\iota\mu\alpha\nu\omicron\rho\iota(\delta)\alpha\varsigma\mu\epsilon\pi\epsilon(\delta)\delta\kappa\epsilon$.(1) Further to right, Gr.: $\Phi\epsilon\circ$.
D] A gift- and an owner's inscription. Boeotian. The delta resembles an Attic alpha with horizontal cross bar.

(1)certainly not $\Pi\omicron\iota\mu\alpha\nu\delta\rho\iota\delta\alpha\varsigma$, Roehl.

2270.

Berlin 2000.

- A] BF lekythos. From Greece. Athena Painter. First quarter fifth. *Furtwängler, Beschreibung 2000. C. Robert, Bild und Lied (1881) 217 (ill.). Haspels, ABFL, Athena Painter no. 88. *Vereniging van Vrienden Allard Pierson Museum Amsterdam, Mededelingenblad 41 (Dec. 1987) 19, figs. 7a (ph.) and 7b (dr.).
B] Ajax and Odysseus fighting over Achilles' armor, with Agamemnon.
C] Above the scene, in the field: nonsense: imitation letters resembling blots: five inscriptions.
D] From Athens, von Sack. Sloppy inscriptions.

2271.

Berlin 2001.

- A] BF lekythos. From Italy. Unattributed. Date? *Furtwängler, Beschreibung 2001.
B] Amazon(?) mounting a chariot; Nike(?) behind the horses.
C] Nonsense. below the horses: $\nu(\alpha)$. To horses' right: $\nu\phi\iota$.(1)
D] Much repainted. The alpha lacks the cross stroke.

(1)the inscription perhaps after a model that had Νίκη (Furtwängler).

2272.

Berlin 2003.

- A] BF lekythos. From Athens. Unattributed. Date? *Furtwängler, Beschreibung 2003 (facs.). AZ 1881, 257. P.V.C. Baur, Centaurs in Ancient Art (1912) 106/258.
B] Peleus and Thetis, between Chiron and a Nereid.
C] Nonsense: small imitation letters: between Chiron and Peleus: $\nu\nu\chi$. Between Thetis and the Nereid: $(\rho)\sigma\sigma[.](\nu)$.
D] The nu is reversed.

2273.

Berlin 2004.

- A] BF lekythos. From Calabria. Unattributed. Date? *Furtwängler, Beschreibung 2004.
B] Heracles and the lion, between Athena and Iolaus.
C] Nonsense: imitation: hasty rows of letters: e.g. $\lambda\chi\sigma\chi$.

D] Printed letters in Furtw.

2274.

Berlin 2008.

- A] BF lekythos. From Nola. Unattributed. Early fifth.
*Furtwängler, Beschreibung, no. 2008. Bothmer, Amazons,
58/208. Dubois-Maisonnette, Introduction, pl. 66,2.
Script 976.
B] Heracles and three Amazons.
C] "Between the figures" (Furtw.): Ηρακλῆς.

2275.

Berlin 2010.

- A] BF lekythos. From Rhodes. Unattributed. Date? *Furtwängler,
Beschreibung, no. 2010 (no facs.). *Neugebauer, Führer 49.
B] Dance: woman on a bema, clapping; two women dancing; between
them, a woman playing the flute; altar; youth.(1)
C] Above, over the whole scene, in large letters: επαλκαλε.(2)
D] After the text in Furtw.

(1)Neugebauer calls the figure a youth, Furtw., a priestess(?), and the scene 'Sakraler Festtanz.' (2)Επαλ<κε>καλε?, but it is not listed in Beazley. 'Επαλκος is listed in Pape; 'Επαλκείδης (409 B.C.) in LGPN ii. Or: ηε παυ<ς>καλε? Or nonsense? Neugebauer says: "Im Raume die Inschrift Epalke," which presupposes an error in Furtw., or the reading Επαλκ{αλ}ε.καλε-name without kale?? Or name of a figure?

2276.

Berlin 2030.

- A] BF alabastron. From Pikrodaphni near Athens. Unattributed.
Date? *Furtwängler, Beschreibung, no.2030 (no facs.). E.
Curtius, Arch. Zeitung 1878, 159, pl.21,1.
B] Preparations for a cock fight: A: bearded man squatting in
front of a tree and holding a cock; a hen is on the ground.
B: the opponent: similar, but a youth.
C] A: to left of the man: ηο πα[ι]ς {ι}, retr. Above the cock:
κα<λ>ο{ι}ς. I.e., ηο πα[ι]ς {ι} κα<λ>ο{ι}ς.(1) Under the
cock, nonsense: λστλτ. B: to right of the youth: Μικίων. To
his left: καολολλλ, retr.(2) Under the cock: ι(σ)τυ.
D] The inscriptions after Furtw.'s text. Miswritten and
nonsense, as well as sense.

(1)small and careless letters (Furtw.). (2)contains καλος
(Furtw.), but I do not think that Mikion is here a
kalos-name.

2277.

Berlin 2032.

- A] BF/WG alabastron. From Chiusi. Diosphos Painter
(Haspels). Early fifth. *Haspels, ABFL 100, 101, 237/108,
pl. 37 (bibl.). Ann. Inst. 1876, tav. d'agg. A, p. 49.
Furtwängler, Beschreibung 2032. S. Kaempf-Dimitriadou,
Die Liebe der Götter in der attischen Kunst des 5.
Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 7,
fig. 1 (dr. after Ann. Inst. 1876, pl. A) and n. 7, 76/3.
B] Zeus with scepter to right pursuing Ganymede who runs after
a cock; at left, Eros with a kentron flying to right; at
right, bearded man with staff to right, looks back.

- C] Nonsense: partly imitation letters: to lower left of Eros, downward: 7 letters, mainly Attic lambdas. Between Zeus and G., at mid-height, curved downward: 4 + 2 letters, interrupted by the scepter, retr. Above Zeus' outstretched arm and over G.'s head, curving upward: 6 letters. Above the cock, similar: 4 letters. To lower right of the man at right, vertical: 3 letters remain.
- D] K.-D. lists as Once Berlin 2032. She mistakenly indicates that Zeus and Ganymede are inscribed, but the inscriptions are clearly nonsense. Note however that there is one inscription for each figure, as often in the Diosphos Painter. K.-D. gives no attribution. - Many lambdas or upsilons. But there are other shapes as well.

2278.

Berlin 2033.

- A] BF lekythos. From Greece. Unattributed? Date? *Furtwängler, Beschreibung 2033.
- B] Dionysus and Ariadne, with satyrs and maenads.
- C] Nonsense. Imitation. Numerous letters and imitation letters in the field.

2279.

Berlin 2038.

- A] BF Droop cup. From Vulci. Unattributed.(1) Third quarter sixth. *Furtwängler, Beschreibung 2038. G. *Droop, JHS 30 (1910) 25, fig. 12,b. Ure, JHS 52 (1932) 66/111. G. von Lücken, Greek Vase Paintings (1921), pl. 35. ABV 194.
- B] Handle sirens. Handle zone: A, B, each: two chariots between lions. On one side, a bearded man.
- C] A, B, each: handle zone: horizontal and vertical rows of dots, once growing into letters: (.)().σσοσγνοσ.(2) The rows are horizontal to right of each driver's face and above each team of horses.

(1)Beazley compares the handle lions with those on a Droop cup in Rhodes (ABV 194), which is listed at the end of the section on the Group of Rhodes 12264. (2)Furtw., text.

2280.

Berlin 2098.

- A] Fr. of BF kyathos. From Athens. Unattributed. Date? *Furtwängler, Beschreibung 2098.
- B] Two seated women spinning.
- C] Around them scattered letters. Nonsense: on the left: λλο. Below: ιαιατ. Between them: Μικκα.
- D] Done from the text printed in Furtw. Μικκα is not in LGPN ii, but cf. Μικκος.

2281.

Berlin 2100.

- A] Fr. of BF/RF eye cup. From Etruria. Epiktetos. Hischylos potter. 520-510. Early (Beazley). *Furtwängler, Beschreibung, no. 2100 (facs.). *ARV(2) 71/7 and 43/59, 1623, Add.(2) 167. CIG 8229. Neugebauer, Führer, pl. 37,2. *Bloesch, FAS 31, Hischylos 3, pl. 8,3. *A. Greifenhagen, CV, Germany 21, pls. 54,4 and fig. 1 (foot profile) (no bibl.).
- B] Int.: BF: komast holding a skyphos (very fragmentary).
- C] Int.: very neat small letters in BG around the margin: starting about mid-figure on left and ending in a similar position

on the right, well balanced: [hι]σχυ[λ]ος εποιε[σεν].(1)
D] Berlin West.

(1)so the photo. The bearded reveler's head intervenes. CV's text has the same without dotting the letters.

2282.

Berlin 2106.

- A] Lamp. From Tanagra. Unattributed. Date? *Furtwängler, Beschreibung 2106.
B] Undecorated.
C] In BG: ho παῖς : * καλός.
D] NOT A VASE. Done from Furtw.'s text.

2283.

Berlin 2159.

- A] RF amphora. From Vulci. Andokides Painter. 530-520.
*Furtwängler, Beschreibung, no. 2159. *FR iii, 73-76, pl. 133, p. 76, fig. 38 (facs. of inscription). CIG 8131. ARV(2) 3/1, 1617, Para. 320, Add.(2) 149 (much bibl.). *E. Knauer, Die Berliner Andokides-Vase (1965), pls. 1-9. Script 1067.
B] A: The Struggle for the Tripod. B: wrestlers.
C] On the lower moulding of the foot, Gr.: Ανδοκίδες εποεσεν.(1)
Under the foot, twice, Gr.: ΑΚ = Hackl 35, TGV 88/1B,11 and 178/40. On a handle and under the lid, Gr.: pentagram, see Knauer.
D] Berlin West. On the replacement of the proper lid from London B 201, see Para. 320.

(1)the form without iota is preferred in the Andokides signatures; see GAI i, 328.

2284.

Berlin 2160.

- A] RF amphora. From Vulci. Berlin Painter. Early fifth. 500-490. Early (ARV(2)). *Furtwängler, Beschreibung, no. 2160. *FR iii, 255-56, pl. 159,2. CIG 7463. Beazley, 'The Master of the Berlin Amphora,' JHS 11 (1911) 276-95. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 24, 90/d. *Beazley, Berliner Maler 7, pls. 1-5, 22,2. ARV(2) 196/1, 1633, Para. 342, Add.(2) 190 (much bibl.). Script 490. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 66-68, pls. 38-39 ['The Berlin Painter,' a lecture delivered in Canberra, Australia in 1964]. Robertson, AVCA 59, fig. 56, 69-70 and n. 152; 303 n. 143. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 165, OREIMAXOS 1 (much bibl.) and OROCHARES 1.
B] A: satyr and Hermes. B: satyr.
C] A: Ορειμαχ[χ]ος, retr. ηερμης. B: Οροχαρ{τ(?) }ης.
D] Cleaned in some publications: see ARV(2) 1633. - For earlier attributions see Robertson 303 n. 143, and Beazley, JHS 11. Beazley in his 1964 lecture and Robertson, '69-70 and n. 152 think the subject is connected with the Return of Hephaestus; R. gives bibl. for this view. [But the names of the satyrs hardly fit this.] Messy writing.

2285.

Berlin 2165.

- A] RF pointed amphora. From Vulci. Oreithyia Painter. Second quarter fifth. Gerhard, EKV, pls. 26-29. FR ii, 186ff., figs. 66-67 (after Gerhard), 187, figs. 68-69 (photos.; details).

*Furtwängler, Beschreibung 2165. CIG 7717. ARV(2) 496/1, Para. 380. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 37, figs. 7-8 (drs. of A and B, after Gerhard, with its faulty readings), 109/392.

- B] A: Boreas carrying off Oreithyia, between two girl companions. B: two groups of girls move toward a man (announcing the rape).
- C] A: to left of Oreithyia's head: Ορεῖθ[υ]α, retr. To right of the two: Βορρ[ο]ας.
- D] Gerhard's readings are faulty. Tailed rho; three-stroke sigma.

2286.

Berlin 2166.

- A] Fr. of RF pelike. From Cervetri. Argos Painter.(1) First quarter fifth. *Furtwängler, Beschreibung, no. 2166 (facs.). ARV(2) 288/5.
- B] A: Zeus, Nike and Poseidon.
- C] A: above a phiale held by Zeus: Ζεϋς. To left of Nike's head: Νικ[ε], retr. To left of Poseidon: Ποσειδόν, retr.
- D] Irregular lettering. Replica: Berlin 2167, which was found with it. Dotted delta. Zeta with a hook for the vertical.

(1)late archaic; continues the style of the Geras Painter.

2287.

Once Berlin 2167.

- A] Frs. of RF pelike. From Cervetri. Argos Painter. First quarter fifth. *Furtwängler, Beschreibung 2167 (facs.). ARV(2) 288/6, Add.(2) 209.
- B] A: Zeus, Nike and Poseidon. As 2166, but Zeus too is pouring the libation. B: woman with oinochoe; hand.
- C] A: to right of Nike's head (not as in 2166): Νικε. Above a phiale held by Zeus: Ζεϋς. Poseidon's name is missing.
- D] Destroyed in war. Replica of Berlin 2166; found together with it.

2288.

Berlin 2170.

- A] RF pelike. From Cervetri. Kleophrades Painter. 480-470. Late (Beazley). *Furtwängler, Beschreibung, no. 2170 (facs.). *Richter, AJA 40 (1936) 112 ff., fig. 16. Beazley, JHS 30 (1926) 61 and n. 78. ARV(2) 185/28, 1632, Add.(2) 187. *J. Boardman and V. Gehrig, AA 1981, 329-32, figs. 1-3.
- B] A: goddess. B: goddess.(1)
- C] False inscriptions on A and B: A: above, near the margin: Επικτετος and εγραψεν. B: on the left: Επικτετος. On the right: εγραψεν. Boardman in AA 1981 also mentions traces of genuine inscriptions, which he thought he saw: A: to left of [the goddess'] scepter: a clear H (or possibly a retr. N), ca. midway between her wrist and the scepter's top. Just below her wrist, about the same distance from the scepter as the last, a fainter Attic gamma.(2) B: has only ghosts of letters: above the [goddess'] wrist, a V and Attic gamma(2). Below the wrist, another Attic gamma(2), beneath the gap in the γρ of εγραψεν. Beneath the gap in φσ a more clearly preserved o. He thought he saw other letters but was less confident.
- D] Boardman and Gehrig have shown the signatures to be

modern. Richter had pointed out that the vase, though signed Epiktetos, was by the Kleophrades Painter, whence he had been called Epiktetos II. Zahn had assured Beazley that the inscriptions were genuine (see JHS 30).

(1) doubtless an extract from a Judgment of Paris, hence A, Hera, B, Aphrodite (ARV(2) 1632). (2) 'Attic gamma' is my term.

2289.

Berlin 2171.

A] RF pelike. Geras Painter. First quarter fifth.

*Furtwängler, Beschreibung 2171. ARV(2) 285/5, Add.(2) 209.

*Photo.

B] A: Triptolemos and Demeter. B: man offering a hare to a boy.

C] A: above and to right of Triptolemos: nonsense: π(ο)εκακ<.

D] Unclear letters.

2290.

Berlin 2176.

A] RF hydria. From Castellucci in Basilicata. Painter of Florence 3984 (probably, Beazley). First quarter fifth.

*Furtwängler, Beschreibung. Neugebauer, Führer. ARV(2) 271/3, Para. 353, Add.(2) 206.

B] Mission to Achilles: Phoenix, Odysseus, Achilles.

C] Nonsense: above: ρχvkχ(ο)εσεσ. Between Phoenix and Odysseus: χοεσ. Between Odysseus and Achilles: οεσεσ.

D] Done from Furtw., text only. Neugebauer dates after 490.

2291.

Berlin 2179.

A] RF hydria (kalpis). From Vulci. Syleus Painter. First quarter fifth. *Furtwängler, Beschreibung 2179. CIG 7448. ARV(2) 252/52, 1639, Para. 350, Add.(2) 203. Robertson, AVCA 123, fig. 126.

B] Theseus leaving Ariadne, with Athena and Dionysus.

C] Above Theseus' head: Θ[ε]σε[υ]ς. To Athena's left: Αθ[ε]να, retr. To Dionysus' left: (Δ)[ι]ου[σ]ος, retr. To right and above Ariadne: Αριαδ[ων]ε.(1)

D] Inscriptions from Furtw.'s text. Three- and four-stroke sigmas.

(1) Αριαδ[ων]ε, Αριαδ[ων]ε?

2292.

Berlin 2180.

A] RF calyx krater. From Capua. Euphronios. 510-500. 520-515 ('Euphronios'). *Furtwängler, Beschreibung, no. 2180. *FR 3, 245-49, pl. 157. *Arias-Hirmer, pl. 112 (detail of B). ARV(2) 13/1, 1584, 1585, 1596, 1619, Para. 321, Add.(2) 152. Greifenhagen, Antike Kunstwerke(2) (1965) pls. 33-35. Script 356. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 53/1 (ill.; bibl.). Also in Berlin cat. J. Boardman, 'Kaloi and other Names on Euphronios' Vases,' in Ministero Beni Culturali e Ambientali, Soprintendenza Archeologica per la Toscana, Comune di Arezzo, Assessorato alla Cultura, Euphronios: Atti del Seminario Internazionale di Studi (Arezzo May 27-28, 1990) (1992) 48.

B] A: athletes: 1. youth infibulating; 2. nude boy (servant); 3. discobolus; 4. young trainer; 5. youth putting away clothes; 6. small boy taking clothes away. B:

athletes: 7. youth leaning on stick; 8. small boy; 9. nude youth pouring oil from aryballos; 10. nude youth with clothes under arm [taking them off I think]; 11. boy; stool with clothes.

- C] A: To right of 1., down: Λεαγρος [κ]αλος. 2. ho παῖς, retr. 3. Αντιφῶν. 4. ἡιππ<αρ?>χος, retr. 5. Πολυλλος, retr. B: 7. Ἡιππομεδῶν. 8. Τρα[νι?]ῶν. (1) 9. to right of pourer's face, diagonally downward: Εγείσας. (2) Below no. 9.: To right of pourer's middle, bearing slightly downward and running into the himation held by the other, thus bending upward: Λεαγρος καλᾶος. (3) 10. To left of folder's top of head, horizontal: Λυκος, retr.
- D] Polylllos: see PA 12034. On A, Leagros appears to be present, on B not ('Script' 63 n. 22). '2.' seems to refer to the slave boy rather than being part of '1.'. - Boardman in 'Euphronios': on B, Leagros kalos does not refer to any person depicted, all of whom are named; on A, however, it is probably tag-kalos as on Louvre G 103.

(1)given as Τρανιῶν in 'Euphronios'. (2)GAI ii, 758. For the lack of aspiration in names beginning with Ηγε- see esp. GAI i, 399-500. (3)omitted in 'Euphronios'.

2293.

Berlin 2181.+

- A] Fr. of RF volute krater. From Capua. Phintias. Last quarter sixth. 510-500. *Furtwängler, Beschreibung 2181 (Berlin). (1) ARV(2) 23/4. *Photo. (Berlin + VG).
- B] A: parts of two groups of fighting warriors.
- C] A: nonsense: above the central figure, between helmet and raised fist: καπενισανι. (2) To right of a warrior's head: εχυπκι... (more). (2)
- D] + Villa Giulia frs.

(1)listed as fr. of a stamnos. (2)Furtw. has: καπενισαμνι. (3)my reading. Furtw. has: εχυπκι, complete. I also considered the second inscription as possibly the continuation of the first: καπενισανι | εχυπκι...

2294.

Berlin 2182.

- A] RF stamnos. From Tarquinia. Syleus Painter. First quarter fifth. *Furtwängler, Beschreibung 2182. Beazley, AJA 54 (1950) 318. ARV(2) 251/32 (bibl.).
- B] A: Judgement of Paris, with Hermes and Aphrodite. B: Dionysus between two maenads.
- C] A: to right of Aphrodite's head: καλε. B: on the drinking horn held by Dionysus, in BG: καλοσ(.), retr. (1)
- D] The inscription on B is not a regular nonsense inscription.

(1)so Furtw., text; miswritten for καλος(?).

2295.

Berlin 2184.

- A] RF stamnos. From Vulci. Copenhagen Painter. First quarter fifth. *ARV(2) 257/6, 1603, 1640, Para. 351, Add. (2) 204 (much bibl.). Gerhard, EKV, pl. 24 (often repeated). (1)
- B] A: Death of Aegisthus. B: athlete with man and youth.
- C] A: Ορεοστές. Klytaimestra. (See GAI i, 529 and 569). More? B: Ν[ι]κοστρατος. (3)

D] Restored.

(1)there seems to be no published picture of B after Gerhard.
(2)see GAI i, 529 and 569. (3)ARV(2) 1603: the same Nikostratos as the kalos on five vases [of the early fifth century] is found on Berlin 2184. "The name may refer to the athlete in the middle of B. Perhaps there was a kalos, now covered by paint."

2296.

Berlin 2188.

- A] RF stamnos. From Vulci. Hephaisteion Painter. First quarter fifth. *Furtwängler, Beschreibung 2188, pl. III (facs.). CIG 8346. *Kirchner, Imag.(2) pl. 11/22 (Gr.). Beazley, AJA 31 (1927) 349f. Hesp. 27 (1958) 293f., pl. 53,f (Gr.). *ARV(2) 297/1, Add.(2) 211. *GAI i, 116, cf. 35/25.
- B] A: Medea and a daughter of Pelias, with the ram in a cauldron. B: boy between two youths.
- C] A: above the ram: καλος.(1) B: to right of the left youth: καλος. To right of the boy: Νικο[στρατος].(2) To left of the right youth: καλ[ο]ς, retr. Under foot, in a half circle on the reserved resting surface, facing out, Gr.: ligature ΑΑΘ.λυδια μεζω : ι : ε : λεπαστιδες : κ : ζ :. See Hackl, no. 592, pl. 3, and TGV 88/2B 14; 155/6F 1; 166/F 4; cf. pp. 225 and 231.
- D] For Nikostratos see Berlin 2184; Beazley, ARV(2) 1603, lists him as a kalos-name here. λεπαστις οινοχοη και ειδος κυλικος, Hsch. Attic alphabet for Dipp.; Ionic for the Grr. Furtw. thought the Gr. incised before firing but this is rightly denied by Hackl and Johnston. - Threatte in GAI i, 35/25 notes that this and the Gr. on Oxford 1965.121 (stamnos by the Dokimasia Painter) are by the same hand; the date may be as late as early fourth (cf. Imag.(2) 15), but see GAI 116 [The Grr. are not Attic, I think, and the date is not so late]. - Further: *TGV 90/2B 14; 155/6F 1; 166/22F 4; cf. pp. 5 and 25. P. 5: Furtwängler stated that the Gr. was incised before firing when clay was leather hard; Hackl denied this and Johnston agrees from the ph. in Kirchner. J. thinks no mercantile Gr. was incised before firing. P. 25: J. discusses the spelling of the Gr. The Gr. is also discussed on pp. 194, 225 and 231.

(1)so ARV(2); κ[α]λος, Furtw. (2)Beazley prints:
Νικο[στρατος]..., presumably to indicate that a καλος may be lost.

2297.

Berlin 2189.

- A] RF oinochoe. From Chiusi. Triptolemos Painter. First quarter fifth. *Furtwängler, Beschreibung 2189. ARV(2) 363/27 (bibl.).
- B] Three women in a sacrificial procession.
- C] In the field, scattered small letters in two lines(?): nonsense: γγγ|ογγ(λ).(1)
- D] Are the readings reliable?

(1)so Furtw., text.

2298.

Berlin 2190.

- A] RF plastic oinoche (head vase). From Vulci. Unattributed.
Class C: Charinos Class. Charinos potter. Ca. 500.

*Furtwängler, Beschreibung 2190. 1531/3 (bibl.), Para. 502, Add.(2) 385 (bibl.). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 77, figs. 52-53.

- B] Woman's head.(1) On the shoulder, RF palmettes.
- C] On the handle, Gr.: ΧΑΡΙΝΟΣ ΕΠΟΙΚΕΣΕΝ.
- D] Berlin West. - The signature is in the middle of the broad BG handle as on Oxford 1966.981 and 1966.982.

(1)the woman probably a hetaera. Cf. I. Jenkins and D. Williams, AJA 89 (1985) 441-18, pls. 44-46 (the women there considered hetaerae).

2299.

Berlin 2202.(1)

- A] Plastic aryballos (head vase: woman's head, snake handles). From Tanagra. Unattributed. Class E bis. Date?(2) *Furtwängler, Beschreibung (facs.). Heydemann, Ann. Inst. 1877, 286. Klein, Meistersig. 16. Beazley, JHS 49 (1929) 75 and 214. ABV 350, ARV(2) 1533, Para. 502, Add.(2) 386.
- B] Under the foot, BF, boy with a panther cub.
- C] On the BG band around the base, Gr.: ΠΡΟΚΛΕΕΣ ΕΠΟΙΕΣΕ.
- D] Berlin West. "Miserable," Beazley. Heydemann doubted the genuineness without good reason and Klein thought it Boeotian (Furtw.). Tailed rho.

(1)wrongly given in the Beazley publications as Berlin 2203.
(2)Beazley in JHS says of the same general period as Louvre CA 986, ARV(2) 1530.

2300.

Berlin 2205.

- A] RF lekythos. From Armento. Brygos Painter. First quarter fifth. Late (Beazley). *Furtwängler, Beschreibung 2205. ARV(2) 383/202, Para. 366, Add.(2) 228.
- B] Wedding of Menelaus and Helen: Menelaus, frontal, moving to left; at right, Helen to left.(1)
- C] To Menelaus' left: ΜΕΝΕΛΕΩΣ, retr.(2)
- D] Berlin East.

(1)Beazley in CB suggests that it is not exactly the wedding, but Menelaus leading Helen away after she was awarded to him, cf. Pindar, Pyth. 9, 121-23. (2)so Furtw.

2301.

Berlin 2207.

- A] RF lekythos. From Athens. Somewhat recalls the Nikon Painter. Second quarter fifth. *Furtwängler, Beschreibung 2207. ARV(2) 1586, 1699. *dr.
- B] Hermes, frontal, to right of a burning altar.
- C] Above the altar: ΗΙΠΠΩΝ Κ(Α)ΛΟΣ.
- D] Hippon II.

2302.

Berlin 2209.

- A] RF lekythos. From Nola. Unattributed. Second quarter fifth. *Furtwängler, Beschreibung. Lenormant, Élite iii, pl. 45 (after Gerhard). W. Zschietzschmann, Hellas und Rom (1959), pl. 225,2. ARV(2) 1587/2.
- B] Woman and a baby in a louterion.

- C] At upper left: λαμπα[ος...].
 D] Much restored. The same kalos-name on Palermo V 676, ARV(2) 641/83, by the Providence Painter.

2303.

Berlin 2210.

- A] RF lekythos. From Nola. Dresden Painter. Second quarter fifth.
 *Furtwängler, Beschreibung 2210.(1) ARV(2) 656/20.
 B] Nike(?), holding a sash, pursues a boy who holds a lyre.
 C] Modern: Νικα. Λινος.
 D] False, and removed (Furtw.). The vase is not inscribed.
 Ionic lambda and three-stroke sigma.

(1)cleaned.

2304.

Berlin 2211.

- A] RF lekythos. From Basilicata or Nola (Furtw.). Painter of the Paris Gigantomachy. Second quarter fifth. *Furtwängler, Beschreibung 2211; pp. 518 and 1055 (add.). ARV(2) 423/125, Add.(2) 235.
 B] Nike, frontal, holding an aphlaston. At left, low base (altar).
 C] On the left, in two lines, not correlated(?):
 καλε|ηε πα|ς. On the base, in BG, nonsense: κοστστ.
 D] The inscriptions from Furtw.'s text.

2305.

Berlin 2239.

- A] Lekythos in Six' technique. From Athens. Unattributed. Late sixth. *Furtwängler, Beschreibung. Neugebauer, Führer. Six, Gazette archéologique 13 (1888) 306/xx.
 B] Maenad and satyr.
 C] Between them: φοβο.(1)
 D] Not in Beazley.

(1)Furtw., text; not clear if complete.

2306.

Berlin 2244.

- A] Fragmentary lekythos in Six' technique. Circle of Diosphos and Sappho Painters (Haspels). Early fifth. *Furtwängler, Beschreibung. C. Fränkel, Satyr- und Bakchennamen (1912) 34 n. 6. A. Greifenhagen, AA 1978, 530/33 and 531, fig. 51 (dr.). Six, Gaz. Arch. 13 (1888) 207/25. Haspels, ABFL 107 n. 3. LIMC iii, s.v. Briakchos, no. 4. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 149,]IAK[.
 B] Reclining maenad playing flutes, between two satyrs.
 C] Above her: [Bρ]ιακ[χος].(1) To her right: nonsense: *ΣΗΝ.(2)
 D] Berlin East. Body only. Much restored. - The name does not refer to a satyr.

(1)so K.-D.; Briakchos is also a maenad name: Et. Magn. 213,26 and Hsch, s.v. Briakchos. Furtw. did not restore.
 (2)Furtw., text. Sigma three-stroke. The dr. in AA shows: above the maenad, horizontal: σακ. To left of right-hand satyr, diagonally downward: vhv, retr. The dr. is not accurate.

2307.

Berlin 2250.

- A] BF/WG semi-outline lekythos. From Athens. Near Bowdoin and Athena Painters. Second quarter fifth. *Furtwängler, Beschreibung 2250. *A. Fairbanks, Athenian Lekythoi (1907) 24/3, fig. 18. ARV(2) 689/3. *I. Wehgartner, CV, Germany 62, pl. 5,6-9, Beilage 4,1. Neugebauer, Führer 61. Haspels, ABFL 262/3 (bottom). Kurtz, AWL 107 n. 8.
- B] Man leaning on his stick; cock; lyre on wall.
- C] Nonsense: in the center, remains of letters: τπ(ο)υ.(1)

(1)Furtw.; it seems an uncertain reading.

2308.

Berlin 2252.

- A] WG lekythos. From Athens.(1) Syriskos Painter. First quarter fifth. *Furtwängler, Beschreibung 2252. A. Fairbanks, Athenian Lekythoi (1907), Group C, Class 5, no. 13 (not ill.). ARV(2) 263/54, 1641, Para. 351, Add.(2) 205 9bibl.). *Photo.
- B] Shoulder: Eros flying. Body: woman seated, quail in lap, wreath in hands. Man leaning on his stick. Kalathos; mirror; alabastron.
- C] Body: inscriptions in BG: to woman's left: ho παῖς καλός, retr. Above the wreath: καλός. Starting to left of man's face: Ὀλυμπιχός καλός, retr.
- D] Wehgartner on identity of Athena and Bowdoin Painters: bibl., CV, p. 19. By the same hand: ARV(2) 689/1 and 2; Kurtz, AWL, pl. 14,3.

(1)near Hagia Triada.

2309.

Berlin 2253.

- A] RF alabastron. From Attica. Unattributed. Date? *Furtwängler, Beschreibung 2253.
- B] Satyr and maenad.
- C] On a narrow reserved strip on the neck, in BG: nonsense: κννοητιο.
- D] Hasty letters; from Furtw.'s text.

2310.

Berlin 2259.

- A] RF alabastron. From Athens. Two-Row Painter. Second quarter fifth. *Furtwängler, Beschreibung 2259. ARV(2) 727/20, Add.(2) 282.
- B] Judgment of Paris, with Hermes, Athena and Hera.
- C] Beside Hermes: καλο[ς]. Beside seated Paris: καλο(ς). To left of Athena: καλ?ε?.(1) To right of Hera (who is mostly destroyed): κ[αλε].
- D] Berlin West. Surface much worn. Mixed alphabet? The sigma printed as M in Furtw. Done from his text.

(1)my restoration; Furtw., text, has: (.)καί(ε).

2311.

Berlin 2262.

- A] RF cup.(1) From Vulci. Epiktetos. Pamphaios potter. Last quarter sixth. 520-510. *Furtwängler, Beschreibung, no. 2262 (facs.). Cf. CIG 8177. Neugebauer, Führer, pl. 46. *CV, Germany 21, pls. 55, 65,4 and 66,3. ARV(2) 72/15, 1623, Para. 328, Add.(2) 167 (bibl.). BABesch 49 (1974) 243, figs. 1-3 (Int., A, B). Cohen,

- Bilinguals, pl. 116,1 (Int.). *AJA 88 (1984) 349/23.
- B] Int.: satyr. A: javelin thrower, with two flautists. B: youth leading two horses.
- C] Int.: around the satyr: Παμαφ[ι]ος. Παμαφιος, i.e., Παμφαιος. A: to left and right of the right flautist: Επικτετος. B: εγραψεν καλος.(2)
- D] The foot modern.

(1)type A. (2)καλός or kalos? I would opt for the former.

2312.

Berlin 2263.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. Ca. 520. *Antikensmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 238/57. *Furtwängler, Beschreibung, no. 2263. *A. Greifenhagen, CV, Germany 21, pl. 53. Bothmer, Amazons 131/3. ARV(2) 62/85, 1622, Add.(2) 165. Script 1035.
- B] Int.: youth putting on greaves. A: Heracles and the Amazons: Heracles attacks a falling Amazon; at left, a fleeing Amazon; at right, an Amazon shooting. B: fragmentary: Iolaos mounting the chariot of Heracles.(2)
- C] Int.: at upper right, behind the youth's back (along margin and ending at head), not facing: Μεμ{μ}νδν. To youth's left, along margin: καλος. A: to right of left Amazon's helmet, along top margin: Λυκοπις. ηερακλες. Ανδρομαχε.(1) B: to left of I.'s head, widely spaced: Ιολεο[ς], retr.
- D] Berlin West.

(1)presumably the falling Amazon. (2)connected with A: Heracles' chariot waiting for him.

2313.

Berlin 2264.

- A] RF cup. From Vulci. Oltos. Euxitheos potter. Last quarter sixth. Ca. 520. *Furtwängler, Beschreibung, no. 2264 (facs.). CIG 8200. W.B. Dinsmoor, AJA 50 (1946) 95 and 115 (mentions; bibl.). Bloesch, FAS 44/4. ARV(2) 60/64 (much bibl.), Para. 326, Add.(2) 164.
- B] Int.: young trumpeter. A: departure of Achilles and Antilochus? B: fight for the body of Patroclus.
- C] Int.: around the youth: Ε[υ]χσιθεος and εποιεσε[ν]. At right, non-stoich.: Ολτος εγ[γραφ]σεν. A: to right of Nestor's head: Νεστορ.(1) To Achilles' right: Αχιλλε[υ]ς, retr.(2) By Iris' head: Ιρις, retr.(2) To left of Phoenix' head: Φοινιχ[ς] Ιωνχ, both lines retr.(3) To right of Antilochus' head: Αντιλοχος. Below, to right and left of his legs, in low relief under the glaze: Αν(τ)ι[ι]λοχος, retr.(4) B: to Diomedes' left, down: Διομ[ε]δες, retr.(2) To right of Ajax' head: Αια[ς].(5) Above the body of Patroclus: Πατροκλος, retr.(2) A bit to the left, under the glaze: ΙΤ, i.e. [Πα]τρ[οκλος], retr.? To left of Aeneas' head: Αινεα[ς],(6) retr.(1) Another warrior: ηηκ[π]ασος, retr.(3)
- D] Berlin East. Restored. The signatures are larger and more carefully done than the names, which are in Oltos' typically messy hand. For inscriptions under the glaze see Script 174 n. 6.

(1)Furtw., text (no facs.): is the last letter preserved? (2)No facs. (3)so Furtw.'s facs.: the second line gives letters in

slight relief under the glaze! Compare the Pantoxena fr., Boston 10.224. No way of telling here whether both kinds of inscriptions are by one hand. (4)the tau given as an iota in Furtw. (5)the facs. seems to show that something was written under the sigma. (6)could be Αινεα<ς>.

2314.

Berlin 2265.

- A] RF cup. Euergides Painter. Last quarter sixth. Ca. 510 (G.). *Furtwängler, Beschreibung 2265. *A. Greifenhagen, CV, Germany 21, Berlin 2 (1962), pls. 51,8, 56,1-3, 65,5, and 124,1,5. Hartwig, JdI 6 (1891) 253, fig. 2 (A). ARV(2) 88/4, 1606, 1625, Para. 330, Add.(2) 170. *Photo. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 18 (sketch of Int. with inscription).
- B] Int.: komast: nude youth with a skyphos. A-B: symposium: A: between sphinxes: youth reclining; krater. B: between sphinxes: youth reclining; wineskin.
- C] Int.: starting to right of the youth's face, circular, filling 3/4 of the circle: Φιλοκῶ(μ)ος vacat.(1) A: Above the youth: ἡ πα[ις] κ[α]λός[ς]. B: above the youth: κατ[α], ναιχ[ι].
- D] Berlin West. Beazley, ARV(2) 1606 says: "On the Berlin cup the name is not followed by a predicate; but perhaps the outside inscriptions are intended to continue the inside one." Then the name would be a kalos-name or tag-kalos. The name appears with φιλεῖται on Louvre C 11,224 (ARV(2) 89/20) and perhaps there are traces on two other vases (ibid.). I think the name refers to the komast, and the two outside inscriptions go together, but do not refer to him. The name is not rare in Attic (see LGPN ii).

(1)the mu is upside down. Φι[^]λοκῶ[^]μο[^]ς; the figure intervenes.

2315.

Berlin 2266.

- A] RF cup. From Etruria. Unattributed (Coarser Wing i). Pamphaios potter. Last quarter sixth. *Furtwängler, Beschreibung. CIG 8275. ARV(2) 130/33 (bibl.) *AJA 88 (1984) 349/20.
- B] Int.: horse.
- C] Int.: in a circle: Πανφα[^]ιος ἐποίησεν.(1)
- D] Much restored.

(1)the facs. in Furtw. shows the ἐποίησεν above the name. It shows circular phi, while the dr. in Panofka (repeated by Hoppin) had shown phi with a long hasta.

2316.

Berlin 2267.

- A] RF cup. From Etruria. Hermaios Painter Last quarter sixth. *Furtwängler, Beschreibung (facs.). CIG 8236. Bloesch, FAS 45/3, pl. 12,3. ARV(2) 111/16, 1626, Add.(2) 173. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 64 (sketch of Int., with inscription).
- B] Int.: satyr balancing a kantharos on his back.
- C] Int.: starting to left of satyr's right foot, running in a circle around the margin and ending below his tail: Χαρχυλιῶ[^]ν ἑπο[^]ιεσε.(1)
- D] Berlin East (vidi). - Formerly attributed to the Severeano

Group. Furtw. says the inscription is a bit repainted, but genuine.

(1)the kantharos placed on the satyr's back and his tail intervene.

2317.

Berlin 2268.

- A] RF cup. From Tarquinia. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. *Furtwängler, Beschreibung 2268. ARV(2) 153/2, 1770, Add.(2) 180.
- B] Athletes: Int.: jumper. A: runner; trainer; jumper and trainer; stele. B: trainer; acontist; trainer and jumper.
- C] A, B, each: nonsense: imitation letters strewn about, such as γυ.

2318.

Berlin 2270.

- A] RF cup. Thorvaldsen Group.(1) First quarter fifth. *Furtwängler, Beschreibung 2270 (one facs.). ARV(2) 455/3, Para. 377, Add.(2) 243.
- B] Int.: satyr with drinking horn and a wineskin on his back. A-B: symposium. A: hetaira with a skyphos on a couch; barbarian(2) playing flutes. B: hetaira and youth playing kottabos.(3)
- C] Int.: around the satyr, in hasty letters:
h[o] πα[ι]ς καλος. On the wineskin, in BG: nonsense: νεολ... retr.(4) A: to left of the hetaira's head: [κα]λος. To right of her head: κ[---]. Above the man, smeared: nonsense(?): (κ)ι(v)(.).(5) B: above the scene: καλος. And: κα[λος].(6) Under the foot, Gr.: ι. Not in TGV.
- D] Much restored and repainted.

(1)near the Magnoncourt Painter and the earliest Douris.

(2)barbarian, Furtw., because of the moustache and beard.

(3)upper parts modern (Furtw.). (4)νεοινια(?), Furtw.; surely not. (5)So facs.; κινα[ιδος](?), Furtw. (6)my restoration.

2319.

Berlin 2272.

- A] RF cup. From Vulci. Unattributed. Last quarter sixth. *Furtwängler, Beschreibung (facs.). ARV(2) 1593/39 (bibl.), 1594.
- B] Naked woman tying her sandal after a bath. At right, a large phallus under the glaze.
- C] Around her: Λεαλος, for Λεαγρος.
- D] Miswritten. The phallus in relief lines; Furtw. compares the inscriptions under the glaze on Berlin 2264, q.v.

2320.

Berlin 2273.

- A] RF cup. From Vulci. Ambrosios Painter. Last quarter sixth. 510-500. *Furtwängler, Beschreibung 2273. R.M. Cook, Zeus i (1914) 216 (after Gerhard). E. Simon, Die Götter der Griechen (1985) 223, fig. 209. *ARV(2) 174/31, Add.(2) 184. *Photo. S. Matheson, GRBS 35 (1994) 351.
- B] Int.: Hephaestus (bearded) in a winged chair, with double axe and kantharos.(1) Ext.: plain.
- C] Int.: starting to left of his head: Κεφι[.]τος κα[λ]ος.
- D] The photo. shows no letter(s) in an area of 1-2 letter

spaces between iota and tau, although the surface seems to be preserved; the other letters are very clear. Furtw. read Κεφί[σ]ι[ο]ς (sic) κα[λ]ος , and this is accepted by Neugebauer. Beazley, in ARV(2), says: "The first letter is a poor kappa, and might be a poorer H; if so, ἡεφί[σ]ι[ο]ς κα[λ]ος(?) ". I.e.: ἡεφ·α·ι[σ]ι[ο]ς , but I think the word is clearly miswritten, perhaps for Κεφισιος , but note that Beazley does not list this kalos-name. The name occurs later on Bologna PU 358, Script 677.

(1)so Beazley; Triptolemos (wrongly), Furtw. - S. Matheson, GRBS 35 (1994) 351: Hephaestus giving a test drive to the winged chair he made for Dionysus. R.M. Cook, Zeus i (1914) 216: identifies the 'hammer' carried by H. as a double axe and the figure as Dionysus. Beazley, Boardman, ARV i, (1975), fig. 120, E. Simon, Die Götter der Griechen (1985) 223, fig. 209, and Matheson all prefer Hephaestus.

2321.

Berlin 2274.

- A] RF cup. From Chiusi. Unattributed. Ca. 500. *Furtwängler, Beschreibung 2274. TGV 101/15B 20.
- B] Int.: Bearded man (petasos on his back, loin cloth: Sinis, Hermes, Peleus?) cutting a large branch with his sword; behind him, a tree.
- C] ὁ παῖς καλός . Under the foot, Gr.: NI. See TGV 101/15B 20.(1)
- D] Done from Furtw., text.

(1)Furtw. gives M, with the right vertical disjointed.

2322.

Berlin 2275.

- A] Fr. of RF cup. Compared with the Painter of the Agora Chairias Cups. Last quarter sixth. *Furtwängler, Beschreibung 2275. ARV(2) 177/2, Para. 339, Add.(2) 185.
- B] Int.: naked woman holding a vessel full of phalloi.
- C] Int.: $[\kappa]αλ[ο]ς$.(1)

(1)so Furtw.; why not $[\kappa]αλ[ε]?$

2323.

Berlin 2276.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. 510-500. *Furtwängler, Beschreibung 2276. *ARV(2) 1592/30, 1704, Add.(2) 389.
- B] A: pankration (two boxing).
- C] A: $[\Lambda\epsilon\alpha\gamma]ρ[ο]ς$.(1)

(1)so ARV(2); Furtw. has $[\kappa]α[λ]ος$.

2324.

Berlin 2278.

- A] RF cup. From Vulci. Sosias Painter (Beazley). Euthymides (Ohly-Dumm).(1) Last quarter sixth. 510-500. *Furtwängler, Beschreibung, no. 2278. *FR iii, 13-22, pl. 123. CIG 8291. ARV(2) 21/1, 1620, Para. 323, Add.(2) 154 (much bibl.). Ohly-Dumm in Ancient Greek and Related Pottery 165-72. Script 384. Archeologia 292 (November 1990) 23 (photo. of Int.). *I. Wehgartner, Antikenmuseum Berlin, Euphronios der Maler

(exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 244/59.
 Robertson, AVCA 58-59, fig. 46 (Int.). H. A. Shapiro, Art and
 Cult under the Tyrants in Athens (1989) 109 n. 75, 137-38, pl.
 51,a-b (A, B, small). M. Boss in Euphronios und seine Zeit
 (Colloquium Berlin 19-20 April 1991) 87ff. (the preliminary
 sketch technique is not Pioneer). *I. Wehgartner in J.H. Oakley,
 W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The
 Conference Proceedings (1997) 203ff., figs. 2 (Int.), 3-4 (foot with
 signature).

- B] Int.: Achilles tending Patroclus. A-B: Heracles entering
 Olympus.
- C] Int.: Πατροκλος, retr. Αχ<ι>λλευς(?). A: h[εβ], retr.
 Αρ[ε], retr. 'Αφ[ροδιτε], retr. B: A vertical stroke
 reported by Furtw., but not in FR. καλο(ς), retr. (h)οραι,
 retr. Both inscriptions near the Horae. 'Αοφιτριτ(ε), retr.
 (belongs on A). ηεστια, retr. ηερμες, retr. Αρτεμις, retr.
 (Misapplied to Apollo according to Hauser). Heracles says:
 (Ζ)εὺ φίλε, retr. On the foot profile, in BG:
 Σοσιας εποίησεν.
- D] Αχ<ι>λλευς, Furtw. It could however be that the first
 lambda is a miswritten iota, since Euthymides (if the vase
 is his) does not usually double consonants. (2) Hauser
 explains the kalos by the similarity of οραι to ορπαις;
 the final sigma sideways, as often among the Pioneers.
 Αοφιτριτε for Αμφιτριτε: the error is due perhaps to the
 fact that this name belongs on A where we have 'Αφ[ροδιτε].
 The epsilon of the former os smudged. Zeta turned on its side.
 - Threagte, GAI i, 487, suggests that the omicron in
 Α{ο}νφιτριτε may be a false start for the phi in that
 name. - For the attributions see Robertson's discussion.
 Ohly-Dumm in Amsterdam symposium (1984) attributed to
 Euthymides, not to the Kleophrades Painter as R. wrongly
 asserted in 'Stele' (1978) 128 n. 21. R. in AVCA attributes
 to very early Kleophrades Painter. - Shapiro discusses the
 name Aphrodite instead of Amphitrite, which occurs also on
 London B 254; and winged Hebe, the future bride of
 Heracles: h[εβ]. - Addendum: M. Boss in Euphronios und seine
 Zeit (Colloquium Berlin 19-20 April 1991) 87ff.: the
 preliminary sketch on this vase differs greatly from
 Euphronios or any other Pioneer and thus the vase should
 be attributed to a different painter who ought not to be
 connected with the Pioneers. [This might suit the problem of
 Achilles' name, but is it not also possible that the
 preliminary sketch might be put on by a person other than
 the eventual painter?]

(1) Sosias potter. Hartwig attributed to Peithinos
 (Meisterschalen 241ff.; Beazley originally to Euphronios
 (VA 31/12, cf. also Hauser in FR iii, 21, near E.); Beazley
 later, to Sosias Painter, following Buschor (cf. GVM (1921)
 164), ARV(1) 21/1. M. Ohly-Dumm, Euthymides, Symp. Amsterdam
 165ff. M. Robertson earlier to unnamed painter very close
 to Euphronios (HGA 228), later, to early Kleophrades
 Painter (AVCA 59). Wehgartner is inclined to consider
 Sosias potter and painter; for the lettering of the
 signature see Berlin 2315. (2) However, I. Wehgartner
 kindly procured for me a detailed photo. of the head of
 Achilles with part of the inscription. It shows very clearly:
 |λλευ|, with the two lambdas quite different from each other:
 the first is an upright Attic lambda with a slightly curved short

stroke (the top of this letter is off the picture, but I do not believe that it was intended for an iota); the second is almost like a Latin L (the short hasta is raised just a little bit; also it is very long - much longer than the other lambda's bar).

2325.

Berlin 2279.

- A] RF cup. From Vulci. Peithinos. Ca. 500.(1) *Furtwängler, Beschreibung (some facs.). CIG 8283. ARV(2) 115/2 (much bibl.), 1626, Para. 332, Add.(2) 174 (much bibl.). Robertson, AVCA 40-41.
- B] Int.: Peleus and Thetis. A: youths and boys. B: youths and women.
- C] Int.: to Peleus' left: [Π]ελεύς. To Thetis' right: Θετις, for Θετις. Around them: Π[ε]θινος εγραψε. Αθηνόδοτος καλός. A: at left, above a single youth, on the left: καλός. At right: καλ[ος], retr.(2) Four pairs of male lovers: by the first: ὁ παῖς, [ν]αῖχι. To right of the second pair: καλός. Above the third pair: ὁ παῖς καλός. The fourth pair not inscribed. B: three pairs of youth and girl: first pair, above youth: καλός. To left of girl: καλε, retr. To left and above youth of second pair: καλός. Below: να[ι]χι, retr. To right: καλός. I.e.: καλός, να[ι]χι καλός. To left of girl's head: καλε, retr. To left of youth's head in third pair: καλο[ς]. Below it: κολαν.(3) To left of girl: καλε.
- D] Done from Furtw. - Robertson analyzes the style and dates it to the post-Pioneer generation (kalos-name Athenodotus; ornamentation, etc.), but the style was formed under Pioneer influence.

(1)In Proc. Brit. Acad. Beazley dated the vase in the late sixth, but in ARV(2) he says this is too early. Neugebauer dates shortly before 500. (2)a trace of the omicron? (3)so Furtw., text (there are no facss. for the exterior); probably misread for retr. ναῖχι(?).

2326.

Berlin 2280 - 2281.+

- A] Frs. of RF cup. Euphronios, manner.(1) Onesimos (Williams). Euphronios potter? Early fifth. 500-490. Very early (Williams). *Furtwängler, Beschreibung, nos. 2280, 2281. ARV(2) 19/1 and 2 (joining)(2), Add.(2) 153. *H. Speier in Neue Beiträge (Festschrift B. Schweitzer, 1954) 113ff., pls. 21-26. A. Stenico, Acme 6 (1953) 497ff., pls. 1-2 (Vatican frs.). *Script 418. Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 33 and 35, fig. 1 (restored dr.; upside down). Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 49, fig. 1 (dr. of Int.). Robertson, AVCA 44 and 45. *D. Williams, 'The Iliupersis cup in Berlin and the Vatican,' JbBerlMus 18 (1976) 13-15, figs. 3-7. *M.J. Anderson, 'Onesimos and the Interpretation of Iliupersis Iconography,' JHS 115 (1995) 131 n. 15.
- B] Int.: Neoptolemos slaying Priam on an altar, using Astyanax as a weapon; Hecuba; a dead body on the ground. Ext.: Iliupersis: Greeks pursuing women.
- C] Int.: N.'s shield device: lion, above which, in BG: καλός. On the altar in BG: Διὸς ἱερὸν [ν]α[ι]χίονος, the last word retr. [So Williams]. Below Astyochos' head:

ΑΣΤΥΟΧ<ΟΥ>. (3) In the exergue: Εὐ[φ]ρον[ι]ος ἐποίησεν. (4) B: to right of a warrior's head: [Οδυσσ]εύς. A or B: W. says that the names of Diomedes (where?), Teukros (A), i.e., Τευκρ[ος], and Odysseus (B) can be made out. I thought it best to keep in addition the fragmentary letter groups I give in Script: --]ον. --]θο[---. B: --]εύς. An unplaced fragment has: --]δε[---.

- D] + Rome, Vatican(2). The Berlin frs. lost in the war, except for one handle fr. [--]νος could be the fallen warrior's name. Williams says the earliest work by Onesimos (Panaitios Painter). - Anderson says the woman on the Int. is Polyxena, not inscribed. [She is Polyxena on Malibu 83.AE.362, inscribed.] On p. 131 n. 6 A. suggests that Daiphonos [on the Malibu cup] is for Onesimos an alternative for Daiphobos. Hence he suggests (against Williams): Διὸς ἠiero[v], and separately [Δαίφ]ονος for the fallen warrior on the Int.; it is written retr. because it originated from the warrior's head.

(1) Close to Proto-Panaitian, ARV(2). Onesimos (P), early (D. Williams); unclear if this is accepted by Robertson. (2) For the joints see Add.(2). (3) The picture, fig. 1 in Williams, shows a clear omicron as the fifth letter; hence Αστὺαν<α>χς is excluded. I assume Astyochos is an error. (4) the verb in the signature is missing; hence restoration depends on attribution. The iota of the name is apparently not preserved.

2327.

Berlin 2282.

- A] Fragmentary WG/RF cup. From Vulci. Pistoxenos Painter. Euphronios potter. Second quarter fifth. 480-470. Ca. 470 (CV). *Furtwängler, Beschreibung, no. 2282. *CV, Germany 22, pls. 102,1-5, 103,1-6, figs. 1-3 (photos., mainly the old condition) (much bibl.). (1) Beazley, PP 36. ARV(2) 859/1, 1703, Add.(2) 298. Script 717. Robertson, AVCA 156 and fig. 162 (Int.). *Antikemuseum Berlin, Euphronios der Maler (3/20 - 5/26, 1991) 234/56 (present condition: Int., A; bibl.).
- B] Int.: WG: woman facing a seated youth (Achilles and Diomedes, Furtw.); probably a libation scene. A-B: RF: A: boys' horse race: two racers; three columns (one fluted). B: very fragmentary: youth with an object that may be a writing tablet; parts of youths and horses.
- C] Int.: in BG on WG: [Εὐ]φρονιος : * ἐποίησεν. (2) Below the signature, somewhat smaller: [Δι]ομεδ[ε] (Furtw.). (3) A: on the two plain columns, remains of widely spaced letters; no doubt: ἡο παις καλός. (4) Above: Γλαυκὸν καλός. On the reserved foot profile, in BG: Εὐφ[---], no doubt another potter's signature of Euphronios. (5)
- D] Diomedes is mentioned as a slave and mistress of Achilles in Il. 9.664f.; the identification was first made by Jahn. - The inscriptions mainly after Furtw.; some letters have since been lost (see 'ftn'). Beazley says this is the latest signature of Euphronios. Attic except for four-stroke sigma.

(1) CV, pl. 102,1 is a photo. of Euphronios' signature. (2) CV gives (in agreement with pl. 102,1): [Εὐφ]ρονιος : ἐποίησε[ν]. The phi and final nu are no longer visible, but were reproduced in Diepolder, Pistoxenos-Maler (110th Berlin

Winck.) 5ff., fig. 1 and pl. 1; Diepolder, Penthesilea-Maler 1ff., pls. 1 and 2,2, reproduces the old restorations. Berlin cat., p. 235 shows no trace of the first epsilon; the interpoint is triple. (3)now showing only [---]μεδ[---]; see Berlin cat. p. 235 (there may be a slight trace of the omicron). Jahn, AZ 1853, 134, restored: Διομηδης; differently Hartwig. (4)so CV, but Berl. cat. says 'mit buchstabenähnlichen Zeichen'. Nonsense? (5)this fr. mentioned by Furtw. and Hartwig, but the foot is now lost (CV; Berlin cat.).

2328.

Berlin 2283.

- A] RF cup. From Vulci. Douris. Kleophrades potter. Early fifth. 500-490. *Furtwängler, Beschreibung, no. 2283. *ARV(2) 429/21, 1566, 1652, Add.(2) 236 (bibl.). Beazley, Der Kleophradesmaler 9. *Bloesch, FAS 58/2, pl. 16,7 (profile only). Script 517. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 60, 74/34, pls. 22-23.
- B] Int.: Nike and warrior. In the surrounding zone: chariot race. A-B: athletes.
- C] Int.: καλ[---, perhaps καλ[ε].(1) In the zone: [ho] παις καλος. Πανατιος[ς καλο]ς. A: ... καλ[ος], retr. B: Πανατιος [κ]αλο[ς]. On the reserved foot profile, in BG: Κλε[ο]φρα[δες επο]ιεσε[ν].
- D] + Vatican, Astarita 134 (now said to be in Berlin). The foot with its signature may go with Berlin 2283 or 2284 (Beazley, Kleophr.). All readings from ARV(2); they seem to be Furtw.'s readings. According to Bloesch, only a shadow of an alpha and two "punktförmige Reste" are now visible in the signature after a partial cleaning. παις is on the Astarita fragment. Furtw. reverses A and B; his facs. shows that the inscription on Beazley's B is not retr., as ARV(2) and B.-O. have it. - Panaitios: connected by Studniczka with the commander of a Tenian trireme that went over to the Greeks; Hdt. 8.82; see Studniczka, RE 1931, cols. 1002-1011. - For the interpretation of this and Berlin 2284 see E. Knauer, 'Two Cups by the Triptolemos Painter,' AA 1996, 235. - Attic with four-stroke sigmas. Tailed rho in sig.

(1)B.-O. has καλος.

2329.

Berlin 2284.

- A] Frs. of RF cup. From Vulci. Douris. Kleophrades potter? Early fifth. 500-490. *Furtwängler, Beschreibung, no. 2284 (facs.). Beazley, Der Kleophradesmaler 9. ARV(2) 429/22, 1652, Add.(2) 236 *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 75/35, pl. 23.
- B] Int.: surround zone: chariot race. A-B: athletes (to left of handle, javelin thrower; to right of handle, two boxers).
- C] Int.: in the zone: above the figures just below the rim, horizontal and widely spaced: Χαίρεστ[ρατος] κ[αλος].(1) A: above: Δορις εγρ[α]φεν].
- D] Replica of Berlin 2283, q.v. The foot with the signature of Kleophrades may belong with Berlin 2283 or 2284 (Beazley, Kleophr.). Attic except sigma. Tailed rho.

(1)the kappa given by Furtw., but not by ARV(2).

2330.

Berlin 2285.

- A] RF cup. From Cervetri. Douris. Python potter. First quarter fifth. 490-480. *Furtwängler, Beschreibung, no. 2285 (facs.). Kretschmer, Vas. 104, para. 87. *FR iii, 87-90, pl. 136 (ext.); fig. 43 (int., after Mon. Ined.). *Imag(2)., pl. 11/22 (A, part). CVA, Germany 22, pls. 1 and 5 (small pictures). *Beazley, AJA 52 (1948) 337/2. ARV(2) 431/48 (much bibl.), 1653, Para. 374, Add.(2) 237 (much bibl.). *Classical Studies Ullman 18/1 (bibl. on book roll). Script 533. A.D. Booth, "Douris' Cup and the Stages of Schooling in Classical Athens," Echos du Monde Classique 29 (1985) 275-80. Robertson, AVCA 89 (description) and fig. 83 (B). *F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 137-39, figs. 106a-b (ph. of A; sketch of seated man holding inscribed book roll). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 23-24, 45, 78/88, pl. 58.
- B] Int.: athlete taking off his sandals; with clothes, and higher up, sponge and aryballos; on his right, his stick; standed basin. A-B: school scenes.(1)
- C] Int.: at left, starting above the cothes and running along the margin, ending above the youth: Δορις εγραψε. Ext.: below the top margin, widely spaced: A: ηιπ<π>οδαμας καλος. On the book roll:
Μοῖσά μοι
ἀ<ν>φι Σκάμανδρον
εὐρων ἄρχομαι
ἀεί<ν>δεν. vac.
B: ηιπ<π>οδαμας [κα]λος.
- D] εὐρων = εὔρουν, omega for ou. The nu in the last line may be that missing in line 2 (Class. Studies Ullman 19, n. 1). Dotted delta and tailed rho. Lissarrague gives a different text for the book roll, after F. Chamoux, 'Un vers épique mal lu,' Rev. Philol. 1970, 7-10, and C. Calame, in La part de l'oeil 5 (1989) (forthcoming) (see L., n. 42): moisa moi a{m}phi skamandron {eph}eur' on archomai aeide{i}n, 'Muse find for me on the banks of the Scamander a place to start my song'. I.e., Μοῖσά μοι ἀ<μ>φι Σκάμανδρον εῖ<φ>ευρ' ὦν ἄρχομαι ἀείδε<ν>. This makes a single hexameter of the quotation, but I doubt that it is right, as it involves a major error.

(1)note that B (music instruction) has hanging on the wall a rolled and bound-up book roll and a tied-up set of tablets.

2331.

Berlin 2286.

- A] RF cup. From Cervetri. Triptolemos Painter. Python potter. First quarter fifth. Ca. 480. *Furtwängler, Beschreibung, no. 2286. *Beazley, Potter and Painter 41 = D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 58-59. ARV(2) 365/59, Add.(2) 223. Script 521. E. Knauer, BerlWinck 25 (1973) 17. P. Mingazzini, Catalogo dei vasi della Collezione Augusto Castellani II (1971) 59. Robertson, AVCA 85 and n. 247; 112-13 and n. 416.
- B] Int.: symposium (man and woman reclining). A-B: men, youths, and women.
- C] Int.: Δορις εγραψε.
- D] Berlin East. - Clearly in Douris' own hand; for a parallel (Center Island, New York) see Script. Dotted delta. Tailed rho.

2332.

Berlin 2287.+

- A] RF cup. From Cervetri. Douris. First quarter fifth. 490-480 (middle period.) *Furtwängler, Beschreibung, no. 2287 (facs.). ARV(2) 433/68, 1653, Para. 375, Add.(2) 237. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 79/113, pl. 69.
- B] Int.: fight of two warriors. A: five warriors fighting. B: four warriors fighting, the fifth missing.
- C] Int.: in the exergue, in BG: Δορις ἐγραφεῖεν.
- D] ARV(2): +frs. ex Leipzig and in Leipzig(?). Tübingen E 21, ARV(2) 433/70, joins (Bothmer). A Leipzig fr. joins (ARV(2) 440/176) (Guy or Bothmer?). Dotted delta. Tailed rho.

2333.

Berlin 2288.

- A] RF cup. From Vulci. Douris. 480-70. Late period (B.-O.). *Furtwängler, Beschreibung, no. 2288. ARV(2) 438/130 (bibl.), 1701, Add.(2) 239 (bibl.). CV, Germany 22, pl. 127,3,7 (small). Script 539. *Photo. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 83/175, pl. 98.
- B] Int.: Theseus and Skiron. A: fight. B: men and youths.
- C] Int.: to left of Theseus' right arm: near the margin, but not quite close to it: Θέσευς. Above Skiron's rocks, near the margin: Σκίρων.
- D] Berlin West.

2334.

Berlin 2289.

- A] RF cup. From Vulci. Douris. Python potter. Ca. 480 (late middle period, ARV(2) 426). *Neugebauer, Führer 107, pl. 49,2 (Int.). Furtwängler, Beschreibung, no. 2289. Beazley, Campana Fragments, 15 on pl. 7 B 28, and pl. Y, 16 (Florence fr.). CV, Germany 22, pl. 127,2,6 (small pictures). ARV(2) 435/95, 1653, 1701, Para. 375, Add.(2) 238 (much bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 81/143 (facs. of Gr.), pl. 84.
- B] Int.: seated woman beating wool over her knee (no epinetron); (1) woman; wool baskets. A-B: komos.
- C] Int.: above the left woman: ἡοῦ παῖς. From the head of the woman at right: καλός. [Under foot,] Gr.:)Y. Not in TGV.
- D] + ex Florence 7 B 28 and ex Rome, Villa Giulia (see ARV(2) 1701).

(1) Beazley compares Florence 3918, ARV(2) 826/7.

2335.

Berlin 2290.+

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. 490-80. Hauptwerk II (Kunisch). *Furtwängler, Beschreibung, no. 2290. CIG 8215. Bloesch, FAS 92/18. Beazley, CF 34/13, pl. Z 1 (VG fr.). ARV(2) 462/48 (much bibl.), 1654, Para. 377, Add.(2) 244 (much bibl.). Script 1071. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 93-94, pl. 74,1-2.(1) Robertson, AVCA, figs. 97-98 (A, B). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 70, fig. 36 (signature). *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, and n. 37, 197/345, fig. 19 (detail), pls. 116-17 (shows part of inscription) (much bibl.).
- B] Int.: Dionysus and satyr. A-B: maenads dancing at the image of Dionysus.

- C] On handle B/A in BG area of right hasta, Gr.:
 ἱερὸν ἐποίησεν.
- D] Berlin West. + Rome, Villa Giulia. epoesen also on Louvre G 143. For the tailed rho see Cohen, n. 125. Attic with four-stroke sigma. Kunisch notes the omission of iota in n. 37. Four-stroke sigma: see also Kunisch, p. 8.

(1)shows A augmented by fr. in Villa Giulia.

2336.

Berlin 2291.

- A] RF cup. From Vulci. Makron. Hieron potter. Early fifth. 500-490. Hauptwerk I (Kunisch). (1) *Furtwängler, Beschreibung, no. 2291. CIG 8220. Beazley, BSA 29, 193. Bloesch, FAS 92/11. ARV(2) 459/4, 1585, 1654, Para. 377, Add.(2) 244 (much bibl.). Script 564. *D.C. Kurtz, ed., Greek Vases: Lectures by J.D. Beazley (1989), pl. 65,1 (A and left handle). Robertson, AVCA, fig. 99 (A). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 73, figs. 43-44 (signature). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 43 n. 278. La Cité des Images (Lausanne 1984) 80, fig. 115. N. Kunisch, Makron (Kerameus 10, 1997) 7, 20 n. 88, *28, 32f., 100 n. 402, 127f., 129, 190/295, fig. 19, pls. 94-95 (much bibl.). LIMC iv, 530/167; v, 326/472 and 647/1, pl. 438; vii, 179/36, pl. 112.
- B] Int.: man and boy. A: Judgment of Paris. B: Paris leading Helen away.
- C] Int.: ἱπποδάμας.(2) A: Ἀλεξάνδρος. Ἀθηναία. ἡέρα. Ἀφροδίτη. B: (A)λεχσανδρο[s]. ἡέλενε. Τιμαῖνδρα, retr.(3) Εὐνομίς.(4) Ἰκάριος, retr.(5) Τυταρεός, retr. On handle B/A,(6) in the BG area of the right hasta, Gr. ἱερὸν ἐποίησεν.
- D] Type B. The signature: short, small-lettered form. Beazley in BSA and ARV(2) says that on the interior Hippodamas is the boy, since he is not accompanied by kalos. - A Hippodamas was strategos in 459/8: see LGPN ii ἱπποδάμας 5. B.-O. says he may be the same (bibl. 43 n. 279). - The first alpha of Alexandros on B lacks the horizontal.

(1)also beginning of Hauptwerk II. (2)he is the youth with the hare (Beazley, lecture). (3)sister of Helen; cf. Stesichoros, Page, PMG, fr. 223 (Beazley). (4)second sister or nurse (Beazley). (5)brother of Tyndareus (Beazley). (6)Kunisch says A/B but he reverses A and B.

2337.

Berlin 2292.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *Furtwängler, Beschreibung 2292 (facs.). CIG 8216. ARV(2) 471/195, 482, 1701, Add.(2) 246. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 202/386, pl. 134 (shows part of inscription). Sutton, Interaction 400/G 52. H.-G. Hollein, Bürgerbild und Bildwerk der attischen Demokratie (1988) 352/28.
- B] Int.: man and girl. A, B, each: men conversing. C] On handle B/A, in the BG area of right hasta, Gr.: ἱερὸν ἐποίησεν.(1)
- D] Standard lettering.

(1)my rendering of the sketch in Kunisch, p. 202, which has: ἱερὸν ποιεσεν. There seem to be scratches at this point, to judge by the ph., pl. 134.

2338.

Berlin 2293.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth. Ca. 490. *Furtwängler, Beschreibung, no. 2293. *FR iii, 257-58, pl. 160. ARV(2) 370/10, Para. 365, 367, Add.(2) 224 (much bibl.). Script 1067. Robertson, AVCA 96 and 154, fig. 159 (Int.).
- B] Int.: Selene. A-B: gigantomachy.
- C] Int: ho παις | καλο[ς]. A: ho π?αις καλος.
B: ho (π)αις | καλος.(1)
- D] Berlin West.

(1)the pi given as a trace in a break by Furtw., as similar to lambda in FR.

2339.

Berlin 2294.

- A] RF cup. From Vulci. Foundry Painter. First quarter fifth. 490-480. *Furtwängler, Beschreibung, no. 2294. *FR iii, 81-86, pl. 135. ARV(2) 400/1, 1651, 1706, Para. 370, Add.(2) 230 (much bibl.). C. Mattusch, AJA 84 (1980) 435-44, pls. 54-55, figs. 1, 2, 4. Script 1069. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 78-80, pls. 48-49. Robertson, AVCA, fig. 104 (A).
- B] Int.: Hephaestus and Thetis. Ext.: foundry: A: stoking the furnace; B: working on a statue.
- C] Int.: ho παις καλος. A: Διογενες | καλος, | ναιχι. B: ho παις καλος, ναιχι.
- D] Dotted delta.

2340.

Berlin 2299.

- A] RF cup. From Vulci. Recalls the Sabouroff Painter. Second quarter fifth. *Furtwängler, Beschreibung 2299. Para. 422.
- B] Int.: youth with phiale at an altar. Around, circular zone: symposium: flautist; two men and two youths on couches. A-B: symposium. A: youth playing kottabos; nude boy; man and another figure. B: little remains (originally modern replica of A).
- C] Int.: center: to right of youth: καλος. On his left: ν(α)ι. I.e.: καλος, ναι. Surrounding zone: widely spaced: h[o] π(α)ις κ[αλο]ς. A: above the scene: [hο] παις κ[αλο]ς.
- D] Furtw., text, indicates sloppy writing.

2341.

Berlin 2300.

- A] RF cup. From Chiusi. Briseis Painter. First quarter fifth. *Furtwängler, Beschreibung 2300. ARV(2) 409/43, Para. 371, Add.(2) 232.
- B] Int.: king (Thoas?) in a chest.
- C] Int.: nonsense: three small hasty letters: τσκ.
- D] Done from Furtw., text.

2342.

Berlin 2301.

- A] RF cup. From Tarquinia. Brygos Painter. Brygos potter. First quarter sixth. *Furtwängler, Beschreibung 2301. Bloesch, FAS, pl. 24,3, and p. 86/27. ARV(2) 378/129, Add.(2) 226. H.C. Baldry, Ancient Greek Literature in its Living Context (1968) 84f., ill. 83. *M.I. Davies, AK 16 (1973) 62 and n. 12 (bibl.), pl. 9,2. Boardman, ARFV, fig. 250.

- B] Int.: Clytaemnestra with a double axe rushing toward a closed door.(1) Ext.: plain.
- C] Int.: starting at the right foot, along the left-hand margin and ending near the head: ἡὸ πᾱις.(2) To C.'s lower right, along the left door jamb, not facing her: καλὸς.

(1)to help Aegisthus: see ARV(2). (2)the axe intervenes.

2343.

Berlin 2302.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth. *Furtwängler, Beschreibung 2302. ARV(2) 380/168.
- B] Int.: woman running while looking back.
- C] Int.: at left: καλῖς. At right: κ(α)λ(.)().(1)
- D] Done from Furtw.'s text. Twice miswritten for καλὸς?

(1)two dots printed at the end.

2344.

Berlin 2303.

- A] RF cup. From Vulci. Antiphon Painter. Euphronios potter. First quarter fifth. *Furtwängler, Beschreibung 2303. ARV(2) 336/10, 1701, Para. 361, Add.(2) 218.
- B] Int.: man reclining with phiale. Ext.: plain.
- C] Int.: above: Λυσίς καλὸς.
- D] Berlin West.

2345.

Berlin 2304.

- A] RF cup. From Tarquinia. Unattributed. Ca. 500. *Furtwängler, Beschreibung, no. 2304. *ARV(2) 1563/4, cf. 1567. Script 1110.
- B] Int.: warrior under a hail of arrows.
- C] Ἀντίας κα[λὸς].
- D] Hasty writing.

2346.

Berlin 2306.

- A] RF cup. Unattributed. Early fifth. *Furtwängler, Beschreibung 2306. Gerhard, Trinkschalen und Gefässe (1848-50) 16, pl. 13,3-4.
- B] Int.: seated woman feeding two geese.
- C] Int.: at left: κ(α)λὸς, retr.(1) At right: κ(α)λὸς εἰ.
- D] Done from Furtw.'s text.

(1)Furtw. prints κ(α)λοῖ.

2347.

Berlin 2307.

- A] RF cup. From Tarquinia. Antiphon Painter. Euphronios potter. First quarter fifth. *Furtwängler, Beschreibung 2307. JdI 10 (1895) 59 n. 34, fig. 7 (dr. of Int.). ARV(2) 341/77 (bibl.), 1646, Add.(2) 219. *Blatter, AA 1968, 647-48, figs. 10-12 (Int., A, B). C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 41, fig. 53 (Int., after Jüthner, Athl. II (1968), pl. 28b, shows letters).
- B] Int.: hoplitodromos looking back (phallus bird as shield device). A: three hoplitodromoi (one shield device, phallus bird). B: three hoplitodromoi.
- C] Int.: in two horizontal lines: to left of runner's middle: καλὸς.(1) Between his legs: (h)ο(π)αῖς.

D] Heta lacks the horizontal. Pi with inclined horizontal, the short vertical missing.

(1)the first and last letters are unclear in photo; see AA, fig. 10.

2348.

Berlin 2308.

- A] RF cup. From Chiusi. Telephos Painter. Second quarter fifth. *Furtwängler, Beschreibung 2308. ARV(2) 818/25, Add.(2) 292.
B] Int.: young athlete putting away his clothes. A: two youths at a herm. B: youth at a laver; man; herm.
C] Int.: above the figure: καλος.
D] Hasty letters.

2349.

Berlin 2309.

- A] RF cup. From Capua. Dokimasia Painter.(1) First quarter fifth. *Furtwängler, Beschreibung 2309. ARV(2) 373/46, 1649, 1701, Para. 366, 372, Add.(2) 226.(1) K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 45.2 (Int.).
B] Int.: man vomiting, assisted by a boy. A-B: komos: A: under one handle, man with an amphora; youth; two youths at a large krater; girl flautist; man dancing; youth; youth under a handle. B: man with a lyre and man dancing; youth with flutes, man, youth; two men.
C] Nonsense: imitation: Int.: very widely spaced, in a circle around the figures: seven hasty letters, among them Λ twice. A-B: small imitation letters strewn over the scenes, especially Λ,Υ,Ν.(2)
D] Done from Furtw.'s text.

(1)attributed to the Brygos Painter in ARV(2) 373/46, but on p. 1649 said to be close to him, but perhaps by the Dokimasia Painter; in Para. 366 and 372 definitely attributed to Dokimasia Painter as [412]/11 bis. (2)upsilon V-shaped.

2350.

Berlin 2311.

- A] Omphalos phiale in Six' technique. From Italy? Unattributed. Late sixth. *Furtwängler, Beschreibung, no. 2311. Pfuhl, M&Z i, 334f., iii, pl. 85/310.
B] Int., around the omphalos: symposium: two youths and two hetaerae; bird.
C] Beside each figure a few nonsense letters. One inscription is recognizable: νοτ(λ).
D] After Furtw.'s text. The lambda is shaped like an Attic drachma sign.

2351.

Berlin 2313.

- A] Stemmed(?) RF plate.(1) Oltos. Last quarter sixth. Early (Beazley). 520-510 (CV). *Furtwängler, Beschreibung 2313 (facs.). Treu, AZ 33 (1875) 88.(2) *ARV(2) 67/139 (cf. 68/13 and 69), 1622, Para. 327. *CV, Germany 22, pl. 135,4-5, fig. 7. *Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 242/58. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 4 and n. 34.
B] Athena, seated, holds up an owl (olive wreath in beak) in

her left. On the (stone?) seat, Pegasus in silhouette.
Border: Doric kymation.

- C] At right: [---] εποικει vacat.
D] CV thinks same shape as [Once Joly de Bannerville, Edmond,]
RF plate with signature of Sikanos (q.v.), ARV(2) 68/13,
which has the same Doric kymation. - The writing is sort of
feathery.

(1)special type. (2)`Ergänzung und Inschrift,' CV.

2352.

Berlin 2314.+

- A] Fragmentary RF cup. From Vulci. Antiphon Painter. Euphronios
potter. First quarter fifth. *Furtwängler, Beschreibung, pl. 3
(facs. of Gr.). Gerhard, TG, pl. 13,5-6 (Berlin part). C.
Blumel, Sport und Spiel (1934), pl. 4 (Berlin part). Beazley,
CF 34/19 (Villa Giulia part). *ARV(2) 336/14, 1646, Add.(2) 218.
*Photo.
B] Int.: athlete pouring oil into his hand. At left, a pillar
with a capital.
C] Int.: Λ...(1) On the athlete's right thigh (2): Λαχες καλος. On
the pillar, in three lines, aligned on left, down:
ho παις | ναχι | καλος.(3) On the VG fr., in field: Λ[---].
"Below"(4), Gr.: |Λ. Not in TGV.
D] + Villa Giulia. The Berlin part pared round and much
restored.

(1)given in ARV(2); see CF: perhaps Λ[αχες καλος](?). (2)"as if he
were a statue," Beazley; similarly Furtw. Tiny letters, in
BG(?). (3)so ARV(2); Furtw. has καλ[ος]. I did not see the καλος
in the photo. In BG? (4)so Furtw.; I do not know if under the
foot or not.

2353.

Berlin 2315.

- A] RF standlet of Sosian type. Sosias Painter?(1) Unattributed.(2)
Last quarter sixth. 510-500. *Furtwängler, Beschreibung 2315
(facs.). *FR iii, 20 and 13, fig. 6 (dr.). ARV(2) 21, bottom,
Para. 323, Add.(2) 154. *I. Wehgartner in J.H. Oakley, W.D.E.
Coulson, O. Palagia, Athenian Potters and Painters: The Conference
Proceedings (1997) 203-212, figs. 1 (ph. showing part of
inscription), 5 (dr. after FR iii), 6 (side) and 7 (profile).
B] Satyr frontal, sitting on the ground.
C] Around him(3): Σοσιας ^ εποικεσεν.
D] Sosias is greeted on Louvre G 44 and Syracuse 58.3282, both
by Euthymides, and on Louvre G 42 by Phintias. It is also
the name of a warrior on Once Naples, Bourguignon (ARV(2)
33/3) (Ohly-Dumm, Greek and Related Pottery (1984) 165 n.
11, thinks it is late work of Euthymides). - Wehgartner thinks
this is not a stand nor a dish; the pieces are dedicatory or
funeral gifts, possibly game pieces (F.P. Johnson). An early
work probably by the same painter as the famous cup with
Achilles healing Patroclus, Berlin 2278, a late work. The sig-
natures may be by the same hand but they need not be [I agree:
sigma and alpha are very similar, epsilon and nu apparently not
(assuming the dr. is accurate; the general ductus is similar].
W. is inclined to think potter and painter the same person.

(1)might be by the same hand as [Berlin 2278, ARV(2) 21/1, by
the Sosias Painter], but there is not enough to compare

(Beazley). But the cup Berlin 2278 is now convincingly attributed to Euthymides by Ohly-Dumm; see Script 384. (2)see Robertson, AVCA 59 and Ohly-Dumm in Greek and Related Pottery (1984) 171 and n. 53. (3)the name is on the left, starting at 8 o'clock, upward; the verb is downward, starting to right of the head.

2354.

Berlin 2316.

- A] RF skyphos. From Chiusi. Unattributed.(1) First quarter fifth. *Furtwängler, Beschreibung 2316. JHS 51 (1931) 55/10, fig. 8 (Dresden fr.). ARV(2) 1559/1.
- B] A: bearded man with his sword, retreating. B: youth with a sword.(2)
- C] A: Αισι[μ]ιδες καλος.(3) B: δοκει Χουννοῦντι.(3)
- D] + ex Dresden (see JHS), not inscribed. - Beazley says the last word is misspelled; Furtw. suggested: Χουννοοῦντι, or as Beazley puts it: Χουννοῦντι; see also Rumpf, Gnomon 14, 457; in ARV(2) 110/9, Agora P 9356, [-]νοον may be from the same name. LGPN ii has the name Συννών. It could also be ptc. of συννοέω, 'to think upon'. According to N. Slater in Signs of Orality (Mnemosyne suppl. 188, 1999) 143 n. 2 it was Furtwängler who first considered the last word as a ptc of συννοέω (χουννοῦντι)

(1)some resemblance to Onesimos (P), but not enough to class the vase as in his manner (ARV(2)); in ARV(1) 217/16 said to be in the manner of the Panaitios Painter. (2)Furtw. thinks he is attacking; Beazley, that he may be a companion of the man on A. (3)given as a two-liner in Furtw.'s text. The name here without rough breathing: see GAI i, 501 and ii, 748 and 759.

2355.

Berlin 2318.

- A] RF skyphos. From Vulci. Unattributed.(1) First quarter fifth. 500-490 (CV). *Furtwängler, Beschreibung 2318. *CV, Germany 22, pls. 140,1-6 and 143,3, fig. 8 (profile). Rocher, Myth. Lex. ii, 2676, s.v. Memnon. Neugebauer, Führer 108. ARV(2) 36, bottom, Add.(2) 158.
- B] A: Eos with the body of Memnon, between Hermes and a woman (Thetis?). B: The Struggle for the Tripod: Heracles and Apollo between Athena and Artemis.
- C] A: above the scene, covering the whole of it: ho παλς.(2) To right of the central group: καλος. B: καλος,κα(λ)ος.
- D] Berlin West. Inscriptions done from Furtw.'s text and CV. παλς would be miswritten for παις.

(1)same painter as of a cup in the Vatican, which recalls the Pythocles Painter. CV compares Louvre G 115 by Douris. (2)CV has ho παις.

2356.

Berlin 2320.

- A] RF oinochoe. Painter of Berlin 2268 (Beazley). First quarter fifth. 500 or soon after (CV). *CV, Germany 22, pl. 144,4-6,8,9. ARV(2) 157/84, Add.(2) 181.
- B] Horse and phallus horse, on either side of a stander laver.
- C] On the laver: nonsense: imitation letters (blots), perhaps intended for καλος (so CV).

2357.

Berlin 2321.

- A] RF kyathos. From Vulci. Oinophile Painter.(1) Early fifth.
*Furtwängler, Beschreibung, no. 2321 (facs.). ARV(2) 333/3.
B] Gigantomachy: Dionysus and two giants.
C] Above the scene: Παναιτιο[ς] and below, non-stoich.: καλος.

(1)follower of Onesimos.

2358.

Berlin 2322.

- A] RF kyathos. From Vulci. Onesimos (P). Early fifth.
*Furtwängler, Beschreibung 2322 (facs.). *Beazley, AJA 52 (1948), 337/1. *Classical Studies Ullman i (1964) 21/4 (bibl.). ARV(2) 329/134, 1645, Add.(2) 217. *Photo.
B] Recitation: in the center, a youth looks into a book roll; before him, a chest, on top of which is a closed book roll. On either side, a youth leaning on his stick, listening.
C] Above the scene: Παναιτιος, retr. At left: καλο[ς]. On the folded roll, in BG: Χιρόνεια.(1) On the chest, in BG: καλε. To right of the scene: καλος.
D] Berlin East. - Furtw. gives most alphas as lacking the cross stroke; his facs. generally differs greatly from my notes from a photo.

(1)Χιρόνεια, sc. ἔπη, or, as Beazley: Χιρόνεια? Beazley, in AJA suggests Χιρονεία|καλέ; but it could also be καλε̅, sc. ἡ κιβωτός.

2359.

Berlin 2324.

- A] RF skyphoid spouted vase. From Vulci. Nikosthenes Painter. Nikosthenes potter. Late sixth. *Furtwängler, Beschreibung, no. 2324 (facs.). ARV(2) 126/26, Add.(2) 176.
B] A: hunt. B: chariot. On the spout: gorgoneion. On the upper surface, on each side of the spout: a seated youth.
C] On the reserved foot profile, in BG: Ν[ικ]οσθενης επο[ι]σεν.(1)
D] Much restored. Letters apparently thick and squat, not resembling Painter N.

(1)so Furtw. ARV(2) gives κ as extant. The first and third sigma's reversed.

2360.

Berlin 2325.

- A] RF slender stand.(1) From Pomarico in Lucania. Antiphon Painter. Early fifth. *Furtwängler, Beschreibung 2325. ARV(2) 335/1, Para. 361, Add.(2) 217.
B] Continuous: palaestra: youth with halteres; javelin thrower; youth, frontal, with strigil, his left hand on a boy.
C] To jumper's right: Αντιφῶν. Further to right: καλος. To right of the youth with the strigil: Αντιφῶν καλος.
D] Berlin East.

(1)`Kesseluntersatz'.

2361.

Berlin 2326.

- A] RF aryballos. From Athens.(1) Clinic Painter.(2) Second quarter

fifth. Ca. 470. Furtwängler, Beschreibung, no. 2326 (no facs.). *Beazley, BSA 29 (1927-28) 206/10 (not ill.). ARV(2) 814/97, Add.(2) 292.

- B] Mission to Achilles, with Odysseus, Ajax, Phoinix and Diomedes. Shoulder: dogs.
C] ΟΛΥΤΕΣ, for ΟΛΥΤΕΤΕΥΣ. Αχιλλεύς. Αϊας. Φοινίχς.
Διαμεδες, for Διομεδες.(3)

(1)found near Hagia Triada, 1879. (2)follower of Makron (early Classic). (3)Διαμεδες, Beazley in BSA: Furtw. had read the first letter as alpha, but Haspels reported to Beazley that the letter was damaged and could be either Δ or Α.

2362.

Berlin 2329.

- A] RF Nolan amphora. From Athens.(1) Nikon Painter. Second quarter fifth. *Furtwängler, Beschreibung 2329. ARV(2) 651/17.(1)
B] A: girl with weapons; youth, frontal, arming. B: youth leaning on his staff. At right, pillar.
C] A: between the figures: κ(α)λος and below: Κ(α)λλι(α)ς.
B: on the pillar, in BG: Χαριμίδες καλος.
D] Apparently unpublished. - Compare the inscription on the pillar with Script 671 and 672, and with 682 and 683. The youth is no doubt reading the inscription.

(1)the only picture mentioned is Berlin Ap. xxiii.34.1.

2363.

Berlin 2330.

- A] RF Nolan amphora. From Nola. Dutuit Painter.(1) First quarter fifth. *Furtwängler, Beschreibung. CB ii, 36. ARV(2) 307/4, Add.(2) 212. DAI Rome, neg. 76.533.
B] A: Dionysus. B: Maenad.
C] Nonsense: A: at left: (.)οσοκονο. B: at right, below: (.)()νφο.
D] Done from Furtw. In CB, Beazley compares Boston 13.188 for one of the inscriptions. Furtw. gives a four-stroke sigma.

(1)connected with the circle of the Diosphos Painter, Beazley.

2364.

Berlin 2331.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. *Furtwängler, Beschreibung, no. 2331 (no facs.). Kretschmer, Vas. 188. ARV(2) 646/7, Para. 402, Add.(2) 275.
B] Fight: A: Greek warrior. B: Persian.
C] A: ho [π]αλς καλ<ο>ς.(1) B: to right of his head: ho παυς, and to left of this: κ(α)λος, retr.(1)
D] Both παλς and παυς are common with this painter in the ho παςκαλος inscriptions; see Berlin 2334. The form παυς has been discussed as a true alternative form for πας by Kretschmer, Vas. 188-89, but since παλς is clearly contaminated by καλος, I have wondered if παυς really existed. Threatte in GAI ii, 278-79 now shows that it did not. - Alphas, upsilons and sigmas are very variable.

(1)so Furtw.'s text; the reading uncertain.

2365.

Berlin 2332.

- A] RF Nolan amphora. From Nola. Achilles Painter. Mid-fifth. Ca. 450. 450-455 (Oakley). *Furtwängler, Beschreibung 2332 (facs. of Gr.). ARV(2) 988/20. J.H. Oakley, The Achilles Painter (1997) 11, 118/25, pls. 14B (A) and 47A (B); 15, chart 5 (Gr.). W.D. Heilmeyer, Antikenmuseum Berlin: Die ausgestellten Werke (1988) 108-109, no. 3.
- B] A: warrior setting out. B: man.
- C] A: to left of head: Ἀλκαίος, retr. B: to left and right of head: κ(α)λος. Under foot, Gr.: ΚΠ; see pp. 14 with n. 30, and 15, chart 5. Oakley thinks, pi is for *poikilos*, as first suggested by Beazley, see below; See also TGV 102/16B 25.
- D] Misfired red; the pattern bands are not by the Achilles Painter (Oakley). The inscriptions on A and B go together. Note difference in alphabet (alpha and lambda) in A and B. For the Gr., Beazley, AK 10 (1967) 143, suggested κ<αδο< (or the like) ποικίλος; see TGV 197 and cf. London E 380.

2366.

Berlin 2334.

- A] RF neck amphora. From Nola. Oionokles Painter. Second quarter fifth. 470-460. *Furtwängler, Beschreibung, no. 2334. ARV(2) 646/5. Script 889.
- B] A: Dionysus on a donkey. B: maenad.
- C] A: καλο(ς) ἡο παλς, retr. B: καλε κε παλς.
- D] Lettering very similar to Berlin 2331 by the same painter. Done from the facs. in Beschr. For the spelling of πας see Berlin 2331. A neat kappa for heta on B: copying mistake? Very idiosyncratic writing.

2367.

Berlin 2337.

- A] RF Nolan amphora. From Nola. Unattributed. Date? *Furtwängler, Beschreibung 2337. A. Genick and A. Furtwängler, Griechische Keramik (1883), pl. I.
- B] A: Dionysus, frontal; at right, satyr with oinochoe. B: two maenads.
- C] A: between the figures: καλος.

2368.

Berlin 2345.

- A] RF Nolan amphora. From Nola. Polygnotos. Third quarter fifth. *Furtwängler, Beschreibung 2345. Panofka, Mus. Bartholdi, p. 110/31. ARV(2) 1031/42. *dr. GAI ii, 76.
- B] A: Hera with scepter; Hermes looks back.
- C] A: above Hermes' head: ηε<ρ>με<ς. Under the foot, Gr.: Π. See TGV 102/16B 21.

2369.

Berlin 2353.

- A] RF Nolan amphora. From Nola. Polygnotos. Ca. 450. *Furtwängler, Beschreibung 2353 (facs. of Gr.). ARV(2) 1031/39.
- B] A: Amazon on horseback fighting a Greek warrior. B: three draped youths.
- C] A: between the figures: καλος. Under foot, Gr.: ΣΠΑ·Β. I.e.: σπα·θα·β. See TGV 163/18F 4 and p. 230.(1) Hackl, no. 498.
- D] σπάθη must be a vase name, perhaps this type of amphora; see TGV.

(1) Johnston says the B is 'inscrutable,' as it can hardly be

a Milesian numeral at this date. The preceding raised dot (as given by Furtw.) is also curious.

2370.

Berlin 2374.

- A] RF loutrophoros. From Athens. Unattributed. Date?
*Furtwängler, Beschreibung 2374. Furtwängler, La collection Sabouroff (1883-87) ad pl. 58.
- B] Neck: A, B, each: girl. Body: A: wedding: Doric column; girl with a taenia; youth holding a mirror before her; woman, chair. B: Doric column; taenia; girl with box and taenia; girl; taenia, etc.
- C] Body: A: near the girl: [κ]αλη.
- D] Ex von Sack Collection. Done from Furtw.'s text. - Is this vase = Berlin 2373 (Manner of the Meidias Painter, Sundry), ARV(2) 1322/20?

2371.

Berlin 2382.

- A] RF hydria. From Vulci. Akin to Clio Painter. Third quarter fifth. *Furtwängler, Beschreibung 2382. ARV(2) 1083/4 (bibl.).
- B] Gynaikonites: closed door; woman with a box grabs the door knob while looking back; female flautist; mistress seated; taenia.
- C] Above the heads of the three women: (M)ΑΣΟΣκαλος.(1) Above the seated woman: [κ]αλε.
- D] The inscription is unclear. Is (μ)αος a miswritten name? Beazley does not mention a kalos-inscription. - Furtw. prints two signs as being on the chest (in red on the black chest); the second is = dotted theta, but I think it is a lock.

(1)the first letter hasty, may be nu or mu (Furtw.).

2372.

Berlin 2384.

- A] RF hydria. From Asia Minor. Manner of Kleophon Painter ii. Third quarter fifth. *Furtwängler, Beschreibung 2384. ARV(2) 1149/26.
- B] Boreas and Oreithyia, with a hydria between; at left, a fleeing girl.
- C] Between the two figures: above: καλε; below: καλος.
- D] Unpublished?

2373.

Berlin 2388.

- A] RF hydria. Unattributed, Ca. 450 or a little later (Beazley). *AK 16 (1973) 145/20 addendum, fig. 2 (facs.). *Studies Ullman 28/20 (much bibl.). *Beazley, AJA 52 (1948) 339 (not ill.; bibl.). Lenormant and de Witte, Élite des monument céramographiques (1837-61) ii, 270. De Witte, Cabinet des antiquités ... en Etrurie (1837) 3/5. Gerhard, Trinkschalen und Gefässe (1848-50), pls. 17-18, 1-3. Pöhlmann, Würzburger Jbb. N.F. 2 (1976) 58 and 73/20.
- B] Apollo and Seven Muses: Apollo tuning his lyre and a muse with an open book roll facing him; a seated muse playing the flutes and a muse holding tablets.
- C] On the book roll, in BG (^ marks a break running down through all lines):
α<ιo^λιφ

μνοσ(α)^
λοιλυφ^(1)

- D] Berlin East. Probably not a sense inscription. The last letter in the second line looks like a delta. Ionic alphabet?

(1)Reading sent me by Elizabeth Rohde, of the museum in East Berlin; see the facsimile in AK. For earlier readings and attempts to make sense of them, see Studies Ullman. In AJA Beazley says he had no note on the inscription.

2374.

Berlin 2391.

- A] RF hydria. From Ampelokepoi, Athens. Unattributed. Date?
*Furtwängler, Beschreibung 2391. Mylonas, BCH 1880, 373f. W. Herbig, AM 1929, 171/10, fig. 3.
B] Muses: one seated on a hill, plays the lyre; four others (with trigonon, flutes).
C] Beside the sitting muse's head and partly on it: Accidental Gr. strokes, made before firing. Read wrongly by Mylonas: Σαπφν.
D] Found with Berlin 2392. The vase is not inscribed.

2375.

Berlin 2393.

- A] RF hydria. From Thebes. Cassel Painter. Third quarter fifth.(1)
*Furtwängler, Beschreibung 2393. ARV(2) 1085/33.
B] Girl with box; woman dressing (top of garment in teeth); chair; Eros flying with a mirror.
C] Above the woman: κα(λς).(2) Above Eros: καλος.
D] Miswritten.

(1)middle fifth, Neugebauer. (2)Furtw. prints the last two letters retr., the lambda facing to right: καελ.

2376.

Berlin 2395.

- A] RF hydria. From Attica. Unattributed. Second half fifth.
*Furtwängler, Beschreibung. *Beazley Archive db, no. 7011. AZ 1881, 258. S. Pomerance, Goddesses, Whores, Wives and Slaves (1965), fig. 9. LIMC i, 559 Amphiaros 27. A. Rallo, ed., Le donne in Etruria (Studia Archeologia [sic] 52, Rome 1989), pl. 48,2. G. Duby and M. Perrot, eds., Histoire des femmes (Plon 1991) 202-203, fig. 27 (dr.).
B] Amphiaros at home: Eriphyle nursing Alcmeon; Amphiaros; Demonassa(?) spinning; cocks fighting.
C] Above Amphiaros: Αμφι(α)ρα[ο]ς. Above Eriphyle: [Ερι]φυλη.
To right of the boy: Αλκμεων. Above the girl: Δημώ.
D] Done after Furtw., text. Ionic alphabet.

2377.

Berlin 2401.

- A] RF bell krater. Clio Painter. Third quarter fifth.
*Furtwängler, Beschreibung. ARV(2) 1080/1.
B] A: Apollo with muses (Terpsichore and Clio). B: man between two women.
C] A: in small hasty letters, down: (Α)πολλων. Hasty, to right of head: Τερσει(χ)ορης, for Τερψιχορης. Above Clio: Κλ(ε)ω.(1)
D] Done after Furt., who has no facts. I wonder whether the spelling of Terpsichore omits a phi (Attic spelling

intended) or replaces psi by sigma (which is four-stroke here). For the non-Attic ending see GAI i, 132, Schulze. Small hasty letters. Mainly Ionic, but one three-stroke sigma.

(1)the epsilon lacks the central horizontal (according to Furtw.'s text).

2378.

Berlin 2404.

- A] RF nuptial lebes. From Athens. Sabouroff Painter. Second quarter fifth. *Furtwängler, Beschreibung 2404. ARV(2) 841/70, Add.(2) 296.
- B] Women dressing: A: chair; girl with a box; seated woman placing a fillet on her head; girl with alabastron. B: alabastron; girl holding a wreath; woman seated, with a mirror; kalathos and taenia; girl holding an alabastron and a taenia. Under each handle, Nike.
- C] A: above the woman: [κ]αλο[ς]. Above the box: κ[α]λε. Near the girl with the alabastron: καλε. B: above the girl with the wreath: καλε. Below the taenia near the kalathos: καλε.
- D] Berlin West. - Ex Sabouroff Collection (name piece). Companion piece of Berlin 2405. Done from Furtw.'s text. Mixed alphabet?

2379.

Berlin 2405.

- A] RF nuptial lebes. From Athens. Sabouroff Painter. Second quarter fifth.(1) *Furtwängler, Beschreibung 2405. Furtwängler, La collection Sabouroff (1883-87) ad pl. 658, n. 2 (not ill.). ARV(2) 841/71.
- B] Women dressing: A: girl holding a necklace; seated woman taking a taenia from a box; girl with an alabastron; a small servant with a box on the head. B: girl holding a necklace; woman; chair; girl with a box. Under each handle, Nike.
- C] A: above the seated woman: καλε.
- D] Not illustrated? - Ex Sabouroff Collection (also a name piece). Companion piece of Berlin 2404. Done from Furtw.'s text. Mixed alphabet?

(1)Neugebauer dates ca. 450.

2380.

Berlin 2417.

- A] RF oinochoe (chous). From Nola. Shuvalov Painter. Ca. 430-420. *CV, Germany 22, pls. 145,3 and 150,9-10 (much bibl.). *Furtwängler, Beschreibung 2417. *van Hoorn, Choes and Anthesteria, no. 315, fig. 283. ARV(2) 1208/35, Para. 463, Add.(2) 345. J.R. Green, BSA 66 (1971) 192/6. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976) 64 (explanation of the game), 84, *87 (inscription), 107/S 50, pl. 110. *AK 37 (1994) 45 and n. 21, pl. 11,2.
- B] Ephedrimos: boy carrying another on his back; a pointed stone (διόρος) on the ground; boy crouching.
- C] Above the scene, in white, widely spaced: καλος.(1)
- D] Berlin West. Furtw. says much repainted. - διόρος: the term is from Pollux 98.119. For an explanation of the game, see also CV. Parallels: New York, Theodoracopoulos collection, Bothmer, Ancient Art from New York Private Collections (1961) 89/233, ARV(2) 1215/2; Copenhagen, Thorwaldsen Museum

99 (satyrs), ARV(2) 2287/24. Mixed alphabet or Ionic (see below)?

(1)the ph. in L.-H., pl. 110,b, shows the letters αλο high above the scene, widely spaced and well centered; Ionic lambda. In the cat., 107/S 50 and on p. 87 she prints: καλος, Ionic: Lambda 4. Sigma 4. That is probably right.

2381.

Berlin 2443.

- A] WG lekythos. Pikrodafni (ancient Halimous), Attica. Achilles Painter, early. Ca. 460. 460/55-450 (Oakley). *Furtwängler, Beschreibung 2443. ARV(2) 995/118, Para. 438, Add.(2) 312 (much bibl.). *S.L. Hyatt, ed., The Greek Vase (1981), fig. 94 (good for inscription). *I. Wehgartner, CV, Germany 62, pls. 9,3-5, 10,1, 11,4-5, Beilage 6,2 (much bibl.). Idem, in Berl. Winck.-program 129 (1985) 14, 20., 23f., fig. 17. H.A. Shapiro, ZPE 68 (1987) 108/20, pl. 2,b. *J.H. Oakley, The Achilles Painter (1997) 63-64, 136/167, fig. 7A,D (profile), pl. 91C (shows inscription well) (bibl.). W.D. Heilmeyer, Antikenmuseum Berlin, Die ausgestellten Werke (1988) 140/2. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 261 (after Riezler, pl. 2).
- B] Woman (nurse?) handing a baby to a seated woman.
- C] Above the infant [sic?] and below the rim, stoich. left-aligned three-liner:
Δρομιππος | καλος | Δρομοκλειδο. (1)
- D] Second white used. - Oakley 63-64 thinks this is an everyday scene, whereas J. Reilly, 'Many Brides: >>Mistress and Maid<< on Athenian Lekythoi,' Hesp. 58 (1989) 426-427 had interpreted the scene as a wedding scene, with the bride being handed the παῖς ἀμφιθαλής. - Ionic alphabet. - Oakley, p. 11, wrongly states that the diphthong αι in Δρομοκλειδο is represented either by epsilon or iota (his text is unclear), but the ph. shows a certain αι.

(1)the inscription is to the right of the left woman's face, close to the top margin and thus above the baby.

2382.

Once Berlin 2471.

- A] RF squat lekythos. From Trachones in Attica. Eretria Painter. Third quarter fifth. Ca. 430. Ca. 425 (L.-H.). *Furtwängler, La collection Sabouloff (1883-87), pl. 55 (dr. shows inscriptions). *Furtwängler, Beschreibung, no. 2471. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 70, 98/α. ARV(2) 1247/1, Para. 469, Add.(2) 353. Script 793. Staatliche Museen zu Berlin, Hauptstadt der DDR, Forschungen und Berichte 20/21 (1980) 47 (F 2471 unter den Verlusten des 2. Weltkrieges (A. Greifenhagen)). *A. Lezzi-Hafter, Der Eretria-Maler (1988) 226-27, 342/234, pls. 143,d, 144,d. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 229 (after Furtw., Sabouloff, pl. 55; shows location of inscriptions, small). LIMC iii, s.v. Choro II 1; s.v. Chrysis III 1. A. Robertson, AVCA 231 and n. 55. Kossatz-Deissmann, GVGettyMus 5 (1991) 158, KOMOS 11 (bibl.). *H.A. Shapiro, Personifications in Greek Art (1993) 256/112, 171, fig. 131 (detail). G. Hedreen, 'Silens, Nymphs and Manads,' JHS 114 (1994) 53.
- B] Dionysus with two satyrs and ten maenads.

- C] The inscriptions are above the figures and horizontal (except the retr. inscription is to the left of a head facing left): Σίλενος. Ανθε[ι]α.(1) Μακαρια. Περικλυμενε. Φανοπε. Νυμφε. Ναια.(2) Διονυσος. Κο(μ)ος, retr. (see below).(3) Χορω.(4) Χρυσις. Κισσο. καλε (a nymph).
- D] ARV(2), Add.(2) and Robertson give the present location as Berlin 2471, but Para. says: 'believed lost,' K.-D. concurring. (The information comes from Greifenhagen.) Done from Beschr., which has no facsimiles and from L.-H. I have checked readings in K.-D. The vase is gilded. The inscriptions were originally reddish-white. - Shapiro 172 thinks Makaria may be an invention of the Eretria Painter who is otherwise known as an innovator in personifications. For the choice of names and the qu. of personifications see also L.-H. Makaria is not here the daughter of Heracles; it is the earliest instance of this personification; Reading 52.3.2 is later. L.-H. 227 speculates that Nymphē may also mean 'bride' and that the vase may commemorate a dead person who has joined the Dionysiac thiasos. - It seems to me that many of the dancers are exhausted and that the vase celebrates the end of the dance. - Hedreen discusses the names Nymphē and Naia.

(1)Ανθεια, L.-H. (2)for the name in the circle of Dionysus, see E. Simon, LIMC iii, s.v. Dione, p. 411. G. Neumann apud K.-D. wonders if to be completed as Ναια[ς]. (3)the picture (dr.), pl. 144,d seems to show the first letter as a nu: Νομος, retr.? But Komos is no doubt correct. Miswritten? Furtw. prints Komos retr., except for the kappa; he gives the mu as an archaic-looking nu. (4)L.-H.: Χορω. But the picture in pl. 144,d shows an omicron open at the bottom and a bottom stroke at the right side, giving the illusion of a reversed omega, but the stroke looks to me like a flaw. However, there are instances of omega lacking the feet.

2383.

Berlin 2518.

- A] RF pyxis with lid. From Xenochori in Euboea. Unattributed. Second half fifth. *Furtwängler, Beschreibung 2518.
- B] On the vertical surface of the lid: a scene divided by two Doric columns: (a) louterion; youth pursuing a girl; winged Nike(?) pursuing a girl. (b) youth looking left; youth, leaning on his stick, handing an apple to a seated man with a scepter; Eros playing the lyre; woman with scepter and fillet.
- C] In whitish red: (a) between Nike and girl: κ[α]λη. καλη. (b) to right of the first youth: καλος. To right of the second youth and the man: καλο[ς].(1) To the 'woman's right: καλη.
- D] Furtw. suggests: "Frauenverfolgung und Brautwerbung?". Ionic alphabet.

(1)or καλο<ς>(?).

2384.

Berlin 2522.

- A] RF cup. From Tarquinia. Villa Giulia Painter. Second quarter fifth. 460-450. *Furtwängler, Beschreibung 2522. CV, Germany 22, pl. 130,3,7. ARV(2) 625/101.

- B] Int.: young athlete with strigil, between a base and a stele. A: two boxers; at right, stele. B: youth seated; young athlete with a strigil; another with a javelin(?); at right, stele.
- C] Int.: above the scene: $\text{ho } \pi\alpha\iota\varsigma$.(1) A: above the scene: $\text{ho } \pi\alpha\iota\varsigma$.(1) On the stele, rows of strokes near the top and again further down, imitating an inscription(?). B: above the scene: $\text{ho } \pi\alpha\iota[\varsigma]$.(1) On the stele: strokes near the top only.

(1)Furtw. prints $\pi\alpha\iota\varsigma$ with the alpha lacking the cross stroke and with two-stroke pi.

2385.

Berlin 2523.

- A] RF cup. From Italy. Bordeaux Painter. Second quarter fifth.
*Furtwängler, Beschreibung 2523. Hartwig, JdI 8 (1893) 167 n. 11. ARV(2) 835/1.
- B] Int.: a satyr in long chiton and himation holds a branch over an altar. A-B: women at home.
- C] Int.: to left of the scene, nonsense: $\sigma\sigma(\sigma)\sigma\gamma$.
- D] Done from Furtw.'s text.

2386.

Berlin 2529.

- A] RF cup. From Chiusi. Unattributed. Date? *Furtwängler, Beschreibung 2529.
- B] Int.: nude youth, dancing(?); woman seated. A: a woman between two nude dancing men (one bearded). B: similar, but both men are beardless.
- C] Int.: between the figures, one word below the other:
 $\kappa(\alpha)\lambda\omicron\varsigma \mid \kappa\alpha\lambda\omicron$. A: $\kappa(\alpha)\lambda\omicron\varsigma$. $\kappa(\alpha)\lambda\omicron[\varsigma]$. B: $\kappa\alpha\lambda\omicron(\varsigma)$.
 $\kappa(\alpha)\lambda\omicron\varsigma$.
- D] Apparently several words are miswritten. Mixed alphabet?

2387.

Berlin 2531.

- A] RF cup. From Vulci. Aristophanes. Erginos potter. Late fifth.
*CV, Germany 22, pls. 119,1-3, 120,1-3, 121,2-4, 133,10, p. 18 (facs., signature only) (much bibl.). *Furtwängler, Beschreibung, no. 2531. FR iii, 39-41, pl. 127. ARV(2) 1318/1, 1690, Para. 478, Add.(2) 363 (much bibl.). Script 1124. *L. Burn, The Meidias Painter (1987) 45-46, 1-2/A 1 (not ill.). GAI i, 272. GAI ii, 63.
- B] Int.: Poseidon and a giant. A-B: gigantomachy.
- C] Int.: In the exergue, in BG: $\text{Εργινος } \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\upsilon\nu$.
 $\text{Αριστοφάνης : } \epsilon\gamma\gamma\alpha\phi\epsilon$.(1) $\Gamma\epsilon$. $\text{Ποσειδῶν. Πολυβῶτες}$. A: $\Gamma\alpha\iota\omega\nu$.
 $\text{Αρτεμῖς. Ζεὺς. Πορφ[υ]ρίων. Αθηναῖα}$.(2) Εὐκλεῖδος . B:
 $\text{Μιμῶν. Ἀρεῖς. Εφιάλτες. Ἀπολλών. ἡερ[α]. Φοῖτος}$.
- D] Berlin West. Gaion, a river, is = Νεῖλος , according to Hsch. Mixed alphabet (near Ionic) with Ionic lambda and sigma. - For other occurrences of $\Gamma\tilde{\eta}$ on vases, see GAI ii.

(1)so Furtw., Beschr. In CV, the spacing looks as if we should read: Αρισ[στ]οφάνης . (2)so Furtw., Beschr. CV has:
 Α[θ]ε[ν]α[ι]α . GAI i has Αθηνᾶα .

2388.

Berlin 2532.+

- A] Fragmentary RF cup. From Vulci. Eretria Painter. Ca. 430.
*Furtwängler, Beschreibung. *CV, Germany 22, pls. 112,1-2,

- 115,1, 116,1, 132,3,7, 133,8. CIG 7461. C. Fränkel, *Satyr- und Bakchennamen* (1912) 70, 98/y. ARV(2) 1253/57, Para. 469, Add.(2) 354. *Photo (Int.). RE, s.v. Phanope (Raubitschek). *A. Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 157-58, fig. 51 (dr. of detail), 315/31, pls. 26-27. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 150, CHORILLOS 3.
- B] Int.: maenad fleeing from a satyr. A: three satyrs (one with a lyre) and two maenads, dancing. B: three satyrs (one with flutes) and two maenads, dancing.
- C] Int.: above the maenad: καλε. Above the satyr: Κομος. A: above the first pair of satyr and maenad: Χοριλλος. Beside the left satyr in a group of three figures: Κισσος. Above the maenad: Χορο. Above the right satyr: Κομο[s]. B: above the satyr playing flutes: Κισσος. Above a dancing maenad: Φανοπε. Above a dancing satyr: Κισσος. Above and to right of another dancing maenad: Χορο.
- D] + Villa Giulia, no no. (Castellani collection). - Note the repetition of the names. For the name Phanope see AA 1957, 11. Mixed alphabet with Ionic lambda and three-stroke sigma.

2389.

Berlin 2537.

- A] RF cup. From Tarquinia. Codrus Painter. Third quarter fifth. 440-430. *Furtwängler, *Beschreibung*, no. 2537. *CV, Germany 22, pls. 113, 115,2, 116,2, 117,2, 132,4,8, p. 12 (facss.) (much bibl.). H.A. Thompson, *Hesp.* 6 (1937) 67 and n. 5, fig. 40. ARV(2) 1268/2, 1689, Add.(2) 356 (much bibl.). Script 786. GAI ii, 63 and 101. Kron, U., 'Zur Schale des Kodros-Malers in Basel,' *Kanon: Festschrift Ernst Berger* (AK Beiheft 15, 1988) 297 (summary discussion).
- B] Int.: Eos and Kephalos. A-B: Birth of Erichthonios.
- C] Int.: above the scene: ηεως. At right and below her wing: Κεφαλος. A: Κεκροψ. Γε. Ερι(χ)θωνιος. Αθηναια. [Η]φαιστος.(1) Ερσε.(2) B: [Αγ]λαυρος. Ερε(χ)θευς. Πανδ[ροος]. [Αι]γεις.(3) Παλλ[α]ς.(4)
- D] Mixed alphabet. Very small letters. Lambda and some sigmas are Ionic. Calligraphic eta. Rho once tailed. For other occurrences of Γη on vases, see GAI ii, 63. For the very slight possibility of reading Κεκροψ, see *ibid.*, 101.

(1)or [he]φαιστος. (2)"Ερσε? (3)a large gap before the final sigma. (4)unclear spelling: the facs. in CV seems to give: Παλλ[α]ς, but it might be Παλ·λ·(α)ς; CV prints Παλλας.

2390.

Berlin 2538.

- A] RF cup. From Vulci. Codrus Painter. Third quarter fifth. 440-430. *CV, Germany 22, pls. 114, 115,3-4, 121,1, 133,1,3, 150,11-12, pp. 14-15 (facss.) (much bibl.). *Furtwängler, *Beschreibung*, no. 2538. *FR iii, 110-113, pl. 140. ARV(2) 1269/5, 1689, Para. 471, Add.(2) 356 (much bibl.). Script 788.
- B] Int.: Themis and Aegeus. A: Calydonian boar hunt. B: Peleus hunting the stag.
- C] Int.: Θειμις. Αι(γ)εις. A: to right of the head that is covered with a petasos: [M]ελε(α)[γρ]ος. B: Πελευ[s]. Under the foot, Gr.: letters ending in alpha?(1)
- D] Berlin West. Mixed alphabet: all letters compatible with Ionic except the sigma in Themis, which is three-stroke.

Small letters.

(1)not in TGV.

2391.

Berlin 2542.

- A] RF stemless cup. From Tarquinia. Unascribed follower of
Douris. Second quarter fifth. *Furtwängler, Beschreibung 2542
(important bibl., p. 721). ARV(2) 803/60, Para. 419, Add.(2) 291.
B] Int.: a young potter seated to right, burnishing a skyphos;
at right, vases on shelves. Ext.: plain.
C] Int.: above the scene, in thick paint: πο.(1)
D] Is this an inscription, or an object?

(1)so Furtw.; a largish triangular shape shows in the photo.

2392.

Berlin 2547.

- A] RF cup.(1) From Nola. Wedding Painter. Second quarter fifth. Ca.
460-450 (CV). *Furtwängler, Beschreibung, no. 2547. *CV,
Germany 22, pls. 109,1-4 and 111,1. CB ii, 67 (shape). ARV(2)
923/30, 1703.
B] Int.: woman with a basket at an altar. A: Eos and Tithonos.
B: woman with scepter (goddess?) and woman with oinochoe:
Hera and Hebe? (Beazley).
C] Int.: at upper left: ho παῖς|καλός. A: between Eos and
Tithonos: ho παῖς|καλός. B: at upper right, carelessly:
ho παῖς|καλός.(2)
D] Mostly done from Furtw. who has only printed letters;
except for B which shows in CV.

(1)Acrocup. (2)after Furtw. who gives the sigmas as printed
letters resembling Attic lambda!

2393.

Berlin 2548.

- A] RF cup(1). From Nola.(2) Penthesilea Painter. Second quarter
fifth. Ca. 460-450 (CV). *Furtwängler, Beschreibung, no. 2548.
*CV, Germany 22, pls. 106,1-4 and 111,2. CB ii, 67 (shape).
ARV(2) 888/147. Script 651.
B] Int.: boy before a stool; above it, a bag; at left, remains
of a flute case. A: woman (maenad); frightened satyr. B:
maenad escaping the advance of a satyr.
C] A: ho παῖς|καλός. B: κ(α)λός|καλός.
D] Two-liners; I do not know whether stoich. or not. παῖς has
upsilon and three-stroke sigma, but the first kalos has
alpha without a cross stroke, Ionic lambda, and final sigma
resembling archaic nu. The second καλός has the same alpha,
Attic lambda and three-stroke sigma. The last καλός is
similar except for the nu-shaped character at the end. The
last letters on A and B must be sideways sigmas. Mixed
alphabet? Some letters are miswritten.

(1)Acrocup. (2)found above a tomb.

2394.

Berlin 2549.

- A] RF cup. Unattributed. Ca. 425. *Furtwängler, Beschreibung
2549. T. Panofka, Bilder antiken Lebens (1843), pl. 4/5. E.
Pöhlmann, Griechische Musikfragmente (1960), frontispiece (A).

*Classical Studies Ullman, 23/11 (bibl.). Pöhlmann, Würzburger Jbb. N.F. 2 (1976) 57 and 72/11. *Beazley Archive db, no. 3407 (bibl.). L. Deubner, Kleine Schriften (1982) 363, fig. 9 (dr. of Int.). F.A.G. Beck, Album of Greek Education (Sydney 1975), pls. 11/63 and 15/79 (A). CV, Berlin 2, pls. 93,3,4,7 and 94,6; CV, Berlin 3, pl. 129,3 (3,7 (A, Int.)). *A. Lezzi-Hafter, Der Eretria-Maler (1988) 140, 331/150, pl. 104. R. May et al., Jouer dans l'Antiquité (Marseilles 1991) 77, fig. 67 (Int.).

- B] Int.: boy in himation with a yo-yo. A: a seated boy playing the lyre; another holds out a closed book roll; at right a third reads in an open roll. B: three youths.
 C] A: on the open book roll, nonsense in small hasty letters, two-liner (stoich.?): γαυμ(α)ν| (α)αγγυθ.

2395.

Berlin 2550.

- A] RF cup. From Vulci. Unattributed (Penthesilean?).(1) Second quarter fifth. *Furtwängler, Beschreibung. Gerhard, Trinkschalen 27, pl. 16,1,2.
 B] Int.: satyr with a small boy satyr.
 C] Above, two-liner: ho παῖς|καλός.

(1)Furtw. says from the same workshop as Berlin 2247 [by the Wedding Painter, ARV(2) 923/30] and 2248 [by the Penthesilea Painter, 888/147].

2396.

Berlin 2551.

- A] BG cup. From Nola. Unattributed (Penthesilean?).(1) Second quarter fifth. *Furtwängler, Beschreibung 2551 (facs.).
 C] Long Etruscan Gr., beginning madhiesa..., retr.

2397.

Berlin 2563.

- A] BG cup. From Nola. Unattributed. Date? *Furtwängler, Beschreibung 2563 (facs.). Mommsen, Unteritalische Dialekte 316, n.
 B] Undecorated.
 C] Under foot, Gr.: Πυρ<ρ>ινῶ.
 D] Πυρπivo, Furtw. For Πυρπῖνος see LGPN ii.

2398.

Berlin 2564.

- A] BG cup. Unattributed. Date? *Furtwängler, Beschreibung 2564 (facs.). Mommsen, Unteritalische Dialekte 316/15.
 C] Gr.: circular.
 D] Probably under foot.

2399.

Berlin 2566.

- A] BG cup. From Nola. Unattributed. Date? *Furtwängler, Beschreibung 2566 (facs., pl. 3). Mommsen, Unteritalische Dialekte 315/8.
 C] Long retr. Gr.
 D] Etruscan.

2400.

Berlin 2567.

- A] BG cup. Unattributed. Date? *Furtwängler, Beschreibung 2567

(facs.). Ann. Inst. 1832, 279; 1835, 174. Mommsen, Unterital. Dialekte 314/5.

- B] Undecorated.
- C] On the bottom, Gr.: $\eta\rho\iota\nu\epsilon$, retr.
- D] Closed heta with slanting horizontals.

2401.

Berlin 2568.

- A] BG cup. Unattributed. Date? *Furtwängler, Beschreibung 2568 (facs., pl. 3).
- C] Longish retr. Gr., in a half-circle, with vertical lines for punctuation.
- D] Etruscan.

2402.

Berlin 2580.

- A] RF skyphos. Euaion Painter.(1) Second quarter fifth. Middle (Beazley). Ca. 450 (CV). *CV, Germany 22, pls. 142,5 and 143,1,2,8. *Furtwängler, Beschreibung, no. 2580 (no facs.). ARV(2) 797/143.
- B] A: Sinis. B: Theseus.
- C] A: in upper right: $\Sigma\iota\nu\iota\varsigma$. B: $\Theta\epsilon\sigma\epsilon\upsilon\varsigma$.(2)

(1)follower of Douris. (2)Furtw. says that a four-stroke epsilon is due to restoration. He prints the sigma's on A as four-stroke, and on B as three-stroke. Mixed alphabet?

2403.

Berlin 2588.

- A] RF skyphos. From Tarquinia. Penelope Painter. Third quarter fifth. Ca. 440-30. *Furtwängler, Beschreibung, no. 2588. *FR iii, 102-106, pl. 138. ARV(2) 1300/1, Para. 475, Add.(2) 360. Script 1163. Boardman, ARFV ii (1989), fig. 246 (A).
- B] A-B: Odysseus slaying the suitors. (A includes two servant women).
- C] A: Above each of the women: $\kappa\alpha\lambda\eta$. $\kappa(\alpha)\lambda(\eta)$. $\omega\lambda\upsilon\sigma\sigma\epsilon\upsilon\varsigma$.(1) B: over one suitor: traces of two letters, perhaps remains of $\kappa\alpha\lambda\omicron\varsigma$. Above a seated suitor: $[\kappa]\alpha\lambda\omicron\varsigma$.
- D] Berlin East. Omega for omicron. Dümmler claimed the lettering was Parian-Thasian and thus Polygnotan; this was denied by Kretschmer, Furtwängler and Buschor; see FR. All inscriptions horizontal. Ionic alphabet.

(1)Chiusi 1831, by the same painter (ARV(2) 1300/2) has $\omicron\lambda\iota\sigma\sigma\epsilon\upsilon\varsigma$, cf. GAI i, 47.

2404.

Berlin 2589.

- A] RF skyphos. From Chiusi. Penelope Painter. Third quarter fifth. Ca. 440. *Furtwängler, Beschreibung (facs.). *Hauser, FR iii, 28-32, pl. 125 (dr.); p. 128, n. 11 (Buschor) (bibl.). CIG 8447b. C. Fränkel, Satyr- und Bakchennamen (1912) 70, 96/x. TAPA 77 (1946) 256. ARV(2) 1301/7, Para. 475, Add.(2) 360 (bibl.). Robertson, AVCA 218-19. A. Kossatz-Deissmann, GVG GettyMus 5 (1991) 150, CHORILLOS 1 (bibl.).
- B] Anthesteria: A: satyr swinging a woman. B: woman (the Basilinna) escorted by a satyr.(1)
- C] A: above the satyr: $E(\upsilon)\alpha[\nu](\theta)\epsilon\iota\alpha$. Above the girl: $[\kappa]\alpha\lambda\eta$.(2) B: above the woman: $\Theta(\epsilon)(\mu)^{\wedge}\iota\sigma\sigma\tau\omicron$.(3) To satyr's right: $\chi\omicron\rho\iota\lambda\lambda\omicron\varsigma$.(4) Under the foot, Gr.(5)

DJ Berlin East (vidi). Coarse lettering. - A: the Aiora is part of the Anthesteria.

(1)so ARV(2). (2)many readings have been proposed: εἰ ἄδεια (Hiller); εἶα ὦ εἶα (Wolters); εἰ Ἄνθεια καλή (Hauser); εἶα ἄ εἶα (Buschor); Εὐάνθεια καλή (Immerwahr, TAPA). Portrait-kalos. Iota for upsilon, omicron for theta. (3)read retr. by Furtw. (after Heydemann): Θεμισσοῦ. Epsilon would be miswritten or written over an omicron. Mu = nu, not retr. Sigmas not retr. FR has οτοσι νοθ, similar to Furtw. Nonsense does not seem likely on this vase, though miswriting does. (4)so Furtw. FR gives: Χοριλλᾶος. (5)the Gr. is not given in Furtw. or in TGV.

2405.

Berlin 2599.

- AJ RF skyphos. From Chiusi. Unattributed. Fifth century.
*Furtwängler, Beschreibung 2599 (facs.). Cf. Schöne, Comm. in hon. Momms. 654/12. TGV 168/25F 1 (part). *Hackl 594.
BJ A, B, each: owl between olive branches.
CJ Grr.: under the foot, near the rim: γλαυ<κες> : ΔΛΔΔ ΙΙΙΙ. (1)
In the center: A.
DJ The punctuation consists of two superimposed hooks (^).

(1)so Hackl. The facs. in Furtw. does not quite agree, giving: γλαυ< : ΔΓΔΔ ΙΙΙΙ, the delta with the bottom stroke separated from the diagonals; gamma(?) or lambda(?); delta could be a form of alpha. Furtw. reads γλαυ[κες] κδ', leaving out two signs. Perhaps γλαυ<κες> : δ(α)< κδ'(?).

2406.

Berlin 2611.

- AJ BG kyathos. Unattributed. Date? *Furtwängler, Beschreibung 2611 (facs.). Roehl, IGA 526.
BJ Undecorated.
CJ On the bottom, Gr., 3/4 circle: Χαριλεῶ εἰμι. Plus a N under the mu and a vertical gamma(?) following the nu. (1)
DJ Roehl says the inscription is Chalcidian. Owner.

(1)so the facs. in Furtw.; Roehl has a vertical line after the iota instead. Furtw. reads: Χαριλεῶ εἰμι.

2407.

Berlin 2613.

- AJ BG bowl(?). Unattributed. Date? *Furtwängler, Beschreibung 2613 (facs.). Mommsen, Unterital. Dial., 316/17.
CJ Gr.: φενίλεις, retr.

2408.

Berlin 2633.

- AJ RF hydria. From Vulci. Kadmos Painter. Last quarter fifth. Ca. 420. *Furtwängler, Beschreibung, no. 2633. *ARV(2) 1187/32, cf. 1184, Add.(2) 341. CIG 8401. Script 781. *H.A. Shapiro, Personifications in Greek Art (1993) 244/58, 116, fig. 67. LIMC, s.vv. Aphrodite, Athena, Himeros.
BJ Judgment of Paris.
CJ Ερμας. Αλεξανδ[ρος]. Ερῶς. Ποθῶς. Αφροδιτη. Αθανα. Ηρα. Ιμερος. [Ζ]εϋς.
DJ The dialect is partly Doric, see Script. Cf. the companion piece, Berlin 2634. Inscriptions after Furtw. Mixed

alphabet, see Script.

2409.

Berlin 2634.

- A] RF hydria From Vulci. Kadmos Painter. Last quarter fifth. Ca. 420. *Furtwängler, Beschreibung, no. 2634. ARV(2) 1187/33, cf. 1184, Add.(2) 341. Script 782. Robertson, AVCA (see below). *H.A. Shapiro, Personifications in Greek Art (1993) 241/49, 103, fig. 56 (part, dr. after Roscher, s.v. Kadmos 837-38). LIMC, s.vv. Athena, Aphrodite, Apollon, Demeter, Ganymedes, Harmonia, Ismene II, Ismenos, Kadmos. GAI ii, 127.
- B] Kadmos and the Dragon: K. facing the dragon, with Nike, Athena, Demeter, Harmonia, Thebe, Poseidon, Apollo, Artemis, Hermes, and Hera.
- C] Ερμης. Ποσειδαν. Αρμονια. Καδμος.(1) Νικη. Αθηνα. Θηβα. Δαματ(α)(ρ)(?). Κορα. Απελλων. Αρταμης.
- D] The dialect is partly Doric, cf. Script, especially on Ποσειδαν and the dubious ending of Δαματαρ. See the companion piece, Berlin 2633; and GAI ii. - For these two vases by the Kadmos Painter with the 'Doric' forms, Robertson, AVCA 319 n. 71 gives as reff.: ML 14 (1903) 19, 40, 42 (32), pl. 2; [and] 15 (33), pl. 3. - R. on pp. 247-48 discusses the names. An anonymous muffled woman on 2634 is interpreted as Europa, Kadmos' sister. The Doric dialect is explained by the conjecture that the vases are inspired by Theban wall paintings, painted during the peace of Nicias (otherwise Thebes was hostile). Leningrad St. 2189 is similar, but is not inscribed. The readings after Furtw. - Mixed alphabet (mostly Ionic, but some three-stroke sigmas), cf. Script.

(1)Καδ(μ)[ος], dr. in Shapiro?

2410.

Berlin 2658.

- A] RF oinochoe (chous). From Vulci. Group of Boston 10.190 (Manner of the Meidias Painter). Last quarter fifth. 410-400. *Furtwängler, Beschreibung (some facs.). ARV(2) 1318/1, Add.(2) 363 (bibl.). B. Petrakos, BCH 105 (1981) 94, 16. Ruhfel, Kinderleben im klassischen Athens (1985) 154ff., fig. 89. *Kron, U., 'Zur Schale des Kodros-Malers in Basel,' Kanon: Festschrift Ernst Berger (AK Beiheft 15, 1988) 294 and n. 25. *F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 31, fig. 17 (sketch with inscriptions).
- B] Komos of four boys (children).
- C] Above the first boy: καλος. Above the second boy: Νεανιας. Above the third boy: κ(α)(λ)ος.(1) Above the fourth boy (who holds a torch and a jug): Παιαν. Κωμος.(2)
- D] Inscriptions in white; small letters. Ionic alphabet. - Petrakos wrongly identifies the Neanias on the vase with the Attic hero, for whom see S. Solders, Die ausserstädtischen Kulte (1931) 96.

(1)alpha near 7 and an extra stroke next to lambda. (2)so Kron, who gives: Παιαν, Νεανιας, καλος, Κωμος. Lissarrague reads differently: καλος νεανιας ('handsome youth'); κομος as the title of the procession. παιαν, a hymn in honor of the gods. But I think this is wrong: each figure is named, although the names are allegorical.

2411.

Berlin 2661.

- A] RF oinochoe (chous). From Athens. Group of Athens 12,144 (manner of Meidias Painter). Last quarter fifth. 410-400. *Furtwängler, Beschreibung 2661. ARV(2) 1321/3, Add.(2) 363.
- B] Boy in sleeved chiton with an oinochoe; Nike in a chariot; pillar with a tripod on it; boy.
- C] Inscriptions horizontal: above the left boy: Χρυσος. Above, and to right of, Nike's head: Νικη(1). Beside the right boy: Πλῶτος.(2)
- D] Berlin East.

(1)unclear whether Νικε or Νικη; Furtw. prints Νικη. (2)Furtw.

2412.

Berlin 2669.

- A] BG oinochoe. From Athens? Unattributed. Fifth century. *Furtwängler, Beschreibung, No. 2669 (facs., pl. III). H.A. Thompson, Hesp. suppl. 4 (1940) 142 n. 133 (mention).
- B] Undecorated.
- C] Around the upper part [?] in red-clay color: δέμοσιον.
- D] Cf. Athens, Agora P 13,429. Four-stroke sigma.

2413.

Berlin 2689.

- A] RF(?) lekythos. From Thebes. Unattributed. Early fourth (Neugebauer). *Furtwängler, Beschreibung 2689. Neugebauer, Führer. Hoppin, RF ii, 195. *photo.
- B] Apollo pursuing a naked woman; between them, a fallen thymiaterion; above, laurel branches.
- C] Nonsense: two inscriptions, illegible, in small white letters.
- D] Furtw.: possibly: Απολλων(?). καλη(?). Neugebauer says, nonsense; the photo. seems to confirm this.

2414.

Berlin 2705.

- A] RF squat lekythos. From Greece.(1) Painter of the Frankfort Acorn Lekythos. Late fifth. *I. Wehgartner, 'Das Ideal massvoller Liebe auf einem attischen Vasenbild,' JdI 102 (1987) 185-97, figs. 1-3 and 5-6 (fig. 3 is facs. of inscriptions). U. Gehrig et al., Führer (1968) 155. A.A. Papaioannou, Σπουδαι εις την μορφολογίαν του πλουσιου ρυθμου (1972) 28/4. A. Lezzi-Hafter, Der Schuwalow Maler (1976) 49. ARV(2) 1317/2. *H.A. Shapiro, Personifications in Greek Art (1993) 236/25, 75, figs. 28-29. LIMC iv, 49, s.v. Eukleia, no. 1; 63, s.v. Eunomia, no. 3. *I. Wehgartner, CV, Germany 62, pls. 46,1-4, 48,4, Beilage 22,1, p. 67 (facss.).
- B] Adonis: youth sitting on a chair and being kissed by Eros; at left, woman with a tray of food; at right, woman with a bird and a lyre.
- C] Above the heads: above the left woman: Εὐνομία. Above the youth: [Α]δωνι[s]. Above right woman: Εὐκλεία.(2)
- D] The inscription Adonis (as well as the other inscriptions) were discovered by Wehgartner. Beazley had suggested Phaon, others a girl or Adonis. For Eunomia and Eukleia, see R. Hampe, RM 62 (1955) 107ff. LIMC, s. vv. Less reliable is D. Metzler, 'Eunomia und Aphrodite,' Hephaistos 2 (1980) 73ff. W. gives a list of six occurrences of Eukleia on Attic vases. Ionic alphabet.

(1)bought in Athens. (2)Eukl[e]ia, Shapiro.

2415.

Berlin 2734.

- A] BG stemless cup. From Asia Minor.(1) Unattributed. Date?
*Furtwängler, Beschreibung 2734 (facs, pl. 3). Schöne, Comm.
in hon. Momms. 650/2. TGV 169/26F 14 (part). *Hackl 609.
- B] Undecorated.
- C] On the bottom, two Grr., 4/5 of circle:
ΔΔΔΠ|- vac. τι<μη> Π|-|-|-.(2)
- D] I.e., 36 (referring to the vases?); price 9 drachmes (5
+ four drachme signs).

(1)Smyrna, Spiegelthal Collection. (2)so Hackl; Furtw.'s facs.
has an extra vertical between the first pi and drachme
sign.

2416.

Berlin 2759.

- A] Fr. of terracotta pinax with tympanon. From Athens.
Unattributed. Date? *Furtwängler, Beschreibung 2759 (facs.).
AA 1894, 36-37. Pfuhl, M&Z i, 411.
- B] Upper left portion of pinax: upper part of Athena; part of
a wing (Nike?).
- C] Above the scene, on the moulding, in black on white ground:
(A)θηναι(α) v. :Ηφα[ιστος?].
- D] Ex Fauvel and Pourtalès collections. Unclear whether
Hephaestus was depicted and whether Athena's name is in the
nom. or in the dat. (which would make this a dedication).
Furtw. says that the two dots are definitely punctuation
and not an iota; but I note that there is a vacat before
the punctuation and the dots are close to the second name.
Ionic alphabet.

2417.

Berlin 2866.

- A] BG bowl. From Crete. Unattributed. Probably fourth.
*Furtwängler, Beschreibung, No. 2866 (facs.). AM 26 (1901)
75-76/20 (ill.).
- B] A: band with tassles. B: similar (amulets hanging).
- C] In relief and yellow: φιλιας.
- D] Ionic alphabet.

2418.

Berlin 2869.

- A] BG pyxis. Unattributed. Probably fourth. *Furtwängler,
Beschreibung, No. 2869 (facs). AM 26 (1901) 75/19.
- B] Two bands separated by two tripods.
- C] Above one band, as in Berlin 2268 [see also 2266]: φιλιας.
- D] Ionic alphabet.

2419.

Berlin 2870.

- A] BG pelike with applied decoration. From Crete. Unattributed.
Date? *Furtwängler, Beschreibung 2870 (no bibl.). Neugebauer,
Führer 182 (no bibl.).
- B] Decoration not mentioned.
- C] On one side of the body, "engraved" Gr.: Θρασυμηδης.
- D] "Probably Attic," Furtw. Ex Sabouroff Collection.

D] After Furtw., text. Lambdas resemble the 'Argive' type.(1)

(1)not true lambdas.

2426.

Berlin 4017.

- A] A small bell. From Athens, near Hagia Triada, 189 (Furtw.). Unattributed. Uncertain date. Late sixth (GAI). *Furtwängler, Beschreibung, no. 4017, pl. VII, fig. 235. Stamires and Vanderpool, Hesp. 19 (1950) 385, n. 24. GAI i, 48 and 176. Script 1153.
- B] No figured decoration. A bespoken piece. NOT A VASE.
- C] On a reserved band bordered by raised plastic mouldings are a row of double dots, and in BG, facing the handle on top, is: Αιαντιδω : * ειμι.
- D] GAI wrongly calls it a kothon. For parallels see Agora 12, p. 184, and for lists, ibid., n. 3. The two examples from the Agora (1365-66, pl. 44) are there dated ca. 480; 1365 seems to be similar to the Berlin bell. Omega for omicron upsilon. Aiantides: PA 289 (4th cent.); other reff. in LGPN ii, but not ours. Attic alphabet. Omega = ou.

2427.

Berlin 4020.

- A] BG stemless cup.(1) From Exarchos in Locris (= Abae in Phocis). Unattributed. Date? *Furtwängler, Beschreibung 4020. *Roehl, IGA 63/298a (facs.).
- B] Undecorated.
- C] Inside: Gr., the first word horizontal, the name below in two parts: Καλικρ and τεος [the last in much smaller letters - by a different hand? - upside down and above], with the alpha of Νικα doing double duty:
Νικα|Καλ<λ>ικρ(α)τεος:
(3) small, upside down: τεος.
(1) ... large: Νικα.
(2) large: Καλικρ-.
- D] The vase may be Attic (Furtw.); the inscription is not. Boeotian or Opuntian Locrian, not Phocian (Roehl). Alpha with broken right diagonal. Attic lambda. Tailed rho. Four-stroke sigma.

(1)cup-skyphos?

2428.

Berlin 4039.

- A] RF cup. From Corinth. Probably by the Salting Painter. Phintias potter. Last quarter sixth. *Furtwängler, Beschreibung 4039. ARV(2) 178/1, Add.(2) 185. *Photo.
- B] Int.: young hoplitodromos. Ext.: plain.
- C] Int.: in a curve around the figure: ho παις ^καλος.(1)
- D] Ex Sabouroff Collection.

(1)the καλος slightly separated.

2429.

Berlin 4040.

- A] RF cup. From Corinth. Near Chairias Painter. Last quarter sixth. *Furtwängler, Beschreibung 4040. ARV(2) 176/2.
- B] Int.: komast: youth with a cloak on his shoulder, and with ivy wreath and cup.
- C] Int.: around the youth: Χαίρια<ς>καλος.(1)
- D] Ex Sabouroff Collection. Cup type C. Careless lettering.

(1)Furtw., in Beschreibung, prints X(α)ρι(α) with alpha lacking the cross stroke.

2430.

Berlin 4041.1.

- A] Frs. of RF cup. From Vulci. Skythes. Last quarter sixth.
*Furtwängler, Beschreibung 4041.1. *Rodenwaldt, AA 1914,
87-90, figs. 1-3 (phs., dr.). *ARV(2) 83/10 (bibl.). *Photo.
(A).
- B] Remains of seven figures: A: athletes and youths. B:
komos.(1)
- C] A: (fr. a): Επ[ι]λυ[κος ---]. [--- εποιε?]θεν(?) (2) B: (fr.
b): [--- εγρα]φθεν.
- D] Two frs. - Berlin 4041.2 is from another cup by Skythes
(ARV(2) 83/11). - For the inscriptions see Rodenwaldt. The
problem with the restoration of the signature(s) originates
with the confusing signatures of Louvre G 10 and Villa
Giulia (ARV(2) 83/3 and 8).

(1)unclear from Furtw.'s description, which figures go with
Beazley's A and B. (2)Furtw. ...σεν, Beazley. [---]σ?εν,
photo.

2431.

Berlin 4042.

- A] RF cup. From Corinth. Unattributed. Date? *Furtwängler,
Beschreibung 4042. Furtwängler, La Collection Sabouroff
(1883-1887), pl. 53.
- B] Int.: bull roaring.
- C] Int.: around the bull, three times: καλος.
- D] Ex Sabouroff Collection.

2432.

Berlin 4046.

- A] RF plastic kantharos (head vase: rams head). From Attica.(1)
Unattributed. First half fifth. *Furtwängler, Beschreibung
4046. Furtwängler, La Collection Sabouroff (1883-1887), pl.
70,1. AZ 1873, 109/3. Lutzow's Zeitschrift für bildende Kunst
1875, 301. H. Winnefeld, Altgriechische Bronzebecken aus
Leontinoi (59th Berl. Winck. progr. 1899) 20f. (ill.).
Beazley, VPol 24 n. 3. *Neugebauer, Führer 120, pl. 39. H.
Hoffmann, Attic Red-figured Rhyta (1962), no. 1. *H. Hoffmann,
'Rhyta and Kantharoi in Greek Ritual,' GVGettyMus 4 (1989)
132-33, figs. 1,a-b.
- B] On the body of the kantharos: wreath.
- C] By the wreath, Gr. in two lines :
Ελεφαντι(δ)ος εμυ η(ε)λος.(2)
- D] Hoffmann in GVGettyMus 4 discusses the inscription at
length, revising his views expressed in Rhyta (1962): it
was incised soon after the rhyton was made, in the first
half of the fifth century. P. Herrmann (by personal
communication) dates the inscription in the first third of
the fifth century. R.B. Richardson long ago (AJA 2 (1889)
228f.) thought Elephantis was the Egyptian goddess of
Elephantine; this was accepted by Furtwängler in the cat.
of the Sabouroff collection, but in Beschreibung he says
that while Elephantis was the wife of Danaus (Apollod.),
there are also similar human names. Kirchhoff and
Kretschmer thought Elephantis a dead woman; Hoffmann thinks

a human dead heroized (because of the word *hieros*).⁽³⁾ But it could also be the name of a hetaera, since it is taken from an animal.⁽⁴⁾ H. wonders if E. was a hetaera turned maenad, perhaps head of a thiasos, but Burkert denies the last, as leaders were always men. According to Burkert (who was also consulted) *hieros* refers to the *krios*. Eva Keuls (ditto) thinks it refers to the writer of the Gr.: he is a follower or sacred attendant [sic]. Neugebauer: "Eigentumsvermerk der Elephantis." H. agrees with Burkert that *hieros* refers to the *krios*, i.e. the rhyton. - My text is basically from Beschreibung. Attic alphabet. LGPN ii, s.v. Elephantis does not include this vase.

(1)from a tomb in Athens (Hoffmann). (2)the delta written over a tau (Furtw., Beschr.). One epsilon lacks the middle horizontal. (3)human: see Bechtel, Hist. Pers. 581; Namenstudien 21. (4)RE, s.v.; Bechtel, Frauennamen 86ff.; Hist. Person. 580ff. Cf. a ring from Ialysos, Clara Rhodos 3, 60, fig. 51: *Ἐλεφαντίδος* εμ. An Alexandrian hetaera: Kl. Pauly s.v. Pornographie 1062. (All reff. from Hoffmann).

2433.

Berlin 4059.+

- A] Frs. of WG/RF cup. Unattributed. Ca. 460 (CV). *CV, Germany 22, pl. 107,1-5. Hartwig, Meisterschalen 501 n. 15. E. Pottier, Mon. Piot 1895, 42 n. 2/15. H. Philippart, *ibid.* 1928, 136/40. GL ii, 40/445, pls. 33 (Ext.) and 37 (Int.) (combined frs.). H. Philippart, *Les coupes attiques à fond blanc* (1936) 71ff./53, pl. 30.
- B] Int.: WG: symposium: at right, a reclining man; at left, a standing youth playing the lyre; table; dog; shield hung up; wreath. Ext.: RF: symposium: only the lower part is preserved.
- C] Int.: to left of (i.e. behind) the youth's head:
(.) /(.):γ(.):voς.(1)
- D] + Athens, Acr. ii, 445 = C 27 (CV, Berlin, pl. 107,5). From a large 'parade' cup. The inscription has not been well read: it could be nonsense or a proper name ending in --voς. - The real publication is by Langlotz in GL ii, no. 445, quoted and corrected in CV; I have kept a duplicate entry there.

(1)in GL I read: (.)v.(.)(.)(π)(.)voς. The 'colon' printed above is two short strokes, one above the other. See the Acr. entry for more on the letter forms.

2434.

Berlin 4220.

- A] RF cup. Oltos. Last quarter sixth. *A. Greifenhagen, CV, Germany 21, Berlin 2 (1962), pls. 52,1-4, 65,2 and 123,2,6; CV, Germany 22, 123,2 and 6 *Furtwängler, Beschreibung 4220. C. Fränkel, *Satyr- und Bakchennamen* (1912) 36, 86/R. Bloesch, FAS 49/2.(1) RE, s.v. Sikinos 3 (Leonard); s.v. Ianthé (Eitrem). Gehrig, Greifenhagen and Kunisch, *Führer* (1968)135. ARV(2) 61/76, 1700, Add.(2) 165. A. Kossatz-Deissmann, GVG GettyMus 5 (1991) 168, SIKINNOS 2.
- B] Int.: a wreathed boy fetching a cushion(2). A: Achilles brought to Chiron by Thetis. B: maenad between two satyrs, all dancing.

- C] Int.: around the figure: Μεμ[νόν] καλος. A: to Chiron's right: Χιρὸν.(3) Above Achilles: Αχιλλέ[υς], retr. To Thetis' right: Θεις. B: beside the left satyr: καλος. To the maenad's right: λανθε.(4) Beside the right satyr: Σικ[ιν]ος].
- D] Berlin West.
-
- (1)by the same potter as London E 17 (ARV(2) 62/80, Oltos).
 (2)probably not a wineskin. (3)for the spp. see GAI i, 193-94.
 (4)'Veilchenblüte.'

2435.

Berlin 4221.

- A] RF cup. From Orvieto. Oltos. Last quarter sixth. *Furtwängler, Beschreibung 4221. A. Bruhn, Oltos (1943), figs. 38-39 (A, B). CV, Germany 21, pl. 54,1-3. ARV(2) 61/73, 1700, Add.(2) 165. *Photo.
- B] Int.: young victor. A: two warriors, dueling, separated by a youth; at left, an archer; at right, a woman. B: symposium: hetaera on a couch with a lyre; youth playing kottabos; boy and bearded man on a couch.
- C] Int.: curving around the youth's right side: καλος. A-B: nine times space-filling: καλος.
- D] Berlin West. Almost certainly = Apollo, July 1994, p. 4, fig. 2 (exc. photo. of Int.) in an article on 'Euandria'. Messy writing, typical of Oltos.

2436.

Berlin inv. 2928.

- A] RF column krater. From Rhodes. Unattributed.(1) Third quarter fifth. Ca. 450-440. *Beazley, AJA 45 (1941) 597/9. *A.W. Johnston, BSA 70 (1975) 159/86. TGV 167/24F 1 and p. 232.
- B] A: Athena. B: old man.
- C] [Under foot?]: Κορινθ' Δ. Below: Κορινθ Π |-.
 D] Done from Beazley: κρατήρ Κορινθίουργής is the name for column krater (parallels). Delta = 10. Pi + drachma mark = 6. Unclear why the vase name is repeated. The stroke before the delta is punctuation. The lower line is not quite in the same lettering as the upper, but it is not certain that it is not by same hand. - Johnston argued in BSA that no price is given, as had been suggested.

(1)but in AJA Beazley says it recalls the Chicago Painter.

2437.

Berlin inv. 3139.

- A] RF cup. From Italy. Onesimos (P). Early (Beazley). Early fifth. *ARV(2) 321/23 (bibl.), 1645, 1701, Add.(2) 215 (bibl.). Neugebauer, Führer 98.
- B] Int.: trainer with tablets. A, B, each: athletes.
- C] Int.: Παναθηναϊος καλος. A: Παναθη[ναϊος --].
- D] The Ext. is very fragmentary.

2438.

Berlin inv. 3151.

- A] BF cup (footless, with merrythought handles). From Aegina. Unattributed. Ergotimos potter. Mid-sixth. Ca. 560 (Shapiro). *Neugebauer, Führer, p. 65, pl. 27,1. *Kretschmer, Vas. 139. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 20, 84/F. Beazley, JHS 52 (1932) 200. AJA 54 (1950) 316.

Beazley, Hesp. suppl. 8 (1949) 4/under 7 (mention). Hesp. suppl. 8 (1949) 4/under 7. ABV 79/foot, Para. 30, Add.(2) 22. Script 93. *Photo. E. Wolff, Heldensagen der Griechen, pl. opp. 288 (Int.). *D. Kallipolitis-Feytmans, BCH 103 (1979) 195/2, fig. 2 (A). Shapiro in Neils et al., Goddess and Polis (1992) 64. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 168, SILENOS 1 (bibl.).

- B] Int.: Heracles and the Lion. A: Capture of Silenus: Silenus prisoner between two servants of Midas. B: komos (two bearded komasts and a young one fluting).
- C] Int.: at left: Ἡρακλῆς. A: to right of the left-hand servant's forehead: ἑρκενταί.(1) Below the satyr's lowered right hand, to right of his legs: Σίλενος.(2) To right of the right-hand servant's upper body: Ορειός. B: Εργοτιμος εποιεσεν. Χαριδεμος. Νεκαυλος. Ε<ν>πεδοκρατες.
- D] Berlin West. Θερευται, Νεκαυλος = Νικαυλος, Beazley.(3) There may be a trace of the nu in Ε<ν>πεδοκρατες. Rho with the vertical extending above.

(1)Fränkel has Θερυτα[-], no doubt as a personal name. She is following Kretschmer who rejects the reading θερκενται and suggests a proper name, parallel to Ορειός: Θερυτα(ς), the sigma miswritten as a clear iota, the name chosen with reference to the θήρα τοῦ Σίληνοῦ (Paus. i.4,5). I prefer the older reading. (2)so Fränkel and K.-D.. (3)For Νεκαυλος = Νικαυλος see also Jajobsthal, Ornamente 114 n. 193. U 4. 575-.

2439.

Berlin inv. 3152.

- A] BF lip cup. Sakonides. Tlempolemos potter. Third quarter sixth. *ABV 171/13, 178/2, Add.(2) 48. Beazley, JHS 52 (1932) 172 (not ill.). U. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 26.4a-b (A, B, details).
- B] A, B, each: lip: outline head.
- C] Handle zone: A: Τλενπολεμος εποιεσεν. B: Σακονιδες εγραφσεν.
- D] Are the inscriptions on A and B by different hands? A is a bit larger; epsilons, nu's and sigmas perhaps differ. If so, the potter may have signed his own signature. Rho with the vertical short but extended above the loop.

2440.

Berlin inv. 3156.

- A] RF skyphos. From Aegina. Unattributed. Ca. 450 (CV). *CV, Germany 22, pls. 141,2,5-6 and 143,5. Furtwängler, AA 1893, 92f. (ill.). Beazley in CV, Oxford 1, on pl. 2,1. Gow, JHS 48 (1928) 148 n. 42 and 150ff., fig. 9. Schoppa, Darstellung der Perser 59/8 (on B).
- B] A: a fleeing Persian, frontal, resting on a rock. B: Persian with a scepter, walking briskly.
- C] A: καλος. B: καλος.
- D] The Greek given in lower case in CV.

2441.

Berlin inv. 3172.

- A] RF column krater. From Gela. Orpheus Painter. Third quarter fifth. *FR iii, 108f.; 109, fig. 52 (A, after the next). ARV(2) 1103/1 (much bibl.), 1683, Para. 451, Add.(2) 329 (much bibl.). Robertson, AVCA 216 and fig. 225 (A).

B] A: Orpheus and the Thracians. B: youths and women.
C] A: above Orpheus' head, in two ill-coordinated lines:
καλος

καλος

D] See Hauser's comments in FR.

2442.

Berlin inv. 3186.

- A] Fr. of RF oinochoe (chous). Unattributed. (1) Mid-fifth (CV).
*Furtwängler, AA 1891, p. 119/17 (dr.). Kretschmer, Vas. 148.
*G. van Hoorn, Choes and Anthesteria (1951), no. 338, fig. 29.
*Greifenhagen, CV, Germany 22, pl. 148.4. C. Robert, Oedipus (1915) ii, 23, fig. 12.
- B] Caricature: Oedipus and the Sphinx (O. with a dog's rear end; sphinx with a dog's face on an Ionic column).
- C] Above: Κασσ[ι]α for Καδμεια.(2)
- D] Van Hoorn gives the number: Berlin 3186. Ex Naples, Bourguignon collection. - Kretschmer interprets Kadmeia as an indication of place; it could also refer to the sphinx. The kappa is smeared. Compare Brindisi, Museo Provinciale, RF amphora (Kretschmer, Vas. 148 and 175): Κασσμος. Cf. also GAI i, 567-68.

(1)van Hoorn says the Boeotian myth is treated in the Boeotian caricature style; Greifenhagen in CV also thinks the painter exhibits non-Attic features, but the vase is listed as Attic. (2)or Κασσ[ει]α: both forms are admitted as possible by Furtw.

2443.

Berlin inv. 3187.

- A] BG kantharos. From Olbia. Unattributed. Early Hellenistic.
*Neugebauer, Führer 80 (not ill.). *Watzinger, AM 26 (1901) 74/18 (ph.). Furtwängler, AA 1891, 119/21.
- B] Applied garland.
- C] A: above the garland, Dip. in yellow: Αθηνας.
- D] The fabric is probably Attic. Similar: Athens inv. 2357 (from Anaktoroi).

2444.

Berlin inv. 3198.

- A] RF cup. Foundry Painter. First quarter fifth. *AA 1892, 102/8 (ill.). Beazley in Adunanze straordinarie ... Fondazione A. Feltrinelli (Rome 1966), pls. 11-12 (A, B) [= D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989)]. ARV(2) 402/13, Para. 370.
- B] Int.: komast: an elderly man urinating into a pot. A-B: komos: A: man; youth fluting; youth dancing; nude boy with staff. B: man urinating into a pot; flute case; seated youth fluting; man; nude boy with staff, carrying something on his back.
- C] Int.: circular: ho παις ^ καλος. A: ho παις καλος. B: ho παις ^ καλος.

2445.

Berlin inv. 3217.

- A] RF cup. From Vulci. Bowdoin-Eye Painter. Last quarter sixth.
*Furtwängler, AA 1893, 87-88/30 (not ill.). ARV(2) 168/15.
- B] Int.: satyr trumpeting.
- C] Int.: ho παις καλος.

D] Ex Canino Collection. The inscription given in lower case Greek letters.

2446.

Berlin inv. 3218.

- A] RF cup. Manner of Brygos Painter III. Recalls Foundry Painter. First quarter fifth. *Furtwängler, AA 1893, 89-90, fig. 36. ARV(2) 390/44.
- B] Int.: stick with aryballos and strigil; naked woman putting away her clothes on a stool. Ext.: plain.
- C] Int.: to left and right of her head: $\eta\omicron\pi\alpha^{\wedge}\iota\varsigma$. Below: $\kappa\alpha\lambda\omicron\varsigma$.(1)

(1)the letters KA are on the stool.

2447.

Berlin inv. 3219.

- A] RF skyphos. Unattributed.(1) Second quarter fifth. Ca. 460 (CV). *Furtwängler, AA 1893, 90/42 (not ill.). G. von Lücken, Griechische Vasenbilder (1921), pl. 13. H. Licht, Sittengeschichte Griechenlands i, 262 (A), ii, 142 (B). H.R.W. Smith, Der Lewismaler (1939) 18 n. 27 and n. on p. 29 (attrib.), pls. 22,a, 33,b. CV, Germany 22, pls. 142,1-4 and 143,7, ARV(1) 520/bottom.
- B] Komos: A: man and youth, both naked and dancing. B: a draped man singing, with a boy walking before him.
- C] B: above: $\kappa\alpha\lambda\omicron\varsigma$.

(1)Circle of Lewis Painter (Smith); 'also recalls the Euaichme Painter' (ARV(1)). Not in ARV(2) or Para.

2448.

Berlin inv. 3223.

- A] RF pelike. Earlier Mannerists viii: Undetermined. Second quarter fifth. *Furtwängler, AA 1893, 90-91, fig. 43 (B). O. Weinreich, Epigramm und Pantomimus (1948), pl. 1. *Beazley, Hesp. 24 (1955) 312-13, pl. 87 (A, B). ARV(2) 586/47, Para. 393, Add.(2) 263.
- B] A: Maenad dancing with a sword and the hindquarters of an animal; youth, garlanded and in festal robe, fluting. B: similar.
- C] A: above the maenad: $\kappa\alpha\lambda\omicron\varsigma$.(1) B: above the maenad: $\kappa\alpha\lambda\omicron\varsigma$.(1)
- D] The subject is a maenad of the theater (Beazley, Hesp.); maenad = $\omicron\rho\chi\eta\sigma\tau\iota\varsigma$ (Weinreich). "Above the head of the Maenad ... there is an inscription. It is not $\kappa\alpha\lambda\epsilon$, but $\kappa\alpha\lambda\omicron\varsigma$. I do not press this, but it is worth recording." (Beazley, Hesp.)

(1)possibly for $\kappa\alpha\lambda\tilde{\omega}\varsigma$ (?).

2449.

Berlin inv. 3228.

- A] BF pelike. From Orvieto. Unattributed. Ca. 500 (Mommson). *H. Mommson, CV, Germany 61, pls. 28, 29,1-2, 48,5, Beilage F (much bibl.). Furtwängler, AA 1893, 85/16. E. Buschor, 'Satyrtänze und frühes Drama,' SB Munich 1943, Heft 5, 102f., fig. 74.
- B] A: at the well: in the center, an old man pulls up the rope from which a pelike is suspended (out of the well; the well head is a pithos); at left, a tree supports the arrangement

with a counterweight; further to left, a satyr is greeted by a seated woman; to right of the well, a woman with pelike and amphora.

- C] Nonsense: above the supporting branch: four imitation letters. Below it, similar, interrupted by the tree trunk. To right of the old man: three - four imitation letters. Under the foot, Gr.: chi surmounted by rho. Not in TGV.
- D] For the interpretation of the scene, see CV, pp. 36-37. Buschor thought of an early satyr play (forerunner of Aeschylus' *Amymone*); Mommsen prefers evryday life, with the satyr introducing an erotic element.

2450.

Berlin inv. 3232.

- A] RF cup. Epidromos Painter.(1) Hieron potter (Bloesch). Late sixth. *JdI 1893, 165, pl. 2,1. Furtwängler, AA 1893, 88/3 (not ill.). CV, Germany 22, pl. 124,3,7 (small). *ARV(2) 117/2, 1627, Add.(2) 174 (much bibl.). *E. Simon, 'Satyr-plays on Vases in the Time of Aeschylus,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 129, pl. 32,b (Int.).
- B] Int.: Heracles sacrificing at an altar; satyr with a spit. A: satyr attacking a sleeping maenad. B: Heracles and Cerberus, with Hermes.
- C] Int.: to left and right of Heracles' head: $\text{Επιδρομος} \wedge \text{καλος}$. A: $\text{Επιδ}\{\text{o}\}\text{ρομος καλος}$. B: $\text{Επιδ}\{\text{rho}\}\text{μος καλος}$.
- D] Berlin West.

(1) may be an early phase of Apollodoros. (So considered by D. Williams.)

2451.

Berlin inv. 3237.

- A] RF calyx krater. From Capua. Unattributed.(1) Ca. 400. *Furtwängler, AA 1893, 91-92, fig. 50. *JdI 11 (1896) 299-300, pl. 2 (A). ARV(2) 1336/under 1 (mention), 1690, Para. 480, Add.(2) 366, lines 13ff. (much bibl.).
- B] A: in the center: Andromeda; her father Kepheus; Hermes; Perseus; Aphrodite; an Ethiopian sitting in upper left, not named. B: three draped youths.
- C] A: in white: $\text{Ανδρ(ο)μεδα. Περσευς. Αφρ(ο)διτη. Κηφευς. Ερμης. (2)}$
- D] No description in ARV(2) or Para. The omicrons are dots.

(1) see Para.: not attributed to the Pronomos Painter, as claimed. (2) the inscriptions after AA and JdI: not listed in proper order from left to right.

2452.

Berlin inv. 3239.+

- A] RF cup. From Vulci. Eleusis Painter. First quarter fifth. *ARV(2) 314/2, Add.(2) 213. *FR ii, 84 n. 1. *Beazley, CF, pl. Y,10 (VG fr.). [A ref. to AA has dropped out.]
- B] Int.: Egyptian, fleeing. A: Heracles and Bousiris. B: barbarians fleeing (fragmentary).
- C] Int.: $\text{Λεαγρο[ς] ει καλος}$. (1) A: $\text{Λεαγρ[ος ---]. καλος}$. B: $[\text{Λ}] \text{εα[γρος καλο]ς(?) (2) ..κα... (3)}$
- D] + Rome, Villa Giulia. ARV(2) speaks of traces of other inscriptions. FR (wrongly?) says one inscription has Λεαγ.ς

= Λεαγρος.

(1)so ARV(2); AA reads ε. (2)not in ARV(2); AA has: ..EA..S. (3)on the VG fr., according to CF.

2453.

Berlin inv. 3240.+

- A] RF cup. From Cervetri. Unattributed.(1) Hieron potter. First quarter fifth. Ca. 490 (Peters). *Neugebauer, Führer 114 (not ill.). *K. Peters, AA 1958, 14/3, fig. 2 (the fr. Berlin, Goethert only). ARV(2) 405, Add.(2) 232. AA 1958, 14 (Goethert fr.). *Photo.
- B] Int.: youth conversing with a boy. Around the tondo, a white zone. A: at left, a column; youth leaning on his stick; seated woman spinning; male leaning on a staff; column; male leaning on his staff. B: similar: male leaning on a staff; column; standing woman, holding a mirror or distaff; youth leaning on his stick, offering a flower and holding a purse; column; male leaning on his staff.
- C] Int.: circular, long rows of small nonsense letters: vovε..., etc. A: [--]ov.(2)
- D] Berlin West. + a joining fr., ex Berlin, Goethert (ARV(2) 327/103: Onesimos); see Add.(2), ill. in AA 1958 and JbBerlMus fig. 7. The nonsense recalls the Foundry Painter.

(1)Neugebauer: Brygan. Beazley: nearer to Foundry Painter than to Brygos. (2)Peters gives, for A: youth with staff (little remains) to left. And to left of head: [--]ov. But this is Brygan-type nonsense, not the end of a name.

2454.

Berlin inv. 3241.

- A] RF cup. From Capua. Unattributed. Date? *Furtwängler, AA 1893, 90/38 (not ill.). Klein, L. 88 (ill.). Neugebauer, Führer 91 (not ill.). *dr. CV, Germany 22, pl. 129,4,8 (small).
- B] Int.: youth arming. Ext.: plain.
- C] Int.: to left and right of head: κ(α)κος ^κ(α)χσος.
- D] Nonsense imitating a kalos-inscription.

2455.

Berlin inv. 3242.

- A] RF oinochoe (chous). From Athens. Unattributed. Third quarter fifth. 440-430.(1) *Van Hoorn Choes and Anthesteria, no. 339, fig. 310. Furtwängler, AA 1893, 91/44 (not ill.). C. Fränkel, Satyr- und Bakchennamen (1912) 100/γ. *CV, Germany 22, pl. 148,1-3. ARV(2) 1608.
- B] Baby satyr riding on a fawn; a maenad leads him.
- C] Above the child's head, horizontal non-stoich. two-liner, left-aligned: Σικινος|καλος.(2)
- D] Should this not be: Σικιν<ν>ος? The name ought to refer to the baby: a pun on a real S.? The name occurs: PA 12,649; see also LGPN ii. Omitted by A. Kossatz-Deissmann, GVGettyMus 5 (1991).

(1)van Hoorn. CV dates ca. 440 from the style of the peplos despite the earlier letter forms [i.e. the Attic alphabet].
(2)the καλος is more widely spaced than the name.

2456.

Berlin inv. 3244.

- A] RF cup-skyphos. From Sorrento. Unattributed.(1) 430-420. *CV, Germany 22, pls. 108,5, 116,3-5, 120,4, p. 16, fig. 5 (dr. of A and B after AD; see note 2 below). *Neugebauer, Führer 109 (not ill.). *Furtwängler, AA 1893, 91/45 (not ill.). AD i, pl. 59,2; see n. 2 below). Burlington Fine Arts Club (1888), no. 11. Hoppin, RF ii, 478 (after AD). ARV(2) 1142, Add.(2) 334. Beazley Archive db, no. 215,140. LIMC iii, pl. 540, Eileithyia 86 (A).
- B] A: Nereus seated between two daughters: a Nereid at left, standing, lifts her cloaked left hand; a Nereid at right, standing, holds out a dolphin. B: three daughters: one seated receives a hare from another, who is followed by a third with a wreath.
- C] Inscriptions horizontal, in white: A: to right of left Nereid's raised hand: Εὐλιμένη. To right of Nereus' face and the hand holding his scepter: Νερῆυς. Below right handle ornament, i.e. to right of second Nereid's feet: ἡλιθύα.(3) B: above left (seated) Nereid's head: Ψαμάθε.(4) To right of head of left-facing Nereid offering a hare: Πλωτώ. Under right handle ornament, i.e. to right of feet of left-facing Nereid with wreath: Θέτις. This vase is not signed.
- D] Berlin West. - Furtw., in AA, points out that the traces of a potter's signature of Xenotimos (which appears on Boston 99.539, see below), shown above the head of Nereus in AD, are imaginary. Mixed alphabet.

(1)ARV(2): "Of somewhat similar style [as Boston 99.539], but hardly by the same hand, the vase [Berlin 3244] found with it". Boston 99.539 has the signature of Xenotimos as potter and is listed as by the Xenotimos Painter as his single work. Bea. Arch. says: compared to Xenotimos Painter by Beazley. (2)CV, fig. 5, a dr. from AD, omits the signature of Xenotimos, which AD has. (3)for the first iota see GAI i, 342. (4)see GAI i, 121.

2457.

Berlin inv. 3251.+

- A] RF cup. From Vulci. Thalia Painter. Kachrylion potter. Last quarter sixth. *Furtwängler, AA 1893, 89/34 (not ill.). Beazley, JHS 51 (1931) 44/14 (adds Campana, pl. 1, 49 and 58). Beazley, CF, pl. 2, 9-15 (adds Florence frs.). Bloesch, FAS 45/Kachrylion 11, pl. 12,4. CV, Germany 21, pl. 56,4. H.A. Shapiro, Hesp. 52 (1983) 308. *ARV(2) 113/7, 1626, 1704, Add.(2) 173 (bibl.). AA 1981, 57, fig. 6 (A,B).
- B] Int.: symposium with love-making: on a couch, a man and a woman who hits him with her sandal; a youth squatting and a woman, both masturbating; a lamp on a stand; two ladles hung up. A-B: obscene: 17 nude figures: 7 men, one bearded, 7 women, 3 fragmentary. Lamps on stands, ladles.
- C] Int.: above the scene: Λεαγρός καλ[ος]. One woman: Σμικρῶα.(1) A-B: Κορονε, retr. Ε[υνι]κος, retr.(2) Θάλια. Με[γας(?)]. [--]ος, retr.(3) [--]ς.(4) [--](.)ιλλ[ος(?)].(5)
- D] + ex Florence 1 B 49 (part ex Villa Giulia). + Florence 1 B 58; 6 B 24, etc. + Villa Giulia, ARV(2) 440/169 (inscribed); see Add.(2).

(1)or Σμικρῶα? AA: [--]α, but Res. Étr. no. 26 gives the whole name (Σμικα). LGPN ii reads Σμικα. (2)Ε[πι]λυκος, Guy; bearded. (3)[Αφρ]ος, Greifenhagen in CV, Berlin 2 (hetaera). (4)taken from AA and ARV(2). (5)taken from ARV(2)

440/169.

2458.

Berlin inv. 3252.

- A] BF lekythos. From Eretria.(1) Athena Painter. Early fifth.
*Furtwängler, AA 1893, 85/20, fig. 20. Haspels, ABFL 147, 255/28
(bibl.; not ill.). Neugebauer, Führer 51. ABV 522/28.
- B] Hypnos and Thanatos with the body of a young warrior (Sarpedon).
- C] Nonsense: to right of Hypnos: σε(τ)οο.(2) Above the warrior,
in groups of 2 letters: ο(σ) (π)ο εκ ο(σ), retr. Above him:
ολοοκ and (λ)λ. To left of Thanatos: (σ?)ετολ.
- D] Done from AA. The second inscription written in groups of
two letters.

(1)said to be from the same tomb as Berlin 3253 (Neugebauer).

(2)the tau upside down.

2459.

Berlin inv. 3253.

- A] BF lekythos. From Eretria.(1) Athena Painter. Early fifth.
*Haspels, ABFL 147, 148, 149, 255/29, pl. 46,1a-b (shows
letters) (no bibl.).
- B] Warriors leading off a woman.(2)
- C] Numerous nonsense inscriptions: above the arm at left,
diagonally upward: οο(δ)ι (the third letter unclear); on
its right, along the woman's back: οτ, probably other letters
below; between the woman's and warrior's heads, diagonally
upwards: ο(.)ο; between their lower bodies, similar, but
probably downward: σε^τρκ (uncertain reading); further
letters between the warrior and the old man; to right of
the latter's head, curving downward: οτοσ. Typical lettering.
- D] On Athena Painter's use of nonsense inscriptions, see
Haspels, p. 150.

(1)see Berlin inv. 3252. (2)the phs. in Haspels do not show
the whole scene: at left, raised arm of a warrior to right(?);
woman to right, led by a warrior to right (χείρ ἐπὶ καρπῶ);
bearded man to left; warrior to left.

2460.

Berlin inv. 3255.

- A] RF cup. Douris. Python potter. First quarter fifth.
*Furtwängler, AA 1893, 89-90/37 (not ill.). ARV(2) 428/12. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 74/24, pl. 15.
- B] Int.: girl fluting and dancing; flute case; basket. A: girl
fluting. B: komast: youth dancing.
- C] Int.: ho παις καλος. A and B: traces of ho παις καλος.(1)
- D] Berlin East.

(1)Furtw.: "Aussen, auf beide Seiten vertheilt." [?] He
gives, in AA: καλ[ο]ς (and no more).

2461.

Berlin inv. 3256.

- A] RF cup. From Cervetri. Ambrosios Painter. Last quarter sixth.
510-500. *Furtwängler, AA 1893, 88/31 (not ill.). ARV(2) 173/3.
- B] Int.: Amazon. A: komos: four youths, three dancing, one
fluting. B: four satyrs: three dancing, one fluting while
squatting.
- C] Int.: ho παις καλος. A: ho παις καλος. B: ho παις καλος.

D] Given in lower-case letters by Furtw., without indication of spelling and letter forms.

2462.

Berlin inv. 3257.

- A] RF calyx krater. From Falerii. Myson. First quarter fifth. *Furtwängler, AA 1893, 88-89/33 (photo.). Neugebauer, Führer 95. ARV(2) 239/17, 1586, 1602. *Photo.
- B] A: duel of two warriors; at left, archer; at right, another warrior. B: three warriors setting out; a fourth blowing the trumpet.
- C] A: between the duelists: Νικῶν. On the shield below: καλός.(1) On another shield: ἡκπῶν.(1)
- D] ARV(2) 1586: Hippon I: the name is on a shield as on London E 7, manner of the Epeleios Painter (ἡππὸν καλός); the kalos on another shield may refer to him. 1602: Nikon I: Beazley does not refer the kalos to him. Beazley, BSA 18, 224/8, has the distribution of the inscriptions differently, if my note is accurate.

(1)καλός is in BG; ἡκπῶν probably also.

2463.

Berlin inv. 3260.

- A] BF lekythos. From Greece. Cactus Painter. First quarter fifth. *Photo. Furtwängler, AA 1893, 86/23 (not ill.). Neugebauer, Führer 51 (not ill.). Haspels, ABFL 61 (mentions the εχι).
- B] Athena mounting a chariot, with Heracles, a bearded god, and Hermes. No palmettes.
- C] Nonsense: in the field, ΣΟ. Also other letters: εχι. οοο. An epsilon, facing down, under the sigma.
- D] "Gegenstück" to Berlin inv. 3261 (Neugebauer).

2464.

Berlin inv. 3261.

- A] BF lekythos. Cactus Painter. First quarter fifth. *Haspels, ABFL 61, 62, 110, 198/2, pl. 18,1 (shows letters). Neugebauer, Führer, pl. 38,2. Rev. arch. 1906, I, 234. fig. 3. Jacobsthal, Ornamente, pl. 65,a. ABV 472, Para. 212. *Script 570, Fig. 105 (after Haspels). *Photo.
- B] Heracles at the tree of the Hesperides (Haspels).(1)
- C] Letters οο in field, between palmettes.

(1)so Haspels 62 and 110; I had put `Heracles and the Hydra'; I do not know where I got this from.

2465.

Berlin inv. 3274.

- A] BF amphora. Unattributed.(1) Last quarter sixth. *ABV 675/2, Add.(2) 148. Furtwängler, AA 1895, 35 (not ill.) Neugebauer, Führer 44. CV, Berlin 5, pls. 9,2, 11, Beilage B. *Photo (part).
- B] A: Heracles and the Lion, between Athena and Hermes. B: two horsemen with dogs.
- C] A: above Athena, Heracles and lion: Στεσ(ι)λεῶ[ς] [κα]λός.
- D] The iota is a blot.

(1)somewhat recalls the Rycroft Painter (ABV).

2466.

Berlin inv. 3283.

- A] BF skyphos. Theseus Painter. Ca. 500. *B. Andreae, JdI 77 (1962) 191. Furtwängler, AA 1895, 34/22, figs. 8-9. Haspels, ABFL 253/16. ABV 704, top, Para. 259.
- B] A: Polyphemus having his eyes put out. B: ?
- C] A: nonsense: above the belly and legs of the reclining Cyclops: a row of imitation letters.
- D] Compared for the inscription by Andreae with Tarentum 7030, which is also by the Theseus Painter.

2467.

Berlin inv. 3308.

- A] RF pyxis. From Attica. Agathon Painter. Agathon potter. Mid-fifth. Ca. 440 (CB). *Furtwängler, AA 1895, 38/39, fig. 13. CB i, 35 n. 3. ARV(2) 977/1, Add.(2) 310. GAI ii, 63
- B] Column and altar; Zeus making a libation; large table; Iris; smaller table; Hera; earth altar; Nike with jug and cup.
- C] Most inscriptions horizontal: in front of Zeus' forehead: Ζεύς, retr. On the earth altar: ΛΛ.(1) In front of Iris' head: [Ι]ρις, retr. Above the smaller table, two-liner: Ἀγαθὼν | ἐποίησεν. In front of Hera's forehead: Ἥρα. In front of Nike's forehead: Νίκη.
- D] Berlin East (vidi). - For the subject, see Simon, Opfernde Götter 65 (Beazley). Ionic alphabet. Some signs above the altars (ΛΛΛ, ΛΛ) are no doubt flames, not letters.

(1) probably flames or blood.

2468.

Berlin inv. 3309.

- A] RF neck amphora. From Greece. Dutuit Painter?(1) First quarter fifth. *Beazley, JHS 33 (1913) 109/9 and 110. ARV(2) 308/(a) (no bibl.).
- B] A: Dionysus between maenad with thyrsus and snake and satyr with oinochoe and wineskin. B: man and riding youth, both in Thracian costume.
- C] Nonsense.(2)
- D] A small vase.

(1) "... though very poor, seems to be by the same hand [i.e. Dutuit Painter]," Beazley. (2) unclear from my note whether on A, B, or both.

2469.

Berlin inv. 3322.

- A] WG alabastron. From Athens. Two-row Painter. Second quarter fifth. *Furtwängler, Beschreibung 41/47 (not ill.). ARV(2) 726/5 (no bibl.).
- B] A: above: Nike. Below: woman before an altar, with pillar. B: above: woman at a wool basket. Below: Nike.
- C] A, below: καλ<ε>.(1) B: above: καλ<ε>?. Below: καλο<ς>.(2)
- D] Mixed alphabet?

(1) or καλ[ε]? Or καλ[ος], καλ<ος>? (2) or καλο[ς]?

2470.

Berlin inv. 3334.

- A] BF squat vessel, restored as an amphoriskos. Unattributed. Date? *Furtwängler, Beschreibung 3334. *Furtwängler, AA 1895, 36/28 (facs. of inscription). Zschietzschmann, AM 1928, 43/86, Beilage 14.

Neugebauer, Führer 52. H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 23 and n. 190 (brief mention).

- B] Funerary procession of horsemen and men; prothesis of a dead with six lamenting women.
- C] On the shoulder, part of a funerary epigram(1):
[---](.)ν επικε(.)(.)(.)εο(.)[---](2)
[---(?)]ατι και κεφαλει. vacat?
- D] After Furtwängler. Mommsen thinks the epigram was not 'individualisierend'.

(1)not stated whether Gr. or Dip. (2)the partial letters (.): lower half of a vertical; most of a lower vertical; a bit of a vertical; near-horizontal bottom line; lower half of a vertical; lower part of a vertical. The omicron could be a theta.

2471.

Berlin inv. 3340.

- A] RF lekythos. From Greece.(1) Unattributed. Date? *Photo.
- B] Dionysus playing the lyre; boy satyr with club and apple.
- C] Above the boy: καλος.
- D] Ionic lambda and sigma.

(1)ex Athens market.

2472.

Berlin inv. 3680.

- A] BF band cup. From Rhodes. Elbows Out. Third quarter sixth. *ABV 250/29, Add.(2) 65. Beazley, BSA 32, 21/14. *B. Fellmann, 'Zwei neue Randschalen des Elbows Out Malers,' AM 99 (1984) 158, pls. 24,3 and 25,1-3. GAI ii, 457.
- B] Handle zone: A: duel of two nude warriors; naked youth rushing between them; at left, a draped youth. B: similar.
- C] Handle zone: horizontal, at mid-height: A: between the left handle palmette and the youth: χ(α)ιρε. Between the right warrior and the right-hand palmette: και πικει. B: in the same positions: χαρ(ε) and και πικει. -The words on A and B fill the empty spaces exactly.
- D] Both inscriptions complete (Beazley). - An attempt to use lip-cup type inscriptions on a figured band cup? Cf. the lip cups Munich 2151 and Limassol, Kakoyiannis, both attributed to Elbows Out by Fellmann. - Threatte in GAI ii thinks the inscriptions are intentionally shortened for lack of space.

2473.

Berlin inv. 3755.

- A] BF Siana cup. From Rhodes. Unattributed. Second quarter sixth. *Beazley and Payne, JHS 49 (1929) 261/under 29 (mention). *H. Schaál, Griechische Vasen I: schwarzfigurig (1928), fig. 36. Non vidi. Script 1055. Beazley Archive db, no. 177. AA 1974, 214, figs. 24-25 (A, B). LIMC iii, pl. 367 Dionysus 595 (part of B, lower frieze). S. Laser, Sport und Spiel (Archaeologia Homerica 1987), pl. T 2,a (part).
- B] Upper zone: A: Theseus and the Minotaur; onlookers. B: athletes: running and boxing; trainer. Lower zone: A: fight of warriors and horsemen between lions. B: Dionysus with drinking horn, seated; Hermes; women and men between lions.
- C] Nonsense inscriptions.
- D] The picture in Schaál does not show the inscriptions. - Xi

in nonsense? See Script.

2474.

Berlin inv. 3759.

- A] RF Nolan amphora. From Nola. Achilles Painter. Before 450?
Early (Beazley). 460-455 (Oakley). *Photo. RM 42, 237, Beilage 33.
Beazley, JHS 34 (1914) 195/7,c (not ill.). ARV(2) 988/12. J.H. Oakley,
The Achilles Painter (1997) 11, 116/15, pls. 11B (A, shows καλως) and 4
5H (B).
B] A: Eos and Kephalos. B: youth.
C] A: between heads: Κλενιας. Below the knees: καλως.
D] Not a two-liner; not stoich. Omega for omicron, see Script.
Sigma resembles Θ, but is angular as often in the Achilles
Painter.

2475.

Berlin inv. 3764.

- A] BF lekythos. Manner of the Gorgon Painter (close to him).
First quarter sixth. *Photo. Payne, NC pl. 53,7.(1) ABV 11/19,
Para. 8, Add.(2) 3.
B] Above: dragon with a man's head in its jaws. Main body:
naked man with his sword, running, between lions; forepart
of a man.
C] Above: to right of the monster's head, Gr.: (Q)ορε.
D] Berlin West. Does this refer to the head in the monster's
mouth? Koppa = a circular phi. Pointed rho.

(1)the number wrongly given as 3746.

2476.

Berlin inv. 3970.

- A] WG lekythos. Achilles Painter. Ca. 450. *AA 1898, 192/9, fig.
12. Fairbanks, Athenian Lekythoi (1907), Group C, Class 5/44.
Beazley, JHS 34 (1914) 221/7 bis. ARV(2) 997/146.
B] Mistress, seated, with a smegmatotheke; maid.
C] Between them, stoich. two-liner: Διφιλ[ος] | καλο[ς].
D] Restored. Ionic alphabet.

2477.

Berlin inv. 3979.

- A] BF prize Panathenaic. From Cyrenaica. Unattributed. First half
fifth. *Neugebauer, Führer 82-83. G. von Brauchitsch,
Panathenäische Preisamphoren (1910) 46/78, 109, fig. 37. E.
Schmidt, Archaische Kunst (1922) 73/C1, pls. 2,1 and 3,1.
K. Peters, Studien (1942) 82. Smets, no. 73.
B] A: Athena. B: chariot, racing.
C] A: prize inscription.

2478.

Berlin inv. 3980.

- A] BF prize Panathenaic. Cyrenaica. Unattributed. Workshop of
Meleager Ptr. (Robertson). Probably 392/1.(1) Or later in
fourth? *Neugebauer, Führer 83. G. v. Brauchitsch, Die
Panathenäischen Preisamphoren (1910) no. 83 (ill.). *E.
Schmidt, Archaische Kunst in Griechenland (1922), pls. 2,2
and 4,2. *Beazley, Dev.(1) 96-97; (2) (1986) 89 and n. 61, pl.
100, 1-2. Peters, Studien (1942) 105-106, pl. 12. Script 1219.
*Photo. *N. Eschbach, Statuen auf Panathenäischen
Preisamphoren des 4. Jhs. v. Chr. (1986) 2 and n. 12, 5 and n.
35, *18 and n. 80, 19/cat. 12 (bibl.), pl. 5,4 (detail, part

of archon inscription). *Robertson, AVCA 276 and n. 90.

- B] A: Athens. Column figures: Agathos Daimon and Agathe Tyche.
B: quintain: two horsemen throwing javelins.
- C] A: athla-inscription fragmentary. (2) The archon inscription, by the right column: [--]ς ηρχεν. (3)
- D] Dev. supports the 392/1 date, but this has been doubted. Robertson opts for the early date, thinks the style of B is not too late for that; he compares the two Panathenaics of the Hildesheim Group. Eschbach follows Süsserott in restoring the archon Philokles as the most probable, 392/1. In n. 80 he gives measurements for the length of the name; pl. 5,4 shows the available space. Frel is cited *ibid.* for other possible archons. - The prize inscription is Attic with Ionic lambda.

(1)if archon Philokles; there is space for seven missing letters. (2)Eschbach does not say that the athla inscription (by the left column) is fragmentary. (3)the sigma no longer visible in 1983.

2479.

Berlin inv. 3981.

- A] BF prize Panathenaic. From Cyrenaica. Nikomachos series. 328/7. Archon Euthykritos. *Beazley, AJA 47 (1943) 460 (not ill.). Brauchitsch, no. 103. Beazley, Dev. (1) 99. Peters, JdI 57 (1942) 148. Smets, no. 130. ABV 415/8 (bibl.), Add. (2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 143/cat. 72, pl. 36,1-2 (36,2 shows beginning of archon inscription).
- B] A: Athena facing right. B: foot race: three runners.
- C] A: kionedon: [των Αθε]νεθεν αθλων. (1) To right of right column, close to it and starting below the capital, not facing: Ευθυκριτος αρχων.
- D] Berlin East. Typical late 4th-century lettering with thickened stroke ends. The prize inscription is in the mixed alphabet. The archon inscription Ionic?

(1)at left: the athla inscription (said to be now lost [but I seem to see a few traces of letters to right of the column]).

2480.

Berlin inv. 4282.

- A] RF cup. Providence Painter. Second quarter fifth. *Photo. ARV(2) 644/134, Add. (2) 275. H. Rühfel, Das Kind in der griechischen Kunst (1984) 33, fig. 17. (1)
- B] Int.: nurse with small boy confronting her. Ext.: plain.
- C] Int.: to right of her face: ho παας. To left of her back, similar (but in opposite direction): (κ)(α)(λ)ος. (2)
- D] Careless.

(1)R. says the vase is lost. (2)my note does not indicate what is the matter with the first three letters.

2481.

Berlin inv. 4496.

- A] RF pelike. Syriskos Painter. First quarter fifth. *Neugebauer, Führer 117 (not ill.). ARV(2) 262/30, Add. (2) 205.
- B] A: two women at their toilet; between them a small female

servant.(1) B: man and boy, conversing.
C] A: Neugebauer mentions an inscription: "Das schöne Mädchen'
(sic!).

(1)male according to Neugebauer.

2482.

Berlin inv. 4498.

- A] RF neck amphora. Epimedes Painter (Polygnotan). Third quarter fifth. *Neugebauer, Führer 113 (not ill.). ARV(2) 1044/3.
B] A: Theseus and Perithoos; at left Nike. B: man between two women.
C] A: above Perithoos: Perithoos.(1)

(1)so Neugebauer.

2483.

Berlin inv. 4514.

- A] RF cup. Epiktetos. Last quarter sixth. *JdI 44 (1929) 194/73, fig. 40. Beazley, Papers British School in Rome 11 (1929) 16 n. 3. ARV(2) 76/78.
B] Int.: satyr with a lion skin, carrying a pointed amphora; part of a kantharos. Ext.: plain.
C] Int.: εγραψεν. Complete (Beazley).

2484.

Berlin inv. 4560.

- A] RF pelike. Near Painter of Munich amphora.(1) First quarter fifth. *Photo. ARV(2) 246, bottom, 1639, Add.(2) 202. Boardman, ARFV, fig. 192.
B] A: athlete at laver. B: youth.
C] A: on the laver, in large BG letters: καλος.

(1)possibly a late work of his; the painter may be the nonage of the Syleus Painter (ARV(2) 245).

2485.

Berlin inv. 4604.

- A] BF Gordion cup. From Gordion. Kleitias. Ergotimos potter. 570-60. *G. and A. Körte, Gordion (1904) 141, pl. 7. Beazley, JHS 52 (1932) 185-86. ABV 78/13, Add.(2) 22. Script 217. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 26.2a-b (A, B).
B] Int.: three dolphins and a fish. Exterior plain.
C] Handle zone: A: Εργοτ[ιμος] : (?) μεπο[ι]εσεν.
B: [Κλετ]ιας : * μεγραψεν.
D] Berlin West. Extremely neat writing. The punctuation on A is restored by Körte, but London 1948.8-15.1+ has it only for K.' signature, not for E.'s. Kleitias spells his name with epsilon on New York 31.11.4, but with iota on the François Vase.

2486.

Berlin inv. 4841.

- A] BF neck amphora (Tyrrhenian). From Orvieto. Unattributed.(1) 550-530. *JdI 8 (1893) 93-95, pl. 1 (dr.). Haspels, ABFL 62 and n. 1 (further bibl.). ABV 97/22, Add.(2) 26. J. Kluiver, BABESCH 71 (1996) 22 and 26/251 (inscriptions not mentioned). Bothmer in M.B. Moore, Horses on Black-figured Greek Vases (1972),

44. Bothmer, *AJA* 80 (1976) 437 and Bothmer in Hornbostel, *Kunst der Antike* (1977) 264 (att. to Guglielmi Painter). *V. Tuna-Norling in J.H. Oakley, W.D. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 437 and n. 22 (mention).

B] A: death of Eriphyle.(2) B: fight.

C] A: nonsense, e.g.: $\nu\omicron\nu\nu\phi(o)$.

D] T.-N. compares to Izmir 9634, esp. for the symposium scene on the topmost of the bottom registers, and the horse race to right in the second register; nonsense inscriptions above the horses. Bothmer attributed to Guglielmi Painter, but Kuiver denies this. - B not inscribed?

(1)Guglielmi Painter (Bothmer). Fallow Deer Painter (?). Middle period of Fallow Deer Painter (almost certain) (K.). (2)Haspels: Hauser had thought Death of Polyxena, Loeschke and Thiersch, Death of Eriphyle. A rearing snake attacks Alcmeon at the tomb of Amphiaraos after he has slain Eriphyle. (2)done from what I could see in Boardman.

2487.

Berlin inv. 4855.

A] RF cup. From Athens. Pedieus Painter.(1) Last quarter sixth. *ARV(2) 86/5.

B] Int.: maenad dancing, with krotala. Ext.: plain.

C] Int.: $\Pi\epsilon\delta\iota\epsilon\upsilon\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.

(1)close to Skythes, perhaps late work of his (Beazley).

2488.

Berlin inv. 4858.

A] RF lekythos. From Greece. Cartellino Painter. First quarter fifth. *ARV(2) 452/3. Neugebauer, *Führer* 54-55.

B] Woman with torches.

C] In the folds of her garment: $\Delta\omicron\rho\iota\varsigma$.

D] Cf. Script 86. Dotted delta. Tailed rho.

2489.

Berlin inv. 4982.19.

A] RF cup. From Vulci. Pistoxenos Painter. Second quarter fifth. Early (Beazley). Ca. 470 (CV). *ARV(2) 860/5, 1703. *H. Diepolder, *Der Penthesilea-Maler* (1936), 8, pl. 3 (A, B). H. Diepolder, *Der Pistoxenos-Maler* (1954) 10 and n. 22. *CV, Germany 22, pls. 104,1-4, 105,1, 131,3,7, 133,5, 150,8, fig. 4 (facs. of kalos-inscr.).

B] Int.: bearded warrior and a small servant holding a quiver. Ext.: battle: A: a mounted archer fighting three hoplites. B: archer dismounted from his horse; mounted archer; fleeing hoplite looking back; at the far left, a tree.(1)

C] Int.: to right of the warrior's face, curved along margin, two-liner, stoich. except for the last letter in line 2: $\Gamma\lambda\alpha\upsilon[\kappa\omicron\nu]\kappa\alpha\lambda\omicron\varsigma$. A: above the scene, $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$. B: on the shield of the rightmost (running) hoplite: $(\kappa)(\alpha)[\lambda\omicron]\varsigma$. Above the scene: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.

D] The Int. is very fragmentary. The omicron triangular.

(1)so CV; Beazley calls the mounted archers hoplites.

2490.

Berlin inv. 30,035.

- A] RF lekythos. From Tarentum. Alkimachos Painter. Second quarter fifth. *Neugebauer, Führer 54 (not ill.). Beazley, VA 137, fig. 85. E. Wolff, Heldensagen der Griechen, 2 pls. after p. 320. ARV(2) 532/57, Para. 384, Add.(2) 255. F. Brommer, 'Theseus-Deutungen,' AA 1979, 484-95, fig. 4.
- B] Heracles trying to free Perithoos from his seat in Hades.(1)
- C] Above Theseus' head, a two-liner. To left of Peirithoos' head, in a similar position, another two-liner.(2)

(1)cf. CB iii, text. (2)it shows faintly in AA 1979, fig. 4 and in AK 19, pl. 16,4.

2491.

Berlin inv. 30,036.

- A] RF pointed amphoriskos. From Greece. Heimarmene Painter. Third quarter fifth. 430-425 (L.-H.). *FR iii, 312-14, fig. 149, pl. 170,2 (dr.). ARV(2) 1173/1, Para. 459, Add.(2) 339. Robertson, AVCA 247, figs. 252-53. Boardman, ARFV ii, fig. 308. *H.A. Shapiro, Personifications in Greek Art (1993) 260/129, 193, figs. 151-54 (details), 228, fig. 186 (B?). LIMC iv, 525, s.v. Helene, no. 140; 473, s.v. Heimarmene, no. 1; v: 425, s.v. Himeros, no. 2.
- B] Shoulder: two Erotes between acanthus plants. Body: Helen and Paris, with Aphrodite, Himeros, Peitho, Heimarmene, Tyche(?) and Nemesis(?).
- C] Body: above the heads of two girls at left: ΝΕΜΕΙΣΙΣ. To right of the second girl's face: [T]υ[χ]ε?(1) Group of three girls: above and to right of the 'first: ΠΕ[ι]θ[ω]. Aphrodite with Helen on her lap; above them: Αφροδ[ιτη]. Himeros leaning on Paris; above H.: Ημε[ρος]. Two girls at right; above the left: Ειμ(α)ρ[μενη].(2)
- D] Ionic alphabet.

(1)see Wilamowitz, Hermes 64, 485-86. (2)Readings in L.-H. differ somewhat: Body: [Nε]με[σις]. [T]υ[χ]η. ΠΕ[ι]θ[ω]. No inscription preserved for the fourth figure. [Α]φροδ[ιτη]. Ημε[ρος]. No inscription for the seventh figure. Ε[ι]μ[α]ρ[μ]ε[ν]η. No inscription for the ninth figure.

2492.

Berlin inv. 30,894.(1)

- A] RF cup. Manner of Onesimos i. Early fifth. *Photo. ARV(2) 332/29, Add.(2) 217.
- B] Int.: archer stringing his bow. Ext.: plain.
- C] Int.: to right of his head, irregular two-liner: καλος|βαιχι.
- D] Attic alphabet.

(1)part (Beazley).

2493.

Berlin inv. 31,131.

- A] BF oinochoe. From Vulci. Taleides Painter? Taleides potter. Third quarter sixth. *ABV 176/2, 668 (wrong ref.), 670, Para. 73, ARV(2) 1588, Add.(2) 49. Tillyard, Hope Vases no. 13, p. 28/2. Neugebauer, Führer 65 (not ill.). *Beazley, JHS 52 (1932) 199 and n. 4 (not ill.). Script 268. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 73 and nn. 61-62. *H. Mommsen, CV, Germany 61, pl. 40, Beilage I. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig.

1987) 60-61, fig. 42 (sketch with inscriptions).

- B] Komos: two men seated, one playing the flute, the other holding a large skyphos.
- C] Along the left margin, starting at the top, not filling the whole space, facing the margin: Τάλει[δε]ς ἐποίησε|ν. Above the scene, starting to left of the right komast's forehead: χαιρε καὶ πι[ει]. (1) Between the komasts' lower bodies, but closer to the one with the skyphos and facing him: Διονύσιος, retr. On the skyphos, in a zone indicated by two incised lines, Gr.: Καλλιᾶς κ[αλός]. Along the right margin, in a position similar to that of the signature, but not quite parallel to the margin, facing it: Νεκλείδης καλός, retr. (2)
- D] Beazley left open the possibility that this vase is by the Taleides Painter (see ABV 174, top). The handwriting would suit (see Script). Now cleaned, hence Mommsen definitely att. to the Taleides Painter. - Shapiro: the kalos Neokleides who appears on three BF vases (ABV 176) may be an ancestor of Themistocles; he probably dedicated a marble statuette on the Acropolis ca. 500-490 (DAA, no. 43). A Ceramicus ostrakon of Phrasikles son of Neokles, Delt. 1968, 28, should be read son of Neokleides (Willemssen to Shapiro); this Neokleides may be the kalos. According to Plut., Them. 32,3, Th. had a nephew called Phrasikles. This is the junior branch of the Lykomedai. Cf. also the name Phrasikleia. - Mommsen says that the pertinence of the inscriptions cannot be determined. [I thought, from the positions, that the flautist is anonymous, the bearded komast {that with the skyphos} is Dionysios and Kallias is a kalos, not figured.] M. refers to Louvre F 24 as a parallel for drinking inscriptions not on cups. - Attic alphabet. ABV gives the sigmas of Dionysios and the Neokleides inscription as reversed.

(1)so CV, text, but the ph. seems to show a trace of the final iota. Perhaps incomplete (Beazley, JHS); Tillyard omits the last iota. (2)the text in CV reads the inscription upside down.

2494.

Berlin inv. 31,332.

- A] Fr. of small BF pinax. From Greece. (1) Unattributed. Mid-sixth (Mommsen). *H. Mommsen, CV, Germany 61, pl. 8,6. E. Kunze, AM 57 (1932) 132f. E. Buschor, Die Musen des Jenseits (1944) 29f., fig. 19. H. Brückner, Die lokrischen Tonreliefs (1968) 156 n. 636.
- B] Lower part of Potnia Theron holding a siren. A black line at left and right margins and at the bottom.
- C] Along the right margin in large clear letters, Dip.:
ἡερον εἰμι.
- D] There remains a slight vacat before the inscription; hence, unless there was word separation, it should be complete; otherwise the name of a divinity might be lost. A bespoken piece for a dedication. No diagnostic letters, but the inscription could be Attic.

(1)bought in Athens.

2495.

Berlin inv. 31,390.

- A] WG alabastron. From Athens. Group of Paidikos Alabastra. Last quarter sixth. *Photo. ARV(2) 101/4, Add.(2) 172.
- B] Two youths, and a boy with a cat. Bottom: archer in silhouette.
- C] Nonsense, in BG: above the scene, in a marked-off zone, filling the circle: ἀλαλ ^υσχεν ^ .(1) To left of the boy: χε.....ε.(2) To his right: χοε(σ)ε(.)(3)
- D] Berlin West. One sigma sideways.

(1)^ indicates the bosses. (2)uncertain, from the photo., whether there is a letter after the second epsilon. (3)I could not see the letters in the photo.

2496.

Berlin inv. 1960.2.

- A] RF cup. Pistoxenos Painter. Second quarter fifth. Ca. 465 (CV). *CV, Germany 22, pls. 105,2-4, 131,4,8, 134,12. ARV(2) 861/12, 1672, 1703, Para. 425/12, Add.(2) 298. M. Schmidt, AK 36 (1993), pl. 18,1 (Int.).
- B] Int.: two young acontists; at left, a pillar; at right, strigil and aryballos; at the bottom, halteres. A: three acontists as on the Int.; at left, a pillar; at right, a draped man (judge) with his staff; flautist. B: four hoplitodromoi; between the third and fourth: a draped youth (judge).
- C] Int.: starting along the left margin and ending above the athletes' heads: ho παις καλος. A: at height of heads, below the top margin, widely spaced and starting at left: ho παις καλος, ho παις. B: ho παις.

2497.

Berlin inv. 1966.19.

- A] RF neck amphora. Smikros.(1) Last quarter sixth. 510-500. *Greifenhagen, Jahrb. der Berliner Museen 9 (1967) 10-15 and 35, figs. 7-11. *Para. 323/3 bis, Add.(2) 154. *A. Greifenhagen, 'Die Silene der Smikros-amphora Berlin 1966.19,' AA 1974, 238-40, figs. 1-2 (parts). Script 404. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 173, STYSIPPOS 1 (much bibl.). *Berlin Euphronios cat. 254/61 (ill.). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 127, fig. 96 (sketch of A, with inscriptions). *I. Wehgartner in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 207, fig. 11 (shows letters Στυσι only).
- B] A: satyr advancing with spear and pelta.(2) B: satyr playing the flute.(2)
- C] A: under the shield: Σμικρος εγραψε. Above the head: Στυσιπ[<π>ος καλο]ς. B: above the head: Τερπαυλος. Starting below the flutes' ends: νετεναρενε(τ)ενετο.
- D] Beazley says that the gap in the name Στυσι[5-6]ς is too great to allow the restoration Στυσιππος (without καλος). The name occurs also on Naples 2617, RF cup by Oltos, there probably with kalos (see ARV(2) 1609), where it is likely to be a pun on Σπεύσιππος. Greifenhagen in Jahrb. reads Στυσιπ[ος καλο]ς, and I see a trace of a pi in the photograph in the Berlin cat. (where however the final sigma does not show). Kossatz-D. takes the name as a satyr name, and I wonder if on both vases the punning human name is not applied to a satyr as a joke. Note that on B Terpaulos, without kalos, is simply a satyr name, but again

it may be a pun on a human name like Τέρπανδρος. LGPN ii lists Τέρπανλος as a human name, citing Wiss.Zeit. Univ. Rostock 16 (1967), p. 452, Para. p. 308 [I can find nothing relevant there] and p. 323. In the other inscription on B, Greifenhagen reads tau for the eleventh letter, both in Jahrb. and AA, perhaps rightly (other tau's are also a bit smeared), and connects the inscription with νητη, the highest note on the scale. The eleventh letter is somewhat miswritten and may conceivably be a gamma. - Lissarrague draws the 11th letter as a clear tau. But he errs in saying that "The sounds resemble a series of notes and seem to emerge from the flute itself."

(1)"The drawing is very like Euphronios," Beazley. (2)the BF lekythos by the Athena Painter, Athens, N.M. 18,567, q.v. proves to G. that the Berlin amphora also shows satyrs dancing the pyrrhiche.

2498.

Berlin inv. 1966.20.

- A] RF kalpis. Unattributed Pioneer. Last quarter sixth. 510-500. *Greifenhagen, JbBrMus 9 (1967) 5-6. *Para. 508. Script 423.
- B] Two naked women at a laver.
- C] Επιλυκε, retr. ηελικοπα, retr. καλε. Σικρος (retr.) καλος.
- D] Done from Para. Beazley says that the καλε probably goes with Epilyke. Attic alphabet with one four-stroke sigma.

2499.

Berlin inv. 1970.1.

- A] RF lekythos. Unattributed. Circle of Pan Painter? (W.). Second quarter fifth. Ca. 470 (W.). *I. Wehgartner, CV, Germany 62, pls. 2,5-6 and 3,1,4, Beilage 2,2.
- B] At left, fountain head (panther head); at right, girl bending over, with a hydria standing on the ground.
- C] Beside the girl's head: καλ(ε). Below this word: ηε πα(ι)(ς). I.e.: καλε ηε παις.
- D] Fountain scene: the girl is about to lift the hydria, which must be full as she is moving away from the fountain. [A servant?] Iota irregular; sigma a diagonal line.

2500.

Berlin inv. 1980.7.

- A] RF cup. Proto-Panaitian Group (Zimmer). Euphronios potter (Zimmer). Late sixth. *Add.(2) 397. JbBerlMus 24 (1982) 6-15, figs. 1-8. G. Zimmer, Antike Werkstattbilder(1982) 21, pl. 2, front cover (Int.). A. Burford, Künstler und Handwerker in Griechenland und Rom (1985), pl. at p. 49 (Int.). Beazley Archive db, no. 7759.
- B] Int.: blacksmith in his forge. A-B: komos of youths.
- C] A: Λεαγρος. B: καλος.

2501.

Berlin inv. 1981.31.

- A] WG lekythos. Beldam workshop (Wehgartner). Second quarter fifth. 460-450 (W.). *I. Wehgartner, CV, Germany 62, pls. 7,5-6, 9,1, p. 21, fig. 1 (dr.). U. Gehrig, Antiken aus Berliner Privatbesitz (1975), no. 230.
- B] Woman seated frontally, her right hand stretched out over a

kalathos; at upper right, an oinochoe suspended.

- C] Nonsense: imitation letters: to left and above woman's head, near-stoich. left-aligned two-liner (except for the last letter of line two, which runs into the forehead):
"(ο)λῆ|(.)"ῆ|. (1)

(1)my reading which is quite uncertain, as the letters are not `real'.

2502.

Berlin inv. 1984.61.

- A] WG lekythos. Unattributed. 480-470 (W.). *I. Wehgartner, CV, Germany 62, pl. 6,1-6, Beilage 4,2. Brommer, Theseus (1982) 15 n. 3/16.
B] Theseus and Skiron: a youthful Theseus grasps S.'s hair and throws a basin at him; at left, tree stump, club, petasos and sword(?).
C] Starting at Theseus' forehead, rather widely spaced:
ΘΕΘΕΥΣ.
D] Ex an Italian Collection. Rather large letters. Attic with three-stroke and reversed four-stroke sigmas.

2503.

Berlin inv. 1989.2.

- A] RF lekythos. Karlsruhe Painter. Second quarter fifth. *I. Wehgartner, "man leaning on his stick": zu Bild und Inschrift eines attischen Salbgefäßes,' (mit einem Beitrag von G. Neumann), Würzburger Jahrbücher NF 15 (1989) 223-231, fig. 1; facs. of inscr. by M. Heilmeyer, p. 230. ARV(2) 733/76. *I. Wehgartner, CV, Germany 62, pls. 4,1-4 and 5,5, Beilage 3,2. *Photo. (detail with inscription). M. Kümme, Kunst und Archäologie: die Sammlung Brommer (Cat. of an exhibition, 1989) no. 275.
B] Bearded man, leaning on his stick and holding out a flute case; his mouth is open. Behind him, strigil and sponge hung up.
C] To right of his mouth, nonsense: imitation letters:
πνο(ν)(ν)ι. (1)
D] Ex Mainz, Brommer collection. Ex Lembessis. - The inscription is read by Neumann: πτοσσε(πτωσσε): the man, on his way to a symposium, is holding out the flute case to someone, probably a hetaera (not represented), and says to her: `duck', i.e. he wants to have intercourse. But the inscription seems to be the Karlsruhe Painter's usual nonsense.

(1)I want to thank I. Wehgartner for sending me a picture (the original of fig. 2 in her article). This shows, from the open mouth, slightly bearing upward: πνο... (the rest is unclear). I originally read the inscription upside down: (.) (γ)ο(σ)(σ)ι, but this is erroneous. The facs. must be turned 180 degrees: πνο(ν)(ν)ι. The nu's are reversed; they are read as sigmas by Neumann, which is not impossible, but I do not see a tau or an epsilon.

2504.

Berlin Sa 183.

- A] Fr. of BF pyxis(?) lid.(1) From Samos (Northside of temple?). Sakonides (Diehl).(2) Third quarter sixth. *E. Diehl, `Fragmente aus Samos,' AA 1964, 610/84, fig. 53.

- B] Departure of a warrior? Upper portions of: a woman with a veil; a bearded man with his spear; a youth with a shield; horseman (heads only).
- C] Nonsense: between the man and the youth, facing the latter: $\nu\gamma\epsilon\omicron\iota$ [-], retr. Elsewhere, single letters: one behind the top of the woman's head, another between the youth and the horse.
- D] The inscriptions do not support the attribution.

(1)probably from a Nikosthenic pyxis. (2)not in Beazley.

2505.

Berlin Sa 186.

- A] Fr. of BF cup(?).(1) From Samos (Northside of temple?). Unattributed. Third quarter sixth. *E. Diehl, 'Fragmente aus Samos,' AA 1964, 609/83, fig. 53.
- B] A: chest and head of naked youth with spear.
- C] A: behind his head: $\iota\omicron\lambda$ [-].(2)
- D] Berlin West.

(1)from the rim. (2)Diehl thinks nonsense; why not: $\iota\omicron\lambda$ [$\epsilon\omicron\varsigma$](?).

2506.

Berlin Sa 488x.

- A] Fr. of BF lid. From Samos. Unattributed.(1) Third quarter sixth. *E. Diehl, 'Fragmente aus Samos,' AA 1964, 610/85, fig. 53.
- B] Middle part of a running woman; at right, parts of perhaps another.
- C] Nonsense: between the women: $\pi\omicron\iota\pi\epsilon\nu\iota$ [-].
- D] Berlin West. An x-number means that the original Samos inventory number was lost during the war.

(1)the fr. in Para. 117 must be another.

2507.

Berlin, Praehistorisches Museum.

- A] Fr. of BF votive plaque. (See AJA 39). Unattributed. Late sixth. *Beazley, AJA 39 (1935) 477/5, fig. 2. Boardman, BSA 49 (1954) 194 and n. 125. Sparkes, BABesch. 51 (1976) 52 and n. 46. Script 1016.
- B] Vintage.
- C] Vertically in two lines: Ἀττικὰ καὶ δὲ πίόμεθα. Φιλοπίνυν.
- D] πίνυν = πίνειν; not listed in GAI i, 190ff. Ἀττικά: Attic wine according to Beazley. Cf. the plaque Athens Acr. 2560.

2508.

Berlin, Völkerkundemuseum 5252.+

- A] Frs. of WG lekythos. From Hanai Tepe in the Troad. Achilles Painter. Ca. 450. 460/55-450 (Oakley). *ARV(2) 995/127. Fairbanks, Athenian Lekythoi (1907), Group B, Class 4, Series 3, no. 7a. *J.H. Oakley, The Achilles Painter (1997) 137/177, pl. 99C (after JHS 16 (1896) 171, fig. 2).
- B] Woman carrying a smegmatotheke.
- C] [Δρομῖππο]ς [καλός] [Δρομοκλει]δός.
- D] + 5254. Two frs. Lost in WW II (Oakley). No doubt a three-liner; so listed by Oakley. But his ph. does not show letters.

2509.

Berlin Market.(1)

- A] Fragmentary RF cup. Oltos. Last quarter sixth. *ARV(2)
66/125. Verschiedener deutscher Kunstbesitz,
Versteigerung am 27., 28., und 29. Mai, Paul Graupe,
Berlin [n.d.?], no. 915.
- B] Int.: Minotaur.
- C] καλος, καλος.
- D] Lost?

(1)Graupe: ex Prinz Albrecht.

2510.

Berlin, Schiller.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth.
*Beazley Archive db, no. 4352. K. Vierneisel, Antiken
aus Berliner Privatbesitz (1979) no. 69.
- B] Handle zone: A: siren. B: inscription only.
- C] Handle zone: A: nonsense inscription between palmettes. B:
nonsense inscription, palmette.

2511.

Bern, Historisches Museum 12,214.

- A] RF pelike. Kleophon Painter. 430-420. *A.W. Johnston, AJA 82
(1978) 225-26, fig. 3 (ph.). TGV 249/ad 19F 2.
- C] Under the foot, Gr.: σ<ταμνοι> or σ<ταμνος>·ε<νθημα> III.
- D] A cautious suggestion by Johnston: the price of the
contents of the stamnos(oi) is 3 obols. Note the single dot
for punctuation.

2512.

Bern, Historisches Museum 12,215.

- A] RF Nolan amphora. From Nola. Oionokles Painter. Second quarter
fifth. Ca. 475 (Bloesch). *H. Bloesch, Antike Kunst in der
Schweitz (1943) 63/14, pls. 32-35. Kretschmer, Vas. 239. ARV(2)
646/3, Add.(2) 275. *Photos.
- B] A: Dionysus and a dancing satyr. B: satyr.
- C] A: between the figures' legs, non-stoich. two-liner,
diagonally upward: Οιονοκλες|καλος. B: to left of satyr's
face: καλος, retr., and starting to right of his head:
Ακεστοριδες.

2513.

Bern, Historisches Museum 12,227.

- A] RF Pelike. Manner of the Altamura Painter. Second quarter
fifth. *H. Bloesch, Antike Kunst in der Schweiz (1943)
67-69/15, pls. 36-37. RA 15 (1910) i, 218-21. Haspels, ABFL
129 and 130 n. 2. ARV(2) 596/1, Para. 394, Add.(2) 265.
- B] Sale of perfume: A: seated woman handing an alabastron to
a girl at her right. B: woman (mistress) receiving an
alabastron from a girl at her right; kalathos.
- C] A: to right of the seller's face: καλος. B: in the same
position: καλος.

2514.

Bern, Historisches Museum 23,316.

- A] Fr. of WG lekythos. Timocrates Painter. Second quarter fifth.
*ARV(2) 743/8 (no bibl.).
- B] Woman holding a sword; warrior.
- C] [---] καλος.

2515.

Bern, Historisches Museum 23,709.

- A] Fr. of RF lekythos. From Athens. Unattributed. Second quarter fifth. *ARV(2) 1572/20 (no bibl.).
- B] Figure wearing a chiton and himation.
- C] Χαριδ[ες].
- D] Done from ARV: unclear whether καλος could have followed.

2516.

Bern, Historisches Museum 23,725.

- A] Fr. of prize Panathenaic. Connected with the Robinson Group. 430-420. *ABV 410. Beazley, AJA 47 (1943) 453. *Photo.
- B] A: Athena.
- C] τον Ἀθηνεθεν [αθλον].

2517.

Bern, University 78.

- A] RF cup. Makron (Bothmer). First quarter fifth. Hauptwerk I (Kunisch). *Add.(2) 405. Hefte des Achäologischen Seminars der Universität Bern 7 (1981) 30, figs. 1-3, pls. 6-7 (drs.). Beazley Archive, no. 8251. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 38/193A and 39 (not ill.). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 7, 28, 100 n. 403, 184/226, pl. 75
- B] Int.: man to right facing a boy with lyre. Ext.: erotic conversations: A: at left, boy to right, between man and youth, both leaning on their sticks; boy to right, holding a hare faces a man leaning on his stick; at right, boy moving away from man. B: at left, boy between two men, that at right leaning on his stick; boy and man leaning on his stick; boy facing a seated man. Under each handle, dog.
- C] Int.: the boy: Χσε[ν]ορον. The man: Ευθυκρατες. On handle A/B(1), on the left hasta, Gr.: η[ε]ρ[ο]ν εποιησεν.(2)
- D] = Bern, Archäologisches Seminar 78. Type B. The surface heavily damaged.

(1)Kunisch reverses A and B. (2)so the sketch in Kunisch, p. 184.

2518.

Bern, University (loan).

- A] RF lekythos. Circle of Bowdoin Painter. Second quarter fifth. *S. Lanz, 'Eine Satyrdarstellung aus dem Umkreis des Bowdoin-Malers,' AK 16 (1973) 57-59, pls. 7,1 and 8,1 (detail).
- B] Satyr with drinking horn, branch, and wineskin over his shoulder.
- C] Nonsense: on the winskin, lengthwise, in BG: νοοφυεκ.
- D] = Bern, Private. Attic alphabet.

2519.

Bern, Private.(1)

- A] Fr. of lip cup. Tleson Painter? Tleson potter. Third quarter sixth. *Add.(2) 402. Antike Welt 8 (1977) 4, 57, fig. 1. Beazley Archive db, no. 10,179.
- B] Plain?(2)
- C] Τλεσών ὄχο Νεαρχὸ εποι[εσεν].(3)
- D] Haplography: ON not repeated (heta omitted).

(1)Ostermundigen, Blatter? (2)no figured decoration mentioned in Bea. Arch., but it could be lost. (3)or ἐποιέσεν(?). The former is however implied in Bea. Arch.

2520.

Bern, Private.(1)

- A] BF LM cup. From Etruria. Xenokles Painter? Xenokles potter. Third quarter sixth. *Add.(2) 402. AK 24 (1981), pl. 11,3-4 (Int., A). Beazley Archive db, no. 7380.
B] Int.: girl-cock (or siren?).
C] A: [Χοενο]κλες : εποιεσεν.

(1)Ostermundigen, Blatter?

2521.

Beverly Hills, CA, Market (Summa).

- A] RF neck amphora. Nikon Painter (Bothmer). Second quarter fifth. *Add.(2) 396. Auktion 63, pl. 20/44. Summa Galleries sale cat. 6 (1984), no. 7. Beazley Archive db, no. 7962.
B] A: youth departing in chitoniskos and with spear; woman. B: Nike with torch.
C] A: Καλλιας καλος.

2522.

Beverly Hills, Summa Gallery.

- A] RF cup. Pedieus Painter. Last quarter sixth. *Add.(2) 398. Summa Galleries sale cat. 1 (1981), no. 8. Beazley Archive db, no. 11,678 (no other bibl.).
B] Int.: kneeling youth with a laver; a wineskin suspended. Ext.: plain.
C] Int.: Πεδιευς καλος.

2523.

Beverly Hills, Summa Gallery 927.

- A] BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive. Summa Gallery Cat. 5, no. 3. Neg.: R. Wilkins 120/1397.
B] Handle zone: A: cock and hen; on either side, a youth running toward them.
C] Handle zone: A: on either side of the animals: four small nonsense letters.

2524.

Biel, Private.

- A] RF pelike. Recalls the Harrow Painter (Beazley). Ca. 490 (Cahn, Johnston). *Auktion 22 (M.M.) 85/160 (facs.), pl. 52. ARV(2) 1641. TGV 157/9F 39 and 160/11F 13.
B] A: acontist. B: discobolus.
C] Under the foot, Grr.: ΝΥΚΑΙ' Σ.(1)
D] Listed as Biel, Private in TGV.

(1)so Cahn. TGV gives only ΝΥ plus ΚΑΙ.

2525.

Biel, Schmid.(1)

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive.
B] Int.: heron (long-legged and long-necked bird); around,

tongue pattern. Ext.: lip: A: plain.

- C] Handle zone: A: [χ]αίρε κα[ι] πει ευ.(2) B: χαίρε κα[ι] πει.(3)
D] Ex Basel Market (M.M.). - This may be the vase referred to as Biel, Private by Blatter, AA 1968, 1 n. 4. Katalog Antike Kunst aus Privatbesitz - Bern, Biel, Solothurn (1967) 31/97, pl. 16.

(1)or Schmidt? (2)from one photo. I was not sure that the first letter was ever written; but on the back of another mounted photograph the inscription is given with the chi extant.
(3)from the back of the second photo.

2526.

Once Blaydes.(1)

- A] RF plate. From Chiusi. Paseas. Last quarter sixth. *J.-M. Moret, RA 1990, 4, fig. 9 (dr.). VA, p. 14. ARV(2) 163/5, Add.(2) 182.
B] Hermes killing Argos, with Io as a bull.
C] Above the scene, in a curve following the top margin: ηερμης.
D] For Io shown as a bull (rather than a cow), cf. H. Yalouris, Le mythe d'Io dans l'iconographie et la litterature grecques (BCH suppl. 14 (1986) 33ff.

(1)Lost.

2527.

Bloomington, University of Indiana Art Museum.

- A] Fragmentary WG lekythos. Unattributed. Second quarter fifth. *Information from R. Guy 1986 in Malibu. GettyMusJ 12 (1984) 243/under 62 (mention; location). J.H. Oakley, The Achilles Painter (1997) 12 n. 14 (mention).
B] [Youth with petasos, chlamys, and drawn sword?]
C] [Εναιων|καλος|Αισχυλῶ(?).]
D] R. Guy told me that this lekythos has the same inscription as Malibu 83.AE.41, which he considered a modern copy of it. Guy only said 'Indiana', but GettyMusJ says Bloomington.

2528.

Bloomington, University of Indiana Art Museum 72.97.4.

- A] BF band cup. Unattributed. Third quarter sixth. *W. Rudolph in W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 72/44. Photos. in Beazley Archive.
B] Handle zone: multi-figured: A: two chariots to left, with numerous figures. B: two chariots to right with numerous figures.
C] Handle zone: nonsense: imitation letters: A: between heads and in front of the left chariot: four blots; similarly above the chariot: three blots. Similarly above the right chariot: four blots. B: similar blots above the left chariot; the corresponding inscription above the right chariot is missing, but in addition there are dots above the horses' heads of the right chariot.
D] A large cup. - Note that there probably were three 'inscriptions' on each side, two for the chariot in front, one for that behind. Are the scenes preparations for a chariot race?

2529.

Bloomington, Indiana University Art Museum 80.26.

- A] RF oinochoe (mug). Unattributed (Beazley). Makron (Guy).
First quarter fifth. *Para. 523/4 bis. AJA 74 (1970),
pl. 83,10,11. Beazley Archive db, no. 393. *G.M.A.
Richter, AJA 74 (1970) 333/II, pl. 83, figs. 10-11. *D.
Buitron-Oliver, *Douris* (Kerameus 9, 1995) 43 n. 289
(reff. to location and attribution). *N.Kunisch, Makron
(Kerameus 10, 1997) 224 (mention).
- B] Satyr rushing toward a very full wineskin (askoliasmos?).
- C] To right of the satyr's middle: *ἡκίτες καλός*. On the
wineskin, in BG: *καλός*.
- D] Ex Rome, Private. For Hiketes see LGPN ii, s.v. Attic
alphabet with four-stroke sigma. - Kunisch does not attribute
to Makron. - This is the same mug as that listed by Beazley in Para.,
although the AJA ref. is given only in Bea. Arch. There is
some confusion concerning what ARV(1) calls the 'Group of the
Hiketes Mugs', which has been dispersed in ARV(2); see also
my entry 'Cologne, Wallraf-Richartz Museum' (CAVI 3208).

2530.

Bochum, Ruhr Universität, Kunstsammlungen S 1024.

- A] BF lip cup. See below. Third quarter sixth. Mid-sixth
(Symp.). *Cat. Sotheby 1 Dec. 1969, 47/101 and pl. facing
(Int.; ext. inscriptions). Sotheby sale cat. 8-12-1970, no.
272, fig. at 33 (Int.). *Beazley Archive DB, no. 3878. N.
Kunisch, *Antiken der Sammlung Funcke* (Bochum 1972) 72/68
(Int. A). *N. Kunisch et al., *Symposion: griechische Vasen
aus dem Antikenmuseum der Ruhr-Universität Bochum*
(exhibition in Xanten, 1989) 47/18 (Int., too small for
reading).
- B] Int.: love making: man and boy; dog on each side. Around
the medaillon: tongue border. A, B, each: plain except for
inscriptions.
- C] Int.: at level of feet, along margin, for each figure, a
short nonsense inscription, that at right of 5 letters,
with perhaps a sixth to right of the right dog's paw. Ext.:
handle zone: nonsense: imitation inscriptions in very hasty
and inaccurate letters: A: (.)ψσ(.) (.)ο(.) (.)ολψσ. B:
(.)υλυσσ(.) (.)λ?(.)ο(.)υσ(.)υ.
- D] Ex Wuppertal, Funcke. - Sotheby cat. suggests Amasis
Painter, surely wrongly. I have tried to copy the
inscriptions from a poor xerox (from the first Sotheby
cat.) and cannot read all the letters. - Note psi twice!

2531.

Bochum, Ruhr Universität, Kunstsammlungen S 482.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley
Archive db, no. 4887. *Münzen und Medaillen, Sonderliste G*
(Nov. 1964) 30/56. N. Kunisch, *Antiken der Sammlung Funcke*
(Bochum 1972) 75/69.
- B] Lip: A, B, each: draped youths.
- C] Handle zone: A, B, each: nonsense inscription between
palmettes.
- D] Ex Wuppertal, Funcke.

2532.

Bochum, Ruhr Universität, Kunstsammlungen S 483.

- A] BF band cup. Unattributed. Third quarter sixth. *Beazley

Archive db, no. 4888. N. Kunisch, Antiken der Sammlung Funcke (Bochum 1972) 74, 75/70.

- B] Handle zone: A, B, each: frontal chariot.
- C] Handle zone: A, B, each: on either side of the chariot and between palmettes: a vertical nonsense inscription.
- D] Ex Wuppertal, Funcke.

2532a.

Bochum, Ruhr Universität, Kunstsammlungen S 500.

- A] RF cup. Colmar Painter (J. H.) 500-490 (J. H.). *J. Harnecker in B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 105/33 (Int., shows inscription). Para. 363 (bibl.), Add.(2) 221 (bibl.). N. Kunisch et al., Symposion: griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum (exhibition in Xanten, 1989) 55/27, fig. 17 (Int., good picture; bibl.).
- B] Int.: komast: youth running to left, head turned to right, with stick and skyphos. Ext.: plain.
- C] Int.: Starting at left, above the right hand and curving around to the right of the head: ho pais kalos.(1)
- D] Ex Elberfeld, Funcke.

(1)so the text; the ph. shows, to left of the head, curving upward: $\text{ho } \pi(\alpha)[\text{--}]$; and to right of the forehead, diagonally downward: $\kappa\alpha\lambda\omicron\varsigma$. The first alpha shows only the top: ^ ; there may be traces of the next two letters. Probably complete in the original, despite the phs.

2533.

Bochum, Ruhr Universität, Kunstsammlungen S 507.

- A] Fragmentary RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 1654/Makron 206 bis, 1655, Add.(2) 246. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8 n. 37, 184/227, fig. 1 (profile), pl. 76. Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 30. Dierichs, in AW Sonderheft 1993, 95f., fig. 166.
- B] Int.: man and boy. A-B: men and boys.
- C] On handle A/B, right hasta, Gr.: $\text{hierō}[v] \epsilon\pi\iota\theta\epsilon\sigma\epsilon\nu$.(1)
- D] Ex Basel Market (M.M.). Type B. One handle missing. - A handle fr., Once Philadelphia Market, with the signature of Hieron, is said to have been found with this vase (ARV(2) 1655).

(1)so the sketch in Kunisch, p. 184: is it right? Cf. Kunisch, n. 37, where the inscription is listed as containing an error.

2534.

Bochum, Ruhr Universität, Kunstsammlungen S 508.

- A] RF calyx krater. Tithonos Painter (not by Beazley). First quarter fifth. *Beazley Archive DB, no. 3979. N. Kunisch, Antiken der Sammlung Funcke (Bochum 1972) 105/88 (A, B). B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 122/43 (A, B). *K. Stähler in N. Kunisch et al., Symposion: griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum (exhibition in Xanten, 1989) 59/32.
- B] A: woman with lyre to right, looks back (Sappho?). B: woman to right looks back.

- C] A: "Vom Kopf der Musikantin geht rückläufig eine Inschrift aus, die den Namen Sappho zu enthalten scheint" (Stähler). The same statement in 'Symposion' with the ff. addition: "Ob die Dichterin selbst dargestellt ist oder die Inschrift nur eine Anrufung der Sappho ausdrücken soll, muss offen bleiben." (1)
- D] Ex Wuppertal, Funcke. The woman on B is probably listening to the musician on A.

(1)The ph. in 'Symp.' shows the inscription obscurely: Σαφφoς, retr., with sigmas facing to right. Uncertain reading. [I think this is not in GAI i.] [If the last letter is right, and it is gen., then it should be the name of the girl. Is the inscription ancient?]

2535.

Bochum, Ruhr Universität, Kunstsammlungen S 574.

- A] RF cup. Douris. Python potter (Kunisch). 480-470. Late period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/237, pl. 111. N. Kunisch, Jb der Ruhr-Universität Bochum 1974, 5-10. *N. Kunisch et al., Symposion: griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum (exhibition in Xanten, 1989) 57/30 (Int., exc.; also cover, in color).
- B] Int.: symposium: bearded man and heatera reclining, each holding a cup. Ext.: plain.
- C] Int.: around the upper part of the girl, along the margin: ηε παϊς καλε.
- D] The inscription shows very faintly in pl. 111.

2536.

Bochum, Ruhr-Universität S 1062.

- A] Fragmentary RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *N. Kunisch, 'Herakleseinzug und Götterspende,' AK 36 (1993) 11ff., (cf. n. 1), 16 n. 23 (bibl.), figs. 4 (dr. of Ext.) and 5 (dr. of Int.), pl. 2. Wallraf-Richartz-Jahrbuch 39 (1977) 263 (Ext.). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (Festschrift M. Robertson, 1982) 33/19A. N. Kunisch, Jb. Ruhr-Univ. Bochum 1984, 157ff., fig. 16 (detail of B). Idem, in Modernität und Tradition (Festschrift Max Imdahl, 1985) 182f., fig. 3 (Int.). LIMC ii, 124/1301; 144/1512; iii, 657; v, 149/3170. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 135; 138 and n. 36. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 9, 11 (shape), 100 nn. 401 and 402, 136, 198/352, figs. 1 and 3 (profiles), pls. 118-19 (shows part of signature and trace of an inscription) (bibl.).
- B] Int.: very fragmentary: Heracles and Athena. A-B: assembly of divinities, with libations.
- C] Int.: η[ερ]ακλ[ε]ς. Αθ[η]ναία. A: Ζευς. Γανυμεδες. Διονυσος. Ariadne or Semele are not named. Ποσειδων. Ανφίτριτε. B: Απολλον. Α[ρ]τ[ε]μις. Α[ρ]ε[ς]. Νικε. Αφροδι[τε]. On handle B/A, in the BG area of the right hasta, Gr.: η(.)ο(.)οι?(.)ο(.)ο(.)ο(1)
- D] Cup type E (see Kunisch, p. 11); the foot and much of the Int. are lost. The inscriptions taken from the sketches on p. 198. For the interpretation of the scenes see Kunisch, p. 136.

(1)Kunisch indicates the letters here marked as (.) as if

they were in rasura; the ph. shows that the BG is
`abgeplatzt' to such an extent that one cannot read the
letters in the ph. But I would keep Bothmer's reading of
the signature since he probably was better able to see the
actual strokes. Bothmer read: $\eta\epsilon\rho\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

2536a.

Bochum, Ruhr Universität, Kunstsammlungen S 1101.

- A] RF cup. Makron (Cahn, Bothmer). First quarter fifth.
Hauptwerk II (Kunisch). 480-470 (Symp.). Bothmer,
`Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The
Eye of Greece* (festschrift M. Robertson, 1982) 37/185A
(not ill.). N. Kunisch et al., *Symposion: griechische
Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum*
(exhibition in Xanten, 1989) 57/31 (not ill.). *N.
Kunisch, *Makron* (Kerameus 10, 1997) 7, 202/383, fig. 1
(profile), pl. 132 (shows part of signature).
- B] Int.: a woman seated and a man facing her. A: three
pairs of men and women, the first pair seated. B: three
pairs of men and boys. Under handle B/A: stool and
cushion.
- C] On handle B/A, in the BG area of the right hasta, Gr.:
 $\eta\epsilon\rho\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Ex Basel Market (M.M.). Type B. Rather fragmentary.

2536b.

Bochum, Ruhr Universität, Kunstsammlungen S 1104.

- A] BF neck amphora (Tyrrhenian). Castellani Painter.
560-500 (Symp.). *N. Kunisch et al., *Symposion:
griechische Vasen aus dem Antikenmuseum der
Ruhr-Universität Bochum* (exhibition in Xanten, 1989)
42/14 (A), fig. 1 (detail of A with inscription) and
fig. 3 (detail of B with 2 inscriptions). N. Kunisch,
Jb der Ruhr-Universität Bochum 1984, 14, figs. 8-9.
- B] A: upper body: symposium: three couches with two bearded
men reclining on each. B: in the center, a woman to left,
stirring in a kettle, with fire beneath; at left and right,
each, two bearded dancers; at the extreme left, a flautist.
- C] Nonsense: A: at the extreme right, vertically down:
 $\gamma\rho\epsilon(k)o$. (1) B: to right of the flautist, an
inscription. (2) Above the left portion of the kettle,
bending down at left: $\alpha\rho o(\alpha)\epsilon(\mu)\chi\tau$, retr. (3) Between the
dancers at right, vertically down: $\gamma\epsilon o(\pi)\chi\mu$. (4)
- D] The lettering is odd and the letters are not clearly
oriented. Soome identifications are quite doubtful. The
phs. are excellent.

(1)partly kionedon. Kappa S 1 in chart in `Script'? (2)so the
text; not illustrated. (2)the second alpha: alpha 10? (4)nearly
kionedon. Pi S 5?

2537.

Bochum, Ruhr Universität, Kunstsammlungen S 1165.

- A] BF hydria. Unattributed. (1) Second or third quarter sixth.
*Beazley Archive DB, no. 10,479. *Sotheby sale cat.
10&11-12-1984, no. 322 (color). N. Kunisch,
`Zwillingkreiter,' in *Studien zur Mythologie und
Vasenmalerei: Festschrift für Konrad Schauenburg* (1986),
29-33, n. 1 (attributions) pl. 5,1-2. *H. A. Shapiro, *Art
and Cult under the Tyrants in Athens* (1989) 152, pl. 67,b.

*N. Kunisch et al., Symposion: griechische Vasen aus dem Antikenmuseum der Ruhr-Universität Bochum (exhibition in Xanten, 1989) 50/21 (not ill.). I. Scheibler, JdI 102 (1987) 94, 109f., n. 186.

- B] Shoulder: siren between lions. Body: Dioskouroi on horseback, frontal; behind left figure (Pollux), dog to right.
- C] Body: to left of left rider, along left margin, vertically down, facing him: Πολυδευκε(ς), retr. Between the two, curving downward: Τελεσεϛ, retr. (2) To right of right rider, along right margin, vertically down, not facing: Καστῶρ, retr.
- D] Large squarish letters. Attic alphabet.

(1)for stylistic parallels see Kunisch in Schauenburg festschrift, p. 33 n. 1. (2)the last letter in a crack and uncertain. The name must be miswritten. Kalos-name w/o kalos? My readings from photo. - According to my note from the picture in the Sotheby cat. Τελεσεϛ is retr. In 'Symposion' the inscriptions are given in Roman alphabet as Kastor, Polydeukes and (the dog, with a question mark) Telesei [sic: is that right? Is it really the name of the dog?] - Could it be Τελεσφιες?, retr., which occurs on Munich 8953, by Euphronios. A potter Τελεσίας is listed in LGPN ii as of ca. 550 (cf. ABV 177, bottom: LM cup).

2538.

Bochum, Funcke.

- A] RF oinochoe (chous). Unattributed. Ca. 375 (Johnston). *R. Hamilton, Choes and Anthesteria (1992) 173-74, app. 2. *TGV 232/under F 22. N. Kunisch, Antiken aus der Sammlung Julius C. und Margot Funcke (Bochum 1972) 126-27.
- B] Horseman approaching a winged figure handing him a torch.
- C] Under the foot, Gr.: χοες.
- D] A large vase. The inscription is complete. See the comments of Johnston and Hamilton. Not in the university collection?

2539.

Bologna.

- A] Fr. of BF amphora. Unattributed. Date? *CV, Italy 7, III H e, pl. 8,3. G.Pellegrini, Cat. dei vasi antichi dipinti delle collezioni Palagi ed Universitaria ii (1912), 7/10.
- B] A: chariot horses; spears; youth and a bearded man.
- C] A: above the youth's head: Σοσιφ[ς](?). To right of the man's face: [-]ου(ι)...(1)
- D] Nonsense or sense?

(1)readings are from photos. and are uncertain. CV, text has: σοσι and οσι.

2540.

Bologna.

- A] BF lip cup. Unattributed. Third quarter sixth. 550-530. *CV, Italy 7, III H e, pl. 33,4 (no bibl.). Script 284. Beazley Archive db, no. 8167. C. Govi and D. Vitali, eds., Guida, Museo Civico Archaeologico di Bologna (1982) 167 (A).
- B] A: on the lip, siren. B: similar.
- C] Handle zone: A: εποιεποφιποιυυειν. B: similar.

DJ Mock inscriptions with play on ἐποίῃσεν. Parallels in Script 282-283.

2541.

Bologna 11.

AJ BF prize Panathenaic. From Bologna. Achilles Painter. Third quarter fifth. 440-435 (Oakley). *CV, Italy 7, II H g, pl. 3,1-3 and 4,1. ABV 409/1 (bibl.), Para. 177, Add.(2) 106. Dev.(2), pl. 98,1-2. Robertson, AVCA 198 and fig. 209 (B). *J.H. Oakley, The Achilles Painter (1997) 7, 11, 71, 153/297, pls. 153A (A, shows inscription), 154A (B) and 159A (detail of B) (bibl.). Y. Kempen, Krieger, Boten und Athleten (1992), figs. 32-33.

BJ A: Athena. B: at left, boys' foot race; at right, victor and trainer.

CJ A: to right of left column: τὸν Ἀθηνεθεν ἄθλον vac. 1.

DJ = inv. Ar. 11. = 18,039. Found in the same tomb as Bologna 12. Strong lettering.

2542.

Bologna 12.

AJ BF prize Panathenaic. From Bologna. Achilles Painter. Third quarter fifth. 445-440 (Oakley). *CV, Italy 7, II H g, pl. 2,1-3. ABV 409/2 (bibl.), Add.(2) 106. Dev.(2), pl. 97,4-5. *J.H. Oakley, The Achilles Painter (1997) 7, 71, 154/299, fig. 27A (profile), pls. 153B (A, shows inscription) and 154B (B) (bibl.).

BJ A: Athena. B: foot race.

CJ A: τὸν Ἀθηνεθεν ἄθλον.(1)

DJ = inv. Ar. 10 = 18,040. Found in the same tomb as Bologna 11.

(1)very much like no. 11: vacat of one space at the end.

2543.

Bologna 44.

AJ BF neck amphora. Unattributed. Last quarter sixth. *Para. 295. A. Zannoni, Gli scavi della Certosa di Bologna (1876), pl. 69,7. TGV 162/14F 8.

CJ Gr.: Κραϙ.

DJ `... has the same Gr. as Boston 13.65' (Beazley); but according to TGV, The Boston vase has a tailed rho. Owner?

2544.

Bologna 48.

AJ BF column krater. From Bologna. Painter of Bologna 48. Second half sixth. *CV, Italy 7, III H e, pl. 26. Para. 155.

BJ A: chariot. B: chariot.

CJ Nonsense: imitation letters: A: to right of the charioteer's face: οχ(.)ο(σ)(σ)(σ). Between the horses' legs: τασ(.).(1) To right of the horses: ουσ(σ)(δ)(.). B: two similar inscriptions.

DJ = inv. C 21.

(1)probably not complete.

2545.

Bologna 51.

AJ BF column krater. From Bologna. Leagros Group. Last quarter sixth. 510-500. *ARV(2) 235 (mention), ABV 376/234.

BJ Neck: A: band of figures, in silhouette. Body: A: Heracles

and the cattle of Geryon. B:Dionysus with maenad and satyrs.

- C] Neck: mock inscriptions?
D] In ARV(2) Beazley connects small figures in silhouette with mock inscriptions as found on vases by the Goettingen Painter with Bologna 51, 52 and Brussels R 324, both of the Leagros Group; he refers to Bologna 51 more vaguely than to the others. I assume all these vases have mock inscriptions.

2546.

Bologna 52.

- A] BF column krater. From Bologna. Leagros Group. Last quarter sixth. 510-500. *ARV(2) 235 (mention), ABV 376/231. *CV, Italy 7, H e, pl. 28,1-2.
B] Neck: A: komos: five male figures in silhouette. Body: A: Dionysus reclining, with two seated maenads. B: komos: woman among three dancing men.
C] Neck: mock inscriptions. Under the foot, ΟΠ. See TGV 77/17A 18.(1)
D] = inv. C 26. - In ARV(2) Beazley connects small figures in silhouette with mock inscriptions as found on vases by the Goettingen Painter with Bologna 51 and Brussels R 324, both of the Leagros Group; he also mentions Bologna 52. CV shows that the scene has imitation letters.

(1)Johnston points out that Pellegrini's publication is defective (pi only), as the omicron is encrusted.

2547.

Bologna 74.

- A] BF oinochoe. From Bologna. By Athena Painter or from his workshop iv. First quarter fifth. *CV, Italy 7, III H e, pl. 34,5. ABV 527/23.
B] Ajax and Achilles playing a board game, with Athena.
C] To left of the right warrior, not facing: nonsense: χενοι.(1)
D] = inv. G.M. 9. Beazley compares Bologna 73 (ABV 527/28).

(1)a very doubtful reading from the photo. in CV. The last letter looks more like a lambda.

2548.

Bologna 102.

- A] BF Droop cup. From Bologna. Wraith Painter. Ca. 550. *CV, Italy 7, III H e, pl. 30,1,4. Ure, JHS 52 (1932) 64/88. ABV 200/10, Para. 86.
B] A: Amazonomachy. B: similar.
C] A, B, each: nonsense: many rows of imitation letters, mostly vertical.
D] = inv. G.M. 6. Now on loan to Bra, Museo Civico. For the inscriptions, Ure compares Athens, N.M. 661.

2549.

Bologna 153.

- A] RF amphora. Unattributed. Second quarter fifth. 470-460 (Johnston). *Beazley, 'An Oinochoe in Basel,' AK 10 (1967) 143 (mention). *Hackl, pl. 2/584 (facs.). *TGV 73/6A 6; 132/9E 64; 160/12F 1; fig. 8,h (facs.).
C] Under foot, Grr.: ligature ΑΡ with stemmed rho. Four strokes with a horizontal line over them (numeral). καδιϞ. επι.

D] Monogram and 5 kadia and their lids(?). κάδιον or καδίσκος(?). (TGV 228). TGV: for the meaning of ἐπιϙ, see TGV 73/6A 1-5, pp. 186 and 229: either a proper name or for ἐπιθήματα, 'lids', found in Agora P 3784, Agora 21, B 13, a list of the second half of the fourth century B.C.

2550.

Bologna 221.

- A] RF column krater. From Bologna. Painter of Brussels R 330 (Penthesilean). Second quarter fifth. *Photo. A. Zannoni, Gli scavi della Certosa di Bologna (1876), pl. 78,4-6. CV, Italy .., pl. 49,1-2. ARV(2) 930/104, Add.(2) 306.
- B] A: Orestes and Pylades at Delphi? (Apollo, Artemis, and two youths). B: youths and women.
- C] καλος.(1)

(1)my note from the photo. is defective; hence I do not know to which figure the καλος belongs (written near Orestes?).

2551.

Bologna 261.

- A] RF column krater. From Bologna. Painter of the Louvre Centauromachy. Third quarter fifth. *CV, Italy 5, III I c, pl. 39,1,3. ARV(2) 1089/28, Para. 449.
- B] A: three naked women at a laver. B: three youths.
- C] A: on the bowl of the laver, in large letters: καλε.
- D] Mixed alphabet. Ionic lambda.

2552.

Bologna 288 bis.

- A] RF calyx krater. From Bologna. Group of Polygnotos. Third quarter fifth. Ca. 440-430 (Beazley). *JdI 31, 208-209, fig. 24 (A, after Pellegrini). G. Pellegrini, Catalogo dei vasi greci dipinti delle necropoli felsinee ii (1912) 134-35 (ill.). Beazley, VPol 54. *CV, Italy 27, III I, pls. 79,1-2, 80,3-4, 81,5-7. AJA 35 (1931) 623, fig. 5; 44 (1940) 212. Beazley, 'Inscriptions on Vases V,' AJA 54 (1950) 321-22. Boardman, ARFV i, fig. 161. ARV(2) 1056/86, 1680, Add.(2) 322. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) *68 and n. 52, 203-204, 353/P35, pls. 57 (A) and 157 (dr. after G. Pellegrini, fig. 77). Burn, Meidias Painter 42 n. 91.
- B] A: Phaon in a boat; Eros; Aphrodite; Eros; Athena.(1) B: Prometheus fire-lighter.
- C] A: above Phaon's head: [Φαῶ]v. To right of Aphrodite's head: Αφρο(δ)ιτε.(2)
- D] For the subject of A, see Beazley, AJA 54 (1950) 320-21; for that on B, Beazley, AJA 43 (1939) 622-24.

(1)Ares, Beazley, accepted by M. (2)the delta = Ionic lambda.

2553.

Bologna 313.

- A] RF bell krater. From Bologna. Niobid Painter. Second quarter fifth. Early (Bezley). 460-450 (K.-D.). *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 22, 24, 95/231 (not ill.). A.B. Cook, Zeus ii (1925) 25, figs. 11-12. D. Aebli, Klassischer Zeus (1971), no. 95. ARV(2) 602/30, ARV(2) 267.

- B] A: Zeus pursuing a woman;(1) companion. B: two companions rushing to a king in the center(2).
C] A: Zeus.

(1)Aegina, Beazley. (2)Asopos, Beazley.

2554.

Bologna 361.

- A] RF cup. From Bologna. Oltos. Last quarter sixth. *CV, Italy 5, pls. 1,3. 1, and 4,4-5. ARV(2) 65/113, Add.(2) 166.
B] Int.: boy running with his lyre and a hare.(1) A: Heracles and the lion, between Iolaus and a youth. B: Peleus and Atalante between two pegasi.
C] Int.: above the lyre: καλ[ος](?).(2)
D] = inv. D.L. 8.

(1)meat, Beazley. (2)could it be καλ[ε]?

2555.

Bologna 362.

- A] RF cup. From Bologna. Unattributed.(1) First quarter fifth. *CV, Italy 5, III I c, pl. 5,1. ARV(2) 357/bottom, Add.(2) 221.
B] Int.: bearded athlete at a laver. A: runner; two bearded wrestlers; trainer. B: two young wrestlers; youth.
C] Int.: at right: καλος.
D] = inv. C 177.

(1)close to the earliest cups by the Colmar Painter.

2556.

Bologna 363.

- A] RF cup. From Bologna. Bonn Painter.(1) First quarter fifth. *CV, Italy 5, III I c, pls. 1,1, 2, and 4,3 (bibl.). Fairbanks, Athenian Lekythoi (1907), Group C, Class 6, Series 2/7. ARV(2) 351/5, Add.(2) 221.
B] Int.: fight: two warriors.(2) A: fight of five, one with a horse. B: fight of seven, one with a horse.
C] Int.: between the warriors: καλο[ς]. A: Around the horseman's head: καλος. Between the legs of the fourth warrior: καλ[ος]. B: On the shield of the central warrior among a group of three at right: καλε.(3) To left of last warrior's face and above his shield: κα[λος(?)].
D] = C 161. According to Fairbanks, the Pellegrini cat. states that there is a record of an inscription once visible; F. thinks it could have been a kalos-inscription.

(1)may be the earliest phase of the Colmar Painter; also connected with later fight-cups of the Wider Circle of the NIKOSTHENES Painter and PITHOS Painter (Beazley). (2)one called an Amazon in CV. (3)presumably in BG. Sc. ησπις, cf. Beazley, CF 29, pl. B,2.

2557.

Bologna 365.

- A] RF cup. From Bologna. Painter of Agora P 42.(1) First quarter fifth. *CV, Italy 5, III I c, pl. 9,1. ARV(2) 415/7, Para. 373.
B] Int.: naked boy with oinochoe at pot (so ARV(2)). A: boy and woman, and woman at laver. B: boy between two youths offering gifts.
C] Int.: on the rim of a tub: κ[αλος(?)].(2)

D] = inv. C 164. The subjects of Int. and A are peculiar.

(1)Mild-Brygan Group (see ARV(2) 400). Near the Dokimasia Painter. (2)CV, which declares the boy to be a woman (coming out of a bathtub and pointing a squat oinochoe toward a pithos) who says: κ[αλε(?)].

2558.

Bologna 433.

A] RF cup. From Bologna. Painter of Bologna 433.(1) Last quarter sixth. *ARV(2) 106/2. GL ii, 633. CV, pl. 1,1.

B] Int.: boxers.

C] [προσα]γορευθ.

D] = inv. 174. - GL argues that the inscription should be read [απα]γορευθ ('I concede') and refer to the defeated boxer. Parallels: DS iv 758; Acr. i, 53; London E 39 (Douris). [I don't think these parallels have the inscription.] - CV says there is no trace of the inscription, which was once read by Zannoni (reff. in ARV(2)).

(1)related to cups in the manner of the Euergides Painter.

2559.

Bologna 434.

A] RF cup. From Bologna, Fondo Aureli t.n. 17. Ambrosios Painter. Last quarter sixth. 510-500 (CV). Late (Beazley). *G. Bermond Montanari, CV, Italy 33, III I, pl. 109,1. Beazley, VA 19-20. ARV(2) 175/34 (bibl.).

B] Int.: two young komasts, draped: one with a cup, the other playing the flutes. Ext.: plain.

C] Int.: to left of the left komast: ho παις καλος.

D] CV, text; not visible in photo.

2560.

Bologna 436.

A] RF cup. From Bologna. Epidromos Painter. Last quarter sixth. *ARV(2) 118/11, Add.(2) 174.

B] Int.: symposium: two youths reclining, one playing kottabos.

C] Int.: [Ε]πιδρομος [κ]αλος.

D] CV says the inscription does not exist; but see JHS 49 (1929) 288 and ARV(2).

2561.

Bologna 440.

A] RF cup. From Bologna, Certosa. Group of Bologna 440.(1) First quarter fifth. Ca. 480 (CV). *G. Bermond Montanari, CV, Italy 33, III I, pl. 109,2. G. Pellegrini, Catalogo dei vasi greci dipinti delle necropoli felsinee ii (1912) 207/444. ARV(2) 350/1.

B] Int.: youth walking with his stick. Ext.: plain.

C] Int.: on his left: ho παις [---].

D] Text; not visible in photo.

(1)named 'Group of Bologna 441' in ARV(1) 238, but that vase was later removed from the Group.

2562.

Bologna 567.

A] RF plastic rhyton (ram's head). From Bologna, Fondo di Luca.

Workshop of Penthesilea Ptr., Undetermined.(1) Second quarter fifth. Ca. 460 (CV). *G. Bermond Montanari, CV, Italy 33, III I, facs. of inscr. p. 19, pl. 137,1-4. A. Zannoni, Gli scavi della Certosa di Bologna (1876) 316. ARV(2) 970/86, Add.(2) 308.

- B] Neck: at left, boy with his stick confronting a seated man; boy moving away from a seated man; youth leaning on his stick, and seated youth.
C] Neck: to left of the leftmost boy: λε, retr.
D] = 16,539. The letters are said in CV to be `sovrappinte'.

(1)in ARV(1) attributed to the Painter of Bologna 417.

2563.

Bologna PU 192.

- A] BF amphora. From Vulci. Painter of Berlin 1686. Third quarter sixth. *CV, Italy 7, III H e, pls. 3,1-2 and pl. 4. ABV 296/7, 692, Para. 128, Add.(2) 77.
B] A: Heracles and Cycnus, with divinities. B: Heracles and Amazon, between two pairs of Greek and Amazon.
C] Nonsense: A: perhaps letters around the head of `Zeus(?)'. B: to right of Heracles' face, imitation letters close to blobs: 11+ letters. To right of the right-hand Greek's face: 10+ letters.
D] = Coll. Palagi 1437.

2564.

Bologna PU 197.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Third quarter sixth. *CV, Italy 7, II H e, pl. 10,1. ABV 218/15, Add.(2) 57.
B] Body: midband with animal frieze. Handles: maenad.
C] Body: in the animal frieze, below the top margin, in a wavy horizontal line: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕ^ΣΕΝ.(1)
D] = Coll. Palagi 1427. = inv. G. 9. The writing (nu's!) typical of Painter N.

(1)a panther head intervenes.

2565.

Bologna PU 198.

- A] Fragmentary BF prize Panathenaic. From Etruria. Euphiletos Painter (A only; Stenico). Last quarter sixth. *CV, Italy 7, III H g, pl. 1,1-3. Beazley, AJA 47 (1943) 442/5. ABV 322/5, Add.(2) 87. *A. Stenico, `Un anfora panatenaica del pittore di Euphiletos,' A. Cambitoglou, ed., Studies in Honour of Arthur Dale Trendall (Sydney 1979) 178, pls. 44,3 and 45,1-3 (A, B, before and after removal of restorations).
B] Fragmentary: A: part of Athena and columns. B: three bearded hoplitodromoi to left.
C] A: τον Αθ[ε]ν[ε]θ[εν αθλον].
D] = Palagi 934. - Originally a pastiche: neck repainted, mouth modern; B from a much later vase (Beazley). The removal left only two groups of fragments, of A and B respectively; they belong to two different vases; B is not by the Euphiletos Painter (Stenico, cf. Beazley).

2566.

Bologna PU 273.

- A] RF cup. From Vulci. Codrus Painter. Third quarter fifth. 440-430. *CV, Italy 5, III I c, pls. 19-22. CIG 8440b. ARV(2)

1268/1, Add.(2) 356 (bibl.). Script 785. U. Kron, 'Zur Schale des Kodros-Malers in Basel,' Kanon: Festschrift Ernst Berger (AK Beiheft 15, 1988) 297ff. (summary discussion); bibl. n. 30.

- B] Int.: Codrus and Ainetos. A: Theseus and Phorbas departing. B: Ajax and Menestheus departing.
- C] Int.: ΑΙΝΕΤΟΣ (bearded). ΚΟΔΡΟΣ. A: ΑΙΓΕΥΣ. ΘΕΣΕΥΣ. ΜΕΔΕΙΑ. ΦΟΡΒΑΣ. ΑΙΘΡΑ. B: ΛΥΚΟΣ (bearded). ΑΙΑΣ (young). Α[θ]ΕΝΑΙΑ. ΜΕΝΕΣΘ[ε]ΥΣ. ΜΕΛΙΤΕ (young woman).
- D] = Coll. Palagi 1152. - The readings, after the text of CV, are uncertain; CV has old bibl. on inscriptions. Mixed alphabet? (CV gives Ionic gamma, but sigmas both three- and four-stroke).

2567.

Bologna PU 285.

- A] RF calyx krater. From Vulci. Methyse Painter. Second quarter fifth. *CV, Italy 27, pls. 77,1-2 and 78,3-7. ARV(2) 633/6, 1663, Add.(2) 272.
- B] A: Theseus leaving, with Aethra. B: three youths.
- C] A: above Aethra's head: ΑΙΘΡΑ. Above Theseus' head: ΘΕΣΕΥΣ.
- D] Much restored (Beazley).

2568.

Bologna PU 286.

- A] RF calyx krater. From Vulci. Near Dinos Painter. 430-420. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 171, SIMOS 15. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 67. 96/t. O. Brendel, RM 45 (1930) 221-22, fig. 2. ARV(2) 1158/(iii), Add.(2) 337. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 280, 398/DN4 (not ill.). E. Raftopoulou, BCH 115 (1991) 275, fig. 20 (reduced dr.).
- B] A: offering to Dionysus for a dithyrambic victory: Nike; tripod; Nike leading a bull; Dionysus seated; maenad; satyr. B: boy singing and youth playing flute; two Nikai.
- C] A: ΝΙΚΕ (twice). ΔΙΟΝΥΣΟΣ. ΣΙΜΟΣ. ΒΑΧΧΕ, for ΒΑΚΧΕ.
- D] Attic or mixed alphabet? The first sigma of ΣΙΜΟΣ reversed.

2569.

Bologna PU 294.

- A] RF oinochoe (chous). From Athens. Followers of Douris iii: Unascribed. Second quarter fifth. *ARV(2) 804/74. *G. van Hoorn, Choes and Anthesteria (1951), no. 352 (not ill.).
- B] Satyr dancing the sikinnis.
- C] ΣΩΦΑΝ[ε]ς ΚΑΛΟΣ. On the neck, Gr.: Πρωτεω ειμι.
- D] Note the final omega in the owner's name.

2570.

Bologna PU 297.

- A] RF lekythos. From Athens. Unattributed. Second quarter fifth. *ARV(2) 1595/2.
- B] Satyr.
- C] ΛΥΑΝΔΡΟΣ ΚΑΛΟΣ.
- D] Mixed alphabet as printed: Ionic lambda and sigma; also three-stroke sigma.

2571.

Bologna PU 321.

- A] RF lekythos. From Etruria. Douris. First quarter fifth. Middle period. *ARV(2) 446/267, Para. 375, Add.(2) 241. *D.

- Buitron-Oliver, Douris (Kerameus 9, 1995) 76/53, pl. 37.
 B] Nike and victor.
 C] On the topside of the mouth: Μενὼν καλός. In the scene:
 Διογενὲς καλός].
 D] = inv. G. 80. Much restored.

2572.

Bologna PU 358.

- A] WG lekythos. From Greece. Leto Painter. Second quarter fifth.
 Late? *G.Pellegrini, Cat. dei vasi antichi dipinti delle
 collezioni Palagi ed Universitaria (1900) 61, fig. 54, and 62,
 fig. 55. *A. Fairbanks, Athenian White Lekythoi (1907) A, 3,
 no. 43, fig. 29 (dr. of inscription). ARV(2) 730/5. Script 677.
 *H. Jung, 'Die sinnende Athena,' JdI 110 (1995) 95ff., fig. 4
 (good ph. of Int.).
 B] Youth leaning on his stick at a stele.
 C] On the stele: Κελπίλοτος.
 D] Stoich., nearly kion. Erotic, cf. Adolphsek 134, etc. Attic
 alphabet with four-stroke sigma.

2573.

Bonn 37.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter (Bothmer). Middle period
 (K.). Second quarter sixth. 560-550. *Bothmer, Amazons 11/53, pl. 25,1.
 Arch.-epigr. Mitt. aus Österreich 2 (1878) 20/1. H. Thiersch, 'Tyr-
 rhenische' Amphoren (1899) 17 (or 27?). Bothmer, AJA 48 (1944) 168/C 3.
 ABV 99/58, 684, Para. 38, Add.(2) 26. Script 180. J. Kluiver, BABESCH 71
 (1996) 1/108 (not ill.). Kluiver, BABESCH .. (1993), 193, fig. 10.
 B] A: Amazonomachy. B: battle.
 C] A: nonsense; see Bothmer, Amazons, pl. 25,1. B: nonsense;
 see Arch.-epigr. Mitt.
 D] Bothmer, Amazons 26 remarks on the high quality of the
 letters. The two four-stroke epsilons mentioned by Thiersch
 are not referred to by Bothmer.

2574.

Bonn 51a.

- A] BF cup. Wraith Painter. Nikosthenes potter. Third quarter
 sixth. *Greifenhagen, AA 1935, 476, 479, fig. 55 (A). ABV
 200/7.
 B] A: warrior mounting a chariot, between two warriors. B:
 similar. Under each handle: a siren.
 C] A: eight imitation inscriptions. B: similar.
 D] The foot is alien.

2575.

Bonn 53.

- A] Plain lip cup. Tleson Painter.(1) Tleson potter. Third quarter
 sixth. *ABV 181/1, Para. 75. Beazley, JHS 52 (1932) 180 (not
 ill.).
 B] Palmettes only.
 C] Handle zone: A, B, each: regular signatures of Tleson.

(1)see ABV.

2576.

Bonn 60.

- A] BF olpe. Unattributed. Last quarter sixth. Ca. 510.
 *Greifenhagen, AA 1935, 450-51, fig. 36 (bib.).
 B] Warrior with horse.

- C] Nonsense: behind his head: ε..., retr.(1) Beginning over the horse's head: νοοιο(σ).
- D] (1)no more is visible in the photo. The sigma 3-stroke and sideways.

2577.

Bonn 63.

- A] RF cup. From Orvieto. Elpinikos Painter. Ca. 500.(1) *CV, Germany 1, pls. 3,5 and 4,5. K. Schauenburg, AK 5 (1962) 58, fig. 75. AA 1963, 684, fig. 75. ARV(2) 119/1, Add.(2) 175.
- B] Int.: the Moon (head of a woman in a medaillon).(2) Ext.: plain.
- C] Int.: on a wide BG strip around the medaillon, in 3/4 circle, facing out: Ελπιν[ι]κος καλος.
- D] CV says: Webster, in Manchester Memoirs 78 (1933) 34, n. 2, thinks Elpinikos was a brother of Elpinike, the foster sister of Cimon and daughter of Miltiades, but FR iii, 319f., has a girl flautist of that name (Naples 3232, ARV(2) 1032/61, RF hydria); known Elpinikoi are later.

(1)CV dates soon after 500, but Beazley puts it under Early RF. (2)see Beazley, JHS 59 (1939) 150 and Etr. Vase Painting 12. (3)widely spaced except for the last three letters of the name.

2578.

Bonn 64.

- A] Fragmentary WG lekythos. From Athens. Unattributed. Second quarter fifth. Ca. 460. *CV, Germany 1, pl. 41,1. *JHS 16 (1896), pl. 4. ARV(2) 1582/23. Script 688.
- B] Mistress, seated, and maid.
- C] To right of the mistress' face, stoich. left-aligned three-liner: Γλαυκῶν|καλος|Λεαγρῶ.
- D] Second white used. The surface is flaky and the inscription is hard to read from the photos. Probably mixed alphabet (near-Ionic). In particular, the o of Glaukon and the sigma are not well preserved.

2579.

Bonn 70.

- A] RF hydria (kalpis). From Nola. Euthymides. Last quarter sixth. 510-500. *CV, Germany 1, pl. 16,1-2. Beazley, JHS 59 (1939) 150. ARV(2) 28/12, 1608, Add.(2) 156. Script 378. AJA 99 (1995) 437, fig. 14.
- B] symposium: two youths reclining.
- C] Along the left margin: Μεγακλες|καλος, retr. Along the right margin: [Σμ]ικυθος (the flautist). Ευθυ[μ]ιδ[ες] εγραφε.
- D] For Smikythos, cf. Hesp. suppl. 19 (1982) 63; a Smikythos appears as the father of an Onesimos on an Acropolis dedication of the early fifth century whom Raubitschek would like to identify with the vase painter (DAA, no. 217). For Megakles see the discussion in CV.

2580.

Bonn 71.

- A] RF calyx krater. From Attica. Copenhagen Painter. Second quarter fifth. Ca. 470-460. *CV, Germany 1, pls. 17,1-2 and 21,1. ARV(2) 258/25, Add.(2) 204.
- B] Gigantomachy: A: Zeus. B: a giant (part).

- C] A: to right of Zeus' face: κα[λ]ος.
D] Three-stroke sigma.

2581.

Bonn 73.

- A] RF cup. Unattributed. Class II of Standard Eye Cups:
Red-figured. Last quarter sixth. 510-500. *CV, Germany 1, pl.
3,2. ARV(2) 48/under 162 (mention). H. Gabelmann et al., *Antiken
aus dem akademischen Kunstmuseum Bonn* (1969), no. 175 (not
ill.). Van der Grinten, *On the Composition of the Medallion
...*, fig. 51. *Photo.
B] Int.: maenad with oinochoe and wineskin. Ext.: plain.
C] Int.: to left of maenad's forehead: καλος. To her right,
starting at her foot: ναίχι.(1) On the wineskin in BG: καλος.

(1)the two words almost make one upside-down curve.

2582.

Bonn 73c.(1)

- A] RF cup. From Nola. Manner of Sabouroff Painter, iv: Group of
Bonn 73A. Second quarter fifth. Ca. 460. *CV, Germany 1, pls.
7,5 and 8,1-2. Furtwängler, *Beschreibung 2528*. Beazley, *VPol*
32 n. 4 (attr.). ARV(2) 853/2.
B] Int.: Seated boy and youth. A: seated boy between two
youths; that at right offers a taenia. B: standing boy
between two youths.
C] Int.: starting above the head of the left figure: καλο<ς>.
A: κα...(2) B: ...αλοι. αλοι. καλοι.(3)
D] Ex Berlin 2528. Ionic or mixed alphabet. Sigma = iota?
Unsatisfactory readings.

(1)Beazley lists as 73A = Berlin 2528 on loan. (2)so CV, text;
unclear whether κα[λ]ος or κα<λ>ος. Furtw. has this
inscription twice. (3)so CV, text; Furtw.: κ(α)λοι. καλοι.
καλοι.

2583.

Bonn 76.+

- A] RF cup. Douris. Early fifth. *CV, Germany 1, pls. 4,1-2 and
5,1-2 (Bonn only). CV, Italy 8, pl. 11, B 39 (Florence fr.).
ARV(2) 434/75, Add.(2) 237. *D. Buitron-Oliver, *Douris (Kerameus*
9, 1995) 80/123, pl. 75.
B] Int.: warrior. A-B: arming.
C] Int.: to warrior's left: Δορις ε[γ]ραφσε, retr.(1)
A or B: κα[λ]ος.(2) Plus uncertain remains of letters.(3)
D] + Florence 11 B 39; Louvre C 11,388 (one fr.; ARV(2) 434/82
[attr. to Douris], Add.(2) 238); Louvre C 11,387 (ARV(2) 434/80
[attr. to Douris], Add.(2) 238); Louvre C 11,374 (part; ARV(2)
345/68 [attr. to manner of Antiphon Painter], Add.(2) 220);
Louvre C 11,302 (ARV(2) 474/245 [attr. to Makron], Add.(2) 246
[misprinted in ref. to 434/82]). For the other two frs. of
11,388 see the CAVI entry under Louvre C 10,907.

(1)so CV; εγραφσε, ARV(2). (2)uncertain brackets; CV has κα(λ)ος.
(3)Louvre C 11,302, ARV(2) 474/245, has a male arm raised, with
a stick, then an arm of another extended to the left;
letter N or M. Louvre C 11,387 has, on the left of A, the
letters: [-]ος (see ARV(2) 434/80). One fr. of Louvre C
11,374 has the letters [ναι]χι (see ARV(2) 345/68), but I do
not know whether it belongs to this cup or to Louvre C

10,907.+

2584.

Bonn 92a.

- A] RF skyphos. From Nola. Painter of Bonn 92 A. Third quarter fifth. Ca. 440-430. *CV, Germany 1, pl. 22,1,3-4. Furtwängler, Beschreibung 2590. ARV(2) 1303/1. H. Gabelmann et al., Antiken aus dem akademischen Kunstmuseum Bonn(2) (Cologne 1971), fig. 99 (A, part).
- B] A: woman raising her arms. B: woman with a box, looking back [servant?].
- C] A: above the woman: καλη. B: similar: καλη. Under the foot, Gr.: X with a hook coming down from the upper left-hand corner (ligature). Not in Hackl or TGV.(1)
- D] Ex Berlin 2590 (Beazley in ARV(2) says Berlin 2590 on loan). A small vase.

(1)given by Furtw.; not in CV. Cf. the sign TGV 105/20B, which however has a hook at each upper end, with a different angle.

2585.

Bonn 143c.

- A] Fr. of RF cup. From Tarquinia. Painter of the Paris Gigantomachy. First quarter fifth. 490-480. *CV, Germany 1, pl. 5,5. ARV(2) 418/27.
- B] A: athlete: arm and discus; youth bending to left; forked staff.
- C] A: [--]λδ[--].(1)

(1)given as ΛΔ in CV.

2586.

Bonn 315.

- A] RF cup. From Chiusi. Painter of London E 2 (near the Nikoxenos Painter). Last quarter sixth. 510-500 (CV). 520-510 (Gabelmann). *CV, Germany 1, pl. 2,5 and 3,1. ARV(2) 225/6, ABV 390/4, Add.(2) 198. Script 1045.
- B] Int.: symposium: youth reclining, playing kottabos.
- C] Between his foot and the hand holding the cup: (v)χαομι.
- D] Leagran nonsense, though RF. The painter is (according to ABV) "a black-figure painter and doubtless a member of the Leagros Group." Alpha with the right bar curved.

2587.

Bonn 340.

- A] BF/WG lekythos. From Eretria. Mannner of the Athena Painter (Beazley). Edinburgh Painter.(1) First half fifth. *Greifenhagen, AA 1935, 466-71, figs. 48 and 50. Beazley, BSR 11 (1929), 10ff. ABV 524/1, cf. Para. 262.
- B] Armed acrobat and flute player.
- C] Nonsense: imitation iscriptions: above the acrobat's shield: π(o)(.)(.)ε. In front of the flautist: ο(u)(.)(.)ε.
- D] Pi with equal verticals.

(1)Greifenhagen.

2588.

Bonn 344.

- A] RF pyxis with lid. Unattributed. Last quarter sixth.

*H. Gabelmann & others, *Antiken aus dem akademischen Kunstmuseum, Bonn* (1969), no. 344 (not ill.). CV, Germany 1, pl. 27,1-2.

B] Phallus bird.(1)

C] On outside wall, Gr. ligature: ΑΥ.

(1)on the lid?

2589.

Bonn 349.

A] Fr. of RF cup. From Athens (Acropolis?). Onesimos (P). Early fifth. Still early (Beazley). *CV, Germany 1, pl. 3,3. ARV(2) 327/94. *dr.

B] A: head of a woman; head of a seated man, playing the lyre and singing.

C] A: above: (Π)αναι[τιος καλος].

D] The dr. does not have the pi, which appears to be two-stroke, with the short hasta sharply inclined.

2590.

Bonn 356.

A] Fr. of RF cup. Jena Painter. Early fourth. *CV, Germany 1, pls. 10,5 and 11,1. ARV(2) 1511/4, Add.(2) 383.

B] Int.: Youthful Dionysus and giant. A: youth leaving home.

C] Int.: Διονυσος.

D] Add to Script 117ff.

2591.

Bonn 365.

A] BF amphora. From Athens. Princeton Painter. Third quarter sixth. *Photo. Greifenhagen, AA 1935, 419-20/8, fig. 11; AA 1936, 405, fig. 1. ABV 299/21. *I. Scheibler, 'Bild und Gefäss,' JdI 102 (1987) 63(?).

B] A: horseman leading a void horse toward a youth. B: probably similar (very fragmentary).

C] A: In front of the horse's head: Ονετοριδες καλος.(1)

D] Scheibler thinks the horseman (a youth) is Onetorides.

(1)Scheibler has: Ο[ν]ετο[ρ]ιδες καλος.

2592.

Bonn 390.

A] BF/RF eye cup. Unattributed. Pamphaios potter. Last quarter sixth. 520-510. 530-20 (CV). *CV, Germany 1, pl. 1,2-4. ARV(2) 41/28, 128/17, Add.(2) 158 and 176. Bloesch, FAS 62/3, pl. 17,1. AJA 88 (1984) 349/18. Script 952.

B] Int., BF: warrior squatting. A, B, each, RF: between eyes, komast.

C] Int.: Πανφαιος επο[ι]ε[ν].

2593.

Bonn 464.34.+

A] Frs. of RF cup. Douris. First quarter fifth. *CV, Germany 1, pl. 6,4 (Bonn fr.). Beazley, JHS 59 (1939) 150. ARV(2) 439/159. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 84/203, pl. 107.

B] Int.: two men at a herm. A-B: males.

C] Int.: [h]ικ[ε]τε[ς ---].

D] + Villa Giulia and Florence. 4 frs. in all. Polyphrasmon

period (CV).

2594.

Bonn 538.

- A] BF/WG lekythos. From Athens. Perhaps by the Athena Painter himself (Beazley). Early fifth. *Greifenhagen, AA 1935, 467-68, fig. 51. ABV 523, bottom, Add.(2) 131. *H. Gabelmann, etc., *Antiken aus dem akademischen Kunstmuseum, Bonn* (1969), no. 156, fig. 83.
- B] Heracles and the bull.
- C] Nonsense: around the bull's tail: $(\pi)(\sigma)\epsilon(\sigma)\gamma$, retr. Above Heracles' head: $(\alpha)\sigma\sigma(.)$ (1)
- D] Greifenhagen places the vase with the lekythos Cab. Méd. 299, Haspels, ABFL no. 106. Sloppy letter forms, some miswritten.

(1)there may be more. The picture in Gabelmann seems to show (around Heracles and bull): $\sigma\sigma$ v. $\rho\sigma\sigma\gamma\ldots\sigma$.

2595.

Bonn 995.

- A] BG hydria. From Phaleron. Unattributed. Ca. 600. *Greifenhagen, AA 1935, 415/3 (not ill.). Gerhard, AZ 22 (1864) 223*, b. H. Heydemann, *Griechische Vasenbilder* (1870) 14/3, *Hilfstafel* fig. 23 (dr. of dolphins and inscription). E. Fölzer, *Die Hydria* (1906) 52/53, pl. 4.
- B] On the shoulder, three Gr. dolphins.
- C] Under the join of the vertical handle, Gr.: $\beta\rho\nu\sigma\delta\omicron\nu\sigma\epsilon\mu[i]$. Other marks are probably modern.

2596.

Bonn 1013.

- A] (Lid of?) RF lekanis. From Athens. Manner of the Meidias Painter. Late fifth. *CV, Germany 1, pl. 27,3. ARV(2) 1327/79. Script 812.
- B] Woman seated, with Eros and a woman; woman seated with two women.
- C] Starting(?) to right of the first seated woman, nonsense inscription.
- D] Nuptial lebes: one seated woman is a bride, or both are (Beazley). The letters are not very clear in CV's photo.

2597.

Bonn 1216.19.

- A] Fr. of RF calyx krater. From Athens. Unattributed. Last quarter fifth. 420-410. *CV, Germany 1, pl. 33,9. H. Philippart, *Iconographie des Bacchantes d'Euripide* (1930) = Rev. Belge 9 (1930) 19/22, fig. 2. Greifenhagen, RM 46 (1931) n. Trendall, JHS 54 (1934) 176/2,, fig. 1. Greifenhagen, AA 1935, 417 n.
- B] A: Birth of Dionysus: Zeus seated; Dionysus emerging from his thigh; a hand holding a cloth to receive him (Hermes? Eileithyia?).
- C] A: at top right: $(\kappa)\alpha\lambda[\omicron\varsigma]$.(1)
- D] Found with about 400 frs. in a private house in Athens: dump of a potter's workshop, many, but not all, by the Painter of the Athens Dinos (Greifenhagen; see ARV(2), p. 1180). This fr. is not listed as by this painter. Kappa miswritten.

(1)in white. The first two letters also lightly incised
[inscription in preliminary sketch?] (CV).

2598.

Bonn 1227.

- A] RF cup. From Falerii. Onesimos (O). First quarter fifth.
490-480. *CV, Germany 1, pl. 7,1. Klein, L. 113/13. ARV(2)
324/63. Script 1046.
- B] Int.: wreathed man with stick before a flaming altar (of
Hermes), pouring from a phiale; at left, a tree. A-B: 2
males with horses; column.
- C] Int.: from his mouth, bearing down, in two lines, the stick
intervening: Ἀνα^χς | [h]ε^ρμῆ. (1) To right of man's body,
downward, but at an angle from the vertical:
Λυ-κ-ο-ς καλος. (2) A-B: ο παις καλος (Klein).
- D] CV says that the inscription seen by Klein is no longer
visible: are some frs. lost?

(1)I am not sure that the heta was ever written. (2)- indicates
wide spacing: Λυκος.

2599.

Bonn 1494.

- A] Fr. of RF skyphos. From Egypt. Unattributed. Third quarter
fifth. Ca. 440-430. *CV, Germany 1, pl. 22,10.
- B] A: upper body of a nude youth wearing a fillet.
- C] A: above the youth: καλο[s].
- D] Ionic lambda.

2600.

Bonn 1563.

- A] RF skyphos. From Boeotia. Unattributed. Third quarter fifth.
440-430. *CV, Germany 1, pl. 22,2. Auktion Helbig 27-28 June
1910, no. 104.
- B] A: Komast dancing. B: komast stooping before a skyphos on a
bema.
- C] Inscriptions in white oil paint, modern: A: above the head:
[-]λος. B: similar: κ(α)λε. Genuine: ...α... .
- D] False inscriptions, perhaps using ancient traces.

2601.

Bonn 1624.

- A] Fr. of RF cup. Manner of Douris ii: Various. Second
quarter fifth. Ca. 470. *CV, Germany 1, pl. 7,2. ARV(2)
450/27.
- B] Int.: upper left portion: nude boy.
- C] Int.: behind him: nonsense inscription.
- D] Imitation of Douris' style in periods 3 and 4 (Beazley).

2602.

Bonn 1644.

- A] RF cup. Bonn Painter. Last quarter sixth. Ca. 500?
520-510 (CV). *CV, Germany 1, pl. 2,1-2. Schoppa. Die
Darstellung der Perser (Diss. 1933) 20/108 and n. 32.
ARV(2) 351/1.
- B] Int.: archer crouching. Ext.: Centauromachy: A: two pairs
of centaur and Greek; Greek. B: fragmentary: Greek; centaur
and Greek.
- C] Int.: (.)καλος.(1) In the reserved exergue: [πα]ις. A:
between the heads of the first and second Greek: καλο[s].

Below the second centaur's belly: καλος. B: below centaur's belly: [-]η(?). Behind the back of the second Greek: καλε(?).(2)
D] Very similar is Tarentum, Beazley, AV 46/3 (CV). Mixed alphabet.

(1)before the kappa, uncertain remains of a letter (CV); could it have been a kalos-name? (2)uncertain: the kappa and the λε may not go together.

2603.

Bonn 1931.+

- A] Fr. of RF cup. Douris. Early fifth. *Photo. (Leipzig only, Int.). *CV, Germany 1, pl. 5,3 (Bonn only). ARV(2) 431/38 and 431/39, Add.(2) 236. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/61, pl. 45.
B] Int.: male seated. A: athletes and males, including a victor.
C] Int.: Bonn fr.: above the left foot of the stool, by the exergue: Δ[οριςεγραφεν]. Leipzig fr.: along the right margin, downward, ending at exergue: [---κ]αλος.(1) In the exergue, in BG, traces of two illegible letters(?).
D] + Leipzig T 3366 (Bothmer). + Heidelberg, University 75 and Florence 16 B 5, 431/40. + Braunschweig, Herzog Anton Ulrich Museum 528, 431/41. Villa Giulia, fr., 431/42. Another VG fr., Add.(2)236. Dotted delta (as printed in CV).

(1)end of a kalos-name. [This is not mentioned by B.-O.; it should be the end of [Chairestratos k]alos.]

2604.

Bonn 2157.

- A] Fr. from rim of cup. From Imbros. Unattributed. Date? *CV, Germany 1, pl. 11,6. AM 33 (1908) 105, fig. 28.
B] Decoration not preserved.
C] Outside, Gr.: [Δημητ]ρος ιερ(η) vac.(1)
D] Four-stroke sigma.

(1)ιερ(η) CV. I see that the eta is written over another letter, possibly alpha.

2605.

Bonn 2672.

- A] RF cup. Manner of the Antiphon Painter.(1) First quarter fifth. *H. Gabelmann et al., Antiken aus dem akademischen Kunstmuseum Bonn(2) (Cologne 1971), no. 178, fig. 96. ARV(2) 348/2 (bibl.), Add.(2) 220.
B] Int.: youth seated, looking back.
C] Int.: ho(π)αις.
D] Done from Gabelmann's text.

(1)Compare with the Cage Painter (Beazley).

2606.

Boston 76.43.

- A] RF Nolan amphora. From Nola or Capua.(1) Dwarf Painter. Third quarter fifth. *Vidi. ARV(2) 1011/11. Script 1158.
B] A: youth and woman. B: youth.
C] A: Between the figures, horizontal two-liner: καλος | (Δ)ων.
D] Mixed alphabet. The delta without a bottom stroke.

(1)"If this is the vase mentioned in Bull. 1865,166, from Capua not Nola." (ARV(2)).

2607.

Boston 76.46.

- A] RF neck amphora. From Capua. Charmides Painter. Second quarter fifth. Ca. 470. *CB ii, 38/85, pl. 45. ARV(2) 654/13, 1664, Add.(2) 276. *Vidi.
- B] A: two satyrs, one carrying his (white-haired) father. B: satyr with a staff, in rear view, looking left.
- C] A: to right of the left satyr's face: X(α)ρμίδες, and to right of the carrier: κ(α)λος. B: to right of the satyr's middle: κ(α)λος.
- D] A small vase. The omission of the crossbar of alpha seems to be characteristic of this painter.(1)

(1)the first alpha has an extra hook at the top.

2608.

Boston 76.47.

- A] RF cup. From Capua. Villa Giulia Painter. Ca. 450. *Vidi. ARV(2) 625/103. Script 704.
- B] Int.: symposium (youth reclining). A: boy with lyre, youth, and man. B: the like.
- C] Int.: nonsense: συσσυ. A: γυι(γ)υ(λ)υλ(ι). B: γυιγγι(ι)ογγγγ.
- D] Imitation letters, hard to identify.

2609.

Boston 77.220.

- A] BF lekythos. From Thebes. Haimon Painter. First quarter fifth. *Vidi. ABV 546 (mention). Haspels, ABFL 243/41.
- B] Athena and a giant, with a chariot.
- C] Nonsense: imitation letters: to right of the charioteer's face: (ο)(ο)(ε). To right of Athena's face: (σ)(.) (σ).
- D] Smeared letters; uncertain readings.

2610.

Boston 80.610.

- A] BF neck amphora. Unattributed.(1) Last quarter sixth. 510 (Johnston). *TGV 115/1D,ii 20 and 204.(2) CV, USA 14, pl. 47. Hackl 296, pl. ii. Para. 135,(2) Add.(2) 84.
- B] A: Amazons leading horses. B: the like.
- C] Under the foot, Gr.: AΘTI.
- D] = 240 = R 318. For AΘTI see further Würzburg 186. Cartwheel theta with a horizontal line at the top.

(1)compared with B of Munich 1410, by the Painter of Munich 1410 (Bothmer, Beazley). (2)the number wrongly given as 80.160.

2611.

Boston 80.621.

- A] BF amphora. Unattributed. Date? *Vidi.
- B] Heracles and Triton; at left, Iolaus.
- C] Above the fighters: nonsense, with imitation letters: ιο[.] (.) (.) (δ) (.) (.) (.) (.)

2612.

Boston 89.562.

- A] BF hydria. From Ruvo. Unattributed. Third quarter sixth. 530-525 (Johnston, TGV 70). *Vidi. *M. True et al., CV, USA 19, 18 (facs. of Gr.), pl. 75,1-3 (75,3 shows the dots) (bibl.). E. Robinson, MFA cat. 124-25, no. 333. I. Krauskopf, AA 1977, 18-19/14, fig. 7, and 21-22, 26.
- B] Shoulder: Theseus and the Minotaur. Body: departure of a couple in a chariot; eight figures; at right, a woman.
- C] Body: to left of the woman's face, to the heads of the horses: a row of 18 dots. Under the foot, Gr.: E with the bottom horizontal extended to left and with a hook at the end. See TGV, p. 70.(1)

(1)cf. 141/16E, read as having the extended line on top and without the hook; Boston 89.562 is "a possible candidate" for this.

2613.

Boston 90.156.

- A] RF hydria (kalpis). From Foiano.(1) Niobid Painter. Second quarter fifth. Ca. 460 (Beazley). *CB ii, 72/107, pls. 47 and 57. ARV(2) 605/62. *Vidi. Script 701.
- B] Death of Orpheus.
- C] Above his head: Ορφευς.
- D] Tree-stroke sigma.

(1)see CB ii, 76.

2614.

Boston 90.157.

- A] RF Nolan amphora. From Nola. Painter of London E 342. Second quarter fifth. 470-60. *Vidi. ARV(2) 667/19. Script 658.
- B] A: two women at an altar. B: youth.
- C] A: nonsense: between the heads, horizontal stoich. left-aligned two-liner: λσhου|ς(ο)λ(ο) vac.
- D] The second line resembles καλος. Imitation of a kalos-inscription. Mixed alphabet. Lambda upright and turned 180 degrees (or gamma). The omicrons miswritten. Three-stroke sigma.

2615.

Boston 92.2654.

- A] BF lip cup. Unattributed. Third quarter sixth. 550-530. Mus. of Fine Arts, Boston, Cat. 365. *Vidi. CV, USA 19, pls. 93,6 and 95,1-2. Beazley Archive db, no. 2503.
- B] Lip: A, B, each: swan.
- C] Handle zone: nonsense: A: εοεσδ(ο)εοεδ(ο)εσε. B: αε(ο)οκοπ(.)εσεσεσς. Both complete.
- D] In large letters. Attic alphabet. Some sigmas could be iotas written with a slight wave.

2616.

Boston 92.2655.

- A] Plain lip cup. Tleson Painter.(1) Tleson potter. Third quarter sixth. *CV, USA 19, pls. 93,4 and 94,1-2. Hoppin, BF 369 (A). ABV 181/2, Add.(2) 50. *Vidi. Script 271.
- B] No figured decoration.
- C] Handle zone: A: Τλ(ε)σόν ho Νεαρχὸ (ε)ποίησε(ν). B: Τλσόν ho Νεαρχ(ὸ) ἐποίησεν.
- D] The letter forms are a bit unusual for the Tleson Painter.

The first epsilon and the last-but-one omicron are smeared.
The third epsilon = digamma with a dot for the third horizontal.

(1)Beazley in ABV says that palmettes and inscriptions are in the same style as the Tleson Painter's.

2617.

Boston 93.102.

- A] BF lekythos. Cactus Painter. First half fifth. *Haspels, ABFL 61-62, 198/3, pls. 18,4 and 20,4. *Vidi.
- B] Heracles and the bull.
- C] Nonsense: between the tendrils of palmettes: $\sigma\sigma$. Similar: $\sigma\sigma$.
- D] Neat writing.

2618.

Boston 93.105.

- A] WG lekythos. From Eretria. Achilles Painter. Ca. 450. *Vidi. A. Fairbanks, Athenian Lekythoi (1907) Group B, Class 4, 3/15. ARV(2) 996/138 (bibl.). Script 1108.
- B] Two women (mistress and maid).
- C] Between the heads, horizontal two-liner: $\Lambda\iota\chi\alpha\varsigma\kappa\alpha\lambda\omicron\varsigma$.
- D] Ionic alphabet. The sigmas are probably simplifications of four-stroke sigmas.

2619.

Boston 95.15.

- A] BF lekythos. From Greece. Related to the Edinburgh Painter.(1) Early fifth. *Bull. MFA 44, 48, fig. 3. ABV 480, Add.(2) 121 (bibl.). *Vidi. Script 1077.
- B] Ajax and Achilles playing a board game; with Athena.
- C] Above the crouching Achilles: Αχιλλεύς . To right of his upper body: $\tau\acute{\epsilon}\tau\tau\alpha\rho\alpha\phi\acute{\epsilon}\rho\omicron$. The same in relation to Ajax: $\delta\acute{\upsilon}\omicron\phi\acute{\epsilon}\rho\omicron$. To upper right of Athena: Αθηνάς . To right of Ajax' back: Αίας . Under the foot, Gr.: B in a circle and Ψ , both modern.

(1)Haspels, Beazley agreeing.

2620.

Boston 95.16.

- A] BF covered cup. Unattributed. Last quarter sixth. Ca. 500 (CV). *Vidi. *M. True et al., CV, USA 19, pl. 107,1-2 (bibl.). Collection van Branteghem (Vente Hôtel Drouot, 30-31 May - 1 June, Paris, 1892), no. 21, pl. 2. E. Robinson, MFA Cat. 135/368A. CB i, 34, fig. 28 (section dr.). Bloesch, FAS 121/32. Beazley, CV, Oxford 2, p. 97. *Museum photo. C 5257. *Beazley, Proc. British Acad. 33 (1947) 236/6.
- B] In the center: gorgoneion. Around it: victorious athlete, bearded, being adorned with a taenia by a bearded official. Behind the victor, a procession of six athletes led by a flautist. Two of the six are bearded, the others (including the flautist) probably not; four of the six have taeniae, but only the victor has a second taenia on his right leg; he carries an aryballos.
- C] Between the figures, vertically and widely spaced (I start to left of the victor): $\eta\epsilon\pi\alpha\iota\varsigma\kappa\alpha\lambda\epsilon\iota\nu\alpha\iota$.(1)
 $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. $\eta\epsilon\pi\alpha\iota\varsigma\kappa\alpha\lambda\epsilon$. $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.
- D] Beazley notes the feminine inscriptions, "although there

are no women present." The unbearded men also do not look like youths: clearly the inscriptions do not refer to the scene.

(1)there is a smudge after the iota, but there are certainly not two letters; $\nu\alpha\iota\chi\iota$ is to be excluded.

2621.

Boston 95.17.

- A] BF lip cup. Hermogenes potter.(1) Third quarter sixth. *CV, USA 19, pls. 92,1,2 and 93,3. *Beazley, JHS 52 (1932) 167, 170, figs. 1-2. *Vidi. ABV 164, bottom (bibl.), Add.(2) 47.
- B] Lip: A, B, each: hen.
- C] Handle zone: A: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
B: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon[\sigma]\epsilon\psi$.(2)
- D] (1)may be by the same hand as the four head cups with the signature of this potter (ABV); see also Script 51. (2)the last three letters repainted.

2622.

Boston 95.18.

- A] BF lip cup. From Cervetri. Xenokles Painter. Xenokles potter. Third quarter sixth. *CV, USA 19, pls. 96,1,2 and 97,97,1. *Vidi. ABV 184/1 (bibl.), Para. 76, Add.(2) 51.
- B] Int.: sphinx. Lip: A: centaurs fighting. B: panther and fawn.
- C] Handle zone: A: $\chi\sigma\epsilon\nu\omicron\kappa\lambda\epsilon\varsigma:\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.(1)
B: $\chi\sigma\epsilon\nu\omicron\kappa\lambda\epsilon\varsigma:\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

(1)ABV gives two dots also after $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$, but they are clearly accidental blots.

2623.

Boston 95.19.

- A] RF Panathenaic amphora. Nikoxenos Painter. Last quarter sixth. 510-500. *Beazley, BSA 19, 235/2, pl. 16. *Vidi. ARV(2) 220/5, 1607, Add.(2) 198. Script 993.
- B] A: Athena to left, between columns and cocks. Shield device: Pegasus. B: similar: shield device, wreath.
- C] In BG: A: around Pegasus: $\Pi\theta\omicron\nu\kappa\alpha\lambda\epsilon$. B: around the wreath: $\Nu\kappa\epsilon\kappa\alpha\lambda\epsilon$. Under the foot, Gr.: $\Lambda\kappa$.
- D] The shield inscriptions are archaistic. Cartwheel theta.

2624.

Boston 95.20.

- A] RF Nolan amphora. Unattributed.(1) Second quarter fifth. *Vidi. ARV(2) 535/4.
- B] A: Nike flying to an altar. B: woman with a torch.
- C] A: to Nike's lower left, below the oinochoe: $\Nu\kappa\omicron\nu$. To her right, at the same height: $\kappa\alpha\lambda\omicron\varsigma$. I.e.: $\Nu\kappa\omicron\nu\kappa\alpha\lambda\omicron\varsigma$.
- D] The museum card says 'probably from Sicily,' but ARV(2) does not mention this. Ionic alphabet.

(1)recalls the Alkimachos Painter (Beazley).

2625.

Boston 95.21.

- A] RF stamnos. From Vico Equense in Campania. Group of Polygnotos. Third quarter fifth. *Bull. MFA, Boston, 37 (1939)

77-79, fig. 10. *Vidi. ARV(2) 1052/19, 1680. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 168, 291, 450/PGU23, pl. 150.

- B] A: naked women bathing at a laver; column. B: two women and a youth.
- C] A: above the leftmost woman: $\eta\epsilon\delta\iota\sigma\tau\epsilon$. Above the head of the third woman: $\kappa\alpha\lambda\epsilon$.
- D] For the name see LGPN ii, s.v. $\text{'H}\delta\acute{\iota}\sigma\tau\eta$. Beazley, ARV(2) 1614 takes the $\kappa\alpha\lambda\epsilon$ with the name; it is possible, however, that it refers to the third girl, so that we do not have a kale-name. Attic alphabet. Dotted delta.

2626.

Boston 95.23.

- A] RF calyx krater. From Orvieto. Fröhner Painter (see ARV(2)). Second quarter fifth. 470-460 (Beazley). *CB ii, no. 10 suppl. pls. 13,2 (A, vase) and 14 (dr. of B by Caskey). *Vidi. ARV(2) 510/3. Script 642.
- B] A: Zeus pursuing Thetis. B: a Nereid fleeing to Nereus.
- C] A: to left of Thetis' head: nonsense: $\lambda\omicron(\cdot)\lambda$, apparently complete. To right of Zeus' face: $\lambda(\omicron)(\omicron)[-$. To right of his head: $\lambda\omicron\nu\alpha(\cdot)\text{vac}$. B: to right of the Nereid: $\kappa\alpha\lambda\omicron\varsigma$, retr. To left of Nereus' scepter: $\text{N}\epsilon\rho\epsilon\nu\varsigma$, retr.
- D] The lettering of the nonsense on A is different from (smaller than) the sense on B; curious that the more important side has the lesser inscriptions. Are two hands involved in the writing? CB's readings of A differ somewhat from mine. Hardly $\text{N}\epsilon\rho\epsilon\nu\varsigma\kappa\alpha\lambda\omicron\varsigma$. Attic alphabet.

2627.

Boston 95.25.

- A] RF bell krater. From Santa Maria di Capua. Manner of the Kleophon Painter ii.(1) 420's or 410's (Beazley, AJA). Ca. 425 (CB). Late (De Miro). *Beazley, AJA 33 (1929) 366/11. *CB iii, 76/167, pl. 101 (dr. of A), suppl. pl. 25,1 (ph., B) (much bibl.). ARV(2) 1149/9, 1588, Para. 457, Add.(2) 335 (bibl.). *Vidi. *Script 771. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 145, *277, 412/KL30, pl. 131. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 58, fig. 82 (A, shows no inscriptions).
- B] A: sacrifice: young flautist; youth bringing up a ram; bearded priest with his hands in a small vessel held for him over an altar by a youth carrying a kanoun; bearded man with his staff. B: satyr and maenads.
- C] All inscriptions horizontal above the heads. A: young flute player: $\text{K}\alpha\lambda\lambda\iota\alpha\varsigma$. Youth with sheep: $\text{M}\alpha\nu\tau\iota\theta\epsilon\omicron\varsigma$. Priest: $---\text{]}_{\xi}$. Youth: $\text{I}\mu\pi\pi[\omicron]\kappa\lambda[\eta\varsigma]$. Bearded man with staff: $\text{A}\rho\epsilon\sigma\iota\alpha\varsigma$. Under the foot, Gr.: $\eta\epsilon$.
- D] For the identification of the names with political figures see Beazley, AJA and CB iii, 77. Beazley read the last letter of the priest's name as sigma (so also Matheson), and Schefold suggested $[\text{K}\rho\iota\tau\iota\alpha]\varsigma$. I suggest xi, whence Peisianax or more likely Phaiax are possibilities. Note that Sue Chapman also drew the priest's final letter looking more like a xi than a sigma. - M. 277 discusses the political implications of the sacrifice: Beazley called it "the oligarch's sacrifice", performed early in the Peloponnesian War. Webster, PP 50 and n. 4 suggested that Boston 95.24, also found in Capua, was made for the same

occasion (ARV(2) 1157/iiia2, near Christie Painter); more
bibl. in M., 340 n. 38: the sacrifice is perhaps for
Pythian Apollo. Ionic alphabet for the painted
inscriptions. The Gr. has closed heta and archaic epsilon.

(1)so ARV(2); originally Beazley att. to Kleophon Ptr., not his
best work; then to his manner; in CB: almost certain it is by
the painter himself.

2628.

Boston 95.27.

- A] RF cup. From near Viterbo. Early Onesimos (P). Euphronios
potter. First quarter fifth. Ca. 490-480 (Beazley). *CB ii,
31-33/79, pls. 41-42 (photos, dr. of ext.). ARV(2) 325/76, Add.(2)
216. *Vidi. Script 883.
- B] Komos of bearded men. Int.: two men. A: five men. B: six
men.
- C] Int.: Εὐφρόνιος ἐπο{π}ιεσεν, retr. To right of right man's
forehead: καλὸς ὁ παῖς. A: To right of the leader's
forehead starts: Παναιτίος vac.2 καλὸς, retr. B: on a
pointed amphora, in BG: [κ]αλός. To right of the second
komast's head starts: Πανα[ιτί]ος καλός.
- D] ARV(2) gives the second Παναιτίος complete, but I could not
see the middle, since the glaze was red there; not stated
in ARV(2) that the signature is retr. Large style of
lettering (Panaitios Painter).

2629.

Boston 95.28.+

- A] RF cup. From Vulci. Telephos Painter. Hieron potter. Second
quarter fifth. 470-460 (Cohen). *CB iii, 57-59, pl. 89 (drs.,
all frs.). ARV(2) 482/32, 816/1 (much bibl.), Para. 420, Add.(2)
247. *Vidi (Boston). Script 563. Robertson, AVCA 152. B.
Cohen, 'The Literate Painter: A Tradition of Incised
Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 74,
fig. 46 (small for inscription).
- B] Int.: Eos and Tithonos. A-B: unexplained: search party for
Tithonos(?): 9 men, one warrior, altar.(1)
- C] Int.: above heads: (κ)αλός. On the BG outside of the right
arm of handle B/A from root to tip, facing out, Gr.:
ἱερῶν ἐποίησεν.
- D] + Florence 11 B 44 + Villa Giulia (CV, pl. Y,5-7). Done for
Boston only. - The kappa was repainted when I saw the vase.
- This vase is later than Makron (Robertson). The writing
delegated to the Telephos Painter (Cohen); cf. Boston
98.931. CB gives a history of the collections. CB dr. has
an excellent picture of the signature. The signature has
tailed rho and four-stroke sigma, whereas the kalos has the
three-stroke; letters are disjointed.

(1)CB 58-59 gives the different explanations of the Ext.,
thinks it is a search party, but does not say specifically
that it is for Tithonos.

2630.

Boston 95.29.

- A] RF cup. From Chiusi. Onesimos (O). First quarter fifth. 485-80
(Beazley). *CB ii, 34/81, pl. 43. ARV(2) 324/65 (bibl.), 1645,
Add.(2) 215 (bibl.). *Vidi. Script 510.
- B] Int.: elderly komast. A-B: youths and horses.

- C] Int.: to right of his head: $\text{ho } \pi\alpha\iota\varsigma | \kappa\alpha\lambda\omicron\varsigma$. On a large amphora, in BG: $\text{ho } \pi\alpha\iota\varsigma$. A: CB notes a dotted brand on one horse, of an unknown shape; the dr. on pl. 43 seems to show: H (heta).
- D] Inscriptions similar to Munich 2639. The brand is an open heta.

2631.

Boston 95.30.+

- A] RF cup. Telephos Painter. (1) Second quarter fifth. 470-460 (CB). *CB iii, 60, pl. 91. ARV(2) 819/44, Para. 421, Add.(2) 293. *Vidi.
- B] Int.: Dionysus; at left, a burning altar. A: a running maenad; satyr pursuing a fleeing maenad. B: satyr and two maenads.
- C] Int.: around Dionysus' upper body: $\kappa\alpha\lambda\omicron(\varsigma)$. A: nonsense: to right of the open mouth of a satyr pursuing a maenad: $\omicron\omicron\upsilon\kappa\omicron\omicron$. (3)
- D] + fr. ex Leipzig, see Beazley, Campana Fragments 34/25. The glaze on B has flaked off. The fourth letter of the nonsense word is also intended for a sigma. Very casual lettering.

(1)follower of Makron. (2)CB gives $\kappa\alpha\lambda\omicron\iota$. The ph. shows only the $\omicron\iota$, to upper right of D.'s head; the beginning must be to upper left of his head. (3)A: dr. has: $\omicron\omicron\upsilon\kappa\wedge\omicron\omicron$, the right maenad's head intervening. CB, text has: $\omicron\omicron\lambda\kappa\omicron\omicron$ with three-stroke sigma.

2632.

Boston 95.31.

- A] RF cup. From Tarquinia. Douris. First quarter fifth. 490-480. Transitional II (Bare) (B.-O.). *CB iii, 19/127, pl. 71. *Vidi. Beazley, Proc. Brit. Acad. 33 (1947) 223/2. ARV(2) 443/225 (bibl.), Para. 375, Add.(2) 240. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 21, 77/81, pl. 53.
- B] Int.: Eros carrying a youth(1); below, palmette design. Ext.: plain.
- C] Int.: starting at the bottom, along margin: $\Delta\omicron\rho\iota\varsigma \epsilon\gamma\rho\alpha\phi\kappa\omicron\epsilon\nu : \chi\alpha\iota\rho\epsilon[\sigma\tau\rho\alpha\tau\omicron\varsigma \kappa\alpha\lambda\omicron\varsigma]$. (2)
- D] Ex Van Branteghem collection. CB says the old dr. in the German Inst. in Rome shows more letters than are now preserved. [Does this explain B.-O.'s reading, see n. 2 below?] The vase is poorly preserved. Signature and kalos-name are separated by an interpoint also on Louvre G 118; G 120; Leipzig T 509; [Basel Kä 425]. Possibly traces of three letters ($\Pi\lambda$) to left of Eos' wing; but this is quite uncertain. - CB poises the picture so that Eros is carrying the boy horizontally: he is sinking down onto a bed of flowers. Delta not dotted. Tailed rho.

(1)CB has: Int.: Zephyrus and Hyacinthus(?), after Hartwig; but the case is not very strong; it is objected to by Greifenhagen and Sichtermann who interpret the scene as Eros with a mortal. Shapiro also thinks the Int. shows Eros and an unidentified eromenos, not Zephyrus and Hyacinthus. (2)in lieu of the $\kappa\omicron$ there is a vacat. B.-O. gives $\Delta\omicron\rho\iota\varsigma \epsilon\gamma\rho\alpha\phi[\sigma]\epsilon$, etc.

2633.

Boston 95.32.

- A] RF cup. From Cervetri. Unattributed. Pamphaios potter. Last quarter sixth.(1) *Vidi. *Bloesch, FAS 66/31. ARV(2) 128/19, 131, cf. 133/19, Para. 333. AJA 88 (1984) 350/36.
- B] Int.: rear view of a satyr. A: battle of eight warriors. B: three youths arming; at left, a man; two women between the youths; seated woman.
- C] Int.: starting to right of the satyr's head:
[Πανφαίος]εποίησεν.(2) A: to right of the third warrior's face, below the margin: Πανφαίος. B: in upper left of the field: εποίησεν. Under the foot, Gr.: ΑΤΣ, the sigma three-stroke and reversed. See TGV 110/14C,1 and Hackl 448.
- D] The same graffito on Boston 95.35 and 13.82. J. lists it under ΑΤΣ with reversed 3-stroke sigma and thinks it Etruscan: owner's name. The letter forms do not contribute to the identification of the alphabet (vidi 1983).

(1)ARV(2), p. 131: "not quite so early as it might seem; it is a singularly artless piece, perhaps by a beginner. It bears some resemblance to the kantharos Boston 95.61 (p. 132)."

(2)I did not note the final sigma of the name.

2634.

Boston 95.33.

- A] RF cup. From Marion (Cyprus). Hermaios Painter. Cachrylion potter. Last quarter sixth. *CB i, no. 11, pl. 3 and p. 9. *Vidi. ARV(2) 110/3, Add.(2) 173.
- B] Int.: maenad. Ext.: plain.
- C] In two curves: at left, from foot to head; at right, from head to foot: Χαχρυλίων and εποίησεν.

2635.

Boston 95.34.

- A] RF cup. From Italy. Epiktetos. Ca. 500 (Beazley). Late (Beazley). *CB i, 4/5, pl. 3. *Vidi. ARV(2) 75/64 (bibl.) *Script 982.
- B] Int.: satyr bestriding a wineskin.
- C] Int.: ηίππαρχος καλός. On the wineskin, in BG: ηίππ(α)ρχος.
- D] Beazley reads: ηίππΑΟχος, but the alpha merely lacks the cross stroke and the rho is D-shaped. The sigma is on the neck of the wineskin.

2636.

Boston 95.35.

- A] RF cup. From Italy. Poseidon Painter (Coarser Wing). Last quarter sixth. *Vidi. ARV(2) 136/2.
- B] Int.: youth with javelin and halteres. A: Dionysus on a donkey, with three satyrs and two maenads. B: three satyrs and three maenads alternating.
- C] Nonsense: Int.: to left of the youth's face: λολος. To right of his body: γοσονο. Between the legs: γοσλ(ο)σ(ο).(1) A: above the back of the third figure (a satyr): λοςλο[.]. To left of a donkey's rear: γοσλ(ο). To left of Dionysus' head: λοςιο. To right of the rightmost figure's head: λοςλι. B: to right of the leftmost satyr's head: νοσ(.). To left of the second satyr's head: λοςγο. To left of the second maenad's face: γοφι. To left of the third satyr's head: πυ<λι. To right of the rightmost maenad's head: λ(ο)σ. Under the foot, Gr.: ΑΤΣ, the sigma three-stroke and reversed. See TGV 110/14C,2 and Hackl 450.

D] I do not know the value of the sign < (sigma?). Rather sloppy writing. Note the alternation of gamma and lambda. The same graffito on Boston 95.32 and 13.82.

(1)the last two omicrons open at the top, as are most of the omicrons.

2637.

Boston 95.37.

- A] RF plastic kantharos (satyr's head and woman's head). From Capua or Nola. Syriskos Painter. Class M: Vatican Class. First quarter fifth. Ca. 480 (Beazley). *Beazley, JHS 49 (1929) 58 (not ill.).(1) ARV(2) 266/82, 1539/6. *Vidi. Script 887.
- B] Symposium: A: youth reclining. B: the like.
- C] B: on a pointed amphora, in BG: κ(α)λος, retr.
- D] The alpha with a diagonal not joining (not with a dot as printed in Beazley).

(1)There put in a different group from that given in ARV(2) 1539/6.

2638.

Boston 95.39.

- A] RF lekythos From Eretria. Alkimachos Painter. Second quarter fifth. *CB iii, 47/148, pl. 84,1 (dr.) and 4 (ph.). *Vidi. ARV(2) 533/58, Para. 384, Add.(2) 255. Script 659.
- B] Birth of Dionysus from Zeus, with Hermes: at left, Zeus seated on a rock, with the baby emerging from his thigh; at right, Hermes, frontal and looking at Zeus.
- C] Above Zeus' head, bearing slightly downward, irregular non-stoich. two-liner: ενοσον|νοον (my reading). Sue Chapman's dr.: κονοον|νοον.(1) CB, text: ενοσον νοον.
· · · · ·
· · · · ·
- D] Not stoich., not aligned on left, but horizontal. Cf. Script 99 and n. 5. "Very similar combinations are common in our painter; his favorite letters are nu, omikron, and sigma." (Beazley in CB). B. compares Plovdiv, ARV(2) 529/11, RA 38 (1951) 32-38, BCH 1957, 150 and 155, fig. 12. Three-stroke sigma.

(1)error?

2639.

Boston 95.40.

- A] RF lekythos. From Eretria. Telephos Painter.(1) Second quarter fifth. *CB iii, 61, suppl. pl. 21,3. *Vidi. ARV(2) 820/53, Para. 421, Add.(2) 293.
- B] Woman holding a flower over a basket.
- C] To right of her head: Αιχας. To left, above the kalathos: καλος.
- D] Ionic alphabet.

(1)follower of Makron.

2640.

Boston 95.41.

- A] RF lekythos. From Athens. Douris. First quarter fifth. 490-480. Transitional II (Bare) (B.-O.).(1) *CB iii, 27/134, pl. 84. *Vidi. ARV(2) 447/270, Para. 375, Add.(2) 241. Script 537. *D.

- Buitron-Oliver, Douris (Kerameus 9, 1995) 76/52, pl. 37.
- B] Jumper about to jump(2); at right, sponge and aryballos suspended.
- C] To right of his forehead starts: Χα[ρ]εστρ[ατ]ος and below: καλος.

(1)Later Chairestratos period (CB). (2)Beazley says the figure is a replica of Basel, Antikenmuseum K4 425 (see Add.(2) 236/31).

2641.

Boston 95.42.

- A] RF lekythos. From Athens. Unattributed. Last quarter sixth. 520-510 (Beazley). *CB i, no. 15; p. 12 (dr.). *Vidi. Script 1151.
- B] Four athletes practicing portions of the pentathlon (jump, javelin, discus, running with javelins). At left, a goal; at right, trainer and goal.
- C] nonsense: scattered letters among the figures:
(ρ). π. σ(θ)ω. ρ. σσ. ο. σσ. στυσ. οσ, retr. υ. χυ. ουε. σο. στυσο.
- D] Mixed alphabet (omega!). The first rho smeared. The theta could be a phi.

2642.

Boston 95.43.

- A] RF lekythos. From Thebes.(1) Providence Painter. Second quarter fifth. 470-460. *CB ii, 42/89, pl. 46. *Vidi. ARV(2) 640/75.
- B] Athena, frontal, looking left.
- C] To left of her face: καλε. Below her right arm:
ἡπιπὼν καλος.
- D] Under the foot: 12ψ, a modern Gr. Attic alphabet.

(1)CB: from the same tomb as Boston 95.44 (ARV(2), no. 76) and 95.45 (ibid. no. 74).

2643.

Boston 95.44.

- A] RF lekythos. From Thebes.(1) Providence Painter. Second quarter fifth. 470-460. *CB ii, 43/90, pl. 46.s *Vidi. ARV(2) 640/76, 1663, Add.(2) 274.
- B] Wedding of Menelaus and Helen: Menelaus leading Helen.
- C] To left of his body, down(2): ἡπι[π]ὼν καλος.
Under the foot: (A), a modern Gr.
- D] Attic alphabet. Heta with the horizontal low and reduced to nearly a dot.

(1)see Boston 95.43. (2)position as on Boston 95.43.

2644.

Boston 95.45.

- A] RF lekythos. From Thebes.(1) Providence Painter. Second quarter fifth. 470-460. *CB ii, 42/88, pl. 46. ARV(2) 640/74, Add.(2) 274.
- B] Apollo with lyre and phiale, frontal and looking left.
- C] To left of his face: κα[λ]ος. To left of his body, diagonally upward: ἡπιπὼν καλος.
- D] Attic alphabet. I have no note of a modern Gr., as on the other two lekythoi from Thebes.

(1)see Boston 95.43 and 95.44.

2645.

Boston 95.48.

- A] RF squat lekythos. From Athens. Eretria Painter. Third quarter fifth. Ca. 430 (Beazley). *CB i, no. 65, pl. 30, suppl. pl. 4,43. *Bothmer, Amazons 177/30, pl. 77,6. *Vidi. ARV(2) 1248/2, 1688, Para. 522, Add.(2) 353 (bibl.). Script 794. *A. Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 227-30, 343/238, pls. 148-49.
- B] Amazonomachy.
- C] Above the heads: [Φορβα]ς. Ἰππολυτ(η). Θησ[ε]υς].
- D] [Φορβα]ς Bothmer. Ionic alphabet. The final eta a blot and a vertical line.

2646.

Boston 95.54.

- A] RF oinochoe (chous). From Athens. Unattributed. Second half fifth. *Vidi.
- B] Boy squatting and looking at a bird sitting on his left hand.
- C] Above: καλός.
- D] Miniature. Compare Boston 02.40. Ionic alphabet.

2647.

Boston 95.56.

- A] RF oinochoe. From Orvieto? Painter of Louvre CA 1694.(1) Ca. 450. *CB i, 42/47 (ill.). ARV(2) 787/5. *Vidi.
- B] Bearded satyr between an oinochoe and a krater.
- C] To left and right of the top of his head: κα^λος.
- D] A small vase. The letters widely spaced. Mixed alphabet.

(1)close to the earlier phase of the Euaion Painter (ARV(2)); in CB the vase was attributed to the Euaion Painter.

2648.

Boston 95.57.

- A] Fr. of cup (handle). From Athens. Unattributed. Brygos potter. First quarter fifth. *ARV(2) 398/11. *CB i, pl. 9/25.(1)
- B] No decoration preserved.
- C] On the reserved part of the handle, in BG:
Βρυγος : ΕΠΟΙΕΣΕΝ.
- D] Apparently non vidi. Tailed rho. Three-stroke sigma.

(1)determination by B.H. Hill that the fr. does not join ARV(2) 398/3 as suggested in Beazley, VA 92-93.

2649.

Boston 95.61.

- A] RF kantharos. From Vulci. Unattributed.(1) Nikosthenes potter. Last quarter sixth. *Vorberg, Gloss. 1 and 108. *Vidi. *AJA 88 (1984) 342, pl. 41,4 (foot). ARV(2) 132, Add.(2) 177. Script 943, Fig. 109 (part of A).
- B] A: love making. B: the like.
- C] Nonsense: litter of letters between the figures. A: .εο.
γρεοσ. νοσε. σε. νοσεεο. ν[.]ο. εσο. εσο, retr. and upside down. B: νοσε(ε). σεο. οο(ε)οεο. σεοπτεο. νααρε(λ)ο(π).
νοσεε[.]εεσε. (α)σεοπτεο. On the reserved foot profile:
Νικοσθενες εποιη[σ]εν.
- D] Attic alphabet. Very sloppy.

(1)"The general style is akin to Epeleian ... although one or two particulars smack of the Nikosthenes Painter," Beazley.

2650.

Boston 95.63.

- A] RF cup. From Tarquinia. Manner of Pistoxenos Painter. Second quarter fifth. *Vidi. ARV(2) 864/11 [wrong number], Para. 425, Add.(2) 299. Trojan War Calendar, fig. 7 (1).
B] Int.: Peleus and Thetis. Ext.: plain.
C] Int.: nonsense: imitation letters: to left of Thetis' face: γ(δ)(λ)ν, perhaps miswritten for καλη? Below her right hand: (.)(.).(2) To right of her left arm: (.)γ(.)(.)(.), perhaps intended for καλος(?).(3)
D] Illiterate?

(1)put out by the Boston MFA. (2)uncertain traces. (3)traces consist mainly of two parallel vertical lines or hooks, except for last letter, which is a short stroke.

2651.

Boston 96.719.

- A] RF Panathenaic amphora. From Nola. Nausicaa Painter. Third quarter fifth. *Vidi. AA 1897 73 (mention). ARV(2) 1107/6, Para. 452, Add.(2) 330.
B] A: Apollo holding a cithara mounts a platform, with Athena. B: Hermes and Poseidon.
C] A: on the top step of the platform, in large letters in BG: καλος.(1)
D] Mixed alphabet. Alpha with horizontal cross bar. Attic lambda. Four-stroke sigma.

(1)filling the space.

2652.

Boston 96.720.

- A] RF dinos. From Athens. Manner of Dinos Painter. 430-420. *Vidi. ARV(2) 1156/20, Add.(2) 337.
B] Athletes in the palaestra: flautist; javelin thrower; young trainer; boxers; bearded trainer; boxer; two jumpers; discobolus; terma.
C] Above the javelin thrower's head: καλος. Above the single boxer's head: καλος. Above the right jumper's head: καλος.
D] Ionic alphabet. Alpha with horizontal cross bar.

2653.

Boston 97.368.

- A] RF calyx krater. From Vulci. Tyszkiewicz Painter. First quarter fifth. Ca. 480. *CB ii, 13/70, pls. 35-36, suppl. pl. 13,1. ARV(2) 290/1, Para. 355, Add.(2) 210 (much bibl.). *Vidi. Script 1176. GAI i, 302 and ii, 212.
B] A: Achilles and Memnon. B: Diomedes and Aeneas.
C] A: Αθηναια. Αχιλλ·λεως. Μελανιππος. On the reserved rim of Melanippos' shield, in red: Λαχεας :* καλος. Μειμνον. ηειος.(1)
B: Αθηναια. Διομεδες. Αινεας(ς). Αφροδιτε.
D] The sigma of Αινεας is written over an iota; cf. Script. Attic alphabet. Dotted delta.

(1)cf. Threatte in GAI i; in ii he comments again on the spelling (probably a case of ε for epsilon) and notes that it is incorrectly reported in Hoppin, RF ii, 459/4.

2654.

Boston 97.369.

- A] RF cup. From Civit  Castellana (Falerii). Douris. 480-70.
Late, Beazley. *CB iii, 24/131, pl. 74. ARV(2) 444/248, Para.
375, Add.(2) 241 (bibl.). *Vidi.
- B] Int.: woman at a laver; krater, table with cloth, wineskin.
Ext.: plain.
- C] Int.: to left of her body: ηε παις. To right of her head
and along the back: καλε.
- D] B.-O. gives only ...καλε, but the photo. may show a heta at
left (above the krater) and an alpha to the right of the
woman's back. Beazley thinks the wineskin is not for wine
but for washing, e.g for vinegar. Neat letters. Attic
alphabet.

2655.

Boston 97.374.

- A] Lekythos in Six's technique. From Greece. Beldam Workshop
(Haspels). False? Second quarter fifth. *Vidi. Six, Gaz. arch.
1888, 193 ff., pls. 28-29. H. Goldman, AJA 12 (1911) 379, fig.
1 (dr.). *Photo. *Beazley Archive db, no. 6208. Jb. der
Staatlichen Kunstsammlungen in Baden-W rttemberg 9 (1972) 7,
fig. 1.
- B] Oedipus and a wingless sphinx.
- C] To right of his head: Οιδιπους.
- D] Very small and casual letters. I thought both the scene and
specially the inscription false. Omicron upsilon for o is
suspicious. Goldman considered the scene and inscriptions
genuine; the museum card says that Tarbell and Beazley
doubted the vase. Goldman notes that wingless sphinxes do
not occur on vases, but are found on other monuments.

2656.

Boston 98.876.

- A] RF cup. Proto-Panaitian Group ii. Ca. 500. *CB ii,
23/72, pl. 37. ARV(2) 317/10 (bibl.). *Vidi. Script 512.
- B] Int.: athlete with halteres. A-B: athletes.
- C] Int.: Αθενοδοτος vac.2-3 καλος. A: ho παις and καλος.
B: καλος and ho παις.

2657.

Boston 98.877.

- A] Fr. of RF cup. Onesimos (P). Early fifth. Early (Beazley).
*Vidi. CB ii, 28-29, suppl. pl. 7,2-3. ARV(2) 321/20.
- B] Int.: head of a youth (athlete). A: a leg; jumper (athletes).
- C] Int.: to left of the face: κ[αλος], retr. To right of the
head: Αθ[ενοδοτος].
- D] I.e.: κ[αλος] | Αθ[ενοδοτος], written in relation to the
head.

2658.

Boston 98.878.

- A] RF hydria.(1) Unattributed.(2) First quarter fifth. Ca. 500-490.
*CB ii, 9-11/68, pl. 33 (photos.). ARV(2) 1596, Para. 507, Add.(2)
389.
- B] Shoulder: lions attacking a bull. Body: warrior leaving
home (youth and woman).
- C] Body: between the heads: Λυκ[ο]ς. Lower down: κα[λ]ο[ς].
- D] ARV(2): Lykos might be same as the kalos of [Onesimos and

Antiphon Painter, etc.], but this is doubtful [it is not clear to me why: in CB, p. 11 B. says that Lykos is a very common name, hence it need not be the same].

(1)BF shape. (2)in CB Beazley suggested the vase might be an 'essay piece' by a very young artist; in ARV(2) he suggests one might think of the Flying Angel Painter.

2659.

Boston 98.879.

- A] RF aryballos. From Eretria. Imitation of Onesimos (P). Early fifth. *Mon. Piot 13 (1906) 162-63, pl. 14. ARV(2) 1646 (add to p. 333, 1699. *Vidi.
- B] Three times(1), a youth and a boy; athlete. At the bottom: a youth with a cock.
- C] Between the the backs of the fourth and fifth figures: Παναθηναίος. Above the sixth and seventh: Πα[ν]αθη[ν]αίος. Above the head of the first youth: καλός.(2)
- D] The writing is in largish letters and resembles the Panaitios Painter's.

(1)so my notes; Beazley has only two pairs. (2)I connected the καλός with the second Παναθηναίος, and so apparently does Beazley, whose readings in ARV(2) are however not quite accurate (in BSA even less so).

2660.

Boston 98.880.

- A] RF plastic kantharos (satyr's head and woman's head). Syriskos Painter. First quarter fifth. Ca. 480. *Beazley, JHS 49 (1929) 67-68, figs. 18-19. ARV(2) 266/83, 1545/1. *Vidi. Script 90.
- B] A: youths and a seated women. B: symposium (youths reclining).
- C] A: to right of a kylix held by the youth: χαίρετε. B: to right of the left youth's head: καλός. To left of the right youth's head: καλός, retr.

2661.

Boston 98.882.

- A] RF amphora. From Santa Maria di Capua. Flying-Angel Painter. First quarter fifth. *Vidi. ARV(2) 279/7, Para. 354, Add.(2) 208.
- B] A: a bearded satyr holds a boy satyr who is standing on his shoulders. B: satyr with a phallus stick raised above his head.
- C] A: to right of the boy's shoulder, downward: κ^αλός.(1) Under the foot, Grr.: XX ΓΛΥΧΝ.(2) Modern: ΣΟΔ = 204.
- D] Beazley in CB thought both A and B related to the Rural Dionysia. Attic alphabet.

(1)the hands of the boy and the father intervene. (2)so TGV 104/19B 5; CB suggested a ligature of lambda and upsilon, while for the other letters (γλυχν) Beazley is unsure whether they refer to something sweet or to three lamps (gamma plus λυχν) (see also TGV, pp. 198 and 241). Hackl no. 195 and I read this Gr. upside down. I thought the Gr. might have been put on before firing.

2662.

Boston 98.885.

- A] Lekythos in Six' technique. From Gela. Diosphos Painter. First

quarter fifth. *Vidi. Haspels, ABFL, Diosphos Painter, no. 81.
Para. 248.

- B] Satyr pursuing a maenad.
- C] Nonsense: to right of his head: $\mu\lambda\mu$. Below the figures: $\mu\mu\mu\chi\mu\chi$.
- D] Small but neat letters. < = sigma?

2663.

Boston 98.886.

- A] Phiale mesomphalos. From Athens. Sotades potter. Second quarter fifth. *Vidi. ARV(2) 772/δ, 1669, Add.(2) 287. H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 113-18, fig. 65 (does not show inscription).
- B] Int. white, with a plastic cicada on a black navel; the lip black.
- C] On the outside of the lip, Gr. two-liner:
 $\Sigma\phi[\tau\alpha\delta\epsilon\varsigma]|\epsilon[\pi\omicron\iota\epsilon\iota].(1)$
- D] Three-stroke sigma.

(1)so restored in ARV(2), probably because another phiale by Sotades (London D 8, ARV(2) 773/ε) has this form rather than $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

2664.

Boston 98.916.

- A] BF neck amphora (Tyrrhenian). From Vulci. Timiades Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *CV, USA 14, pls. 15 and 17,1-2. *Bothmer, AJA 48 (1944) 166/3, pls. 3-6. ABV 98/46, 684, Para. 37, Add.(2) 26. *Vidi. *Script 174, Fig.42. *J. Kluiver, BABESCH 70 (1995) 67/47 and 72/47 (inscriptions done by C.J. Ruijgh), fig. 16 (dr., detail). J. Boardman in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 260, fig. 1 (A).
- B] A: Heracles and the Amazons. B: komos: men and youths.
- C] A: $\tau\iota\mu\alpha\delta\epsilon\varsigma$, retr. Between the left Amazon's legs:
 $\pi\alpha\nu\tau\alpha\rho\iota\sigma\tau\epsilon$, retr. Between Heracles' legs: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$. Between him and his adversary, in a large downward curve:
 $\alpha\nu\delta\rho\omicron\mu\alpha\chi\epsilon$, retr. To right of the hero's left (forward) leg: $\tau\epsilon\lambda\alpha\mu\omicron\nu$. To right of an Amazon's face and chest, in an irregular line: $\alpha\nu\iota\pi\kappa\pi\epsilon$, retr.
- D] Attic alphabet. Alphas mostly high-kickers. For sigma, cf. Munich 1426.

2665.

Boston 98.919.

- A] BF amphora.(1) Rycroft Painter. Last quarter sixth. *CV, USA 14, pl. 14. ABV 335/3, ARV(2) 1564, Para. 148, Add.(2) 91. *Vidi.
- B] A: harnessing Heracles' chariot, with Iolaos, a servant and Hermes. B: the Struggle for the Tripod, with Artemis and Athena.(1)
- C] A: to right of Heracles' head: $\kappa\alpha\lambda\omicron\varsigma\alpha\nu\tau\iota\mu\alpha\chi\omicron\varsigma$. B: along the top: $\alpha\nu[\tau\iota\mu\alpha\chi\omicron\varsigma\kappa\alpha]\lambda[\omicron\varsigma].(2)$
- D] For the kalos-name see ABV 664 and ARV(2) 1564.

(1)B is fragmentary. (2)Beazley omits the inscription on B.

2666.

Boston 98.920.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third

quarter sixth. 550-530. *CV, USA 19, pls. 92,3-4, 93,1. ABV 179/1, Add.(2) 50. *Vidi.

- B] Int.: a wounded stag. Ext.: plain.
C] Handle zone: A: Τλεφῶν ho Νεαρχῶ ἐποίησεν.
B: Τλεσῶν ho {ε} Νεαρχῶ ἐποίησεν.

2667.

Boston 98.921.

- A] BF lip cup. From Orvieto. Xenokles Painter. Third quarter sixth. 550-530. *ABV 184/4, Add.(2) 51. Beazley, JHS 52 (1932) 176. *Vidi. Script 1054.
B] Int.: boy riding hippalectryon. A-B: plain.
C] Int.: Ορϝιπϝος, retr. Handle zone:
A: Χσενοκλες : ε(π)οιεσε(ν). B: Χσε(ν)οκλες : ἐποίησεν.
D] The pi of the first ἐποίησεν is written over a sigma.
Ορριππος = Ορσιππος, cf. Kretschmer, Vas. 177 (Beazley).

2668.

Boston 98.922.

- A] BF lekythos. Companion of the Sappho and Diosphos Painters (Haspels). Early fifth. **Haspels, ABFL 117, 230/2 (inscription), pl. 40,4a-b (both show inscriptions). *Vidi.
B] Goddess mounting a chariot, with Hermes.
C] To left of the goddess' head and back: ho παῖς, retr.(1) To right of her face: (κ)αλος. Around the fronts of the horses: εμοι δοκει. I.e.: ho παῖς καλὸς ἐμοὶ δοκεῖ.
D] Haspels attributes to the same hand as New York 08.258.30 and Lost (Once Gallatin) [i.e. the Kephisophon Painter], but Beazley does not mention it. The kappa has an extra line: is it written over another letter, i.e. a correction?

(1)alpha and sigma are not retr.

2669.

Boston 98.923.

- A] BF amphora. Unattributed.(1) Botkin Class. Third quarter sixth. 550-540. *CV, USA 14, pl. 25. Beazley, JHS 51 (1931) 284. ABV 169/3, Para. 71, Add.(2) 48. *Vidi. Script 959.
B] A: duel of two hoplites. B: similar (the right shield device: leopard).
C] Nonsense: A: behind the left hoplite's head: ϝκεκν. Between heads, closer to the right hoplite: γϝκνγεο. B: in the same position as the second inscription on A: ϝκεκϝκμ.
D] Are the inscriptions intended for the "names" of the hoplites? Large letters. Digamma U-shaped. The possibility that the digammas are epsilons is not to be excluded.

(1)This vase "bears some resemblance to the work of the Phrynos Painter" (Beazley).

2670.

Boston 98.924.

- A] BF/WG oinochoe. Athena Painter. Early fifth. *Vidi. Haspels, ABFL, no. 129. ABV 524/1, Add.(2) 131.
B] Heracles leading a monster (a female Cerberus?).
C] Widely spaced nonsense: around her head: οσπο(ο?)ο. To Heracles' right: ο(κ)κοκ.
D] Sevres Class. The first kappa is smeared.

2671.

Boston 98.926.

- A] Plastic kantharos (woman's head and negro head). Unattributed.
Class G: London Class. First quarter fifth. *Vidi. *ARV(2)
1534/9, Add.(2) 386. ... F. Lissarrague, *The Aesthetics of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 40 (dr. of vase, with parts of inscriptions).
- B] A, B: BG palmettes on WG.
- C] A: below the palmettes: $\kappa\alpha\lambda\omicron\varsigma \wedge \eta\omicron\pi\alpha\iota\varsigma$. B: similar:
 $\eta\omicron\pi\alpha\iota\varsigma \wedge \kappa\alpha\lambda\omicron\varsigma$.(1)
- D] Attic alphabet.

(1)some alphas are incompletely preserved.

2672.

Boston 98.928.

- A] WG plastic kantharos (woman's head). From Tanagra. Syriskos Painter. London Class. First quarter fifth. *Vidi. *Beazley, JHS 49 (1929) 48, fig. 4, pl. 5,2. ARV(2) 265/78, 267, 1534/16, Add.(2) 205.
- B] A: woman with a mirror; basket. B: negro sitting on the ground.
- C] A: to left of the woman's head and body: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Attic alphabet.

2673.

Boston 98.930.

- A] RF cup. Douris. First quarter sixth. 490-480. Early middle, Beazley. *CB iii, 19/126, pl. 72. ARV(2) 431/45, Para. 374, Add.(2) 236. *D.M. Buitron, *Attic Vase Painting in New England Collections* (1972) 98/52. *Vidi. *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 77/67, pl. 49.
- B] Int.: komast, bearded and naked, raising one leg over a cup that stands on the ground; at left, a stool with cushion and clothes. A-B: bearded komasts.
- C] Int.: around the komast's upper part: $\Delta\omicron\rho\iota\varsigma\epsilon\gamma\rho\alpha\phi\sigma\epsilon\nu$.
- D] The Ext. is not well preserved. The signature is neatly spaced; it starts on the left, above the komast's right hand and follows along the margin above the head to near the outstretched left hand. It is not quite symmetrical in relation to the head and the spacing is somewhat irregular. Dotted delta. Tailed rho (the second rho is unclear to me).

2674.

Boston 98.931.

- A] RF cup. From Eastern Etruria. Telephos Painter. Hieron potter. Second quarter fifth. Ca. 470. *L. Pollak, *Zwei Vasen aus der Werkstatt Hierons* (1900), pls. 1-3. *CB iii, 54/154, pl. 88 (dr.). ARV(2) 817/2, 482/33, Para. 420, Add.(2) 292. *Vidi. AJA 88 (1984) 343 n. 13. Script 562. Robertson, AVCA 152, figs. 157-58 (A, B). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' *Met. Museum Journal* 26 (1991) 74, fig. 47 (signature).
- B] Int.: Telephos and Teuthras? A-B: Telephos in the house of Agamemnon.
- C] On the right-hand arm of the A/B handle, in the BG outer area, from the root to the tip, facing out, Gr.:
 $\eta\iota\epsilon\rho\omicron\nu\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Attic, with four-stroke sigma. Tailed rho. Disjointed letters. On the handwriting see AJA 88 and Script. - Later than Makron (Robertson). Writing delegated to Telephos

Painter (Cohen); see Boston 95.28.

2675.

Boston 98.932.

- A] RF kantharos. From Greece. Amphitrite Painter.(1) Hieron potter. Second quarter fifth. Ca. 470. 470-460 (Caskey-Beazley). *L. Pollak, *Zwei Vasen aus der Werkstatt Hierons* (1900), pls. 4-5 and p. 28. *CB iii, 52/152, pl. 85,1-2. ARV(2) 832/36 (bibl.), 482/34, Para. 422. *Vidi. Script 974. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 45. Robertson, AVCA 101; cf. also 152-53 (signature). *N. Kunisch, *Makron* (Kerameus 10, 1997) 7 and n. 28 (mention).
- B] Gigantomachy. A: Poseidon and a giant. B: Dionysus and a giant.
- C] On the upper surface of the foot, Dip. in red:
ἱερὸν Μῆδοντος ἐποίη.
- D] My reading. Beazley says that there is no reason, so far as he can see, to doubt the signature; see ARV(2) and CB. For the omission of heta see 'Script'. For the position of the signature see the similar position of the Gr. signature of Pamphaios on the upper surface of a cup foot, Orvieto, Faina 114, AJA 88 (1984) 348/10. Μῆδων: PA 9708-13. D. Williams in CV, Great Britain 17: the father's name in the signature, if it is genuine, could mean that Hieron was a citizen, W.J. Young reported to Beazley in CB in favor of the genuineness of the sig. Beazley in CB read (according to my note): 'ἱερὸν Μῆδοντος ἐποί[ε]. [It should be Μῆδοντος: probably my error. See for the form, LGPN ii.] - The Amphitrite Painter is not close to Makron: impossible to prove definitely whether the signature is genuine or false (Robertson).

(1)formerly Amydone Painter.

2676.

Boston 98.933.

- A] RF cup. From Cervetri. Foundry Painter. First quarter fifth. *CB i, no. 35, pl. 14. L. Pollak, *Zwei Vasen aus der Werkstatt Hierons* (1900) 22, pl. 8. Kretschmer, *Vas.* 118 and 186 n. 2. ARV(2) 402/23, Para. 370, Add.(2) 231. *Vidi.
- B] Int.: at left, youth with two spears seated on a rock. At right, a bearded man with two spears and a sword facing him. Ext.: Achilles pursuing Hector around the walls of Troy. A: Hector pursued by Achilles; BF archers at the gate. B: Hecabe, Priam and Athena behind a tree in ambush for Hector.
- C] Int.: above the youth's head: Φανᾶς. Above the man's head: Εμπεδιόν.(1) A: to right of Hector's head: [hɛk]tōp. To left of Achilles' face: Αχιλλεύ[ς]. In the spaces between the two battlements above the shields: Ἰλῖον. B: above and to right of Hecuba's head: [hɛkα]βɛ. To right of Priam's body: Πριαμ[ος]. By Athena's head: [A]θηνά[ια].
- D] The Ext. is fragmentary. Tailed rho.

(1)CB: both names are known: Phanas: Paus. 4.17,9 (Olympic victor killed in Messenian War of the seventh(?) century); Empedion: PA 4690-93 (from 5 B.C. on), Pape, s.v., mentions also a Selinuntian (see Diod. Sic. 13,59, time of Hannibal) and another person, Rangabé 2268,31. Kretschmer accentuates Φανᾶς; LGPN ii lists as Φαν<ε>ας(?). See also *ibid.* under

Εμπεδίων. CB says the scene is similar to one of Telephus and Teuthras on the Int. of the cup Boston 98.831, but here is probably a genre scene (see Pollak).

2677.

Boston 99.518.

- A] BF cup with merrythought handles.(1) Painter of the Boston Polyphemos. Third quarter sixth. *CV, USA 19, Boston 2, pl. 88. ABV 198, Para. 80, Add.(2) 53 (bibl.). *Vidi. Script 1013. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 45, pl. 21,c-d. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 34.1 (A). *D. Wannagat, 'Die >>Bostoner Kirkeschale<<: Homerische Mythen in Dionysischer Deutung?', AK 42 (1999) 9-20, pls. 3-4 (pl. 3,1 is B, the fragmentary Polyphemos scene; pl. 3,2 is A, the Circe scene. Both pictures are exc. for showing the strings of nonsense letters).
- B] A: Odysseus with his companions, and Circe. B: Odysseus and Polyphemos.
- C] Nonsense: A: χνεπ(.)hχ(.). χ(ε)νυνι. φκ(.)π(ο), retr. χκh(.), retr. κχ(.), retr. κοπν[--]. κφνκχ(φ)φ(2), retr. κυκκ', retr.(3) πχχοτ. πυπηπο(.)[--]. κμφοοπχγ. κηκνφ(φ)φε(λ). κοεho(α). φ(α)φ.(3) φν[.]ιφπγνρ. πηοφ(π)χ(ε).(4) (.)πολι. B: 9 similar inscriptions.(5)
- D] Numerous letter forms, see Script (esp. for the kappa). The letters in round brackets are unclear. Note the digammas.

(1)fragmentary, especially B. (2)upside down. (3)these inscriptions end in dots. (4)sideways. (5)many inscriptions on A are vertical except for those in the center. B: the ph. shows a curved horizontal inscription and a diagonal one. Pl. 88,4-5 show inscriptions spilling over into the handle area.

2678.

Boston 99.519.

- A] BF Siana cup. From Thebes. Painter of Boston C.A.(1) Second quarter sixth. *Vidi. ABV 69/1, Add.(2) 18. *Photo.
- B] Int.: sphinx. Top row: A-B: black. Bottom row: A: Circe turning Odysseus' companions into animals. B: Heracles and Acheloos (bull), between six onlookers.
- C] Bottom row, B: above Acheloos, poorly preserved nonsense: δ(.)ργρι.(2)
- D] Double-decker.

(1)For 'Circe-Acheloos'. (2)my reading; photo seems to show an omicron for the first letter.

2679.

Boston 99.520.

- A] BF prize Panathenaic. From Vulci. Euphiletos Painter. Third quarter sixth. 530-520 (Kern). 530 (Beazley).(1) *CV, USA 14, pl. 55. Brauchitsch 21/19. ABV 322/7, Add.(2) 87. *Vidi. *Brandt, Archaeologia Panathenaica I, 5/37, pl. 4 (A, B). *Script 1204, Fig. 149 (A, inscription). M. Padgett, The Painted Past (Utah Museum of Fine Arts 1988) 20/8.
- B] A: Athena. B: footrace.
- C] A: τον Αθενεθεν αθλον.

(1)520 (Bothmer). Cf. Brandt 13.

2680.

Boston 99.527.

- A] BF oinochoe. Unattributed. Class of Vatican G. 47. First quarter fifth. *Vidi. ABV 430/25, Add.(2) 111.
- B] Man cutting up a carcass, with a boy.
- C] Nonsense: to right of the scene only: ovo. λχοοφ. Similar, starting behind boy's head: αvρh. Under the foot, possibly a Gr.: V (perhaps a scratch).
- D] The digamma is F-shaped.

2681.

Boston 99.528.

- A] BF/WG lekythos.(1) Diosphos Painter. First quarter fifth. Ca. 490. *Vidi. Haspels, ABFL 235/69. ARV(2) 301/2, 1643, Para. 248, Add.(2) 211. *GettyMusJ 2 (1975) 46, fig. 20.
- B] Young nude warrior leading a horse.
- C] Nonsense: four rows of imitation letters: to right of the warrior's face: six blots (two groups of three). Behind the horse's rump: seven blots? (One missing in a break?). Under the warrior's thigh: Between his legs: χ(.)ε(λ)(π).(2)

(1)Semi-outline. (2)the second letter is a blot. The third letter lacks a horizontal stroke. The fourth letter: 'Argive' lambda. The fifth letter = Ionic gamma.

2682.

Boston 99.529.

- A] Plain band cup. Xenokles Painter. Third quarter sixth. 540-530. *CV, USA 19, pl. 97,3-5. Beazley, JHS 52 (1932) 191. ABV 186/9, Add.(2) 51. *Vidi. Script 1025.
- B] No figured decoration.
- C] Handle zone: A: Χσενοκλῆς : ἐποίησεν:.
B: Χσενοκλῆς : ἐποίησεν.

2683.

Boston 99.539.

- A] RF cup. From Sorrento. Xenotimos Painter. Xenotimos potter. 430-425. *CB iii, 69/163, pl. 99 (phs. of all; early bibl.). ARV(2) 1142/1, Para. 455, Add.(2) 334. *Vidi. Script 1118. Robertson, AVCA 227. GAI ii, 40, 724, and 742. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 214, above (good picture of Int.).
- B] Int.: Perithoos seated, in traveling costume (in Hades, Beazley). Ext.: Leda and the egg: A: woman (Klytaemnestra); white-haired man, wreathed and with a scepter, at the altar (Tyndareus); altar, on which is the egg and an eagle facing it; woman, excited, looking back. B: three women, that in the center standing with a foot on a rock and with one elbow resting on her knee, gesticulating.
- C] Int.: to his right, at chest-height: Περιθῶς.(1) A: above the head of the woman at left: Κλυταιμῆστρα. To right of Tyndareus, at head height, above the altar: Τευδαρεως.(2) Λεδα. B: Κλεοκπᾶτρα. To right of the central woman's back of head: Φυλονοε.(3) Ξενοτιμος|εποισεν, stoich. (The sig. is in white, CB.)
- D] The egg was laid by Nemesis and given to Leda to hatch; see Robertson. Mixed alphabet. Alpha mainly with horizontal cross stroke. Theta lacks the dot. Ionic lambda and sigma.

(1)Beazley in CB says that the epsilon is more likely short than long, cf. the Attic deme Περιθοῖδαι. GAI i, p. 240 also reads Περιθους; cf. ii 33. (2)Threatte in GAI ii 40 has the reading Τεῦδάρως. (3)Apollodorus 3.10,6 mentions her as a daughter of Leda. She converses with Kleopatra on her left; the woman at right looks to right, i.e. at the egg on A; she is not named. Beazley is puzzled by Kleopatra appearing among the daughters of Tyndareus; see CB, p. 71 n. 4; on Berlin 2291 she is Timandra (so Beazley here).

2684.

Boston 00.334.

- A] RF kantharos. From Tarquinia. Nikosthenes Painter. Nikosthenes potter. Last quarter sixth. 530-520. *CB iii, 10/118, pl. 68 (photos.). ARV(2) 126/27, Para. 333, Add.(2) 176. *Vidi. *AJA 88 (1984) 342, pl. 41, fig. 3. Script 1052.
- B] A: Dionysus and maenads at an altar. B: Dionysus reclining with satyrs. Below: A: Heracles and the bull. B: Heracles and the lion.
- C] On the reserved part of the foot profile, in BG:
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕ(ν){#}(1).
- D] The inscription is in the hand of the Nikosthenes Painter, see AJA 88.

(1)#: a small raised circle, smaller than an omicron.

2685.

Boston 00.335.(1)

- A] RF plate. From Tarquinia. Unattributed (for attribution, see below). Last quarter sixth. 510-500. *CB i, 3/3, fig. 3, pl. 2 (photos.). Beazley, JHS 37 (1917) 236. ARV(2) 30 (wrong number; bibl.), 1621, Para. 324, Add.(2) 156. *Vidi. Script 320. GAI ii, p. 104. GAI ii, 104.
- B] Nereid running. Four dolphins.
- C] To left of her upper body, Gr.: ΘΕΤΕΣ.
- D] Attributed by Hoppin to Euthymides; denied by Beazley in JHS; attributed to the later Menon Painter [Psiax] in VA but not included in AV or ARV(1); in ARV(2) 29, Beazley says "possibly his [Euthymides']", but an early work?", while on p. 1621 he retracts: "it would have been wiser to keep this at a distance from Euthymides, as I have always done hitherto." - When I saw the vase in 1946, I was strongly of the opinion that the inscription was modern, because of the fine incision, the roughness and the flaking off of the glaze. Beazley in CB says: "apparently incised after the firing." I further noted that Vienna, Oest. Mus. 221 (= Kunsthist. Mus. 3613, ABV 106), a BF hydria related to the Tyrrhenian Group with Perseus pursued by a Gorgon on the shoulder, has the same inscription for a woman bystander (Dip.), but I now think that this is probably a coincidence and in Script I give parallels for other finely incised graffiti which were no doubt done before firing. Still, the Nereid is not Thetis, and an error has to be assumed. Attic alphabet with cartwheel theta.

(1)not 00.325.

2686.

Boston 00.336.

- A] RF cup. Near the Carpenter Painter. Last quarter sixth.
 *CB i, 7/8, pl. 3. ARV(2) 180, Para. 339, Add.(2) 185.
 *Vidi.
- B] Int.: archer testing his arrow. Ext.: plain.
- C] Int.: in the reserved exergue, in relief lines: καλος.
- D] Attic alphabet.

2687.

Boston 00.338.

- A] RF cup. From Tarquinia. Douris. Python potter. Ca. 500
 (Beazley in CB). Very Early (B.-O.).(1) *CB iii, 17/125, pl. 70.
 ARV(2) 427/4, Para. 374, Add.(2) 235. *Vidi. Script 518. *D.
 Buitron-Oliver, Douris (Kerameus 9, 1995) 73/14, pl. 9.
- B] Int.: discobolus; pick axe; halteres suspended. Ext.:
 battles: A: bearded warrior beset by two warriors. B: young
 warrior beset by two others.
- C] Int.: along the margin, starting to youth's lower left and
 continuing above the head to the right of the lower elbow:
 Δορις εγραφσεν. A: [Χαι]ρεστρατος καλος. B:
 Χ[αιρ]εστρατο[ς] καλος.(2) Under foot, Etruscan Gr.: Υ Α.
 Typical Etr. alpha. [Not in TGV.] The rho in εγραφσεν is
 odd and similar to one in 98.930. The other is tailed.
- D] On B, ARV(2) reads: Χ[αιρ]εστρατο[ς] καλος. This is very early
 Douris.

(1)very early in Period 1 (Beazley in CB). (2)B.-O.'s version
 is correct.

2688.

Boston 00.341.

- A] RF lekythos. From Gela. Providence Painter. Second quarter
 fifth. *Vidi. CB ii, 41/87, pl. 46. ARV(2) 641/97, ARV(2) 274,
 Add.(2) 274.
- B] Winged Eros flying while playing the flutes.
- C] To right of lower garment: καλος.
- D] Attic alphabet.

2689.

Boston 00.344.

- A] RF cup. From Tarquinia. Aristophanes. Erginos potter. Late
 fifth. 410-400. *CB iii, 83/171, pls. 103,1 and 104. ARV(2)
 1319/2 (bibl.), Para. 478, Add.(2) 363 (bibl.). *Sprunt Studies
 46 (1964) 25/8. *Vidi. Script 813. L. Burn, The Meidias
 Painter (1987) 45 and 103/A 2. Boardman, ARFV ii (1989), fig.
 290.
- B] Int.:Heracles and Nessus. A-B: centauromachy.
- C] Inscriptions horizontal. Int.: Ἡρακλῆς.(1) Νέσσος. Δειανειρά.(2)
 In the exergue, in BG:
 Εργινος : * επο[ι]σεν. Αρ[ι]στοφ[αν]ε[ς] : * εγραφε vac.
 A: Σκιρ[τ]ος. Αιολος. Περιθος. Υπιπυλος. Θησευς.(3) Νυκτευς. B:
 Εγρετος.(4) Ασμετος.(5) Αντιβατες. Ευρυπυλος. Μαινευ{ε}ς.(6)
 Αντιθη[ε]ος.(7)
- D] CB also has a full set of readings. Boston 00.344 and
 00.345 come from the same tomb and are obviously a pair.
 Mixed alphabet. The readings are mine.

(1)see Sprunt Studies 27; or Ηρακλῆς? (2)see ibid. 27 n. 43;
 or Δειανειρά. (3)or Θῆσευς. (4)Εγρετος, Hauser, but see CB
 86. (5)for δμ>σμ, see CB 86 and GAI i, 567. (6)cf. GAI i, 348; ii,
 236. (7)for the syllabic heta see Sprunt Studies 26-27 and GAI i, 45-47.

The readings are mine.

2690.

Boston 00.345.

- A] RF cup. From Tarquinia. Aristophanes. Late fifth. 410-400. *CB iii, 84/172, pls. 103 and 105. ARV(2) 1319/3, Para. 478, Add.(2) 363. *Sprunt Studies 46 (1964) 25/8. *Vidi. Script 814. L. Burn, *The Meidias Painter* (1987) 45 and 103/A 3. Boardman, *ARFV* ii (1989), fig. 291.
- B] Int.: Heracles and Nessus. A-B: centauromachy.
- C] Int.: Ἡρακλῆς. Νέσσος.(1) Δειανειρά.(2) A: Ξυρυβοτός.(3) Κρεθεύς. Περιθ[ο]ς. Ν[υ]κτεύς. Θησεύ[ς].(4) Νέων. B: Αντινομός.(3) Ασμετός. Αἰθών. Πολυαῖνος. Τελες.(5) Νέσευς.
- D] Same hand as 00.344, although a bit sloppier. Mixed alphabet.

(1)CB wrongly reads Νεσ<σ>ος. (2)see under 00.344. (3)the first omicron in two uneven parts. (4)see under 00.344. (5) "As the word Τελης did not fill the space, the writer added a καλος," CB iii. I did not see this.

2691.

Boston 00.346.

- A] RF bell krater. From Vico Equense (NE of Sorrento). Lycaon Painter. Third quarter fifth. Ca. 440. *CB ii, 83/110, pl. 62 (photos.). ARV(2) 1045/7 (much bibl.), 1579, Para. 444, Add.(2) 320 (much bibl.). *Vidi. Script 765. Robertson, *AVCA* 211-21. *H.A. Shapiro, *Personifications in Greek Art* (1993) 168-69, 255/111, 170, fig. 130 (A). L.R. Lacy, *The Myth of Aktaion* (diss. Bryn Mawr 1984) 128-130 (connection with drama). A. Kossatz-Deissmann, *Dramen des Aischylos auf westgriechischen Vasen* (1978) 147-48. *S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 83-84, 432/L7, pl. 69. LIMC vi, 324 Lyssa 1.
- B] A: Death of Actaeon. B: youth and women.
- C] Inscriptions in white, horizontally above heads, except for Ευαῖον which is high above Actaeon's head and below the margin. A: Διος. Λυσ<σ>α. Ευαῖον. Ακταῖον. Αρτεμῖς. Under the foot, in the center, Gr.: ηε.
- D] On Euaion, kalos-name without kalos, see Naples Stg. 281, ARV(2) 1045/9, also by this painter, and ARV(2) 1579. - For the significance of having Euaion, the tragic actor, in certain mythical scenes, see Robertson; see also Matheson 83-84. Mixed alphabet.

2692.

Boston 00.352.

- A] RF oinochoe (chous). From Vulci. Kraipale Painter. Third quarter fifth. Ca. 430. *CB ii, 93/112, pl. 64. *TAPhA 77 (1948) 251-52 (bibl.). ARV(2) 1214/1, *1685, 1687, Add.(2) 349. *Vidi. Script 1007. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 168, *SIKINNOS* 4 (bibl.); 183, *KRAIPALE* 1; 191, *THYMEDIA* 1.
- B] Seated maenad, with satyr and maenad.
- C] Σικιννος. Κραιπαλή. Θυμη[δ]ια.
- D] Cf. Θυμε[ι] on Agora P 9189, ARV(2) 1685. Θυμηδία Wunsch, ARV(2), [Ευ]θυμ[ι]η Hartwig, Εθυμν[ια] E. Robinson, van Hoorn, 'Thyme' Hauser in *FR* ii, 327, n. 1. See TAPhA. Thymedia carries a thurible. - Ionic alphabet. The theta irregular but not a phi. - Broneer restored πανσικρηπ[άλου] on a Hellenistic vase from Corinth (information at Xmas

Meetings 1947). Cf. Aristoph. Frogs 218f.: ὁ κραιπαλόκωμος
... ὄχλος at the Chytroi.

2693.

Boston 00.354.

- A] RF cup.(1) From Tanagra. Near Jena Painter, akin to Diomed Painter. Ca. 400. 404/3? (Robertson). *CB iii, 89/175, pl. 106 (photo.). Hauser, RM 17, 248. ARV(2) 1516, Para. 500. P. Corbett, Hesp. 18 (1949) 104-107. *Vidi. Script 831. Robertson, AVCA 270. Boardman, ARV ii (1989), fig. 365. V. Paul-Zinserling, Der Jena-Maler und sein Kreis (1994) 97-99, pl. 43,2 (Int.) (bibl.).
- B] Woman dismounting from her horse at an altar.
- C] To right of her head, in white: Σπαρτη.
- D] See the full discussion in CB iii. Sparte was a daughter of Eurotas, the wife of Lakedaimon, and the mother of Amyklas. For Athenian Philolaconism, cf. Hauser and Corbett. - 404/3 is a good date for this vase, because of its pro-Spartan bias; Sparte is the nymph of Sparta (Robertson). P.-Z. however attempts a date in the 370's.

(1)Acrocup.

2694.

Boston 00.355.

- A] RF pointed amphoriskos. From Sunium. Eretria Painter.(1) 430-420. *Vidi. CB iii, 68/162, pl. 98. ARV(2) 1248/11, Para. 469, Add.(2) 353. *A. Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 46, fig. 12 (detail: Eros), 242, 345/249, pl. 161.
- B] A: a seated mistress tying up her hair. B: Eros, stepping up on a rock, brings her a chest.
- C] B: to right of Eros' head, at some distance: Ερῶς.
- D] Eros is her servant; she is indoors, he outdoors. (So L.-H. 242.) Attic alphabet.

(1)"I think this must be by the painter himself, later than the last [Oxford 537, ARV(2) 1248/10]," Beazley.

2695.

Boston 00.358.

- A] WG alabastron. Group of Paidikos Alabastra (γ).(1) Last quarter sixth. *Vidi. Haspels, ABFL 102/3. ARV(2) 101/30, Add.(2) 172.
- B] Girl with a flower; girl dancing; girl with an apple(?).
- C] In a complete circle on the reserved top of the mouth, in BG: πα(ι)ς κ(α)λῶς :.(2) Starting to right of the left girl's mouth, the first six letters horizontal, the rest vertical, beginning under the outstretched arm of the dancer: προσαγ' ὀρευῶ.
- D] Attic alphabet. Some letters disjointed.

(1)manner of Euergides Painter. (2)ho omitted by mistake? Iota smudged; second alpha lacks the cross stroke.

2696.

Boston 00.499.

- A] RF cup. From Orvieto. Douris. Python potter.(1) First quarter fifth. 490-480. Middle, Beazley, B.-O.(2) *CB iii, 21-23, pl. 73. Beazley, AJA 52 (1948) 336. ARV(2) 435/89, Para. 375, Add.(2) 238. *Vidi. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 80/133, pl. 79.

- B] Int.: Dionysus holds a kantharos over an altar. A: three maenads and two satyrs, alternating; all dancing. B: similar.
- C] Int.: above a stool, along the left margin: Δορις εγραψε. A: above the central group of three (satyr, maenad, satyr), along the top margin: ἡἰπποᾰδ(α)μας καᾰλοᾰς.(3)
- D] History: found 1886 at Orvieto; property of T. Wilson, curator of the Smithsonian, where the vase was exhibited 1887-99; then property of F.B. Tarbell (see idem, AJA 4 (1900) 183 and NSc 1886, 120); given by Tarbell to Boston. - Some pieces are burnt grey. The words of the second inscription are slightly separated. Dotted delta. Tailed rho. One four-stroke sigma.

(1) apparently attributed in CB iii, 22. (2) late in middle (Hippodamas) period, Beazley, CB. (3) heads and arms intervene. There are spaces before δαμας and before the start of καλος. The bracketed alpha is smeared.

2697.

Boston 01.18.

- A] RF Nolan amphora. Ethiop Painter. Second quarter fifth. *Vidi. ARV(2) 666/13.
- B] A: warrior leaving home (woman pouring into a phiale held by a youth; between them a duck). B: youth with his staff.
- C] A: between the figures, nonsense: γπ(.)σ(.)σ.(1) Under the foot, Gr.: 8 |||||. (2)
- D] Letters of uncertain shape: imitation letters?

(1) first (.): two parallel vertical lines; second (.): unclear, repainted or dirty. (2) Etruscan F. Also traces of read paint. Not in TGV.

2698.

Boston 01.8018.

- A] RF cup. From Orvieto. Proto-Panaitian Group (i). (1) Ca. 500. *CB ii, 24/73, pl. 38, top. *Vidi. ARV(2) 317/9, 1645, Add.(2) 214.
- B] Int.: symposium: youth vomiting and bearded man playing the flute, both on couches. Ext.: plain.
- C] Starting to youth's left: Επιδρομος. Below the figures: καλος.
- D] Beazley notes in CB that the kalos-name is common, but is not found elsewhere in the Panaitian circle.

(1) "This may really be an early work by the Panaitios Painter," ARV(2).

2699.

Boston 01.8019.

- A] RF psykter. From Orvieto. Phintias. Last quarter fifth. 510-500. 520-15 (Beazley in CB). *CB ii, 3/67, pls. 31 and 32 (drs.). ARV(2) 24/11, 1578, 1606, 1609, 1620, Add.(2) 155 (much bibl.). *Vidi. *Script 392, Fig. 88 (part). *S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 16/A 21, 91-92, pl. 1 (side).
- B] Athletes.
- C] Bearded trainer (t) and two young acontists (a): Σιμων(t). εοπποκι. Φιλον(a). Ετεαρχος(a). - Young trainer and two young acontists: Πτοιοδορος(t). (1) Σφ.σ.τρατος(a). Εγκρατες(a). (2) - Bearded trainer and two young wrestlers:

ΕΛΙΟΑΣ (t).(3) Ευδεμος(w). Σοσ<τ>ρατος(w). - Bearded
trainer and two acrobats: Επιλυκ[ος] (t). Χσενοφ[όν] (a).
Φάυλ<λ>ος(a). Under the foot, Gr. ΣΙ.

- D] The association of the inscriptions with the persons is
difficult; see CB.

(1)Beazley gives Πτωοδωρος. (2) R. Wachter, 'The inscriptions
on the François Vase,' *MusHelv* 48 (1991) 93/24 suggests
Ε<ν>κρατες, otherwise unattested. (3)three-stroke sigma; Beazley
suggests Hegias, with O put in in error and heta omitted:
Εγί{o}ας.

2700.

Boston 01.8020.

- A] RF cup. From Orvieto. Onesimos (P). Euphronios potter. First
quarter fifth. 500-490. Early (Beazley). *CB ii, 29/78, pl. 44
(photo.) and p. 29. ARV(2) 321/22, Para. 359, Add.(2) 215 (much
bibl.). *Vidi. Script 513.
B] Int.: discus-thrower. A-B: athletes.
C] Int.: Παναίτιος κ(α)λος.
D] Typical hand of the "Panaitios Painter." Attic lambda
leaning forward.

2701.

Boston 01.8021.

- A] RF cup. From Orvieto. Onesimos.(1) Euphronios potter. First
quarter fifth. 500-490. Early (Beazley). *CB ii, 26/75, pl. 39
(photos.). ARV(2) 320/14, Add.(2) 215. *Vidi. *Script 505, Fig.113
(photo. of Int.).
B] Int.: boxer (Beazley). A-B: hoplite battles.
C] Int.: starting from the face: Αθenoδοτος and καλος. Also:
καλος, retr. καλος, retr. A: ho παis and κ<α>[λος]. B: in two
lines: [ho] παis | [κ]αλος.
D] The same hand as Boston 01.8020.

(1)Panaitios Painter (ARV(1)).

2702.

Boston 01.8024.

- A] RF cup. From Orvieto. Ambrosios Painter. Ca. 510. *Vidi. ARV(2)
173/9, Add.(2) 184 (bibl.).(1) F. Lissarrague, *The Aesthetics
of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig.
1987), fig. 65 (sketch of A with inscription).
B] Int.: boy fishing. A: kneeling satyr to right with rock and
empty amphora threatening his companion, also kneeling, who
is balancing a kantharos on his erect penis. [My
interpretation: Lissarrague thinks the left satyr is
lifting an empty amphora and turning its neck toward his
erect penis; L. ignores the rock]. B: two satyrs.
C] Int.: at the top of the scene, ending near boy's head,
slightly curved: πα[-3-]ος. A: above left satyr's head and
to its right, horizontal: κρατσεελεο.(2) B: to right of left
satyr's forehead, horizontal: εακεα(.)σε.(3)
D] The spacing of the inscription on the interior does not allow
for the reading παis καλος. Could it be Πα[ραλ]ος, which is
known both as a mythical and as a personal name, here used
with a punning connotation? Cf. Beazley, *JHS* 48 (1928) 127.
But the inscriptions on the exterior are miswritten, hence
this one could also be. To read on the exterior Κρατες Ελεο
(for 'Ηλείο) and εγραφε is surely wild speculation. - A. Boegehold

in a letter of 4/13/1992 suggests that the object lying under water on the Int. may be a κημός [like a lobster trap, I think], for which see scholia to Ar., Equites 1150 and LSJ, s.v. II 1 (eel-basket).

(1)Int. is often reproduced. (2)this looks suspiciously like the name Κρατες with nonsense letters added (or a father's name?). Lisarrague's dr.: to right of top of head of left satyr bearing upward along his outstretched arm: κρατεσελ[.](). (3)this could conceivably be badly miswritten for εγραψε. The sixth letter an indistinct rest.

2703.

Boston 01.8026.

- A] BF neck amphora. From Orvieto. Amasis Painter. 525-15.(1) *CV, USA 14, pls. 26, 28,1-2. *Karouzou, Amasis Painter, pls. 35,3 and 36-37. ABV 152/26, 687, Para. 63, Add.(2) 44. Beazley, Dev.(1) 58. *Bothmer, Amasis Painter 130/24 and photos. *Vidi. *Script 159, Fig. 36 (B). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 106, pl. 49,d (A). H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 29, fig. 37 (A).
- B] A, fragmentary: Poseidon(?) and Athena. B: two warriors. Under each handle: Dionysus, looking back.
- C] Between the figures: A: vertically, in two lines: [Αμ]ασις | [μ]εποισεν. B: vertically in one wavy line: Αμασις μεποισεν.
- D] For the potter Amasis, see H. Mommsen 17-34.(1)

(1)see also Dev. and 'Amasis Painter'. Shapiro considers the figure clearly Poseidon. For B, see bibl. in Shapiro 106 n. 55.

2704.

Boston 01.8027.

- A] BF neck amphora. From Orvieto. Amasis Painter. 525-15.(1) *CV, USA 14, pls.28,3 and 29. *Karouzou, Amasis Painter, pls. 33-34 and 35,1-2. ABV 152/27, 687, Para. 63, Add.(2) 44. Beazley, Dev.(1) 58; (2), pl. 49. *Bothmer, Amasis Painter 134/25 and photos. *Vidi. *Script 160, Figs. 37-39.
- B] A: The Struggle for the Tripod. B: Achilles receiving armor from Thetis.
- C] A: in upper left corner: Αμασις vac. 2 μεποισεν. Above the heads: Απολ·λ·ον. ηερμες. [ηερ]ακλες. B: above the heads: Φοινιχς. Αχιλ·λ·ευς. Θετις.
- D] Closed heta. Cartwheel theta.

(1)see Boston 01.8026. On the question of which armor is meant, see Bothmer.

2705.

Boston 01.8028.

- A] RF Nolan amphora. From Capua. Briseis Painter. Second quarter fifth. Ca. 470 (Beazley). *CB ii, 39/86, pl. 45 (photo.). Beazley, "The Lyios Master," JHS 34 (1914) 194, n. 13. ARV(2) 409/49. *Vidi. Script 555. *Bothmer in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 67. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40.
- B] A: maenad dancing. Satyr playing the flutes. B: satyr with castanets.

- C] Nonsense: A: below the ends of the flutes: $\upsilon\gamma\iota\omicron\kappa\iota$, complete. B: below the left arm, to right of the body: $\upsilon\omicron\sigma\gamma\upsilon\iota\sigma$, complete.(1)
- D] Nonsense typical of this painter. Read as Attic alphabet. The upsilon variable. Bothmer wonders whether the nonsense inscriptions rendered by Beazley as $\lambda\gamma\iota\omicron\sigma\kappa\iota$ and $\upsilon\omicron\sigma\gamma\upsilon\iota\sigma$ are not illiterate attempts of writing Lykos. He thinks Lykos kalos on a cup by the Foundry Painter, Para. 370/33 bis is the same (as Beazley thought) as that on the Onesimos cups.

(1) Serbeti reads: $\lambda\gamma\iota\omicron\sigma\kappa\iota$ and $\lambda\gamma\iota\omicron\sigma\gamma\iota\nu$.

2706.

Boston 01.8029.

- A] RF cup. From Orvieto. Douris. Python potter. First quarter fifth. 490-480. Middle, Beazley. *CB iii, 20/128, pl. 74. ARV(2) 443/226, Para. 375, Add.(2) 240. *Vidi. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 7/94, pl. 60.
- B] Int.: naked youth at a laver; at left, wineskin and krater.
- C] Int.: to left and right of the youth's head: $\eta\pi\alpha\kappa\tau\omicron\delta\alpha\mu(\alpha)\varsigma$ v. $\kappa\alpha\lambda\omicron\varsigma$.(1)
- D] Ex Bourguignon collection. Beazley thinks the wineskin is not for wine: see Boston 97.369. Dotted delta.

(1) the head is between the two words.

2707.

Boston 01.8030.

- A] RF cup. From Orvieto. Antiphon Painter. Euphronios potter. First quarter fifth. *Vidi. CB iii, 42/145, pl. 145.(1) ARV(2) 336/18, Para. 361.
- B] Int.: light-armed youth with a spear.(2) Ext.: plain.
- C] Int.: to left of the figure, starting above the right foot and curving up along the margin: $\Lambda\upsilon\kappa^{\wedge}\omicron\varsigma$. A spear intervenes. Originally starting to right of the back of the head, shoulder and cloaked arm: $[\kappa\alpha]\lambda\omicron^{\wedge}\varsigma$. The left hand intervenes.
- D] Attic alphabet with four-stroke sigma.

(1) without the restorations. (2) called a $\pi\epsilon\rho\iota\pi\omicron\lambda\omicron\varsigma$ by Hartwig, Beazley thinks perhaps rightly; he might be setting out with a message (Hartwig, cf. Hauser, JdI 11, 187-88).

2708.

Boston 01.8031.

- A] Fragmentary RF stamnos. From Orvieto. Hermonax. Second quarter fifth. *Hoppin, RF ii, 21. ARV(2) 483/6, Add(2) 247. *Vidi. *S.L. Hyatt, ed., The Greek Vase (Latham 1981), fig. 102 (part).
- B] A: old man with a scepter seated in the center between three women on each side.(1) B: youth pursuing a woman.(2)
- C] A: two-liner, slightly downward: $[\eta\epsilon\rho\mu\omicron\nu]\epsilon\chi\varsigma$ | $[\epsilon\gamma\rho\alpha\phi\sigma\epsilon]\nu$.(3)
- D] Much restored (including the signature, which has closed heta and phi with a long vertical!). Beazley says this vase is a replica of Orvieto, Faina 66, ARV(2), no. 5, where he also gives for the only subject 'Youth pursuing a woman,' and where the signature is correct. Four-stroke sigma.(4) - The ph. in Hyatt shows most of A, as restored, including the restored signature: left-aligned stoich. two-liner,

bearing downward: $\eta\epsilon\rho\mu\omicron\nu^{\epsilon}\chi\varsigma\lambda\epsilon\gamma\rho\alpha\phi\sigma^{\epsilon}\nu$. The last letters in both lines are barely visible. The scepter intervenes.

(1) this is mostly restoration, hence not mentioned in ARV(2).
(2) my notes speak of other elements on this side; probably restored. (3) for $\eta\epsilon\rho\mu\omicron\nu\alpha\chi\varsigma$. No way of telling whether this was stoich. The epsilon is certain. (4) wrongly given as three-stroke sigma in ARV(2).

2709.

Boston 01.8033.

- A] RF cup. From Capua. Telephos Painter. (1) Second quarter fifth. *CB iii, 59-60, pl. 90. ARV(2) 817/14, Para. 420, Add.(2) 292. *Vidi.
- B] Int.: javelin thrower between a laver and a stele. A: three young athletes. B: two athletes and trainer.
- C] Int.: to right of the athlete's face, around the stele: $\kappa\alpha\lambda\omicron\varsigma$. A: nonsense: between the heads: $\upsilon^{\alpha}\sigma\upsilon^{\rho}\sigma^{\alpha}\pi\lambda(\nu)$. B: between heads, similar: mock inscription: $\kappa^{\alpha}\lambda^{\circ}\sigma^{\alpha}\pi\upsilon\sigma^{\alpha}\nu$.
- D] (1) follower of Makron. The nu is reversed.

2710.

Boston 01.8034.

- A] RF cup. Foundry Painter. First quarter fifth. *CB i, 28/32, pl. 12. ARV(2) 401/11, Para. 370. *Vidi.
- B] Symposium: Int.: youth playing the flutes and man playing kottabos, both reclining. A: a youth and a bearded man on couches, with two cup-bearers. B: a youth and a bearded man on couches; also a flautist reclining.
- C] Int.: on the left: $(\eta\sigma\pi\alpha)\iota\varsigma$. (1) Below the couch and table: $\kappa(\alpha)\lambda\omicron\varsigma$, and: $\kappa(\alpha)\lambda\omicron\varsigma$. A: $\eta\sigma\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. B: $\eta\sigma\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$, and under the right handle: $\nu\alpha\iota\chi\iota$.

(1) the first four letters are carelessly written: heta = gamma(!), omicron narrow and open at the top, pi pinched, alpha without cross stroke, but not open. Most alphas are like that.

2711.

Boston 01.8037.

- A] BF/RF amphora. From Orvieto. Andokides Painter (A). Lysippides Painter (B). Third quarter sixth. Ca. 530 (Buitron). *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 36/14. ARV(2) 4/7, 1617, Para. 113, 320, Add.(2) 149 (much bibl.). CB iii, 1-7.
- B] A: RF: Achilles and Ajax playing a board game. B: BF: similar.
- C] Under the foot: Etruscan Gr.

2712.

Boston 01.8038.

- A] RF cup. Brygos Painter. First quarter fifth. Ca. 480. *CB i, no. 28, pl. 10. ARV(2) 376/93, Add.(2) 226. *Vidi.
- B] Int.: athlete after a scraping, with dog. Ext.: plain.
- C] Int.: along the left margin, behind the youth's back: $\eta\sigma\pi\alpha\iota\varsigma$. On the right, above the dog: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Typical Brygan lettering.

2713.

Boston 01.8058.

- A] BF hydria. From Orvieto. Related to the Lysippides Painter. 530-520. *M. True et al., CV, USA 19, Boston, MFA 2 (1978), pl. 77, 1-3 (much bibl., esp. early). *Beazley, AJA 45 (1941) 598/13, fig. 4 (bibl.). ABV 263/6, 665, 666, 677, 714, Add.(2) 68., *Vidi.
- B] Shoulder: fight, with a chariot. Body: Heracles and Triton. Predella: horseman and youths.
- C] Body: to left of the left woman, facing the side margin: E(λ)παρ[ε?]το[ς] καλος.(1) To right of her head: Μνεσιλ·λ·α, and to right of her lower body: καλε. Above Triton's tail: Αμ·φι·θοε.(2) To right of Heracles' forehead: καλο(ς).(3) Between the legs of Heracles and a bearded man: Χοιρος καλος. Under the foot, Gr.: Νεος.(4)

(1)I had the area cleaned: only a trace remains of the epsilon. The lambda is clearly indistinguishable from an upsilon, although all other lambda's are of the regular Attic shape. On this see Beazley, AJA 45, 599. I think this is a real writing (copying?) mistake. (2)Beazley's restoration; he refers the name to the fleeing Nereid. (3)the sigma with an accidental extra stroke. Beazley suggests that this refers to Heracles. (4)the letters are small, but I thought the inscription looked ancient. For parallels see Copenhagen, Ny Carlsberg 2654 and Mississippi, University Museum 1977.3.57 (ex Baltimore, Robinson). Not mentioned in CV.

==> Correction: the graffito is modern; see 5104.

2714.

Boston 01.8059.

- A] BF Panathenaic amphora. Unattributed. Third quarter sixth. *ABV 667, ARV(2) 1586, Add.(2) 148. *Vidi. Bothmer, Amazons 67/305.
- B] Unexplained subjects: A: Zeus and Heracles in a chariot, with Athena and Hermes; under the horses, a fallen Amazon; under one handle, a seated woman. B: warrior and charioteer in a chariot, with another warrior and Poseidon; under the horses, a fallen warrior; under one handle, a seated man (Hermes?).(1)
- C] A: to right of Athena's legs: Αθ·ε·ν·α·ι·α. To right of her head: Ζευς. To right of Zeus' and Heracles' heads, above the horses: η·ε·ρ·α·κ·λ·ε·ς. Above Hermes' head: η·ε·ρ·μ·ε·ς. B: above the horses' heads: η·ι·π·κ·π·ο·ν ^ καλος.(2)
- D] The scenes on A and B are similar.

(1)so ABV; Beazley says " ... this seems to me even less like an Amazonomachy [as Vian conjectured] than a Gigantomachy." Bothmer thinks it is a Gigantomachy: the fallen woman wears the standard costume of contemporary Amazons, but she may be a giantess (he gives ARV(2) 852/6, by the Suessula Painter, as a parallel). (2)the words slightly separated. This Hippon is earlier than the two praised on RF vases.

2714a.

Boston 01.8072.

- A] RF cup. Makron. Early fifth. Early. *N. Kunisch, Makron (Kerameus 10, 1997) 25-26 and n. 121, 105-106, 112 n. 495, 160/2, pl. 2 (bibl.). ARV(2) 461/36 (bibl.), Para. 377, Add.(2) 244 (much bibl.). CB ii, 96/10; *iii, pl. 78/138. Bothmer, 'Notes on Makron,' The Eye of Greece

(festschrift M. Robertson, 1982) 29, 32, 44, 50. Non vidi.

- B] Int.: a bearded komast with cup and taenia to left; he carries a basket on his back. A: two satyrs attacking a sleeping maenad. B: two satyrs attacking a maenad who has just woken up (cf. Beazley, ARV(2)).(1)
C] Int.: κα[λο]ς.(2)
D] Type B.

(1)Kunisch reverses A and B. (2)Kunisch after CB iii.

2715.

Boston 01.8060.

- A] BF hydria. 'Karitaios Painter'.(1) Third or fourth quarter sixth? 525-520 (CV). *Vidi. *M. True et al., CV, USA 19, pl. 78 (bibl.). Beazley, JHS 52 (1932) 109. ABV 161, Add.(2) 47.
B] Shoulder: three horsemen. Body: eight horses around a laver. A bearded groom for each four (left and right). Predella: lions and fawn.
C] Body: above the left groom: καλος. Above the right groom: καλο[ς].
D] Two chariot teams, being watered.

(1)By the same hand as Once Gould (ABV 161).

2716.

Boston 01.8073.

- A] Fr. of RF cup. Manner of Antiphon Painter. First quarter fifth. *Vidi. *Hartwig, JdI 14 (1899) 155ff., pl. 4. ARV(2) 342/19, 1646, Para. 362, Add.(2) 219 (much bibl.).
B] Int.: young vase-painter, seated and painting a cup. Ext.: plain.
C] Int.: to left of his head: h[---]. At lower right, in front of his feet: λ(o).
D] I saw only the heta; the other two letters are visible in the photo. in JdI. Hartwig restored ho παϊς καλος.

2717.

Boston 01.8074.

- A] RF cup. From Locri. Epiktetos. Last quarter sixth. *CB i, 7/9, pl. 3,9 and p. 7, fig. 6. *JdI 44 (1929) 196, fig. 39. ARV(2) 76/74, Add.(2) 168. *Vidi. Script 349.
B] Int.: archer.
C] Between his feet and to right of his back: α(.)()ο and αου(.)().
D] Traces of letters: first (.) = two dots placed diagonally; second (.) = two short parallel lines; third (.) = two short lines; fourth (.) = one long diagonal line. Alpha a high-kicker, disjointed. Nu disjointed. I thought the letters may have been damaged by cleaning.

2718.

Boston 01.8075.

- A] RF cup. Dokimasia Painter.(1) 480-470. *CB i, 30/34, pl. 13. ARV(2) 414/1, 1652. *Vidi.
B] Int.: athlete folding his cloak. A: three athletes with a trainer. B: two athletes with a trainer.
C] Int.: to right of the athlete's head: κ<α>λος π. B: between the athletes: nonsense: κν(o)(v).(2)

D] A is not inscribed.

(1)said to be near the painter in ARV(2) 414, by the painter ("no doubt"; "not at his best") ibid. 1652. (2)omicron smeared, last letter = heta with the incomplete right vertical reversed, but probably intended for nu.

2719.

Boston 01.8079.

- A] RF lekythos. From Gela. Pan Painter. Second quarter fifth. 470-460. Late Pan Painter (Beazley). *CB ii, 55/98, pl. 51 (photo.). ARV(2) 557/114. Add.(2) 259. *Vidi. Script 695.
- B] Eros flying and catching a fawn.
- C] To right of his face: καλε. Under the foot, Gr.: ΣΘ.TGV 86/33A 20.
- D] Beazley (in CB) says the fawn is male; hence the καλε does not refer to it. Could this be vocative: καλε(short e)(?). The Gr.: the omicron is attached to the tip of the three-stroke sigma (CB prints the ligature the other way round, with the sigma on top, perhaps correctly); Johnston's rendering seems wrong.

2720.

Boston 01.8097.

- A] RF skyphos. From Vico Equense. Euaichme Painter. Second quarter fifth. *Vidi. *ARV(2) 785/2, Para. 418.
- B] A: Nestor putting on his greaves and Euaichme holding his helmet and shield. B: Aktor, looking back; at right Astyoche with her infant.
- C] A: to left of Nestor's head, written toward him: Νεοστώρ. To left of the woman's forehead: Ευαίχμη, retr. B: to right of Aktor's shoulder: Ακτώρ. To Astyoche's right: Αᾰσσωοχη(1)
- D] The inscriptions are in white, as is Aktor's hair. A late occurrence of retr.

(1)the irregular spacing may be caused by imperfections in the glaze.

2721.

Boston 01.8122.

- A] RF alabastron. From Thebes. Aischines Painter. Second quarter fifth. *ARV(2) 717/222. Beazley, VA 74. *Vidi. Script 1024.
- B] Youth and woman.
- C] Behind youth's back, not facing him: Αισχινες ^ καλος.
- D] The second word slightly separated. Mixed alphabet.

2722.

Boston 01.9081.

- A] BG kantharos. Bought in Naples. Unattributed. Date? *Vidi.
- B] Undecorated.
- C] Under the foot: Ζενοφαντώ.
- D] The inscription not Attic (Western alphabet). Phi with the vertical a bit extended below the circle. [Is this really a Dip.?]]

2723.

Boston 02.39.

- A] RF miniature oinochoe (chous). Unattributed. Second half fifth. *Vidi. *G. van Hoorn, Choes and Anthesteria

(1951), no. 381, fig. 292.

- B] Boy with cart; boy kneeling, to left (supplicating); stool.
- C] Above the scene, in white letters, horizontal and crowded toward the right:

ακυσο|
ακυϝ|
ο|margin.

I.e.: ακυσο, ακυσο.

- D] The inscription recalls the imperative ἄκουσον: the boy on the right (the inscription is above him) wants a share of the cart.

2724.

Boston 02.40.

- A] RF oinochoe (chous). Unattributed. Second half fifth. *Vidi. TAPA 77 (1946) 250 n. 19 (mention).
- B] Boy holding a bird.
- C] In upper left corner, horizontal: καλός.
- D] Compare Boston 95.54.

2725.

Boston 03.785.

- A] RF plate. From Chiusi. Paseas (Cerberus Painter). Last quarter sixth. *Script 311, Figs. 78-79. ARV(2) 163/1, 1575.
- B] Discus-thrower and athlete.
- C] Grr.: to discus-thrower's left, not facing: Χσενοφόν. To the athlete's right, similar, but facing: Δοροθεός.
- D] On the fine point used in these Grr., see Script, p. 57.

2726.

Boston 03.787.

- A] RF plastic rhyton (donkey's head). From Chiusi. Brygos Painter. First quarter fifth. 490-480. *CB i, no. 22, pl. 9. ARV(2) 382/189, Add.(2) 228. *Vidi.
- B] Neck: two satyrs pursuing a maenad.
- C] Neck: nonsense: by the maenad's arm: ν(ο)ν[.]. To right of her head: [(?)νν[.]. By a crouching satyr: νονν. By a running satyr: ιπ[.()], retr.
- D] Note the one triangular omicron.

2727.

Boston 03.789.

- A] Fr. of RF amphora. Providence Painter. Second quarter fifth. Ca. 470. *CB ii, 44/91, suppl. pl. 11,3. ARV(2) 636/14. *Vidi.
- B] A: Zeus pursuing Thetis.
- C] A: to right of Zeus' mouth: καλός. Between the figures, at mid-level: ηιππο(ν)καλός, retr.
- D] The nu miswritten.

2728.

Boston 03.798.

- A] RF hydria (kalpis), fragmentary. From Athens (CB). Dwarf Painter. Third quarter fifth. Ca. 440-430 (Beazley). *CB i, no. 58, pl. 27. ARV(2) 1011/16, Para 440, Add.(2) 314. *Vidi. Script 985.
- B] Amphiaraus leaving home.
- C] [Ερ]ιφυλη. Αν(φ)ι(α)ρεός.
- D] Mixed alphabet. Eta with the right vertical short. Upsilon disjointed. Irregular letters: one phi with a short

vertical stroke within the circle. The letters faint;
Amphiaraos visible only when wetted. The dr. in CB is
inaccurate: the form is definitely -εός, not -αος or -ηος;
Annual Report 1903, 71/61 had it correctly.

2729.

Boston 03.821.

- A] RF neck amphora. From Suessula. Kadmos Painter. Ca. 400
(Beazley). *CB iii, 81/170, pl. 102, suppl. pl. 27. *Beazley,
AJA 45 (1941) 598/12. ARV(2) 1186/29, Para. 460. *Vidi. *Script
783, Fig. 145 (A). TGV 98/12B 11 (theta) and 163/18F 1
(spathai).
- B] A: Uncertain subject: women (heroines?) with Erotes. B:
a youth (Theseus?) pursuing a woman.
- C] A: in white above the heads: Εὐρυνοή. Ποθός.
Ἱπποδάμῃ. Εὐρώς. Ἰάσω. Ἀστερία. Under the foot, Graffiti:
Σπαθαί: || and opposite |-. Separately, Θ.
- D] Mixed alphabet (Ionic except for three-stroke sigma).
Hippodameia was the bride of Pelops: the Kadmos Painter had
Peloponnesian sympathies; possibly Eurynoe is thought of as
a bride (Beazley). For the graffiti, see Beazley in AJA,
with numerous parallels by the Pothos Painter and on
Polygnotan vases, etc. The single theta is found also on
Madrid 11,075, by the Pothos Painter. Spathe is a vase
shape; see TGV 230: this vase proves that σπάθη is a vase
name; he thinks, a long narrow shape and hence suitable for
neck amphorae (on which the Gr. appears), which are also
called μακρά.

2730.

Boston 03.840.+

- A] Frs. of RF cup. Manner of the Antiphon Painter. Early fifth.
*Beazley, Campana Fragments 34 (app.), no. 20, pl. Z 2 (photo.
of Boston fr.). ARV(2) 342/10. *Vidi.
- B] Symposium: youth reclining.
- C] Above his head: [--(?)] ἡοπαῖς.(1)
- D] + Villa Giulia.

(1)it is unclear where the καλός might have been.

2731.

Boston 03.842.

- A] Frs. of RF stamnos(?).(1) Painter of the Karlsruhe Paris.(2)
410-440. *FR ii, 56, n. 3. ARV(2) 1315/2, Para. 477, Add.(2)
362. *Vidi. Script 810. *L. Burn, The Meidias Painter (1987)
72-73, 101/C 2, pl. 47,a-b. *K. Clinton, Myth and Cult: The
Iconography of the Eleusinian Mysteries (1992) 75. T.
Hayashi, Bedeutung und Wandel des Triptolemosbildes vom 6.-
4. Jh. v. Chr. (1992) 120 n. 347. *E. Simon in J.H. Oakley,
W.D.E. Coulson, O. Palagia, Athenian Potters and Painters:
The Conference Proceedings (1997) 105 and n. 49.
- B] Upper zone: Departure of Triptolemos: Triptolemos, Demeter,
Persephone; in center, [young] torch-bearer in elaborate
dress (Eumolpos?); at right, youth carrying the bakchos,
emblem of an initiate, looks at the torch bearer. Lower
zone: maenads; perhaps the head of Dionysus preserved.
- C] Inscriptions horizontal. Upper row: [Δη]μητηρ. Φερ[ε]φα[ττα].(3)
[Εὐμολ]πος.(4)
- D] Hayashi accepts the reading Eumolpos on Boston 03.842 as
certain: "Die Ikonographie des Eumolpos ist durch ein

Hydrienfragment [sic!] in Boston ... 03.842 (... ARV(2) 1315,2) mit dem Rest einer Beischrift gesichert. Das Vorhandensein dieser Beischrift wird zu Unrecht von L. Weidauer, AA 1985, 208f. bestritten, da sich Lesungen von A. Furtwängler immer wieder als zuverlässig herausstellen." Cf. n. 288: "In der Eumolpos-Deutung folge ich nicht L. Weidauer, in LIMC iv (1988) 58f., sondern schliesse mich F. Graf und E. Simon an; vgl. LIMC v, (1990) 613." See for the identification of Eumolpus, H., p. 82. Graf is in RGCV 33 (1974). Simon is in AK 9 (1966) 72-91. But see below, footnote 4.

(1) So Bothmer; formerly called frs. of a hydria. (2) "Laboured copies of pictures by the Meidias Painter" (ARV(2)). (3) Or Φερσφάττα(?). For the different forms of Persephone's name, see Kretschmer, Vas. 178 and GAI i, 536. (4) The pi is certain, although its top horizontal is missing. So also FR. Clinton (by letter) observed that this is the sole basis for identifying Eumolpus as a young man holding torches; on London E 140 he is a bearded man holding a scepter (inscribed). He wondered whether the inscription might be misapplied, as E. is a singer and not a torch bearer. Burn: early scholars claimed ρος to be legible, hence read [Ευμολ]πος. C. Bérard claimed there was no such inscription and E. Vermeule in 1984 agreed with him. Burn in 1984 read: ος, but no pi. Burn 72: "Since the o is on the very edge of the fragment, it seems uncertain whether or not there was a [Greek pi]." The inscription, in her view, does not help to decide whether to call the figure Eumolpos or (as Bérard) Iacchos, or perhaps the name of another member of the Eleusinian priestly hierarchy. Iacchos is known to have been a torch bearer (Burn 72 n. 11), while Eumolpos is not, but the Thracian costume recalls that worn by his ancestor Musaeus on some vases. Clinton has now published his view of the matter in 'Myth and Cult'. Simon inn. 49 says: "Together with M. Stern I read on it the name (Eumol)pos as did A. Furtwängler a century ago; see Simon [AK 9 (1966)] 72 n. 3 and 89." On p. 105 she argues against the reading Eubouleus proposed by Clinton. See also L. Weidauer, LIMC iv (1988), s.v. Eumolpos nos. 1-3 (3 occurrences, the last is the Boston vase). It is not doubt pertinent to note that Nilsson, Archiv für Religionswiss. 32 (1935) 567ff. n. 76 reports on Hill's reading: [-]πος. B.H. Hill was a most careful scholar.

2732.

Boston 03.844.

- A] Fr. of RF cup. (1) Hermaios Painter. Last quarter sixth. 520-510. *CB i, no. 10, pl. 3. Hoppin, RF ii, 15. ARV(2) 110/1. *Vidi.
- B] Int.: youth on horseback.
- C] Int.: around the margin, starting at horse's forefeet: $\eta\epsilon[\rho]\mu\alpha[\iota\omicron\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon]\nu$.

(1) cut down to the inside tondo.

2733.

Boston 03.851.

- A] Frs. of BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. 550-530. *CV, USA 19, pl. 93,2. ABV 179/19,

- Add.(2) 50. *Vidi.
 B] Int.: plain. Lip: A, B, each: goat.
 C] Handle zone: A: Τλεσόν ho Νεαρχὸ ἐποίησεν.
 B: Τλεσ[όν ho Νεαρχ]ὸ ἐποίησ[εν].
 D] Typical Tleson writing, neat.

2734.

Boston 03.852.

- A] Fr. of Siana cup. From Boeotia. C Painter. Second quarter sixth. *CV, USA 19, pl. 109,5. ABV 51/2, Add.(2) 13. *Vidi. *Script 68, Fig. 14. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 50, pl. 23,a.
 B] Upper bodies of four warriors (the leftmost is fighting).
 C] Below the rim, interspersed between the figures, in large BG letters: [ὁ δὲ ἵνα τ]ὸ πόλ·λ·ὀνι ἀνέθεκε vac.
 D] Attic alphabet? (The only diagnostic letters are lambda, which occurs also in Boeotian, and alpha, which is not like the Boeotian). Cartwheel theta. A bespoken piece. - Dedication by an unknown Athenian, perhaps at the Ptoon, as the fr. comes from Boeotia (Shapiro).

2735.

Boston 03.853.+

- A] Fr. of BF kyathos. Painter N. Third quarter sixth. *Hoppin, BF 489. ABV 223/61, Add.(2) 58. *Vidi. M. Eisman, Attic Kyathos Painters (Diss. Pennsylvania 1971) 62/4. *Script 303, Fig. 71 (Boston fr. only).
 B] A bull at a laver is preserved.
 C] Above the bull: [N]ἰκοσθενες ἐποίησεν.
 D] + Vatican 23,717. "Five fragments in the Vatican may belong" (ABV).

2736.

Boston 03.855.

- A] Frs. of BF lip cup. Unattributed.(1) Phrynos potter. Third quarter sixth. 550-540. *CV, USA 19, pl. 91,5. *Beazley and Payne, JHS 52 (1932) 170f., fig. 4 (photos.). ABV 168, Add.(2) 48. *Vidi. Script 1043.
 B] Lip: A: outline head. B: the like.
 C] Handle zone: A: Φρυνος ἐποίησ(ε)ν με. B: Φρ?[υνος ἐποίησεν με].
 D] Epsilon once miswritten.

(1) "The Boston cup might be painted by the same hand as [London B 424], but there is not enough to compare" (ABV). Other cups are said to be by the same hand as the London, "the Phrynos Painter."

2737.

Boston 03.856.+

- A] Frs. of RF cup. From Chiusi (the Florence frs.). Makron. First quarter fifth. Early (Beazley).(1) Hauptwerk I (Kunisch). *CB iii, 30, suppl. pl. 19,2,α-γ. ARV(2) 460/16-18, 477/31, Para. 377. Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 31. *N. Kunisch, Makron (Kerameus 10, 1997) 19, 100 n. 402, 178/167, pl. 60 (all except Center Island). Non vidi.
 B] Int.: fragmentary: man and hetaera. A: (Peleus and Thetis?) Parts of Nereus seated to right and parts of four Nereids running.

- C] A or B: on a Boston fr.: [N]ερευς.
 D] + Louvre C 205; C 11,272; Florence PD 278, 280, 281; Malibu 86.AE.314 (ex Bareiss 321, lent to Louvre); Center Island, NY; Berlin 1970.9. Type B. 10 frs.

(1)"rather before 490."

2738.

Boston 03.857.

- A] Fr. of RF calyx krater. From Greece. Unattributed?(1) Late fifth. *Vidi. ARV(1) 841/91. *Beazley Archive db, no. 16,440. AA 1986, 107, fig. 2.
 B] Top of the head of Ahprodite; maenad with tympanum.
 C] Above Aphrodite: [Αφρο]διτη.

(1)in ARV(1) attributed to the manner of the Meidias Painter, but not found in ARV(2), Para., or Add.(2). Bea. Arch. gives a wrong ref. to ARV(2) 841/91.

2739.

Boston 03.868.+

- A] Fr. of RF plastic kantharos-like vase, perhaps a rhyton. From Greece? Unattributed. First quarter fifth. *Beazley, AJA 61 (1957) 7/16, pl.6, fig. 5. ARV(2) 1606, Add.(2) 390. *Vidi. Script 1136. *Bothmer in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 69 n. 20.
 B] Owl between olive sprigs.
 C] Above the owl: Φᾱνος.
 D] + Louvre C 979 (K 591). Not necessarily complete before or aft. Beazley compares Athens N.M. 18,570 by a Brygan (Painter of London D 15), which has Φᾱνοςκαλος. He wrongly thought the vertical to the left of the phi may have been a false start; it is part of the letter. Greifenhagen, AA 1957, 12 n. 11a omits the sigma. - Bothmer: the fr. joins a Brygan plastic vase in the shape of an owl in the Louvre [no doubt C 979]. B. thinks Phanos must be the same as that on ARV(2) 390-91/1-2. - H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 52 lists the Louvre fr.as a fr. of a rhyton (not Sotadean) but his interpretation of the inscription is clearly wrong.

2740.

Boston 03.874.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *Vidi. ARV(2) 1557, ii/1.
 B] Maenad: a hand with a snake, staff of a thyrsus.
 C] Downward, in upper left-hand quadrant, end of a potter's or painter's signature: [---]σεν.
 D] Neat letters.

2741.

Boston 03.875.

- A] Fr. probably of a Nolan amphora. Providence Painter. Second quarter fifth. *Vidi. ARV(2) 638/47, 1613.
 B] A: head and shoulders of a bearded god or king.
 C] A: to left of, and above, the head: [---]δονκαλος.
 D] Could be either Hippon or Glaukon (Beazley).

2742.

Boston 04.18.

- A] Fragmentary RF pyxis and lid. From Athens. Aison. Last quarter fifth. 420-400.(1) *Vidi. ARV(2) 1177/48, Para. 460, Add.(2) 340. Script 778.
- B] On the lid: Odysseus and Nausicaa.
- C] 'Οδυσσεύς. Αθηναῖα. Φυλονοή. Ναυσικά vac. Κλεοπάτρα. Λευκιππη.
- D] The lower parts of the figures are missing (or restored), but the inscriptions are fully preserved.

(1)FR's ca. 400 (Hauser) is too late.

2743.

Boston 08.30a.+

- A] RF cup. From Vulci. Unattributed.(1) Wider Circle of the Nikosthenes Painter. Late sixth. *E. Vermeule, AK 12 (1969), pl. 10,1-3. F. Brommer, Satyrspiele(2) (1959) 26,1 (B).(2) CV, Germany 4, text to pl. 12,3. ARV(2) 135/(a), 1628, 1700, Add.(2) 177. *Photos. *Vidi.
- B] Int.: satyr and woman with olisbos, making love. A: Iliupersis: Ajax and Cassandra, Aethra; on each side, warrior attacking a woman. B: Iris attacked by satyrs.(3)
- C] Int.: curving around the figures: ho(π)αις, ναί. A: in the field below the top margin: [h]o(π)αις καλ[ος]. B: in a similar position: [ho παί]ς κ[αλ]ος.
- D] = Boston R 586. In ARV(1) 106, the number is erroneously given as 99.529. + Louvre S 1378 (which has the head of Iris only). - The Ext. is a mock Iliupersis: each incident is ridiculed. Iris on B has come to steal meat from an altar.

(1)but see ARV(2) 1700. (2)without the head of Iris? (3)bibl. in ARV(2): Beazley, Kleophrades-Maler, 27, and Haspels, ABFL 20 (bibl). The main picture is London E 65.

2744.

Boston 08.291.

- A] BF lekythos.(1) Painter of Boston 08.291. Second quarter sixth. Ca. 560-550. Ca. 540 (E. Vermeule). *Haspels, ABFL 27, pl. 8,2. ABV 92, Para. 34, Add.(2) 25 (bibl.). Beazley, Some Attic Vases in the Cyprus Museum (1948) 7-8, α 2. *Vidi. *E.T. Vermeule, 'Some Erotica in Boston,' AK 12 (1969) 10/1, fig. 1 (facs. of inscriptions), pl. 4,1-4. *C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 80, fig. 110 (3 views).
- B] Three zones: Top: male lovers. Middle: six boy horsemen to right. Bottom: animals.
- C] Nonsense: Readings from Haspel: Top frieze: to right of the lower body of the third man from left: χεστκτ. Similar for the sixth figure: ν[.]τκτ. Middle frieze: the inscriptions are either behind the rider's back [α] or under the horse's belly [β]. (There is no inscription [α] by the second rider.) νει [α]. κτεπτ [β]. εσκληππ [β]. κοπι [α]. ατι(ς)οι [β]. ποτ [α].(2) παοπ[.] [β]. νετ(.) [α]. νκπι [β]. ποοει [α]. κπεκ [β]. Bottom frieze: above the cocks: χνεισπο.(3)
Readings from E.V. [probably better](4): Top: χοστκτ. ν^σκτ. (A slight gap after the first letter.) Middle: numerous short inscriptions, mostly diagonally downward, many near the heads of the riders and under the horses' bellies: [I

copied 13 as against 11 from Haspels]: νει. κτ^επι. ν^ετετ.
επ[?]κ[?]γ. κορι. (.)[?]ρπ (Uncertain.) ατ(.)οοι. π^εστ. παοπ.
νετ. νκρ. ποοε. κρεκ. [The underlined words seem to be in
the Haspels readings, sometimes with some differences.]
Bottom: (.)ν(.)ο(.)πο. The dots represent blobs of
various kinds.

Readings from Bérard: the middle picture shows: under the
belly of a horse, diagonally downward: κπε^ε(κ). The tail
of the next horse intervenes. Above the rump of the next
horse, similar: νει. Under belly of second horse, similar:
κτ^επι. The tail of the preceding horse intervenes.

- D] Clear letters, very neat and normal. For somewhat different
readings see the facs. in E. Vermeule's article, which
however has very small letters.

(1)Deianeira shape. (2)probably complete fore. (3)not clear if
complete at end. (4)done from the facs. in AK, fig. 1, which has
very small letters.

2745.

Boston 08.292.

- A] BF kantharos (tumbler, mug). Probably from Greece.
Unattributed. Last quarter sixth. Ca. 520. *Vidi. AA 1909,
429, middle. *Beazley, Proc. Brit. Acad. 33 (1947) 208/α 41.
B] A: among grape vines, bearded man ορχιπεδιζων a boy. B:
similar, but the boy jumps up.
C] A: above the heads: καλος. B: in same position: κα[λος].

2746.

Boston 09.69.

- A] WG lekythos. Thanatos Painter. Third quarter fifth.
*Fairbanks, Ath. White Lekythoi (1914), Group C, Class
6, Series 1, no. 8a. CB i, 54/26. ARV(2) 1230/31.
*Vidi.
B] Woman and youth at a stele.
C] To right of the woman's face (and to left of the stele),
non-stoich. horizontal two-liner:
Φαδμος|καλος.
.....
.. ...
D] Mixed or Ionic alphabet? Ionic lambda. The sigmas = < and >.

2747.

Boston 10.177.

- A] RF stamnos. From Cumae. Syracuse Painter.(1) Second quarter
fifth. Ca. 470-460 (CB). *CB iii 44/147, pls. 82,3 and 84
(84,1: dr. showing inscriptions on A; the dr. of B omits the
inscription). ARV(2) 518/1, 1657, Para. 382, Add.(2) 253.
*Vidi. Robertson, AVCA 152 (mention).
B] A: psychostasia: Hermes with scale, on which are two souls,
between Thetis and Eos. Hence Achilles (who sinks) and
Memnon (who rises) in the scales. B: youth, two bearded
men.
C] A: above Hermes' head, starting to right of Thetis' head
and continuing past Eos' head: ho παι^ς. To right of Eos'
right flank: καλος. B: above the head of the man
in the center, wavy: ho παις. To right of his body: καλος.
D] Largish lettering. Beazley in CB iii confirms the
inscription on B, which I saw but which is omitted in the
dr. in CB and is invisible in the ph.

(1)follower of Makron.

2748.

Boston 10.179.

- A] RF cup. From Orvieto. Onesimos (P). Euphronios potter. Ca. 500. Very early Onesimos (ARV(2)). *CB ii, 25/74, pl. 38 (photo.). ARV(2) 327/110, Para. 359, Add.(2) 216 (much bibl.). *Vidi. Script 511.
- B] Int.: satyr sitting on a pointed amphora.
- C] Int.: to left of his head: Λεαγροςκαλος, retr. To right of the neck: Αθenoδοτος; under the left arm: καλος. On the amphora in BG: καλος.
- D] On the style of lettering, see Script.

2749.

Boston 10.180.

- A] RF lekythos. From Gela. Brygos Painter. First quarter fifth. 490-480. *CB i, no. 21, pl. 9, title page. ARV(2) 384/218. *Vidi.
- B] Eros flying with a taenia, frontal.
- C] Vertically: at left: ho παis; at right: καλος.
- D] The inscriptions are arranged as on Boston 26.61, RF Nolan amphora, ARV(2) 383/199, also by the Brygos Painter.

2750.

Boston 10.183.

- A] RF hydria. From Suessula. Unattributed. Late fifth. *Vidi.
- B] Eros flying; women; seated woman playing with a panther on her left.
- C] Above the woman in the middle, horizontal, non-stoich. two-liner: καλη|κ>(α)(λ)η.(1)
- D] A small vase. Disjointed letters. Alpha with vertical cross stroke and with it missing. Eta, two vertical lines, the right line thickened in middle. Lambda with uneven strokes.

(1)vacat where the kappa should be.

2751.

Boston 10.193.

- A] RF cup. From Orvieto. Unattributed.(1) 500-490. 500-495 (CB). *CB iii, 29/136, pl. 71,1-3 (phs. of all; 71,1 shows the inscription in the Int. well). Kretschmer, Vas. 90. *Beazley, AJA 31 (1927) 348/9; 33 (1929) 364/8. ARV(2) 1567/12, 1698, Para. 506. *Vidi.
- B] Int.: elderly komast playing the lyre and singing, with a boy. A: man and youth, each courting a boy. B: similar (five figures).
- C] Int.: to right of the komast's mouth: σπανιονιεν.(2) In the exergue, in BG: Αθenoδοτοςκαλος. A: between the two groups: ho v.[πα]ις.(3) B: above the second youth from the left: ho παis, complete.
- D] Beazley reverses A and B.

(1)"Somewhat akin to the early work of Douris," ARV(2). (2)the inscription is complete. In AJA 31, Beazley reads: (...ε)ς Πανιονιεν... and speculates:
[στείχω δ' ἐς Πανίωνῃν εὐφρανεῶν Πανίωνας]
He notes that Πανίωνῃ is not found, but Πανίωνιος and Πανίωνιον are. In AJA 33 he says that [ὀρτήν ἐς] would be

better than [στειχωδ' ἐς]. Kretschmer had despaired of an explanation, while Hartwig thought of σπάνιος followed by unclear letters. Cf. the song on London E 270, by the Kleophrades Painter, but that is sung by a public performer. Aphaeresis is not a regular phenomenon in Attic: see GAI i, 426-27; but this text is of course not Attic. The problem with Beazley's reading is that it does not give the beginning of a song, which is the regular custom, by which the initial words are given in lieu of a title (see Studies Ullman 47). The aphaeresis 'ς Πανιονίῃν would be very awkward at the beginning of a poem. (3) probably complete.

2752.

Boston 10.195.

- A] RF cup. From Orvieto. Foundry Painter. First quarter fifth. *CB i, 27/31, pl. 11. ARV(2) 402/15. *Vidi.
- B] Arming: Int.: young warrior. A: four young warriors. B: four warriors.
- C] Nonsense: Int.: around the left side of the circle, starting to left of the warrior's head: γ[-3-]ι(h)(.)οπ(α)σεσ^σν.γ[---]. Around the right side, starting below the shield: σεαοα(v). A: above the second youth: ννν(v). B: above the figure on the right: ν(v)ν(v)ν. Between his arm and leg: σν. Under one handele: (σ)(ο)(ν)ε. Under the foot, Gr.: V. Not in TGV.
- D] The inscriptions on the Int. written without turning the vase; near-imitation letters. Similar: Boston 13.204.

2753.

Boston 10.196.

- A] Fragmentary RF cup. From Cumae. Eleusis Painter. (1) Ca. 500. *CB ii, 21/71, suppl. pls. 5, 1 and 6. ARV(2) 315/6, Para. 358, Add. (2) 213. *Vidi. K. Schefold, Actes du IIe Congrès International de Thracologie (Bucarest 1980) 1 (Histoire et Archéologie, ed. R. Vulpe) 44, fig. 12 (Int.).
- B] Int.: a warrior and an archer crouching. (2) A: fight: a falling warrior; warrior and archer. B: two young cavalry men leading their horses to a post.
- C] Int.: to left of the archer's face: καλος, retr. Starting to right of the heads: [(?)Λεαγρ]ος. (3) B: to right of the right horse: [Λ]εαγρος. (4)
- D] (1) connected with the Proto-Panaitian Group. (2) Pandaros?, Schefold. (3) so Beazley. There is just enough room. (4) perhaps καλος in the missing part (CB).

2754.

Boston 10.198.

- A] Fragmentary RF cup. From Cervetri. Skythes. Last quarter sixth. 520-510. *CB iii, 12/119, pl. 69. Museum of Fine Arts, Bulletin 9 (1911) 52 f. ARV(2) 84/19, Para. 329. *Vidi.
- B] Int.: sphinx. A: Dionysus and a satyr. B: komos: two youths. At the handles, pegasi.
- C] Int.: to left of the sphinx' back: Επιλυκ[ος]. Under the belly: καλος. A: to left of the satyr's (missing) head: κα[λος].
- D] +frs. ex Leipzig and Oxford.

2755.

Boston 10.199.

- A] RF cup. From Orvieto. Antiphon Painter. Ca. 480 (Beazley,

CB). *CB iii, 42/144, pl. 81,4 (ph.). (bibl.). *Hartwig, Meisterschalen 563, pl. 63,1. ARV(2) 337, 1646, Para. 361. *Vidi. Script 1031.

- B] Int.: she-ass(1) with a burden, to left. Ext.: plain.
C] Int.: starting to left of the donkey's right foot, curving upward along the margin and ending at about 2 o'clock: Νικοστ^ρατο[s] καλος.(2) At the top of the exergue starting at left, in brown: Λαχε^ς ^ καλος.(3)
D] The reading of the Nikostratos inscription is inaccurate both in CB and ARV(2). For the pairing of a N. and a L., generals in 427, see Hartwig and CB. CB remarks that Hartwig had noted that a Nikostratos and a Laches were generals in 427; Beazley says they are not our pair but may have been πατρικοί φίλοι.

(1)Beazley says a donkey, not a mule. (2)The donkey's ears intervene. CB, text, gives the second sigma as extant, but the ph. does not show it. The rho is damaged but probably rho 5. The omicrons are peculiar. (3)The words slightly, but distinctly, separated. The writing is much smaller than the Nikostratos inscription and seems different: note lambda 2 and S 4; omicron S 1. But alpha 9, kappa 6 angular and sigma 1 somewhat rounded are similar (these shapes from the chart in 'Script'.

2756.

Boston 10.200.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. 490-480. *CB i, 23/23, pl. 9; iii, suppl. pl. 20,1-2 (republished, with new fr.). ARV(2) 373/43, 1649. *Vidi.
B] Int.: bearded komast vomiting. A-B: komasts (legs of two men).
C] Int.:behind the komast's head: [π]α^ς.
D] Part of ho παις καλος(?).

2757.

Boston 10.201.

- A] Frs. of RF cup. From Italy. Skythes. Last quarter sixth. *Vidi. Mon. Piot 9, 167. Beazley, VA 22. CB iii, 13/120, pl. 69. ARV(2) 85/22, Para. 329.
B] Int.: satyr (head and shoulders), and a maenad with a snake.
C] Int.: to left of the satyr's head: Επιλυκο[s] ...
D] The καλος lost? The name once ended above the head, whence the kalos must have been on the right side. Breaks before and after the extant inscription.

2758.

Boston 10.205.+

- A] Frs. of RF cup. From Santa Maria di Capua. Manner of Onesimos i. First quarter fifth. 490-480. Still early (Beazley). *CB ii, 33/79 bis, suppl. pl. 8,2-3. ARV(2) 331/11. *Vidi.
B] Int.: a seated woman working. A: hand of a woman spinning; wing of a bird; youth with his staff.
C] A: to left of, and above, the youth's head: καλο[s].
D] Heidelberg 56, CB ii, suppl. pl. 8,4, Kraiker, pl. 8, may possibly belong (Beazley, CB).

2759.

Boston 10.207.

- A] Fragmentary RF cup. From Orvieto. Onesimos (P). Early (Beazley, cf. ARV(1) 213/6). Ca. 500. *CB ii, 27/76, pl. 39 (phot., Int.), suppl. pl. 7,1 (dr., Ext.). ARV(2) 321/21, Add.(2) 215. *Vidi.
- B] Int.: two archers testing their weapons. At left, a bow case. A-B: athletes.(1)
- C] Int.: below and above the bow case: $\kappa\alpha\lambda\omicron\varsigma \wedge \Lambda\theta\epsilon\nu[\omicron\delta\omicron\tau\omicron\varsigma]$.

(1)little is preserved.

2760.

Boston 10.208.

- A] Fr. of RF cup. Douris. First quarter fifth. Late middle period (B.-O.).(1) *Vidi. *CB iii, 23/130, suppl. pl. 20,3-4 (phs.). ARV(2) 437/122. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/164, pl. 95.
- B] Int.: upper parts of a bearded man and a youth (erotic). A: males and a boy.
- C] Int.: to left and right of man, in an upward curve: $[h\omicron\pi\alpha]_{\varsigma}\kappa\alpha\lambda^{\omicron}\varsigma$.(2)

(1)end of middle (Hippodamas) period (Beazley). 480-470 (CB).

(2)the ph. shows the upper part of a vertical stroke before the first sigma and the cat. gives correctly:

$[h\omicron\pi\alpha]_{\varsigma}\kappa\alpha\lambda^{\omicron}\varsigma$. Hence not a kalos-name. The top of the man's head intervenes. CB: $[---]_{\varsigma}\kappa^{\alpha}\lambda\omicron\varsigma$. The man's head intervenes. But Beazley did not see the upper part of a vertical before the sigma: my reading is correct.

2761.

Boston 10.210.

- A] Fr. of BF oinochoe (chous).(1) Taleides Painter. Third quarter sixth. *Hoppin, BF 339. E.M.W. Tillyard, The Hope Vases (1923) 28/13. Beazley, JHS 52 (1932) 198. Haspels, ABFL 33. G. van Hoorn, Choes and Anthesteria (1951), no. 387 (not ill.). ABV 174/3. *Vidi.
- B] Zeus and Hermes, with two women.
- C] To Hermes' left: $\tau\alpha\lambda\epsilon\iota\delta\epsilon(\varsigma)\epsilon\pi\omicron\iota[\epsilon\sigma\epsilon\nu]$, retr.

(1)"Goes with the [Little Master] cups," Beazley, JHS.

2762.

Boston 10.211.+

- A] Fragmentary RF cup. Onesimos (O). First quarter fifth. *CB ii, 33/80, pl. 43, suppl. pls. 8,1 and 9. CV, Italy 8, pl. 6, B 35 (part of Florence part). Beazley, CF. ARV(2) 325/82. *Vidi (Boston fr. only). Script 892.
- B] Int.: Bearded komast. A-B: komos (lower bodies only).
- C] Int.: $h\omicron\pi\alpha\iota\varsigma$ and $\kappa\alpha\lambda\omicron\varsigma$. A: $\kappa\alpha[\lambda\omicron\varsigma]$. B: $[...h\omicron\pi\alpha\iota\varsigma]$.
- D] + Florence 6 B 35. + Rome, Villa Giulia. The inscriptions given after CB.

2763.

Boston 10.214.

- A] Fr. of RF cup. From Tarquinia. Euergides Painter. Last quarter sixth. 510-500. *CB i, no. 12, pl. 3. ARV(2) 94/103. *Vidi.
- B] Int.: youth washing; at left laver and basin.
- C] Int.: to right of youth's legs: $[---?_{\pi}]\alpha\iota\varsigma$.(1)
- D] Could be from $[\kappa\alpha\lambda\omicron\varsigma h\omicron\pi\alpha\iota\varsigma]$.

(1)the sigma in the right-hand corner of the exergue.

2764.

Boston 10.221.+

- A] Frs. of Rf psykter. From Orvieto. Euphronios. Last quarter sixth. 520-510 (Beazley). 515-510 ('Euphr.'). *CB ii, 1/1, pl. 31. Beazley, CF 33/5. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 44, 86/N. ARV(2) 16/14, 1619, Para. 322, Add.(2) 153. *Vidi. Script 368. *S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 16/A 22, 60-63, 111 n. 105, pl. 6 (I think Boston frs. only; shows parts of inscriptions). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 160/32 (ill.; bibl.). Also in Berlin Euphronios cat. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 180. GALENE 1 (bibl.). J.R. March, 'Euripides' Bakchai: a Reconsideration in the Light of Vase-Paintings,' BICS 36 (1989) 50, pl. 4. *H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 172, figs. 121-22.
- B] Death of Pentheus.
- C] Γαλενε, retr.(1) To right of Pentheus' back of head, diagonally upward: Πενθευς. A fr. in Freiburg which may belong has: ...λ.πγ..(2)
- D] One fr. from Freiburg is now in Boston, another may belong. Beazley says the earliest representation of Pentheus. Drougou n. 105 gives parallels to the name Galene.

(1)the letters αλε, retr., are visible in pl. 6 diagonally downward, along the back of the maenad to right who grabs Pentheus' right arm. (2)a dr. by Beazley shows: 'doubtful if belongs': frr. in Freiburg: [--]λ.πγ[--]. I do not see where in the Berlin cat. p. 175 this fr. would go. Firm and largish letters. Is [Φι]λ[ε]πγ[ος] possible?

2765.

Boston 10.224.

- A] Fr. of RF skyphos. From Piraeus. Pantoxena Painter (Polygnotan). Third quarter fifth. *Sprunt Studies 46 (1964) 21/6, fig. 3 (dr.). FR iii, 358 (dr.). *ARV(2) 1050/2, Para. 444. *Vidi. *Script 758, Fig. 138 (dr.). Robertson, AVCA 218. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 120, 435/PA2, pl. 103 (does not show inscriptions).
- B] A: death of Orpheus (parts of two women).
- C] Between them, horizontally:
Παντοξενα
Παντοξενα
Κοριν(θ)οι
Κοριν(θ)οι
χορια
καλη.
καλαιοι.
I.e., Παντοξενα|Κοριν(θ)οι|καλη (under the glaze).
Παντοξενα|Κοριν(θ)οι|χορια|καλαιοι (over the glaze).
- D] Mixed alphabet. The underlined letters are under the glaze (i.e., in preliminary sketch) and were probably written in relief lines, showing up as raised. The text written on the glaze was copied from the preliminary version; the second line was copied twice, the second time wrongly. The inscriptions seem to be by different hands. ARV(2)'s comments are superseded by Sprunt Studies. Of other vases by this painter, Cab. Méd. 846, has: Παντοξενα καλα Κορινθοι, and

London E 509.4 has a different three-line inscription (see ARV(2) 1050/1 and 3). A parallel for raised letters under the glaze, with the inscription repeated (correctly) over the glaze, is Berlin 2264, RF cup by Oltos. The vase is said by Furtwängler not to have any other preliminary sketch. - Robertson, not knowing my article in Sprunt Studies, reads: Pantoxena Korinthoi ho[ra]ia kalais. He intends it for: 'Pantoxena is a handsome hen in Corinth' (the city famous for its prostitutes). horaia, literally, means 'in season', by extension 'in the bloom of youth'. kalais is reported, he says, as a Doric word for 'hen'. [He may be right with 'in Corinth', although the formula usually has a personal name in the dative rather than a place name, but he is wrong in the reading ho[ra]ia.]

2766.

Boston 10.572.

- A] RF cup. Boot Painter.(1) Second quarter fifth. *CB iii, 53-54, pl. 87. ARV(2) 821/5, Para. 421, Add.(2) 293. *Vidi.
- B] Int.: satyr. Women washing: A: three women folding clothes; a tree in the center. B: two women dressing; a column. At right, a woman tends to her clothes.
- C] Int.: around the satyr: $\kappa\alpha\lambda\omicron\varsigma$ v. $\pi\chi$ vacat.(2) A: under the left handle: nonsense: $(\pi)\nu\sigma\upsilon$.(3) B: by the heads of the second and third woman: $\kappa\alpha\lambda\omicron(\varsigma)\lambda$.

(1)"Continues the late style of the Kleophrades Painter ... Might even be a late phase of the Kleophrades Painter himself." (ARV(2) 820). (2)somewhat similar the inscription $\kappa\alpha\lambda\omicron\varsigma\chi\eta$ on a cup by Douris, Baltimore, ARV(2) 445/251. Both have chi as an upright cross. (3)could be the continuation of the inscriptions on B.

2767.

Boston 13.65.

- A] BF neck amphora. Unattributed. The Uprooter Class. Date? *ABV 589/2, 709, Para. 295 (mention), Add.(2) 140. Bothmer, Amazons, pl. 34,3. TGV 162/14F 10. Beazley Archive db, no. 331,252.
- B] A: Heracles and Amazon. B: komos: man and youth.
- C] [Under the foot,] Gr.: Κρα^{\diamond} or $\text{κρα}^{\langle\text{τερες}\rangle}$.
- D] A small vase of special shape. Seems Attic (Beazley). The Gr. given (without location) in ABV.

2768.

Boston 13.67.

- A] RF cup. From Vulci. Makron. First quarter fifth.(1) Hauptwerk I (Kunisch). *CB iii, 31/139, pl. 78 (ph.of Int.). ARV(2) 478/309, Para. 378. *Vidi. *N. Kunisch, Makron (Kerameus 10, 1997) 28, 181/197, pl. 68 (bibl.).
- B] Int.: Dionysus with kantharos and ivy branch; a small satyr offering to pour for him from an oinochoe. Ext.: plain.
- C] Int.: to left of Dionysus' back, curving down and facing out, not following the margin: $\eta\omicron\pi\alpha\iota\varsigma$ ^ $\kappa\alpha\lambda\omicron\varsigma$.
- D] Small letters. Kunisch, p. 28 says the inscription has no relation to the scene.

(1)Ca. 490 or not long after (Beazley).

2769.

Boston 13.81.

- A] RF cup. Triptolemos Painter. Ca. 500. Early (Beazley).
*CB i, 9/13, p. 10, fig. 8, and pl. 3. ARV(2) 366/83.
*Vidi.
- B] Int.: young komast running while looking back.
- C] Int.: starting at the youth's left foot, in a circle
along the margin, facing in: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] Possibly three-stroke punctuation at the beginning; my
note is unclear.

2770.

Boston 13.82.

- A] RF cup. Aktorione Painter (Coarser Wing ii). Pamphaios
potter. Last quarter sixth. *Vidi. MFA Cat. 391. Beazley,
VA 24. ARV(2) 137/2. TGV 110/14C 3. Script 983.
- B] Int.: satyr in a vat. A: two satyrs wrestling. B: two young
komasts.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma$. A: $\text{h}[\omicron\pi](\alpha)\iota\varsigma$. B: $\text{--}\pi[\text{--}]$ (?). Under the foot,
Gr.: $\text{AT}\Sigma$, with three-stroke sigma reversed.
- D] Very casual writing; poorly preserved. The same graffito on
Boston 95.32 and 95.35. See TGV 110/14C.

2771.

Boston 13.83.+

- A] RF eye cup. From Vulci. Oltos. Last quarter sixth. 520-510.
*A. Bruhn, Oltos (1943), figs. 16-18. ARV(2) 57/40, 47/153,
1622, Add.(2) 164. *Vidi. Script 1023.
- B] Int.: Bearded hoplite. A: between eyes, an archer. B:
between the eyes, hoplite.
- C] Int.: circular, starting behind the head:
 $[\text{M}]\epsilon\mu\{\mu\}\nu\omicron\nu \kappa\alpha\lambda\omicron\varsigma$.
- D] + a fr. in Florence. There is perhaps a trace of the first
letter. The Florence fr. has no letters. The lambda is
turned 180 degrees.

2772.

Boston 13.94.

- A] Fr. of RF cup. From Cervetri. Related to Douris (see below).
First quarter fifth. 500-490. *Vidi. *Beazley, Proc. Brit.
Acad. 33 (1947) 223/1. CB iii, under no. 127 (mention). ARV(2)
1570/30, Add.(2) 389. H.A. Shapiro. 'Courtship Scenes in Attic
Vase Painting,' AJA 85 (1981), pl. 28, fig. 14 (Int.). *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 21, 77/82, pl. 53.
- B] Int.: fragmentary: Eros carrying an eromenos.(1) Ext.: plain.
- C] Int.: to right of the latter: $[\text{X}\alpha\iota\rho\epsilon\sigma\tau\rho\alpha]\tau\omicron\varsigma \kappa\alpha(\lambda)\omicron\varsigma$.(2)
- D] Free replica of Boston 95.31, ARV(2) 443/225 (q.v.), by
Douris; the style related to Douris (Beazley). B.-O.
apparently attributes to Douris himself. Cf. also Berlin
2305. - $\kappa\alpha\lambda\omicron\varsigma$ slightly separated. The lambda miswritten.

(1)erotic scene related to type γ in Beazley, Proc. Brit.
Acad. Shapiro thinks the Int. is Eros and an unidentified
eromenos, not Zephyrus and Hyacinthus, as Beazley has it;
cf. Boston 95.31 (but the figures here are upright, not
horizontal). (2)the ph. shows: above the lyre, following its
top, diagonally downward: $[\text{--}]\tau\omicron\varsigma \kappa\alpha\ldots$

2773.

Boston 13.95.+

- A] Fr. of RF cup. From Cervetri. Foundry Painter.(1) First quarter

fifth. 490-480. *CB i, no. 27, pl. 10. Beazley, CF 33/12 bis (Leipzig fr.). ARV(2) 403/36. *Vidi.

- B] Int.: a bearded satyr with a phallus stick and leopard skin. Ext.: plain.
C] Int.: to left of his face: καλος, retr.(2)
D] + a fr. ex Leipzig.

(1)formerly attributed to the Brygos Painter, but see ARV(1) 265/12 bis. (2)the alpha not retr.

2774.

Boston 13.105.

- A] BF aidoion aryballos. From Greece. Unattributed. Priapos potter. Third quarter sixth (Beazley: not much after 550). *Beazley, BSA 33 (1947) 204, α 19. *Beazley, BSA 29 (1927-28) 202 and n. 4. *ABV 170. *Vidi. Script 1081.
B] On the back of the handle: a man courting a boy (ὀρχιπεδιζων).
C] On the reserved lip profile, in BG: Πριαπος ἐπ'οιδεσεν.
D] Beazley in BSA says that there is no connection between the shape of the vase and the name of the potter, for the shape is an ideal one, that of a youth. [But did Priapus not love boys?]

2775.

Boston 13.186.

- A] RF skyphos. From Suessula. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *FR ii, 125-31, pl. 85 (dr.). *CB iii, 32/140, pls. 76-77. ARV(2) 458/1, 1654, Para. 377, Add.(2) 243 (much bibl.). *Vidi. Script 561. Beazley, 'Makron,' in D.C. Kurtz, ed., Greek Vases: Lectures by J. D. Beazley (1989) 84-88, pls. 66-67 (after Reichhold). Robertson, AVCA 304-305. fig. 100 (A). LIMC iv, 630/166, pl. 321; 540/243, pl. 334; vi, 907, s.v. Nikostratos, pl. 608; vii, 515/80, pl. 405. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 69-70, figs. 33-34. M. Robertson in The Ages of Homer (1995) 431ff., figs. 26,1-2. *N. Kunisch, Makron (Kerameus 10, 1997), 7, 8, 15, 100 n. 402, 127f., 129-30 and n. 612, 191/300, figs. 7 (profile), 9 (ph. of Makron signature), pls. 98-99 (shows Hieron signature and traces of inscriptions) (much bibl.). J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 32-33, fig. 86 (A).
B] A: Paris abducting Helen.(1) B: Menelaus attacking Helen.(2)
C] A: Αἰνεα<ς>.(3) Αλεχσανδρος, retr. ηελενε. Αφροδιτε, retr.(4) Πειθο. Under one handle, vertically up: Μακρον: εγραψε. (5) B: Κρισευς. Κρισεις. Αφροδιτε. ηελενε. Μενελεος. Πριαμος, retr.(6) On handle B/A, in the BG portion of the right hasta, Gr.: ηιερον εποιεσεν.(7)
D] On Kriseus and Kriseis see CB 37 and cf. Kretschmer, Vas. 206, accepted in GAI i, 261 and 453. I do think (pace Kretschmer) that these names are miswritten for Χρυσεύς and Χρυσείς who are wrongly imported here from the Iliad. Makron is a very poor speller, cf. 'Script'. Some remarks on the name Makron are in CB 39. For the shape of the handles (cup type), see Kunisch, p. 15.

(1)O. and S. identify the scene as a procession on foot (recalling the wedding procession) with the χειρ επι καρπω gesture suggestion abduction. (2)Menelaus attacking Helen:

Robertson in 'Ages' believes the attack depicted is at the occasion of the embassy to Troy, not at the end of the Trojan War. Will publish this (see his n. 359). (3)Kunisch: Αἶνεα[ς]. (4)K. does not give the inscription of Aphrodite in the cat. (cf. also the listing, p. 100 n. 402). The ph. shows it clearly. (5)under the handle, an unnamed youth to left; on his left, upward, the Makron signature. (6)Priam is seated under a handle. Kunisch reads: Πριάμος, retr. (7)K. in cat. has in the sketch: ἐποίησεν. I cannot verify this in the phs., as the area is all scratched up. On p. 8, K. says the sigma here is four-stroke; so also in the sketch; it is the only 4-stroke sigma on the vase. Cup-type handle. The glaze has flaked off after the inscription was made.

2776.

Boston 13.187.

- A] WG lekythos. From Suessula in Campania. Achilles Painter. Third quarter fifth. Ca. 440. *CB i, pl. 24/53. RM 2, pls. 11-12, 5. A. Fairbanks, *Athenian Lekythoi* (1907), Group C, Class 5, no. 32. ARV(2) 998/157, Add.(2) 313. *Vidi.
- B] Mistress, seated, and maid.
- C] Above and to right of the mistress' head, stoich.:
Αξιό[π]ει[θη]ς | κα[λ]ος | Αλκιμαχ[ος].
.....
.....
.....
- D] Once Acerra, Spinelli Collection (so mentioned by Fairbanks). Note that this is one of the few WG lekythoi found in Italy. Burned and not perfectly preserved. Ionic alphabet.

2777.

Boston 13.188.

- A] RF neck amphora. From Suessula. Dutuit Painter. (1) First quarter fifth. Ca. 480 (Beazley). *CB ii, 36/82, pl. 44. ARV(2) 306/2, Para. 357, Add.(2) 212. *Vidi. Script 965.
- B] A: Hephaestus and Thetis. B: Nike.
- C] Nonsense: A: to right of Hephaestus' mouth: κολοκν. To left of Thetis' mouth and starting from there, but the letters not retr.: okovo. B: to right of Nike's body (not near her mouth): σοφοφο.
- D] On A at least the inscriptions "represent" spoken words. F-shaped digamma and miswritten. The lambda perhaps a miswritten tau.

(1)connected with the circle of the Diosphos Painter (ARV(2)).

2778.

Boston 13.189.

- A] RF lekythos. From Gela. Brygos Painter. 480-470. Late (Beazley). *CB i, 25/29, pl. 10. ARV(2) 384/214, Add.(2) 228. *Vidi.
- B] Seated woman working wool from a basket.
- C] Starting above her head: ηε παῖς.

2779.

Boston 13.190.+

- A] Fr. of RF cup. From Cervetri. Elpinikos Painter. Ca. 500. *CB i, no. 7, pl. 3. Leipziger Vasen: Festgabe zur Winkelmannfeier des archäologischen Seminars der Universität Leipzig (14 Dec.

1935), no. 1 (Leipzig fr.). ARV(2) 119/3, 1627, Para. 332, Add.(2) 175. *Vidi.

B] Int.: Menelaus and Helen.

C] Int.: to Helen's right: Ελπι[νικ]ος καλος.

D] + fr. from Leipzig (added 1936), apparently not inscribed.

2780.

Boston 13.191.

A] RF oinochoe. From Gela. Chicago Painter. Mid-fifth. *CB i, no. 42, pl. 18. Buschor, Gr. Vasen (1940), 188 (after CB). ARV(2) 631/39, Add.(2) 272. *Vidi. Robertson, AVCA 218.

B] Two athletes, with a dog.

C] Above the athletes, starting above the left youth's head, horizontal non-stoich. two-liner: Αλκιμαχος|καλος. Under the foot, Gr.: Ψ of shape 2 (see chart in Script; West-Greek chi?). Not in TGV.

D] Mixed alphabet. I thought the kalos-name could refer to the youth at left. - Part of a set of 4 oinochoae by the Chicago Painter: Boston 13.192, 196, 197. ARV(2) 630-31/37-40 (Robertson).

2781.

Boston 13.192.

A] RF oinochoe. From Gela. Chicago Painter. Mid-fifth. *CB i, no. 43, pl. 18. ARV(2) 631/40, Add.(2) 272. *Vidi.

B] Komos: bearded man and youth.

C] To right of the man's hand, stoich. two-liner, diagonally downward: Χαρις|καλος.

D] Mixed alphabet.

2782.

Boston 13.193.

A] RF plate. From Cumae. Manner of Euthymides. Last quarter sixth. 510-500. *CB i, no. 4, pl. 2,4 and fig. on p. 4. *CB iii, 28/135, pl. 84 (shows inscription). ARV(2) 29/3. *Vidi.

B] Satyr.

C] Around the margin: ηεστιαιος καλος.

2783.

Boston 13.194.

A] RF lekythos. From Gela. Douris.(1) Oedipus Painter (Guy). 480-470. Ca. 470. Polyphrasmon period (Beazley in Caskey-Beazley).(2) *CB iii, 28/135, pl. 84. Caskey, AJA 22 (1918) 119, fig. 7 (dr.). ARV(2) 447/273, Para. 375. *Vidi. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 88/) 4, pl. 130.

B] Int.: youth, naked except for his himation slung over his shoulder, crouching to right, with open mouth and playing the lyre: about to sing.

C] Above him, in large letters, near horizontal and widely spaced: καλος.

D] Attic alphabet with four-stroke sigma. CB and Para. have the number as 13.104. ARV(2) and I have 13.194.

(1)"Late. School piece." (Beazley). (2)CB does not mention that it may be a school piece.

2784.

Boston 13.195.

A] RF lekythos. From Gela. Gales Painter. Gales potter. Last quarter sixth. 520-510.(1) *CB i, no. 14, pl. 4. ARV(2) 35/1

B] Two cows led to sacrifice by two youths preceded by a kanephoros; at right, an Ionic column.

C] On the reserved topside of mouth, in a circle complete except for a single-space vacat: Γαλες εποικισεν v.

D] Large and beautiful letters; similar is the same signature on the oinochoe Syracuse 26,967, ARV(2) 36/2. For other inscriptions on mouths see CV, Oxford 1, 43, on pl. 49,15.

A] WG lekythos. From Gela. Achilles Painter. Ca. 440 (Beazley). 445-440 (Oakley). *CB i, no. 52, pls. 24 and 26 (photos.). ARV(2) 997/156, Para. 438, Add.(2) 313 (bibl.). *Vidi. *Script 686, Fig. 126. D.C. Kurtz, 'The Achilles Painter's Early White Lekythoi,' EYMOYΣΙΑ [Cambitoglou festschrift, ed. by J.-P. Descoeudres] (1990), fig. 24,2. Boardman, ARFV ii, 61 center (part) and fig. 263. *J.H. Oakley, The Achilles Painter (1997) 142/210, figs. 1C and 2C (profile), color pl. 3B (shows inscription, and pl. 111A-B (shows inscription) (bibl.).

B] Mistress and Maid: woman to right, with chest; behind her, at the top, a sash and oinochoe hung up; woman frontal, head to left.

C] Between the women, below the top margin, horizontal stoich. three-liner, line 2 centered, line 3 roughly left-aligned:
'Αξιπειθής | καλός | Αλκιμαχός.
.
.
.

D] The first letter of line 3, as well as some of the others, are slightly shifted to right in the stoichoi. I.e., the tabella is somewhat irregular. Ionic alphabet.

Boston 13.204.

- A] Fragmentary RF cup. From Cervetri. Foundry Painter. First quarter fifth. *CB i, no. 33, pl. 13. ARV(2) 403/26. *Vidi. *Script 554, Fig. 121.
- B] Int.: maenad (head to left). A: maenad attacked by two satyrs. B: similar.
- C] Nonsense: in part, imitation letters:(1) Int.: in half circles: to left of her face: ονοεοπσο, retr. To right of her head: νευοεονυ[.]. A: Behind the maenad's head: ν(α)vo. Above the right satyr: γvvv vac. B: to left of the maenad's head: [.]vv. To right of her face: ν..(.)v vac. To left and right of one satyr's head: (.) / γεπ vac.
- D] On the Int., the inscriptions are done without turning the vase; cf. Script and Boston 10.195. My readings; the dr. in CB renders some letters differently.

(1)dots in [] here represent indistinct letters, (.) badly miswritten ones.

2788.

Boston 13.4503.

- A] WG cup with merrythought handles. From Athens. Workshop of the potter Sotades.(1) Second quarter fifth. *Vidi. *ARV(2) 771/1.
- B] Int.: a modern picture, as shown by Furtwängler.
- C] Int.: forgery: modern inscriptions, e.g. Νεφελη on top. In the exergue: -ευς εποιεσεν. Most inscriptions fragmentary.
- D] Coral red used.

(1)without pictures.

2789.

Boston 21.21.

- A] BF neck amphora. Camtar Painter. Second quarter sixth. *CV, USA 14, pls. 16 and 17,3-4. ABV 84/3, Para. 31, Add.(2) 23. *Vidi. Script 988.
- B] A: Achilles receiving his armor from Thetis. B: warriors.
- C] A: Αχιλλεύς. Θεις, retr. Κυματοθεα, retr. Above the head of a Nereid: Νεοτολεμε, .i.e., Νεο<π>τόλεμε? A third Nereid: Παγοπε, the first letter not a phi.
- D] Cartwheel theta.

2790.

Boston 21.273.

- A] RF pelike. Cassel Painter. Third quarter fifth. *Vidi. ARV(2) 1084/19 (no bibl.).
- B] A: Dionysus with maenad and boy satyr playing the flutes. B: two youths and a boy.
- C] A: above Dionysus' head, horizontal: καλος.
- D] Mixed alphabet.

2791.

Boston 21.2286.

- A] RF rhyton (Amazon on horseback). From Meroe.(1) Unattributed.(2) Sotades potter. Second quarter fifth. *Bull. MFA Boston 21 (1923) 25 and frontispiece. Ibid. 24 (1926) 28. ARV(2) 772/0, 1669, Para. 416, Add.(2) 287. *Vidi. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 82 and n. 183, figs. 62-63. H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 158/H1 (bibl.), 89-96, figs. 50a-c, place 52-54 (inscription not shown).

- B] Fight (on horse and foot: Greeks and Orientals: the Orientals uppermost). Below: A, lion; B, boar.(3)
 C] On the front face of the vase's square plinth, left-aligned stoich. two-liner, Gr.: Σοταδης!εποιησεν.
 D] Mixed alphabet. Very neat writing.

(1)found in the excavations of 1921-22, near pyramid S. xxiv.
 (2)Beazley says pictures have no connection with the Sotades Painter, but he compares the maeander. Hoffmann, p. 147 n. 2: decoration has little to do with Sotades Painter and may be as late as 430. (3)copied from ARV(2).

2792.

Boston 22.677.

- A] RF column krater. Unattributed.(1) First quarter fifth. *Vidi. Beazley, AV, no. 12.(2) Gerhard, Auserl. Vasenb., pl. 77. Luce, AJA 27 (1923) 184, figs. 1-2 (A, B). Bull. MFA 20 (1922) 74 (A, B). *Beazley Archive db, no. 14,864.
 B] A: satyr with wineskin; Dionysus. B: see n. 1 below.
 C] A: nonsense: on the wineskin, kionedon: χοογσ.
 D] Attic gamma with the lines crossing at the top. Three-stroke sigma, the top curved. There might be other inscriptions. I saw only A, through the glass.

(1)not in ARV(2) or Para., but in AV as no. 12. Luce identified the vase with Gerhard, Auserl. Vasenb., pl. 77 (then Basseggio, Rome; accepted in Bea. Arch.) and referred to MFA Bull. 20 (1922) 74 and to Beazley, VA 48, fig. 29 (Myson). I.e., Luce compared the vase to Myson. (2)so the museum card.

2793.

Boston 24.450.

- A] RF lekythos. Painter of the Paris Gigantomachy. First quarter fifth. Ca. 480. *CB i, no. 30, pl. 10. ARV(2) 423/123. *Vidi.
 B] Maenad.
 C] Imitation letters: to left of her mouth: π. Below her right arm: σ(v).
 D] Attic sigma.

2794.

Boston 24.453.

- A] RF cup. From Vulci. Unattributed.(1) Pamphaios potter. Last quarter sixth. 520-510. *AJA 88 (1984) 351/43, pl. 44, fig. 24 (bibl.) = 352/51. ARV(2) 129/28 = 29,(2) 131, Add.(2) 176. *Vidi. Script 1132.
 B] Int.: Bearded man treading grapes in a vat.
 C] Below the rim of the vat, in BG: Πα(ν)(φ)αιος εποιεσ[ε]ν.(3)
 D] Ex Canino. Phi with horizontal cross bar.(4) The signature copied by an illiterate.

(1)"a helpless little work: ... by a beginner?" (2)Bothmer; see Add.(2) 177 and AJA, p. 351/43. (3)My reading, but there may have been repainting. In AJA I give: Πα(ν)(φ)αιοςεποι[ε]ν. The spacing at the end is peculiar.(4)see Script (the shape is habitual with the Nikosthenes Painter).

2795.

Boston 26.61.

A] RF Nolan amphora. From Gela. Brygos Painter. First quarter fifth. Ca. 480 (Beazley). *CB i, no. 19, pl. 8 and suppl. pl. 1. ARV(2) 383/199, Para. 366, Add.(2) 228 (bibl.). *Vidi. Script 1068.

B] A: a youthful citharode. B: a youth listening.

C] A: [h]ο παις and καλος. B: ho παις and καλος.(1)

D] My readings; CB differs slightly. Pi lacks the third stroke.(2)

(1)the lambda visible only when wet. (2)this form is characteristic of the Brygos Painter.

2796.

Boston 28.46.

A] BF hydria. Manner of Lysippides Painter. Third quarter sixth. *Vidi. Cat. Sotheby Dec. 19 1927, pl. 7,2. ABV 261/38, 672, Add.(2) 68. *Sprunt Studies 46 (1964) 20/4.

B] Shoulder: three hoplites fighting, with four women watching. Body: Heracles and Cerberus; at left, Athena; at right, Hermes and the House of Hades with Persephone.

C] Body: to right of Heracles' forehead: Φιλ[ι]ππος καλος.(1) Under foot, Gr.: ΑΡΙ (so read in TGV 131/9E 29a (added on p. 70), the rho stemless; Hackl 42/52,c). Faint traces of a Dip.: 8?

D] Philippos is not known as a kalos-name. - Beazley compares the vase with Wurzburg 192, ABV 259/23.

(1)see Sprunt Studies; the fourth letter was repainted as the bottom of a pointed loop read as an omicron; a cleaning showed that it is the bottom of a vertical stroke, iota or tau being possible. There is space for five letters in the gap. The reading Φιλόν in ABV must be wrong.

2797.

Boston 28.48.

A] RF cup. Penthesilea Painter. Second quarter fifth. Ca. 460 (Beazley). *CB ii, 63/101, pl. 53. ARV(2) 882/36 (much bibl.), Para. 428, Add.(2) 301. *Vidi. Script 652.

B] Int.: a seated boy and a standing youth talking to him. A: a youthful trainer with two boy athletes. B: similar.

C] Int.: to left and right of the boy's head: ho π(α)λς|καλος. Two-liners: A: behind the trainer's back, near stoich.: κ(α)λος|ho π(α)λς). To left of his head: καλος|ho π(α)λς). B: above the back of a stooping athlete: κ(α)λος|ho π(α)λς). A second inscription: κ(α)λος|ho π(α)λς).

D] Attic alphabet. Letters deliberately miswritten ("wilfully garbled," CB). Only the second inscription is stoich. On the Int., sigma is four-stroke, on the Ext., three-stroke and misshapen. My readings; CB differs. CB gives Cab. Méd. 820 as a parallel; see CB further.

2798.

Boston 28.476.

A] RF cup. (Late) Manner of Douris II.(1) 480-470. Late, Beazley. Ca. 470 (CB).(1) *CB iii, 27/133, pl. 71,5-6 (phs, Int., side). Cat. Sotheby July 5 1928, pl. 2. ARV(2) 450/29, Para. 376. *Vidi.

B] Int.: satyr kneeling before a kantharos standing on a base. Ext.: plain.

- C] Int.: around the satyr: καλος, (π).
 D] The alpha has a dot on the left hasta in lieu of a cross stroke. I am not certain that the last letter is a pi; it looks like a rho with an open loop.

(1)compare the Oedipus Painter (ARV(2)).

2799.

Boston 33.56.

- A] Fragmentary RF volute krater. From Cyrene.(1) Niobid Painter. Mid-fifth. Late (Beazley). *CB ii, 77/108, pls. 58-60. ARV(2) 600/12, Para. 395, Add.(2) 266. *Vidi. *TGV 178/subs. list 1, 34.
 B] Neck: A: youth or man (Theseus?) pursuing a woman. B: women (fragmentary). Body: A-B: warriors leaving home.(2)
 C] Body: A: to left of the neck of the woman in the center (with oinochoe and phiale), Gr. before firing and covered with glaze: a vertical N.(3)
 D] Obscure.

(1)so the Museum card; ARV(2) says from Italy. (2)in Para. Beazley says that Simon (in AJA 1963, 57-59) has shown that A represents Achilles leaving Skyros; I assume he is referring to the body picture. (3)see also CB, p. 78.

2800.

Boston 34.79.

- A] RF pelike. Lykaon Painter. Third quarter fifth. Ca. 440 (Beazley). *CB ii, 86/111, pl. 63 and suppl. pl. 16. ARV(2) 1045/2, 1679, Para. 444, Add.(2) 320. *Vidi. Script 766. Robertson, AVCA 212 and 213, fig. 223 (A). Boardman, ARFV ii (1989), fig. 150. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 87, 199-200, 253-54, 431/L2, pl. 65 (A).
 B] A: Odysseus and the shade of Elpenor. B: Poseidon and Amyone.
 C] A: high above Elpenor, below the margin: Ελπενωρος. To left of Odysseus' face: Οδυσσεως. Ending above Hermes' head: ηερμω. Under the foot Gr. HE (M.).(1)
 D] The floral ornaments are by the same hand as those on Berlin 2352, by Polygnotos, and Munich, Haniel, by the Kleophon Painter; see ARV(2) 1031/39 and 1146/44 (Robertson). Mixed alphabet. Syllabic heta (see Script 143).

(1)non vidi; not in TGV.

2801.

Boston 59.176.(1)

- A] RF calyx krater. Altamura Painter. Second quarter fifth. Ca. 470-460 (Beazley). *CB iii, 61/159, pls. 92-95, suppl. pls. 22-23. ARV(2) 590/11, Para. 394, Add.(2) 264 (much bibl.). Script 646.
 B] Iliupersis: A: Ajax and Cassandra; death of Priam; fight of two. B: Aeneas and Anchises.
 C] A: to left of Ajax' face: Αιας, retr. Above Priam's head: nonsense: λονιολ. B: Αινεας. To left of a woman: σορν. To her right: αολδλ.(2)
 D] "all the letters very rough and uncertain," CB; checked by Palmer and Chapman. Non vidi. Readings after CB.

(1)i.e. 1959. (2)my note from CB says αλοδλ; in Script 102 n. 18 I give αολαλ.

2802.

Boston 60.640.(1)

- A] BF lip cup. From Vulci. BMN Painter (Beazley). Nikosthenes potter. Third quarter sixth. Ca. 550 (CV). *M. True et al., CV, USA 19, pl. 89,1-3 (all). *ABV 227/17, Para. 107, Add.(2) 59. *AJA 88 (1984) 342, pl. 41,1 (inscription on A).
B] Int.: fragmentary: hoplite dismounting; behind him, a mounted youth.(2)
C] Handle zone: A: well centered: Νικοςθενης εποισεν. B: Νικοςθενης εποισεν.
D] The hand is clearly not that of Painter N.

(1)CV and Add.(2) have Boston 60.640a; ABV lists as Basel Market, Para. (wrongly?) as "now" Basel. (2)ABV gives parallels for the scene.

2803.

Boston 60.1452.

- A] BF column krater. From Vulci. Painter of Louvre F 6. Mid-sixth (Moore). *M. Moore, Hesp. 44 (1975) 239 and n. 32, pl. 53,b (A). Para. 51, Add.(2) 34.
B] A: between sphinxes, a woman between two men. B: siren between two panthers. Under each handle, a swan; on each handle plate: two heads of men beside each other.
C] A: (or A and B?): nonsense: imitation: four rows of vertical strokes, that look less like inscriptions than do blots on other vases.
D] Cf. also Houston 34.129 and Samothrace 65.1057A+.

2804.

Boston 61.110.

- A] BF skyphos. Painter of Louvre F 6. Second half sixth (Bea. Arch.). Late sixth (E. V.). *Museum card. *E.T. Vermeule, 'Some Erotica in Boston,' AK 12 (1969) 12/9, fig. 6 (facts of inscriptions), pl. 8,2,4. Beazley Archive db, no. 1399 (no other bibl.).
B] Handle zone: erotic: A: four boys: of those in the middle, that on the right ορχιπεδιζει his companion on his left; the two boys at right have erections. B: four figures: in the middle, a bearded man with an erection ορχιπεδιζει the boy on his left who holds a cloth before him.
C] Nonsense: partly imitation letters: A, B, each: to left and right of the scene: A: at left: ποταχο(σ)ττ. At right: (.)λ?ε(.)(.)f(.)(.). B: αρτ[.]μ?σ(ο)τα. ε(γ)f(.)(.)f(.)(.).
D] E. V. compares Toronto 344, Robinson and Harcum, Cat., pl. 52, Beazley, Proc. 205/alpha 22.

2805.

Boston 61.1073.

- A] BF band cup. Neandros Painter. Neandros potter. Third quarter sixth. *Auktion 22 (M.M.), pl. 38/125. *Para. 69 and 70/1, Add.(2) 47 (much bibl.). *M. Scheller, Mus. Helv. 38 (1981) 220-27, pls. 1-2. *Script 229, Figs. 62-65.
B] Handle zone: A: two lions attacking a bull; a panther attacking a doe; all between sirens. B: a lion attacking a boar; two panthers attacking a doe; all between sirens.
C] A: σερεν. ταυρος h<ο>υτος, retr.

Νεανδρο[ς] : ε?πο[ι]σεν, ευ γε.
 παρδαλις ηεδι, να<ι>χι, ναι με. σερ̄εν hοδι γε, ναίχι{ν}.
 B: ευ γε, ναιχι, ναι με, retr.
 ληδον τον καπρο<ν> τονδ<ε>, ναιχι. Νεανδρος : εποιοσεν, ευ γε.
 [ελαφ]ος ηεδι.

- D] In Script, A and B are reversed from Beazley's order. Heta once closed, otherwise open. The letters rather variable.
 For the form σερ̄εν see M. Scheller, *MusHelv.* 38 (1981) 226.
 For η<ο>υτος and να<ι>χι see GAI i, 269.

2806.

Boston 62.613.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth.
 *ARV(2) 1701, 1704, Para. 362, Add.(2) 219 (much bibl.).
 B] Int.: satyr seated, holding a punch and working at a pillar. Ext.: plain.
 C] Int.: Λυσις.

2807.

Boston 62.615.

- A] Fragmentary plain lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter fifth. *M. True et al., CV, USA 19, pls. 93,5 and 93,3-4. MFA Annual Report 1962, 33. *Museum card.
 *ABV 182/22, Para. 76, Add.(2) 51.
 B] Undecorated.
 C] Handle zone: A: Τλεσδν ho Ne[αρχο εποιοσ]εν.(1)
 B: Τλεσδ[ν ho Neαρ]χο εποιοσεν.
 D] Ex New Haven, Conn., Clairmont. CV: related by Beazley to the style of the Tleson Painter because of palmettes and signatures.

(1)so ABV; the ph., pl. 94,3, in CV, however, does not show the last two letters, and [C.] Vermeule told Beazley that only Τλεσδν ho Ne remained on A (see Para.). The museum card has ...εν at the end.

2808.

Boston 63.4.

- A] BF band cup. Unattributed. Third quarter sixth. *M. True et al., CV, USA 19, pl. 99,1-3. C. Vermeule, MFA Annual Report 1963, 42. P. von Kersburg, *BullMFA* 64 (1966) 134 and 136, fig. 14. *Museum card. *Photos. in Beazley Archive. Beazley Archive db, no. 2506. G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (1983) 105, fig. 40 (B).
 B] Handle zone: A, B, each: cock fights: youths and men with cocks.
 C] Handle zone: A, B, each: numerous nonsense (imitation) inscriptions (blots).
 D] Ex Basel Market (M.M.). A multfigured band cup.

2809.

Boston 63.119.

- A] BF terracotta ball. Unattributed. Ca. 500. *GRBS 8 (1967) 225-66, pls. 1-2. MFA Bull. 61 (1963) no. 323, 20-22, figs. 1-2. M. Guarducci, *Acc. Lincei, Rend.* 25 (1970) 64ff., pl. 2. C. Gallavotti, *GiornItFilol* 1971, 347-56. Q. Cataudella, in *Scritti in onore di Salvatore Pugliatti* (1978) v, 163-75. Guarducci, *Tituli: Pubblicazioni dell' Istituto di Epigrafia e Antichità Greche e Romane dell' Università di Roma* 2 (1980) 10-16. *Vidi. Script 950.

GAI i, 176 (on εἰμι and εἶναι).

- B] Around the middle: in the center, a boy greeted by a bearded man. On either side, athletes.
- C] In the scene, in BG: Μυρρινης εἰμι, λναίχι. On the top cap, Gr.: ὁ παῖς καλὸς :*. Below, in a different hand, Gr: :* ὁς ἔοικεν ἀπὸ τῶν ἐρίων εἶναι{αι}, the last two letters in the line above. On the bottom cap, Gr.: Μυρρινης εἰμι.
- D] The object is a rattle in the shape of a ball made of a middle strip and two caps sown over the central part. For the interpretation of the third inscription (ἡρία, funerary mounds, a reference to funerary athletic contests) see GRBS; differently Guarducci. Some have doubted the graffiti. The ball was a gift to Myrrhine. The first and third graffiti are by a different hand (the potter's or painter's) than the second (a user's?). The ball was clearly a bespoke gift. Guarducci in 'Tituli' discusses previous bibl. and suggests that ἡρίων keep its meaning 'tomb' and be applied to the feeble-looking boy with the dog; the object, she says, is a rattle and does not imitate a ball.

2810.

Boston 63.473.

- A] BF hydria. Leagros Group. Antiope Group I (E. Vermeule). Last quarter sixth. 510-500. Ca. 520 (CV). *M. True et al., CV, USA 19, 25 (facs.), pl. 82,1-3 (much bibl.). *E.T. Vermeule, BullMFA 63 (1965) 35ff. (ill.). Para. 164/31 bis, Add.(2) 96 (much bibl.). *Script 443, Fig. 102. TGV 142/17E 3.
- B] Shoulder: Heracles and Cycnus. Body: Achilles dragging the body of Hector.
- C] Body: Εκτ{ρ}ωρ. On the grave: Πατροκλῶ.(1) Under the foot, Gr.: ΑΕ.
- D] Ex Philadelphia Market. E. Vermeule in publishing the vase rejects the idea that ΑΕ stands for Leagros: so Johnston, TGV 245/17E n. 1. Mixed alphabet. Psilosis. Attic lambda.

(1)cf. GAI ii, 182. For the omega in both names, see also GAI i, 38.

2811.

Boston 63.952.

- A] BF amphora. Manner of Exekias (close to him). Third quarter fifth. 550-540. *Museum photo. (B). *Para. 62, 317, Add.(2) 41. *I. Scheibler, 'Bild und Gefäss: zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI 102 (1987) 95, figs. 26 (A) and 30 (B). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 152 and n. 86.
- B] A: Castor and Pollux harnessing their chariot. B: Dionysus seated in his vineyard, with satyrs cavorting in the arbor; baskets (vintage).
- C] A: above the head of a woman at left: ἡλενε. Behind the head and back of a youth mounting the chariot: [Π]ολυδευκες, retr. Similar for a youth who stands behind the horses: Αισχινες, retr. Above the head of a figure in long chiton who stands behind the forward horse: Καστόρ. Below the rear horse's head: Σιμολς. [The final sigma placed below the omicron for lack of space.] To left of the front horse's front legs: Κασὸν καλὸς, retr. [Note the spacing: Κασὸν ^ κα^λὸς; ^ indicates one empty letter space.] To left of the legs of a nude youth who is calming

the front horse, facing him: Εὐρυλόχος, retr. There is another inscription above the youth's head and by the front horse's head: probably the other horse's name [Xanthos?]. B: at upper right: Διονύσος.

- D] Carpenter 93 n. 82 rightly says that the baskets on B show that it is a vintage scene. W.G. Moon, ed., *Ancient Greek Art and Iconography* (Madison 1983) 110-13 and 155 n. 5; idem, *GVGettyMus* 2 (1985) 63, figs. 18,a-b: the Lerici-Marescotti BF amphora by the Priam Painter has a very similar vintage scene on A. - Shapiro refers to A. Hermery, 'L'image de l'apothéose des Dioscourses,' *BCH* 102 (1978) 70 n. 94: the Dioscuri are leaving for the funeral games of Pelias.

2812.

Boston 63.1246.

- A] RF calyx krater. Dokimasia Painter. Second quarter fifth. 458 or 457 B.C. (E. Vermeule). (1) *E. Vermeule, *AJA* 70 (1966) 1-22, pls. 1-4 and 5, 19. *ARV*(2) 1624/34 quater, Para. 373, Add.(2) 234 (much bibl.).
- B] A: Death of Agamemnon by Aegisthus. B: Death of Aegisthus by Orestes.
- C] A: between Aegisthus and Agamemnon: εε.(2) B: nonsense: between Clytemnestra and Orestes, running over her arm: νονενον. Over Electra's forearm: N. Above Aegisthus' head: N(.).(3) Over Electra's palm: a broken eta?(4)
- D] The BG surface is poor and some letters on B may have flaked off. I have relied on E.V. except for the one epsilon that shows in the photo. - E.V. compares the nonsense letters on New York 06.1021.188, also by the Dokimasia Painter; see *AJA* 70 (1966) 5 n. 8.

(1)but stylistically earlier. (2)Vermeule's interpretation of two small epsilons, separated from each other, one of which is visible in pl. 3, fig. 4 and is not particularly related to Agamemnon's open mouth. E.V.: "The groans hang painted in the air between the two men." I do not know what to make of this; note that B has nonsense inscriptions. Are there no other letters on A? (3)the second letter is a stroke - of iota or eta? (4)E.V. thinks perhaps νη? is intended.

2813.

Boston 63.1515.

- A] RF amphora. Pioneer Group ("somewhat recalls Euthymides," *ARV*(2)). Last quarter sixth. 510-500. *C. Vermeule, *BullMFA* 61 (1963) 150 ff., figs. 1-2. E. Vermeule, *AK* 8 (1965) 39. *ARV*(2) 1705, Para. 324/7 bis, Add.(2) 157. G. Maspero, *Le dessin dans l'art grecque* (Paris 27 March - 15 June 1963), no. 63. *Vidi. Script 321.
- B] A: The Struggle for the Tripod. B: maenad and satyrs.
- C] Gr.: "The names of Heracles and Apollo, both in the genitive, and the word kalos are incised with a very fine point." (Script).
- D] Ex Basel Market (M.M.).

2814.

Boston 64.700.

- A] BF lip cup. Unattributed. Third quarter sixth. Ca. 540 (CV). *M. True et al., *CV, USA* 19, pl. 91,1-3. C. Vermeule, *MFA Annual Report* 1964, 33. *Fasti Arch.* 20

(1965), no. 197. C. Vermeule, CJ 66 (1970) 12-13, fig. 12.
*Museum card. Beazley Archive db, no. 180.

- B] A, B, each: woman's head in outline.
C] Handle zone: nonsense: partly imitation letters: A: shifted a bit to the right: (.)γο(v)σ(.)(σ)(v) and six more imitation letters, getting progressively smaller.(1) B: better centered, the letters smaller: 17 letters.
D] Ex C.C. Vermeule III collection. - Both inscriptions bend up a bit at the end. Clearly not Sakonides.

(1)the nu's reversed; the first sigma three-stroke, the second five-stroke. In the middle of B, one sigma seems to be four-stroke.

2815.

Boston 65.873.

- A] Frs. of RF cup. Onesimos (Panaitios Painter). First quarter fifth. *E.T. Vermeule, AJA 71 (1967) 311-14. Para. 360/74 quater,(1) Add.(2) 216. *Script. 503, Fig. 114.
B] Int.: courting scene of bearded man and youth. A: komos.
C] Int.: near the man's open mouth: ἔασον.(2) Near the youth's (lost) head: οὐ παύσαι; (retr.).

(1)the number misprinted as 63.873; see Add.(2). (2)GAI ii, 456.

2816.

Boston 65.1166.

- A] WG pyxis with lid. From Greece. Painter of London D 12 (museum card).(1) Third quarter fifth. Ca. 440. *Museum card. *Museum photo. Truitt, BMFA 1969, 72-92, fig. 5. Non vidi. *M. Guarducci, EG iii (1978, repr. 1995) 340 n. 1 (not ill.). LSAG(2) 435/H (not ill.). Roberts, Pyxis 48/11, pl. 24.
B] Body: women doing domestic chores.
C] Lid: on the under side, along the rim, Gr.: Λυσάνδρα ἔδωκε Λυσίμαχίδι. Below the inscription, a large Gr.: K.
D] Non-Attic alphabet. Disjointed letters. The Gr. probably Euboean (or Boeotian?). Delta D-shaped. Attic lambda and sigma. `Red' chi. Is the second Gr. a mark to fit the lid to the body? Then it should appear also on the pyxis, if the two are correctly paired. - The vase was a gift. Are the women related?

(1)not in Para.

2817.

Boston 65.2678.

- A] Fr. of band cup. Unattributed. Third quarter sixth. 530-520 (CV). *M. True et al., CV, USA 19, pl. 109,12. P. von Kersburg, BullMFA 64 (1966) 134-35, fig. 13,b.
B] No figured decoration preserved. A: right handle palmette.
C] A: handle zone: nonsense: imitation inscription: 10 letters, incomplete at the beginning, vacat at right.
D] Small indistinct letters.

2818.

Boston 66.816.

- A] BF lip cup (head cup). Sakonides. Third quarter sixth. 550-540. *CV, USA 19, pls. 90,3-4, 91,4. Para. 71, Add.(2) 48. CJ 66 (1970) 11-12, fig. 11,a-b. *Script 254,

Fig. 46 (B).

- B] Lip: A: female head in outline. B: similar.
C] Handle zone: A: Στροιβος καλος. B: χαιρε και πει.
D] Ex Philadelphia Market. - On the problem of the handwriting, see Script 51-52.

2819.

Boston 67.1006.

- A] BF hydria (Tyrrhenian). Tyrrhenian Group (Archippe Group).(1) Third quarter sixth. Ante 550 (Shapiro). *M. True et al., CV, USA 19, pls. 69,3-4 and 70,1-3 (bibl.). *Para. 43, Add.(2) 28. C.C. Vermeule, CJ 64 (1968) 56ff., figs. 9-12. *Bothmer, 'Six Hydriai,' AK 12 (1969) 26, pl. 20. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 74, pl. 32,c.
B] Top zone: antithetic sphinxes between lions between cocks. Main zone: unusual: Iolaus in a chariot; Heracles beside it; at left, Hermes and Demeter; at right, Artemis and Aphrodite.(2) Bottom: animal frieze.
C] Top zone: nonsense: between the left lion and the left sphinx: στενσπ, retr. Similarly between the right sphinx and the right lion: σπεχ(), retr., the last letter smeared?(3) Main zone: between Hermes' and Demeter's lower bodies: ηρμης, retr., not facing him. In a similar position to right of Demeter (who faces left): Δεμετε(ρ), retr., not facing her. Below the horses' bellies (not very close to Heracles): ηρακλες, retr. To left of Iolaus' face: ιο(λ)εος, retr.(4) To left of Artemis' body, facing her: Αρτεμης, retr. Between Artemis' and Aphrodite's lower bodies, facing the latter: [Α]φροδιτε, retr.(5)
D] Note that all inscriptions are retr. regardless of which way the figures are facing. Most letters are distorted in the photo. Typical Tyrrhenian lettering. The inscriptions are similar to Vienna 3613 and Louvre E 869, both by the Archippe Painter.

(1)Beazley compares the Archippe Group and Cab. Méd. 253 (ABV 104/127). (2)Bothmer interprets this as Apotheosis of Heracles. Shapiro (with Beazley and against Bothmer) thinks not Apotheosis of Heracles, but simply H. setting out; the divinities are brought in as spectators as often in Tyrrhenian. CV: this cannot be the final arrival of Heracles as Zeus is not present; it is rather an excerpt of an arrival scene as on Cab. Méd. 253 (ABV 104/127) attributed by Bothmer to the same painter. (3)uncertain readings. (4)the lambda does not look right. (5)no trace of the alpha, but there is space: is there some restoration (or an error of the painter)?

2820.

Boston 68.105.

- A] BF hydria. Taleides Painter (Bothmer, Moore). Third quarter sixth. *Add.(2) 392. Beazley Archive db, no. 74.
B] Shoulder: youths between horsemen. Body: chariot of Achilles.
C] Body: καλε Κολουρα.
D] κολουρος means 'stump-tailed'. Nickname of a hetaera?

2821.

Boston 68.163.

- A] RF Nolan amphora. Nikon Painter. Second quarter fifth.
 *Auktion 34 (M.M.), no. 164, pl. 52. Para. 402, 506, Add.(2)
 276. Script 682. AJA 93 (1989) 550, fig. 1 (A).
- B] A: herm before an altar. B: woman with a jug and phiale.
- C] A: on the herm: Γλαυκων καλος.(1) Above the altar: καλος.(2) B:
 Χ[α]ρμιδες and καλος, Attic.
- D] Beazley notes in Para. 403 that the handwriting on the herm
 is "just as" in the kalos-inscription on London E 298, q.v.;
 see also ARV(2) 1581. Glaukon and Charmides together also on
 Zürich, Private, ARV(2) 866/1, 1673, Para. 426, Add.(2) 299.

(1)Ionic alphabet. (2)Attic alphabet.

2822.

Boston 1970.233.

- A] RF cup. Douris (or school piece, ARV(2)).(1) Python potter
 (Cahn). First quarter fifth. Ca. 480 (Cahn). 480-470.(2) *ARV(2)
 444/241, Add.(2) 240. Auktion 40 (M.M.) 56/93, pl. 38. *D.M.
 Buitron, Attic Vase Painting in New England Collections
 (1972) 106/57. Script 535. *D. Buitron-Oliver, Douris
 (Kerameus 9, 1995) 40, 44, 85/233, pl. 111. *GAI ii, 750.
- B] Int.: intercourse: woman standing and bending forward; man
 entering from behind; at left, head of a couch with a
 cushion; at right, a bundle of clothes on a low table (the
 woman leaning on it); above, at right, strigil and
 aryballos hung up. Ext.: plain.
- C] Int.: above the scene, following the margin: he παις καλε.
 The man says (vertically down from below his face, through
 her body and the BG below): ηέχε ηέουχος.(3)
- D] Ex Lucerne Market (A.A.). Ex Arlesheim, Schweizer. Threatte in
 GAI ii, 750, reads ηεούχος, perhaps rightly.

(1)B.-O. 40 attributes to Douris himself. (2)late period
 (B.-O.). (3)"the earliest evidence for the expression,"
 Beazley. For ηέχε Beazley refers to Acr. 2644, GL i, pl. 112
 (BF). B.O. in cat. has: ηε παι[ς] κ[αλ]ε. ηεχε ηεου[χ]ος.
 I am not convinced that the bracketed letters are not
 there. 'Auktion' 40 gives the kale-inscription complete but
 brackets the second chi in the other inscription. The
 photos. are unclear.

2823.

Boston 1972.44.

- A] RF cup. Onesimos. First quarter fifth. *ARV(2) 322/37, Add.(2)
 215.
- B] Int.: youth with a hare. Ext.: athletes: A: pankration. B:
 boxers.
- C] A: Παναπιος καλος. B: Λυκος. On a discus-bag: καλος.
- D] Ex Swiss Private.

2824.

Boston 1973.88.(1)

- A] RF pelike. Euthymides, very early?(2) 520-10. *M. Robertson,
 Burlington Magazine 119 (1977) 78-86 (ill.); drs. of
 inscriptions, 78; photos of graffiti under the foot
 figs. 16-17. Script 416. Add.(2) 396. AK 21 (1978), pl. 18
 (A, B). Robertson, Shorter HGA, 64, fig. 90. Idem, AVCA
 33-34 and fig. 24 (A, part). Beazley Archive, no. 4437.
 *TGV 40 and 64, ch. 9 n. 6. Beth Cohen in J.H. Oakley,
 W.D.E. Coulson, O. Palagia, Athenian Potters and Painters:

The Conference Proceedings (1997) 144, fig. 3 (A).

- B] A: two boy jumpers seen from the front, with a young flautist. B: two boy jumpers seen from the back, with a young flautist.
- C] A: The right jumper: Καλὸν ἵππιδες. The flautist: Αἰνεαῖος. Below: Λεαγρός καλός. B: The flautist: (Σ)μικυθιδ(ν), retr. Λεαγρός καλός, ναίχι, retr. Under the foot, Gr.: upside-down trident; or epsilon with extended middle hasta? Sampi. TGV: 2 non-alphabetic marks.(3)
- D] Robertson reads Σμικύθιον, but Σμικυθίων is Attic (PA 12,766-71). R.'s text gives ναίχι, but the dr. shows ναίχι. The museum no. is not given by Robertson in Burl. nor in Add.(2), but in AVCA R. gives the number as 1973.88. - A similar jumper (high up, with legs drawn up): Corinth CCP-2621, Hesp. 49 (1980) 304/27, pl. 87. - Cohen says the vase is 'related to Euphronios' work'.

(1)I read the number in the museum wrongly as 1971.10.

(2)Robertson, Burl.; Workshops of Euphronios, perhaps very early Euthymides (AVCA). (3)a parallel is Palermo 1820 (= 1110), by Psiax, fig. 14,e (facs.); see TGV, p. 2, fig. 14,e, ABV 292/4, Add.(2) 76.

2825.

Boston 1977.713.

- A] RF lekythos. Unattributed.(1) First quarter fifth. Ca. 500 (Cahn). *Beazley Archive db, no. 818. *Auktion 51 (M.M.), pl. 35/150. Boston MFA, Museum Year 1977-78, 22. LIMC i, 372 Aigisthos 6A (dr. of shoulder). A. Prag, The Oresteia (1985), pl. O, fig. A (shoulder).
- B] Shoulder: Death of Aegisthus: Clytaemnestra with an axe rushes toward him; young Telamedes holds her back; Orestes plunges his sword into the neck of Aegisthus who is sitting on a throne (part of this is missing). Body: plain BG.
- C] Shoulder: behind C.'s back: Κλῆδι-μεστράς, retr.(2) Τελαμεδες, retr. To right of O.'s head: [Ο]ρεστες.
- D] Telamedes for Pylades? Or contamination of Talthybius and Pylades (Cahn). Aegisthus' name is probably lost in the break. - Cahn compares the lekythos Oxford 1932.733 (Haspels, ABFL, pl. 22,1), which he thinks is by the same hand.

(1)Cf. Berlin Painter and Eucharides Painter (Cahn). (2)so Cahn's text, noting that the name is miswritten. I think, probably: Κλῆδ-αι{-}μεστράς, unless the missing tau is Cahn's error.

2826.

Boston 1978.45.

- A] RF hydria (kalpis). Berlin Painter. First quarter fifth. Middle period, ca. 485 (Cahn). *Beazley Archive db, no. 84. *Auktion 51 (M.M.), pls. 38-40/155. LIMC ii, pl. 260 Apollon 860.
- B] Apollo and other divinities at a sacrifice: at right, Apollo with kithara and phiale turns back toward Iris; altar; Artemis and Leto. At Apollo's left, a winged Iris(1) approaches to fill his phiale. The other two figures are in a procession behind Artemis and Leto: Athena; Hermes looking back at Iris.
- C] To left of Leto's right shoulder: Αἶτ[ο], retr. Behind

Artemis' left elbow: [Αρτ]εμῖς. To left of Athena's face: Αθηναια, retr. To right of Hermes' upper left arm: ηερ[μ]ε[ς]. Under the foot, Gr.: nu reversed or sigma lying down.

- D] Apollo and Iris are not named. It is unusual to have inscriptions so late in the Berlin Painter's work, if Cahn's date is right; Script 82 may need correction.

(1) Nike, according to Bea. Arch.

2827.

Boston 1979.618.

- A] Fragmentary BF amphora. Painter of Munich 1379 (Princeton Group). Third quarter sixth. *A.B. Brownlee, RA 1989, 3-21.
- B] A: mule cart with amphorae; driver; leader; behind the cart, two males with spears, facing each other. B: in the center, a bearded man touches the chin of a larger bearded man in supplication; on either side, two bearded men; all but the suppliant carry spears.
- C] Nonsense, deviating into imitation letters, especially on B: A: to left of the driver's head: εω(ο)(.)[--].(1) Below the cart: two letters. At the right-hand margin: nine letters preserved, incomplete at end. B: nine nonsense inscriptions, six of them between the figures, three near the heads of three figures at left. The six leftmost (four between the figures, two above the heads) begin with epsilon and are all retr.
- D] Brownlee 3-4 and n. 5 mentions connections with other vases in the Princeton Group and with the Painter of Berlin 1686. Beazley in AJA 33 (1929) had assigned six vases to a group on the basis of nonsense inscriptions. Boardman speculated that some of these may be early work by the Painter of Berlin 1686 (CV, Great Britain 14, p. 19). For the inscription with 'omega' see RA, fig. 5. For nonsense inscriptions beginning with epsilon, see Fellmann in CV, Munich 11, on the band cups 2240, 2241, 2242. - Brownlee interprets B as a parody of Hector's Ransom (without the body).

(1) the second letter is not a real omega; perhaps a miswritten pi?

2828.

Boston 08.30d.

- A] BF standlet of Sosian type. Unattributed. Third quarter sixth. Ca. 530 (E. Vermeule). *Vidi. *Beazley, Proc. Brit. Acad. 33 (1947) 212 β 10. *E. Vermeule, AK 12 (1969) 10/4, pl. 6,4 and figs 3-4.(1) H. Hoffmann, Hephaistos 9 (1988) 148, fig. 10 (the number given as Ref. 08.330 d). Idem, 'Hahnenkampf in Athen,' RA 1974, fig. 12.
- B] Medaillon on top: boy with a cock and a bearded man ὄρχιπεδίζων; at left, a fox; at right, a hare; two small garments in the field.
- C] Nonsense(?): between the legs of the two figures, part retr., part kion.: ιαορεν. Behind the legs of the man: α(ρ)ενμυ, retr. except rho and nu. E.V. suggests αρ<ε>ν <ει>μι, retr. And: ιδ<ο>αρ<ρ>εν or: ια,ο,ρεν.(2)
- D] = R 16. Not clear that the alphabet is Attic. A rough picture and large, rough writing. The words almost resemble

a foreign language, but are more likely illiterate scribblings. Rightly considered meaningless by Beazley.

(1)published under no. R 08.30d. (2)"yeah, man," E.V.

2829.

Boston R 08.31b.

- A] Fr. of RF cup.(1) From Orvieto. Ambrosios Painter. Last quarter sixth. Ca. 510. *Vidi. ARV(2) 174/22, Add.(2) 184. *E.T. Vermeule, 'Some Erotica in Boston,' AK 12 (1969) 14/14, pl. 11,2 (Int.).
- B] Int.: bearded man squatting and removing a turd with a stone (ἄποψόμενος).
- C] Int.: starting on the left at mid-height, widely spaced along the margin: ἡοπαίηςκαλοῖς.(2)
- D] I had the number as R 1834. For wiping with a stone see Ar., Peace 1230. Further E.V.

(1)cut down to the tondo. (2)the head, right hand, and feet, intervene.

2830.

Boston inv. 219.65 (loan).

- A] Frs. of RF cup. From Orvieto. Unattributed. Late sixth. *Vidi. *Para. 508.
- B] Poseidon.
- C] Curving up and down on either side of the figure: Πεδιευ[ς] ἠκαλο[ς].
- D] Six frs. Loan from E.T. Vermeule (Cambridge, Mass.).

2831.

Boston inv. 73.1971 (loan).

- A] Fragmentary eye cup. From Orvieto. Unattributed. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 348/4 bis (not ill).
- B] Int.: gorgoneion. A: Heracles and the Lion. B: Dionysus holding a drinking horn.
- C] A: over the right eye: potter's signature of Pamphaios.
- D] On loan. Information from Bothmer. Non vidi.

2832.

Boulogne, Musée Communal 68.

- A] BF neck amphora. Manner of Acheloos Painter. Last quarter sixth. 510-500. *Pottier, Mus. prov., pl. 18,1. Klein, L.(2) 37/2. Hartwig, Meisterschalen 257, n., no. 3. Langlotz, Zeitbestimmung 46, n. 6. RE s.v. Sostratos 11. ABV 385/2. *Script 433.
- B] A: Heracles and Cerberus. B: komos of three bearded men.
- C] B: Σοστράτῳκαλῷεἰμί.(1)
- D] My suggestion (see Script): "I belong to handsome Sostratos." A bespoken gift vase, unless the statement is a lover's. ABV: Σοστράτῳ[ς]καλο[ς]εἰμί. Klein: Σοστράτῳ[ς]κ[αλος]εἰμί. Owner's inscription (Pottier, Mayer). "Ausruf eines schwärmenden Zechers" (Hartwig). Ascribed to a figure (Langlotz). - Beazley in ABV says that it is difficult to decide between the Acheloos Painter and his manner.

(1)according to ABV the last letter is "no more than a dot."

2833.

Boulogne, Musée Communal 134.

- A] RF cup. Tyszkiewicz Painter. First quarter fifth. Ca. 480 (Rouen cat.). *Musée Départemental des Antiquités, Rouen, Hommes, Dieux et Heros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 194/81. ARV(2) 293/47, Add.(2) 211. J.-L. Durand in M. Detienne and J.-P. Vernant, *La cuisine du sacrifice* (1979) 133-57.
- B] A: a bearded man, leaning on his stick and holding a hare, approaches a boy who carries a large cake(?) and a piece of meat. B: a youth, leaning on his stick and holding out a cock while leading a leopard on a leash, approaches a boy carrying a long stick(?); at right a sitting dog.
- C] A: above the boy: $\lambda\omicron\sigma\sigma\pi$.(1)
- D] Two erotic scenes. The inscription unclear.

(1)given in Rouen cat. in Roman caps: LOS S P.

2834.

Boulogne, Musée Communal 406.

- A] BF hydria. Priam Painter. Last quarter sixth. *W.G. Moon, 'Some New and Little-known Vases by the Rycroft and Priam Painters,' *GVGettyMus* 2 (1985) 64, fig. 21. ABV 332/21, Para. 146, Add.(2) 90.
- B] Shoulder: symposium. Body: Heracles attacking a serpent that is guarding a fountain; at left, chariot with Athena; at right, girl at the fountain.
- C] Body: nonsense: above the horses' heads: $\tau\upsilon\omicron$.(1) Between the horses' legs: $[-](.)\omicron\omicron$. Between Heracles' legs: two blots. To his right, below his outstretched arm: $\chi\omicron\sigma$.(.)
- D] The readings are uncertain.

(1)the third letter might be a delta.

2835.

Boulogne, Musée Communal 417.

- A] BF hydria. From Vulci. Manner of Lysippides Painter. 530-520. *ABV 260/32, 691. *Photo.
- B] Shoulder: lion and bull; lion and boar. Body: Athena mounting a chariot with Heracles. Predella: swan and goat; siren and goat; swan.
- C] Above the horses' heads: ΑΥΤΟΜΕΝΕΣ ΚΑΛΟΣ . Nonsense: to left of Athena's head: $[-]\tau\epsilon\epsilon$.(1) Between the horses' legs: $\epsilon\epsilon\lambda\epsilon\epsilon\iota\sigma$. In front of their legs, similar: $\epsilon\epsilon\epsilon\lambda\sigma\lambda$. Two more inscriptions at right. Beazley also read: $\pi\alpha\iota\kappa\alpha\lambda\omicron\varsigma$.(2)
- D] Automenes occurs as a kalos-name also on Rimini, another hydria in the manner of the Lysippides Painter, ABV 261/36, and on Florence 81,601, a RF cup by Oltos, ARV(2) 64/96 and 1568, but the last may not be the same person. - Beazley compares the vase with Louvre F 295 (ABV 260/31).

(1)uncertain reading from the photo. To right of her head more letters in a glare. (2)in ABV: nonsense resembles strings of letters on London B 333 (BF fountain hydria, ABV 677/3, q.v.), which has $\epsilon\lambda\epsilon\tau\epsilon\epsilon\upsilon\upsilon$, etc.; cf. also Brussels R 291 (BF neck amphora by the Antimenes Painter, ABV 270/52). $\pi\alpha\iota\varsigma$ miswritten?

2836.

Boulogne, Musée Communal 441.

- A] BF prize Panathenaic. From Vulci. Painter of Boulogne 441 (Group of Antimenes Painter xii). Last quarter sixth. *Photo.

Beazley, AJA 47 (1943) 444/1. ABV 290/1. Dev.(1) 93. Brauchitsch 41/58. J.R. Brandt, *Archaeologia Panathenaica* I (Inst. Rom. Norveg., Acta 8 (1978)) 7/54.

B] A: Athena. B: wrestlers.

C] A: to left of the left column, facing out:
τον Αθενεθεν αθλ[ov].

2837.

Boulogne, Musée Communal 516.

A] BF Droop cup. Unattributed. Third quarter sixth. *Ure, JHS 52 (1932) 63/82, fig. 7. Beazley Archive db, no. 15,169.

B] Handle zone: A: Dionysus (with drinking horn) and Ariadne(?) between satyrs and maenads. B: Return of Hephaestus(?): Hephaestus(?) on his mount and Dionysus(?) between satyrs and maenads.(1)

C] A, B, each: mock inscriptions.

D] Ure's type III A.

(1)the subjects after Bea. Arch.; Ure does not identify the figures.

2838.

Boulogne, Musée Communal 561.

A] RF cup. From Vulci. Euergides Painter. Last quarter sixth. *ARV(2) 88/10, Add.(2) 170. Le Musée 2, 281. Bloesch, FAS 52/12.

B] Int.: cock. A: satyrs and a maenad. B: athletes.

C] Int.: προσαγορ[ευδ]. A: προσαγ-. B: -[ο]ρ[ευδ]. I.e., προσαγ^ορευδ.

D] Beazley notes that the same division between two sides occurs on New York 41.162.80, ARV(2) 100/19, a RF paidikos alabastron, and is there completely preserved. Note also the break at the same place, but on one side, on Boston 00.358.

2839.

Boulogne, Musée Communal 575.

A] BF neck amphora. Near Exekias iv.(1) Third quarter sixth. *F. Lissarrague, *L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique* (1990) 83, fig. 43 (A), 87, 94/23. ABV 149/2, Add.(2) 42.

B] A: Ajax with the body of Achilles; at left, Hermes; at right, a warrior leaving. B: victorious athlete, and a boy carrying a tripod.

C] A: the ph. in Lissarrague shows, behind Ajax' legs, a nonsense inscription of at least seven letters.

D] = 37 (so Add.(2)).

(1)same style as Villa Giulia 8340 (ABV 149/1), Beazley.

2840.

Bourges, Musée du Berry D: 863.3.3.

A] Fr. of RF cup. Pistoxenos Painter (Bothmer). Second quarter fifth. Ca. 465 (CV). *CV, France 30, pl. 5,3.

B] Int.: a nude young athlete, with a discus in the left hand, balances himself on his bent left leg; below him, halteres. Ext.: not preserved.

C] Int.: to left of the athlete, Gr.: ηιρ(ε)ι.(1)

D] The meaning of the Gr. is obscure.

(1)so the facs. in CV, p. 44. The fourth letter either an F-shaped epsilon or a disjointed alpha. The photo. does not show the inscription.

2841.

Bowdoin.

- A] Fr. of LM cup.(1) Unattributed. Third quarter sixth. *dr.(?) in color in Beazley Archive.
- B] No figured decoration preserved.
- C] Handle zone: A: [---επο]ιεσεν.
- D] Not in Beazley? Unless the fr. has been added to some other vase not in Bowdoin. The same letters survive on a fr. of a RF cup Once Brussels, Van Branteghem 79 (ARV(2) 1557/12), which has a picture on the Int.

(1)placed in a box with lip cups.

2842.

Bowdoin 13.2.

- A] RF eye cup. From Cervetri. Bowdoin-Eye Painter. Late sixth. *Photos. ARV(2) 48/160, 167/5, Add.(2) 183. K. Herbert, Ancient Art in Bowdoin College (1964) 61/160. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 74/34 (bibl.).
- B] Int.: hoplitodromos running. Ext.: between eyes: A: jumper. B: jumper bending down.
- C] B: above the jumper: καλος. Under the foot: Gr.
- D] Name piece.

2843.

Bowdoin 13.7.

- A] BF eye cup. Unattributed. Last quarter sixth. *Photo.
- B] A: warrior to right. B: warrior and archer to left.
- C] Nonsense: A: three inscriptions: blots. B: two inscriptions: blots.

2844.

Bowdoin 13.8.

- A] RF column krater. From Gela. Unattributed.(1) Ca. 450. *Hesp. 27 (1958) 198 n. 79 (mention). *TGV 167/24F 2, Fig. 13,m (dr.). Johnston, BSA 70 (1975) 160. Bowdoin [alumni magazine] 61,1 (September 1987) p. 19 (A).
- B] A: Oedipus and the sphinx. B: man and woman.
- C] Under the foot, Grr.(2), retr.:
AIIIII-(3) Below: ΑΧΕΝΑΤΩ ^ Κορικῶν(θ)ικουργεῖς ΠΗ.(4)
- D] Johnston reads both Grr. together: A 10 obols (four obols and 1 drachma) and name plus batch notation. For ΠΗ see TGV 232: perhaps emend to ΠΙΙ = 7 [giving a batch notation; the other Gr. giving the price]. Or πηλινᾶ(?) - Amyx took the name to be in the dative and this is apparently accepted by Johnston (see his n. 5) [but it is clearly omega for omicron upsilon, see Script 167].

(1)Hesp. reports an attribution by Beazley to the Group of Polygnotos; it is not in ARV(2) and Para. but is apparently accepted in TGV. (2)Κορικῶνθικουργεῖς ΠΙΙ ΑΧΕΝΑΤΩ. So the text in Hesp., inaccurately. (3)the last sign = Argive lambda (drachma sign). (4)Attic pi.

2845.

Bowdoin 13.25.

- A] Frs. of BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. *Photo. ABV 100/71, Add.(2) 27.
- B] Shoulder: battle: fr. a: three warriors, one to left and two to right. Fr. b: at left, duel over a falling warrior; at right youth on horseback to left. Fr. c: a bit of the shoulder frieze; ivy wreath; body frieze: knee preserved on shoulder. Body: parts of two horses, one showing young rider, galloping to right (horse race).
- C] Nonsense: Fr.a: to left of the left warrior's left knee (he faces left): [-]σ:*γ. Between the legs of the middle warrior (he faces right): υοκον. To right of his face, slightly curved: πονοο. Fr. b: to left of the horseman at right: πονοβοχ, perhaps retr.
- D] 3 frs.

2846.

Bowdoin 13.26.

- A] Fragmentary RF cup. Foundry Painter. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 92/46. K. Herbert, Ancient Art in Bowdoin College (1964) 64/170. ARV(2) 403/32, Add.(2) 231.
- B] Int.: two athletes: one seated with a javelin, the other walking with the javelin behind. Ext.: plain.
- C] Along the margin: nonsense inscription.
- D] Some letters show in Buitron's picture: apparently done without turning the vase, which is characteristic of the Foundry Painter (Script, p. 89 and Fig. 121).

2847.

Bowdoin 13.32.

- A] RF hydria. From Cumae. Manner of the Aegisthus Painter. Second quarter fifth. *ARV(2) 508/6, Para. 382.
- B] Woman seated and two youths.
- C] "Her name is Νικαρετε." (Beazley).

2848.

Bowdoin 20.1.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *Vidi. K. Herbert, Ancient Art in Bowdoin College (1964) pl. 23,1. ARV(2) 684/143, Para. 406.
- B] A seated youth playing the flutes.
- C] Nonsense: from the forehead: (.)στορκσ.(1)

(1)the existence of the first letter is uncertain.

2849.

Bowdoin 23.10.

- A] Fr. of RF cup. From Italy. Near Onesimos. First quarter fifth. *ARV(2) 1596/12.
- B] Int.: athlete (head in scrub-cap, and shoulders).
- C] [Λυ]κο[s].

2850.

Bowdoin 23.30.

- A] RF askos. Makron. First quarter fifth. 490-480 (Buitron). Hauptwerk I (Kunisch) *Beazley, 'An Askos by Makron,' AJA 25 (1921) 325ff., figs. 1-3 (photos.), fig. 4 (dr.). K. Herbert, Ancient Art in Bowdoin College (1964) 63/166. *Vidi. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 93/47. ARV(2)

480/339, Add.(2) 247. Robertson, AVCA 105, fig. 102. *N. Kunisch, Makron (Kerameus 10, 1997) 175/139, pl. 46. LIMC iii, 857/14, pl. 610.

- B] A: Eros flying to left. B: Eros flying to right.
C] A: below one Eros, near horizontal: *ho παυς*. B: below Eros, horizontal: *καλος*.
D] A similar askos by Makron, with the same subjects, is Aleria L. 7.200, Para. 379/339 bis (no bibl.) (Robertson), apparently unpublished since not in Add.(2) - Kunich gives, "after AJA 25": *ho παυς καλος*. [Probably inaccurate.]

2851.

Bowdoin 30.1.

- A] Fragmentary RF cup. From Cervetri. Onesimos (P). First quarter fifth. 500-490. Early (ARV(2)).(1) *Beazley, JHS 39 (1919) 82-84, pl. 2,1 (photo.), fig. 1 (dr.).(2) ARV(2) 328/114, *Add.(2) 216. K. Herbert, Ancient Art in Bowdoin College (1964) 62/165. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 97/51. Script 527. Robertson, AVCA 51, fig. 37.
B] Int.: Naked girl holding a skyphos over a large krater.
C] Int.: along the margin: *Παναί[τ]ιος καλο[ς]*. On the skyphos, in a reserved area, but said to be in red: *Δορις*, i.e., either *Δούρις* or *Δωρις*.
D] For the interpretation of *Δορις* (vase painter or hetaera) see Bothmer apud Buitron 97 and Script 86. - According to Robertson in AVCA, the girl [a hetaera] is drawing wine. He interprets the inscription on the skyphos to refer to the vase painter Douris (p. 51): the Pioneer practice of greeting a colleague.

(1)ca. 485 (Beazley, JHS). (2)two frs. from Leipzig have since been added; also a fr. given by Bothmer adding more letters of the kalos-name.

2852.

Bowdoin 30.13.1-2.

- A] Fr. of prize Panathenaic. Probably by Berlin Painter. First quarter fifth. *Beazley, AJA 47 (1943) 449, fig. 3. ABV 408, bottom.
B] A: shield of Athena.
C] A: on left, down: *[το]ν Αθενε[θεν αθλον]*.
D] Two joining frs. 30.3 is from another vase.

2853.

Bowdoin 30.13.3.

- A] Fr. of prize Panathenaic. Unattributed. First quarter fifth. *Photo.
B] A: part of a column shaft.
C] A: to right of the column: *[τον Αθενεθε]ν αθλ[ον]*.
D] Large clear letters recalling the Kleophrades Painter. Attic lambda.

2854.

Bowdoin 1984.23.

- A] BF bail amphora. Sappho Painter. First quarter fifth. *D.C. Kurtz and J. Boardman, Greek Burial Customs (1971) 148-49, pls. 37-38. CAH 4(2), plate volume, fig. 218a-c. Para. 247, Add.(2) 126, bottom. Bowdoin [alumni magazine] 61,1 (September 1987) p. 15 (ph. A). H.A. Shapiro, 'The Iconography of Mourning in Athenian Art,' AJA 95 (1991) 635, fig. 4 (A).

- H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 26.
- B] Funerary: a body lowered into his coffin.
- C] Nonsense inscriptions imitating cries of lament. E.g.:
οσλτιοντ. λαβμελιτυτα, retr.(1) οιεγοιολτ. Around the head of
a woman standing to left: ολτιστιος.
- D] Ex Lausanne, Private (Gilet collection). Attic alphabet. - Mommsen
explains the unusual subject: the dead body is transferred to a coffin;
two oil lamps show that this takes place at night so that the body can
be taken to the grave before sunrise, as prescribed by Solonian law.
She calls the vase a "Korbhenkelgefäß".

(1)taken from the photo., pl. 327; uncertain reading. This is
in much larger letters and surrounds the head of the
deceased.

2855.

Braunschweig, Museum 219.

- A] RF hydria (kalpis). From Nola. Near the Hector Painter. Third
quarter fifth. *CV, Germany 4, pls. 23, 24,1-3, 27,1-2,4-5, p.
31. ARV(2) 1037/2, 1615. Script 763. *H.A. Shapiro,
Personifications in Greek Art (1993) 243/54, 114, fig. 65. M.
Hahn-Tisserant, 'Le peintre de Curti,' REA 86 (1984) 154/9.
LIMC v, pl. 300 Himeros 12. S.B. Matheson, Polygnotos and Vase
Painting in Classical Athens (1995) 380/COGM1 (not ill.).
- B] Shoulder: concert of women with Erotes.
- C] Inscriptions mostly above heads: Ευφημια. Κλεοδοξα.
[|]μερος. Non-stoich. two-liner: κ(α)λε|Κλεοφωνις.(1)
Κλεοδικ[η]. Φανοδικη. To left of the flying Eros' groin:
καλος.
- D] Webster, PP 71 suggests that all the names are those of
actual professional musicians in Athens; but Shapiro,
Person. 115 n. 250, suggests that Euphemia should perhaps
be a personification. LIMC iv, 67, s.v. Euphemia, discusses
an Apulian vase with Euphemia. Eupheme was a nurse of the
muses (Paus. 9.25,5). - Kleophonis is given as a kalos-name
in ARV(2) 1615; the name occurs without kale on a RF bell
krater, Group of Polygnotos, in Agrigento, ARV(2) 1055/64.
However I think it is here a punning name; all the names
seem brought in for the occasion (cf. Script). Kleodoxa
occurs as the name of a flute player on a hydria in
Florence (see CV: AZ 8 [1850], pl. 21, etc.) and a stamnos
by Polygnotos, London E 454, ARV(2) 1028/14. Some of the
names are thus real, but nevertheless used as punning names
here. kalos refers to the Eros. - The inscriptions
incomplete and not accurate in M. Mixed alphabet (mainly
Ionic).

(1)the photo. in CV shows no trace of kappa, which is however
given in CV's text and in ARV(2). Shapiro gives Kleophonia;
Himeros and Kleodike are also given complete.

2856.

Braunschweig, Museum 257.

- A] RF Nolan amphora. From Capua. Providence Painter. Second
quarter fifth. 470-460. *CV, Germany 4, 28-29 (facs.), pl. 20.
ARV(2) 635/3.
- B] Gigantomachy: A: Zeus. B: a giant fleeing while looking
back.
- C] A: below Zeus' right elbow: ho π(α)υς.(1) Above his
outstretched left arm: κα(λ)ος. B: above the giant's

shield: κ(α)(λ)ος, retr.

- D] Irregular letter forms. There seems to be a great variety of style and care in the Providence Painter's inscriptions. For the present writing see Warsaw 142,336 and vases by the Oionokles Painter.

(1)παυς for παῖς: see Berlin 2331, by the Oionokles Painter.

2857.

Braunschweig, Museum 495.

- A] Fr. of lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Germany 4, pl. 10,3. Beazley, JHS 52 (1932) 184.(1) Beazley, Proc. Brit. Acad. 33 (1947) 197.(2) ABV 182/23.
B] Decoration not preserved.
C] Handle zone: Τλεσο[ν---].
D] Braunschweig 559 does not belong.

(1)wrongly combined with Braunschweig 559. (2)frs. separated; numbers wrong.

2858.

Braunschweig 503.+

- A] Frs. of RF cup. Manner of Epeleios Painter; or Painter of Berlin 2268?(1) Ca. 510. *CV, Germany 4, pl. 14,2-6. ARV(2) 151/45, 1628, Para. 335, Add.(2) 180. *Vidi (BM fr.). *Ashmead and Phillips, CV, USA 13, pl. 5,1-2 (BM fr. and Braunschweig 503, etc.).
B] Ext.: athletes. A: youth leaning on his stick; jumper; youth leaning on his stick; head and shoulder of a youth; similar; similar.
C] A: [-π]αῖς.(2) To left and right of the third figure's head: [κ]α^λο[ς]. Similar for fourth figure: [κ]α^λ[ος]. Further: [-πα]ῖς.
D] + Braunschweig 529, 530, 531 and Amsterdam inv. 2210, 2211. CV says that Bryn Mawr P 207 may belong, cf. also ARV(2) and Para.; now definite, see CV, USA 13 and Add.(2). Bryn Mawr P 207 has an extra entry in CAVI (2979).

(1)cf. ARV(2) 1628. (2)given in CV, text.

2859.

Braunschweig, Museum 519.

- A] Fr. of large BF pot.(1) Unattributed. Last quarter sixth. *CV, Germany 4, pl. 10,17.
B] At left, probably a male thigh; white object (rock?); part of a male bending.
C] To right of the male: [-]ἰον.
D] [Πορφυρ]ῖον, the giant, Hartwig.

(1)the interior is not glazed.

2860.

Braunschweig, Museum 520.

- A] Fr. of RF cup. Euergides Painter. Last quarter sixth. Ca. 510. *CV, Germany 4, pl. 15,1. ARV(2) 94/101.
B] Int.: youth in a bell krater.
C] Int.: starting above the krater's left rim, along the margin: ho π[αῖς---].
D] Replicas: CV, Oxford 2, pl. 51,3. CV, Cambridge, RS 5,2,

etc.

2861.

Braunschweig, Museum 521.

- A] Fr. of BF pyxis. Unattributed. Last quarter sixth. Ca. 520.
*CV, Germany 4, pl. 10,12.
- B] A winged female figure holds out two wreaths toward a seated man with a spear.
- C] Nonsense: above her raised arm: [--]υχιοντι. Above her lowered arm: [.]υιτιο. By her lower body: ε[---].

2862.

Braunschweig, Museum 523.

- A] Fr. of BF pot. Unattributed. 530-520 (CV). *CV, Germany 4, pl. 10,16. Script 1084.
- B] Athena fighting a giant.
- C] Above his head: ητο(ρ).
- D] For the three dots = rho, cf. the two dots on Vienna 3614 (221), ABV 106, Script 1085. Such dots were used in copying a letter that was unclear in the original; see Script 1173, p. 174 n. 5. - According to CV, Hartwig read ηε<κ>τορ, but it has to be the name of a giant; CV compares Εχορ on GL 1, 130/211, pl. 10, but the letter here is clearly a tau. Miswritten?

2863.

Braunschweig, Museum 558.

- A] Fr. of RF cup. From Orvieto. Antiphon Painter First quarter fifth. Ca. 490. *CV, Germany 4, pl. 1,5-6. ARV(2) 340/70, Add.(2) 219.
- B] Int.: head and shoulders of a young athlete. A: legs of two athletes; pickaxe.
- C] [--]σ[--].
- D] CV, text; not visible in the photo.

2864.

Braunschweig, Museum 559.

- A] Fr. of LM cup. From Orvieto. Unattributed. Third quarter sixth. *CV, Germany 4, pl. 10,2. Beazley, JHS 52 (1932) 184.(1) ABV 187/13.
- B] Decoration not preserved.
- C] Handle zone: [---επο]ιςεν.
- D] Does not belong with Braunschweig 459.

(1)wrongly combined with Braunschweig 459, q.v.

2865.

Braunschweig, Major Heibey.

- A] BF pelike. Unattributed. Early fifth. *CV, Germany 43, pl. 9. Werke antiker Kunst. Versteigerung Rudolph Lepke, Berlin Nov. 12, 1930, no. 453, pl. 3.
- B] A: Dionysus reclining; table with food; at right, a dancing maenad. B: maenad and Dionysus.
- C] A: to right of D.'s shoulder, curved, a modern Gr.: Παν.
- D] Ex A. Lobbeke and A. Hamburger collections. Much incised detail. The nu much like a modern printed N. A false inscription.

2866.

Braunschweig, Dr. Rudolph Lobbeke.

- A] RF skyphos. Unattributed. First quarter fourth. 400-380. *CV, Germany 4, pl. 27,6-7. Werke antiker Kunst. Versteigerung Rudolph Lepke, Berlin Nov. 12, 1930, no. 467, pl. 5. TGV 102/16B 35 and p. 34.
- B] A: lampadephoros and man. B: lampadephoros and Nike.
- C] Under the base, Grr.: Π. Δ. Ι-ΙΙΙ.(1)
- D] Once Gabrielli; A. Hamburger and A. Lobbeke collections. Listed in TGV as Braunschweig museum; interpreted as a price inscription on p. 34: π<οικίλ> 4, 10 obols (if I understand it corectly).

(1)drachma sign plus 4.

2867.

Brauron, Museum.

- A] BF pyxis. From Merenda in Attica. Exekias (ARV(2); Moore); probably Exekias (Para.). Third quarter sixth. 540-530. *TAPhA 103 (1972) 181-86, cf. 105 (1974) 167-68. *ARV(2) 1699, Para. 61. M. Moore, AJA 72 (1968) 358/14 and 362. Script 144. M.B. Moore, 'Exekias and Telamonian Ajax,' AJA 84 (1980) 431 n. 128. E.G. Pemberton, Hesp. 57 (1988) 233-34. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 157, pl. 69,a-d (all; exc. pictures).
- B] Preparation of a chariot preceded by the owner, a draped youth.
- C] The youth: Στεσαγορα<ς>.
- D] Identified in TAPhA with Stesagoras II, elder brother of Miltiades, the victor at Marathon. Shapiro thinks the pyxis a commissioned work for a member of the Philaid family. The horses are mares; cf. Hdt. 6.103 on Cimon's horses (Moore).

2868.

Brauron, Museum.

- A] Fr. of BF pyxis lid. From Brauron. Unattributed. Neandros potter. Third quarter sixth. *Para. 70. *Vidi.
- B] From bottom to top: animals; zone of lotus buds; reserved band (inscribed); rays; knob with tongues and a floral band.
- C] On the reserved band, between two black lines, BG, in one line, of which two portions are extant, with a wide gap between:
[Nε]ανδρος : * ταδε[εγρ]αφσεν : * Φ[αι]κιδ[ε]ς --- α]νεθ[ε]κεν
ταρ[τεμιδι].(1)
- D] The animals are not in the style of Boston 61.1073, the Boston bestiary cup signed Neandros [Script 229] (Beazley).

(1)this text is a combination of Beazley's and my readings; Beazley has: ταδε ε[γρ]αφσεν; and α]νεθεκεν.

2869.

Brauron, Museum.

- A] Fr. of WG stemless cup. From Brauron. Unattributed. Last quarter sixth. *ARV(2) 1577/1 (bottom).
- B] Int.: Nike? (part of a wing, hand holding out a phiale).
- C] Int.: [Επιδρ]ομ[ος] καλο[ς], retr.

2870.

Brauron, Museum.

- A] Fragmentary BF/WG alabastron. From Brauron. Diosphos Painter. Ca. 500. *Vidi. AK Beiheft 1, 11/20, pl. 5,4. Para. 249,

bottom.

- B] Courting: A: boy, with a dog leaping up to him; above, a flying Eros with a wreath. B: youth leaning on his stick, holding a hare; cock.
- C] A: inscribed. B: to right of youth's head: *καλος*. To his left, down: *καλος* *ho πα[ις]*.

2871.

Brauron.

- A] Fr. of WG cup. From Brauron. Unattributed. Second quarter fifth. 470-460 (K.-D.). *S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.* (11th Beiheft, *Antike Kunst* 1979) 26, 28, 100/297 (not ill.). L. Kahil, in *Neue Ausgrabungen in Griechenland* (*Antike Kunst*, Beiheft 1, 1963) 18f.
- B] Int.: Amymone with hydria.
- C] Int.: Amymone.

2872.

Brauron, Museum.

- A] Fr. of WG/RF cup. From Brauron. Hermonax. Second quarter fifth. *ARV(2) 491/132, Para. 379. AK, Beiheft 1, pl. 10, 5-6.
- B] Int, WG: wing. A, RF: woman.
- C] Int.: *ἡερμ[ο]ναχ[ς]* [*εγραψε*].(1)
- D] Formerly Athens, N.M.

(1)"There was doubtless the verb *εγραψε*," Beazley.

2873.

Brauron, Museum.

- A] WG pyxis. From Merenda. Unattributed. Ca. 450. *Vidi. *Museum dr. BCH 1961, 631, fig. 10. Ergon 1960, 36, fig. 51. E. Brummer, 'Griechische Truhenbehälter,' *JdI* 100 (1985) 31 n. 169, fig. 4,b. S. Roberts, *Pyxis* 140f., n. 35. Temelis, Brauron: *Führer* (n.d.), figs. 94,a-c. I. Wehgartner, *AWK* 140/11 (bibl.).
- B] Nikai(1): At left, three women, some winged (two with wreaths, one with taenia; the leftmost one is flying); chest between the second and third. At right, a fourth winged figure (larger and dressed differently) between two columns.
- C] Each of the three figures at left is inscribed (all starting from the mouth): *καλε. καλε. καλε*, retr. except epsilon, which is written below and not retr. The fourth woman is not inscribed.
- D] Second white used.

(1)so BCH.

2874.

Brauron.

- A] Fr. of BF onos. From Brauron. Unattributed. Date? *Para. 319. AK, Beiheft 1, pl. 5,2.
- B] Horse race.
- C] [*-ριδες* *καλος*.
- D] Onetorides, Akestorides, come to mind, but there are numerous other possibilities.

2875.

Brauron, Museum 571.

- A] BF lekythos. From Merenda. Unattributed. Late sixth - early

fifth. *Vidi.

- B] Lyre player; stool.
- C] Between the male and the stool, left-aligned two-liner, diagonally downward: ἡρμοκρεὼν | κῆ[λος].
- D] My note says Merenda 571. For the name see PA 5160: archon eponymous of 501/500. Cf. AthPol 22,2. - Not in Beazley or the addenda to Add.(2).

2876.

Brauron, Museum 709.+

- A] Frs. of plastic vase. Sotades potter. Second quarter fifth. *Vidi. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 82 and n. 185 (not ill.; mention only).
- B] Plastic sphinx.
- C] On the base, Gr. two-liner, left-aligned stoich.(?), but the second line is in smaller letters:
Σο[τ]αδης | επ[ο]ιε, vac. On the rim, Gr. in larger letters: [--]ικη αυ[ε]θηκ | εν vac.
- D] + Brauron 707 and 708. - Unpublished (Cohen). Not listed in Beazley or the addenda to Add.(2). - The two inscriptions probably by different hands. The signature is Attic, the dedication perhaps Ionic.

2877.

Brezovo.(1)

- A] RF amphora. Unattributed. Second quarter fifth? *F. Chamoux, BCH 81 (1957) 148/5, figs. 7 and 12 (drs. of A and B). RA 1951, II, 34f., fig. 8.
- B] A: nude young athlete with pick axe; at right, terma with his clothes and his stick; at upper left, sponge, etc., hung up; at upper right, halteres. B: draped youth with a very long staff (trainer, Chamoux).
- C] Nonsense: imitation letters: A: to right of athlete's left leg: 4 letters. On the terma, in BG, kionedon: οονοο. B: to right of the youth's leg: 5 letters.
- D] Very sloppy writing, if the drs. are accurate.

(1)Thrace.

2878.

Bristol H 801.

- A] BF hydria. Unattributed.(1) 530-520. 515-510 (Johnston). *Photos. *F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 23, fig. 2. *TGV 77/18A 3. G&R 21 (1974) 151/5. Clairmont, Das Parisurteil (1951), pl. 23.
- B] Shoulder: [four figures.] Body: in the center, hoplite (Memnon?) to left; on either side a negro archer; behind him a third negro.
- C] Body: nonsense: partly imitation letters: between the left archer and the hoplite: ιχκ(π)λγ.(2) Between the hoplite and the right archer: χεχυχ. [Under the foot,] Gr.: ποι<>.(3)
- D] Heta with short right vertical.

(1)notation with Beazley's photos.: related to Andokides Painter. (2)the pi in a break, may be repainted. (3)J. on p. 189 says probably an abbreviation of a proper name and mentions Ποικος. There are two other vases listed with this Gr.

2879.

Brooklyn 1903.9.

- A] RF column krater. From Capua. Walters Painter. First quarter fifth. *TGV 162/14F 9, 163/17F 2, fig. 13,b (facs.). ARV(2) 278/3.
- B] A: warrior and man; male and man. B: three satyrs.
- C] Under the foot, Grr.: σκυ<|κρη<. Monogram: ligature AV with a short horizontal on top.(1)
- D] σκύ<φος>. κρη<τήρ> (non-Attic).

(1)the monogram is not mentioned by Johnston.

2880.

Broomhall, Elgin.

- A] BF neck amphora. Unattributed. Date? *Photo. B] A: Eos with the body of Memnon. B: Duel of Achilles and Hector over a fallen warrior.
- C] A: to left of Eos' middle, separated by M.'s feet: ηε[^]ος. At right: Μεμνών. B: between the fighters' heads: Αχιλλ<λ>εευσ. Above the dead body: ηεκτορ, retr.(1)

(1)this ought to refer to Achilles' opponent.

2881.

Brussels, Bibliothèque Royale 8.

- A] RF plastic rhyton (eagle's head). From Capua. Douris. 480-470. 485-75 (Feytmans). Late period (Beazley, B.-O.). *D. Feytmans, Les vases grecs de la Bibliothèque Royale de Belgique (1948), no. 8, pls. 18-20, facs. on p. 45. Buschor, Münchner Jb. 1919, 16, fig. 24. ARV(2) 446/260, 1653. Script 541. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 86/247, pl. 115.
- B] Floral.
- C] Λεοσσευ(ε)ς καλος.(1)
- D] The inscription found [rediscovered?] by Feytmans. Mixed alphabet. Ionic lambda. - Beazley, in the ms. a. & c. to ARV(1), says that the inscription is given in NSc 1880, 483 with a vacant letter space after the lambda. He does not draw the conclusion that the spelling may have been Λ[h]εοσσευες, but one would need to see a picture to be sure.

(1)after Feytman's facs.; it shows a dot between the words - perhaps a blot? The facs. is probably not reliable.

2882.

Brussels, Bibliothèque Royale 9.

- A] RF pyxis with lid. From Attica. Pistoxenos Painter. Second quarter fifth. *D. Feytmans, Las vases grecs de la Bibliothèque Royale de Belgique (1948) 51/9, pls. 21-22 and p. 54 (facs.). H. Diepolder, Der Pistoxenos-Maler (110th Winckelm. Progr. 1954) 11 (part). ARV(2) 863/31, Add.(2) 299.
- B] Lid: hares. Body: women in their quarters.
- C] Body: Μεγακλες εποιησεν, for Μεγακλες.
- D] Repainted. ARV(2): "The inscription ... is modern, whether over an ancient inscription or not: Mrs. Callipolitis-Feytmans was not allowed to clean the vase." The words separated. Attic alphabet.

2883.

Brussels, Bibliothèque Royale 12.

- A] RF cup.(1) From Capua. Euaion Painter.(2) Second quarter fifth. Ca. 470. Early, Beazley. *D. Feytmans, Les vases grecs de la Bibliothèque Royale de Belgique (1948), no. 12, pl. 33. NSc. 1881, 484 (2). ARV(2) 797/134, Para. 419, Add.(2) 290. *Photo.
- B] Int.: Demeter sacrificing.
- C] Int.: to right of her head, Gr. and Dip.: Δεμετρος.(3)

(1)Acrocup. (2)follower of Douris. (3)Feytmans states: incised, then painted white and repainted brick red; the inscription is not modern, except for the repainting, since it is mentioned in NSc.; originally a Gr.?

2884.

Brussels, Bibliothèque Royale 15.

- A] BF neck amphora. Hector Painter. Third quarter fifth. Early (K.). 450-445. Very early (M.). *D. Feytmans, Les vases grecs de la Bibliothèque Royale de Belgique (1948), no. 15, pls. 34-37, and p. 76 (facss.). ARV(2) 1036/2, Add.(2) 318. *Y. Korshak, 'Der Peleusmaler und sein Gefährte der Hektormaler,' AK 23 (1980) 134/HM 1, pl. 27,2-3 (A, detail of A). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 100, 102, 401/H2, pl. 75A-B (A, part of A).
- B] A: warriors leaving home. B: king and women.
- C] A: between a youth at left and a warrior: καλε.(1) Between the second warrior and a woman pouring a libation: καλος.
- D] The inscriptions are said to be in white.

(1)if καλε, the inscription is misplaced; or voc. καλέ(?). The καλος may also be misplaced.

2885.

Brussels, Musées Royaux A 8.

- A] WG lekythos. From Eretria. Achilles Painter, early. 460-50. 460/55-450 (Oakley). ARV(2) 995/121, Add.(2) 312. *J.H. Oakley, The Achilles Painter (1997) 11, 136/170, pl. 93A,D,E (front and details) (bibl.).
- B] Mistress and Maid: seated woman to right (her hands ready to receive the chest); woman with chest; stool; above seated woman's head, at the top: an oinochoe hung up; behind the standing woman's head, an oinochoe hung up and a sash.
- C] Below the top, in the area between the women, horizontal stoich. left-aligned three-liner:
Διφιλος | καλος | Μηελανοπιο.
.....
.....
.....(1)
- D] Second white used. Note the position of the final omicron, as in Athens 1922, Athens 13,750 and Stockholm G. 2107. See also the lekythos Fairbanks (1907) B 4, 3/8, Cat. Tyczkiewicz (1898) [listed in ARV(2), p. 2022] 14/15 [not in CAVI!]: this is undoubtedly the same vase, which reappeared in the Vente Somzée of 1901. For the syllabic use of he see also Athens, N.M. 12,441. Threatte in GAI ii, 39, 45, and 46, explains the use of eta for e differently. Ionic alphabet with omicron for omega.- Oakley reads: ΜΗΑΑΝΟΠ; cf. p. 11. But the E is short; see LGPN ii.

(1)the final omicron is in line 2 and stoich. in relation with lines 1 and 3.

2886.

Brussels, Musées Royaux A 11.

- A] RF skyphos. Syriskos Painter. First quarter fifth. *CV, Belgium 2, pl. 18,2 (much early bibl.). ARV(2) 266/86, Add.(2) 205.
- B] A: boy at a laver and a tree; man; man and boy conversing.
B: two women on either side of a laver; two women conversing.
- C] A: above the second pair: ναιχι. B: ναιχι. ἡοπαις, retr. καλος, retr. Under one handle: Πιστοχ[σενος εποιεσε]ν.(1)
- D] Ex Somzee collection. The inscriptions on A and B from CV's text; are those on B misplaced from A?

(1)CV points out that [εγραψε]ν is not excluded by the remains.

2887.

Brussels, Musées Royaux A 132.

- A] BF oinochoe. From Vulci. Unattributed. Second half sixth. *CV, Belgium 1, III H e, pl. 7,2. ABV 668. Cf. ARV(2) 1568.
- B] Heracles and Athena in a chariot.
- C] Starting to right of their heads and going to the horses' heads: nonsense: οσπλοιασ.(1) From the horses' heads down to between their legs: καλος ηιπκπδ(ν).(2) Under the foot, Gr.: a complex ligature, not in TGV.
- D] Beazley says "perhaps" of the kalos-name Hippon, which appears on Boston 01.8059 (ABV 667); (the nu is clear there). He considers the inscriptions one: "I do not understand the first part of the inscription, could understand δις Πυθιονικος, but that is far from what is written." Attic alphabet; but both four- and three-stroke sigma (see below)?

(1)first sigma four-stroke, second sigma three-stroke. (2)the last letter printed as Z in ARV(2), as four-stroke sigma in CV; is it a reversed nu or a sigma lying sideways and also turned?

2888.

Brussels, Musées Royaux A 133.

- A] RF pelike. From Vulci. Christie Painter. Third quarter fifth. *CV, Belgium 1, III I d, pl. 1,1. ARV(2) 1048/39. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 123, 239, 373/CHR42, pl. 107. LIMC i, 607 Amazons 316.
- B] A: Amazonomachy: two Greeks against an Amazon at right.
B: woman between two youths.
- C] A: above the left Greek (a youth): καλος. Above the Amazon: καλε.

2889.

Brussels, Musées Royaux A 134.

- A] RF stamnos. From Vulci. Polygnotos. Third quarter fifth. Ca. 440 (early: Arias-Hirmer). *CV, Belgium 1, III I c, pl. 7,2. CIG 8285. *Arias-Hirmer, pl. 190. ARV(2) 1027/1, Add.(2) 317. Script 750. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 345/P1, pl. 19A-B (A).
- B] A: centauromachy (Kaineus). B: maenad between two satyrs.
- C] A: between centaurs' heads, below the top margin, left-aligned non-stoich. two-liner: Πολυγνοτος | εγραψεν.
Above the head of the lapith: Καινευς. Under the foot, Gr.:

AAA.(1)

D] Attic alphabet, but psi (stemless). Tailed rho.(2)

(1)facs. in text of CV. (2)letter forms from Arias-Hirmer.

2890.

Brussels, Musées Royaux A 201.

- A] RF cup. From Vulci. Wider Circle of Nikosthenes Painter.
Pamphaios potter (Bloesch). Last quarter sixth. *CV, Belgium 2,
III I c, pl. 10,1, facs. in text. ARV(2) 133/19.
- B] Int.: satyr with a drinking horn. A: Five satyrs drinking
and dancing. B: fragmentary: fight of nude youths.
- C] Int.: nonsense: four imitation letters; see facs. in CV. A
and B, each: traces of inscriptions.

2891.

Brussels, Musées Royaux A 261.

- A] BF oinochoe. From Vulci. Painter of Sèvres 100 (workshop of
Athena Painter). First quarter fifth. *CV, Belgium 1, III H e,
pl. 5,8. Haspels, ABFL no. 28. ABV 530/79, 534/8.
- B] Seated woman between two men.
- C] Nonsense: to right of the back of her head: υγο. To right
of the right man's lower body, facing the margin: τχϒγ.
- D] Read by me as in the Attic alphabet.

2892.

Brussels, Musées Royaux A 714.

- A] BF neck amphora. From Vulci. Phrynos Painter. Botkin Class.
Third quarter sixth. *CV, Belgium 1, III H e, pl.1,1. ABV
169/6 and below, 1, Para. 71, top and below.
- B] A: Arming: warrior between six persons. B: similar
(fragmentary). Under each handle: Nike.
- C] A, B, each: nonsense inscriptions.
- D] Six inscriptions on A are visible in a small photo. in CV.

2892a.

Brussels, Musées Royaux A 715.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter
(Kluiver). Late period. J. Kluiver, BABESCH 71 (1996)
2/118 (inscr. not mentioned). *Idem, BABESCH 67
(1992), figs. 17-22 and 61 (profile) (17: A, showing
location of inscriptions; 19: detail of A, 1
inscription is clear; 20: most of A, shows
inscriptions). ABV 103/109, Add.(2) 27 (bibl.). CV,
Brussels 1, III h d, pl. 1,2. Greifenhagen,
Schwarzfigurige... (1929) , no. 64. Mayer-Emmerling,
Erzählende Darstellungen auf tyrrhenischen Vasen
(Frankfurt diss. 1982) 29-30, 118-19, cat. no. 11,
- B] A: satyrs and maenads. B: warriors running. Below: animals;
between panthers, men attacking a fawn; two more friezes
with animals.
- C] The pictures in Kluiver 1992 show nonsense inscriptions on A.
- D] Preliminary entry.

2893.

Brussels, Musées Royaux A 717.+

- A] RF stamnos. Smikros. Last quarter sixth. 510-500. *CV, Belgium
2, III I c, pls. 12-13. *Pfuhl, M&Z, fig. 388 (dr.). Hackl
45/502. ARV(2) 20/1 (much bibl.), (173/2), 1619, Para. 322,
Add.(2) 154 (much bibl.). Script 400. *D.C. Kurtz, ed., Greek

Vases: Lectures by J.D. Beazley (1989) 47, pl. 25,4.
 Goulandris Museum, *Dialexeis* (1986-1989) 36.(1) Hesp. 61 (1992)
 121-22, pl. 29,a (B). *TGV 111/16C 1, fig. 6a.

B] A: symposium (three pairs of youths and hetaerae). B: "man and youth filling the dinos" (ARV(2)). The man is bearded.

C] A: Above the scene: Σμικρος εγραψε. Left pair: Χορῶ.
 Φειδιαδες, retr. Central pair: ηελικε (vertical, not facing). Σμικρος (around the back of the head; he is singing). Right pair: Ποδε, retr. Αυ[τ]ομενες, retr.(2) B: the youth: Ευαρχος The man: Ευελθον. [Α]ντιας καλος.
 Ε[υ]αλκιδες καλος, retr. except the first sigma. Under the foot, Gr.

D] + New York 1985.60.1: now incorporated in the stamnos as permanent loan (letter from Bothmer, 15 May 1992).
 Self-portrait of Smikros. Euarchos occurs also as the name of a komast on Munich 2614 by the Ambrosios Painter; see ARV(2) 173/2. But as I indicate in Hesp. 61, I think he is here a servant. This contradicts Beazley's later view: in ARV(1) 20/1 he had considered the figures servants, but in the ms. addenda et corrigenda to ARV(1) he says they are not servants and in ARV(2) he says: "B: man and youth filling the dinos."

(1)mention of the join of NY fr. and Brussels stamnos.

(2)-ομενες is on the N.Y. fr.

2894.

Brussels, Musées Royaux A 718.

A] RF kantharos (special shape). Douris. Douris potter. First quarter fifth. Ca. 490. Early middle (Brazley).(1) *CV, Belgium 1, III I c, pls. 5-6. *FR ii, 85-87, pl. 74. CIG 8150. ARV(2) 445/256 (much bibl.), 1653, Para. 521, Add.(2) 241 (bibl.). Script 520. D.C. Kurtz (ed.), *Greek Vases: Lectures* by J. D. Beazley (1989) 58 [Reprint of PP]. Robertson, AVCA 92 and n. 279, fig. 84 (A). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 19, 63, 75/48, pls.32-33.

B] Heracles and the Amazons. A: Heracles. B: Telamon.

C] A: starting to right of the head of the Amazon at left and interrupted by Heracles' head:

Δορις εγραψε. ^: Δορις επ[ο]ισεν. B: between the heads of the second Amazon from the left and of Telamon, horizontal in two lines, partly stoich.: Χαιρεστρατος | καλος.

. ^

The first line of the inscription is stopped by Telamon's helmet.

D] Attic alphabet. Dotted delta. Tailed rho. The kalos-inscription is in two lines, with the second word below the end of the first. - Robertson discusses the shape of the vase. The same shape is held by Heracles on the Int. of Munich 2648, ARV(2)441/185 ('school piece?'), attributed to the Oedipus Painter by R. Guy. Cf. also the Basel amphora, BS 456. Boardman, JHS 99 (1979) 149-41 associated the shape with the 'Heraclean cup' in literature.

(1)transitional I (Rich) (B.-O.).

2895.

Brussels, Musées Royaux A 719.

A] RF oinochoe. Painter of the Brussels Oinochoai. Second quarter

fifth. *CV, Belgium 2. III I d,, pl. 5,1. ARV(2) 775/2, Add.(2) 288.

- B] Two bearded komasts, one with a lyre on his back, the other with krotala.
C] Between the two: καλος.
D] Mixed alphabet? The companion piece, Brussels A 720, is not inscribed.

2896.

Brussels, Musées Royaux A 721.

- A] RF neck amphora. Eucharides Painter. First quarter fifth. *CV, Belgium 2, III I c, pl. 14. ARV(2) 226/5, Add.(2) 199.
B] A: javelin thrower; sandals and aryballos, etc., hung up; discus with owl as device on the ground. B: javelin thrower; javelin and pick axe.
C] A: around the owl: καλος.(1)

(1)sloppy letters give approximate shapes: (κ)(α)(λ)(ο)(ς).

2897.

Brussels, Musées Royaux A 723.

- A] RF cup. Proto-Panaitian Group (ii).(1) Ca. 500. *CV, Belgium 1, III I c, pl. 11,1. *ARV(2) 317/15, Add.(2) 214. *S.R. Roberts, Hesp. 55 (1986) 62-63, pl. 16 (B). *Photo (A). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), figg. 56 (sketch of Int., with inscriptions).
B] Int.: satyr riding on a wineskin. A: procession of five satyrs: in the center, a satyr riding on a phallus bird, another playing the flutes. B: komos of four youths, with two pointed amphoras.
C] Int.: Κρατες καλος.(2) On the wineskin, in BG: Κρατες καλος.(3) A: Κρατες καλος.(4) καλος.(5) B: Κρατες καλος.(6) Κρατες. On one pointed amphora, lengthwise, in BG: Κρατες. On the other, similar: κα[λ]ος.(7)
D] Attic alphabet. Tailed rho. -Lissarrague's sketch agrees with CV (it is made from a museum ph.): Int.: to right of satyr, starting at forehead and curving downward: Κρατ^ε^ς; starting at bottom, then on his upper left, curving upward along margin: κ^[α]λος. On the wineskin, in smaller letters, roughly horizontal and in two uncoordinated lines: Κρ^α[τε]ς and καλος.

(1)inside very Panaitian, outside less so (ARV(2)). (2)ARV(2); κ[α]λος, CV. (3)ARV(2); Κρα[τε]ς, CV. (4)ARV(2); κ[α]λος, CV. (5)ARV(2); κα[λο]ς, CV. (6)ARV(2); καλ[ο]ς, CV. (7)so CV and photo. in Roberts; καλος, ARV(2).

2898.

Brussels, Musées Royaux A 889.

- A] RF cup. From Chiusi. Onesimos (O). Early fifth. *CV, Belgium 1, III I c, pl. 1,3. ARV(2) 329/130, 1645, Para. 359, Add.(2) 217 (much bibl.). *Photo. Robertson, AVCA 50, fig. 36. A.-C. Bioul, Scènes de la vie quotidienne dans la Grèce ancienne (Musées Royaux Brussels 1989), no. 28 (ill.); p. 62/A 889, ill. p. 63.
B] Int.: a naked girl about to wash, with kettle and rolled-up clothes, before a metal basin. Ext.: plain.
C] Int.: on the kettle, in BG: κ(α)λε. To right of her head and above the clothes: ηε παις.(1) Along the bent thigh, below the clothes: καλος.

D] Attic alphabet.(2) Hasty letters.

(1)i.e.: καλε ηε παις. (2)the Ionic lambdas given in CV are in error.

2899.

Brussels, Musées Royaux A 891.

- A] WG stemless cup with merrythought handles. From Athens. Manner of the Sotades Painter v. Hegesiboulos potter. Second quarter fifth. *CV, Belgium 1, III J b, pl. 1,2. ARV(2) 771/2, Add.(2) 287 (bibl.). Script 903. *L. Burn, 'Honey Pots: three White-ground Cups by the Sotades Painter,' AK 28 (1985) AK 28 (1985), pls. 25,2 (Int.) and 27,8. Robertson, AVCA 186. A.-C. Bioul, Scènes de la vie quotidienne dans la Grèce ancienne (Musées Royaux Brussels 1989), no. 2 (ill.). J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 108 (Int., excellent for inscr.).
- B] Int. (coral red; WG): woman spinning a top.
- C] Int.: starting to left of the woman's back, in the middle, and ending near the top, in a large curve not parallel to the margin, in BG: Εγεσιβουλος εποισεν.(1)
- D] From the same tomb as London D 5-7, etc. - Beazley refers to the RF cup by the Hegesiboulos Painter in New York (07.286.47), ARV(2) 175, which is much earlier, but where the name of the potter is spelled the same way. On Hegesiboulos and his relation to the potter Sotades, see also Robertson, AVCA 186 (workshop owner? The same person or a descendent of the Hagsiboulos of the RF cup in New York?). Mixed alphabet. Gamma with uneven legs. Ionic lambda. Three-stroke sigma.

(1)E-γεσιβ-ο-λος εποισεν. '-' indicates a space between letters; the spacing is irregular. The strokes are very thin and the curve is beautifully arranged to define the picture.

2900.

Brussels, Musées Royaux A 1019.

- A] WG lekythos. From Eretria. Probably by the Nikon Painter. Second quarter fifth. *CV, Belgium 1, III J b, pl. 2,5. *Arias-Hirmer, pl. xxxvii (wrong attribution). ARV(2) 652/1, 1582, 1663, Add.(2) 276. *Photo. *Antike Welt 1990, Sondernummer: "Salben, Schminken und Parfüme im Altertum," 44, fig. 62.
- B] Mistress and maid: woman with a taenia; small girl running with a chest.
- C] Between the figures, to left of the servant's head: καλος. To right of the woman's lower body: Γλαυκ[ο]ν.(1)
- D] Brussels 1020 and Oxford 267, both by the Timokrates Painter, have the same position of the inscription (although the names are different).

(1)i.e.: καλος|Γλαυκ[ο]ν. ARV(2)gives the omicron as extant.

2901.

Brussels, Musées Royaux A 1020.

- A] WG lekythos. From Gela. Timokrates Painter. Second quarter fifth. *CV, Belgium 1, III J b, pl. 2,4. ARV(2) 743/2, 1668, Add.(2) 284. *Photo.
- B] Woman playing flutes; woman with a lyre, frontal.
- C] Between the heads: καλος. Between the lower bodies:

Ακεστοριδες.(1)

D] For the position of the inscription see Brussels A 1019.

(1)i.e.: καλος|Ακεστοριδες. ARV(2) prints the alpha of the name without a cross bar.

2902.

Brussels, Musées Royaux A 1021.

- A] WG lekythos. From Nola. Recalls the Shuvalov Ptr. (Beazley).(1)
Third quarter fifth. *Milchhöfer, JdI 9 (1894) 58 and 60/6
(not ill.). ARV(2) 1213/3, Add.(2) 347. *A. Lezzi-Hafter, Der
Schuwalow-Maler (Kerameus 2, 1976) 93. 112/Al 9, pl. 148,e-f.
B] Nike sitting on a rock.
C] Νικη.(2)
D] Ex Somzée collection.

(1)Manner of the Alexandre Painter (L.-H.). (2)so JdI 9.

2903.

Brussels, Musées Royaux A 1329.

- A] BF/WG lekythos. Unattributed. Early fifth. *CV, Belgium 2,
III J a, pl. 1,9. Beazley Archive db, no. 12,147 (no other
bibl.).
B] Departure: a bearded man mounting a chariot; behind the
horses, a man with a helmet; to the horses' right, a
woman.(1)
C] Nonsense; imitation inscriptions. To right of the bearded
man's head: 5-6 letters.
D] CV mentions that there are several inscriptions.

(1)Athena? (Bea. Arch.; mentions also other women).

2904.

Brussels, Musées Royaux A 1377.

- A] RF cup. From Cervetri. Unattributed (Coarser Wing i).(1) Last
quarter sixth. *CV, Belgium 1, pl. 10,2. ARV(2) 134/2, Add.(2)
177. Script 946. Beazley Archive db, no. 201,117.
B] Int.: satyr with wineskin and thyrsus. A: fight. B:
athletes.
C] Nonsense.
D] Five-stroke epsilon in nonsense.

(1)compare the Nikosthenes Painter.

2905.

Brussels, Musées Royaux A 1378.

- A] RF cup. From Chiusi. Epidromos Painter.(1) Late sixth. *Hartwig,
JdI 8 (1893) 169 (Int.). *CV, Belgium 1, pl. 23,3. ARV(2) 117/1.
B] Int.: Hermes carrying a ram. A-B: symposium: three figures
each.
C] Int.: Επιδρομ[ος] καλος.
D] Older illustrations show letters on Hermes' hat, which were
either not there or have disappeared; illustrations in
Inghirami and Élite are inaccurate (Hartwig).

(1)could be early Apollodoros (Beazley).

2906.

Brussels, Musées Royaux A 1382.

- A] WG lekythos. From Athens. Tymbos Painter. Second quarter

fifth. *CV, Belgium 1, III J b, pl. 2,3. *Fairbanks, Ath.
Lekythoi (1914) Group D, Class 7, Series 1/3a, pl. 32,2. ARV(2)
757/86.

- B] Youth running with a spear in his right hand, the left arm extended.
- C] Above the left arm: καλος.
- D] High-kicking alpha.

2907.

Brussels, Musées Royaux A 1391.

- A] WG alabastron. Group of the Negro Alabastra. First quarter fifth. *CV, Belgium 1, III J b, pl. 1,3. ARV(2) 268/19, Add.(2) 205.
- B] Front: negro to right, looks left. Rear: helmet on a base.
- C] To left of the helmet: καλος.

2907a.

Brussels, Musées Royaux A 1652.

- A] BF psykter with lid. From Corinth? Manner of Acheloos Painter (Beazley). 510-500. ABV 387/19 (bibl.), Add.(2) 102. *S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 19/B 3, 88 (wrongly numbered B 4), pl. 13,1 (A, side).
- B] A-B: komos.
- C] A: the ph. in Drougou shows two inscriptions: below the top margin, in the center, horizontal: (κ)αλος.(1) Also in the middle, but below and vertical, ending at the bottom (this may also be kalos).

(1)I am uncertain about the first two letters; in addition, the first letter seems to be in a restored area (the letter restored?).

2908.

Brussels, Musées Royaux A 1703.

- A] BF prize Panathenaic. From Cyrenaica. Kittos Group. 367/6. Polyzelos archon. *CV, Belgium 1, III H e, pl. 14,3,a,c. Beazley, AJA 47 (1943) 456/2. ABV 413/2, Add.(2) 107. Script 1221. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 30/cat. 16, pl. 8,2 (good picture of archon inscription).
- B] A: Athena. B: foot race.
- C] Kionedon. A: to right of left column: Πολυζηλος : αρχων. To left of right column: τον Αθηνεθεν αθλον.
- D] By the same hand: San Simeon Heart (Beazley, AJA). Ionic (archon inscription). The omega a broad uncial. Attic with Ionic lambda (athla inscription). There may be some thickening of some of the strokes at the ends.

2909.

Brussels, Musées Royaux A 1804.

- A] Fr. of LM cup. From Naukratis. Unattributed. Third quarter sixth. *ABV 187/11.
- B] No decoration preserved.
- C] [--]ς επ[οισεν].

2910.

Brussels, Musées Royaux A 1922.

- A] RF alabastron. Villa Giulia Painter. Second quarter fifth. *CV, Belgium 2, III I c, pl. 20,5. ARV(2) 625/89.

- B] Woman seated at a wool basket; woman facing her holds a garland; column.
- C] καλε. καλε, retr.
- D] Inscriptions in white.

2911.

Brussels, Musées Royaux A 2079.

- A] Fragmentary RF column krater. From Naukratis. Orpheus Painter. Third quarter fifth. *CV, Belgium 2, III I d, pl. 10,2. ARV(2) 1104/3.
- B] A: Amazonomachy. B: youth and man preserved.
- C] A: καλη. κα[λος].(1)
- D] Ionic alphabet.

(1)so CV: I do not know the position.

2912.

Brussels, Musées Royaux A 2080.

- A] Fragmentary bell krater (lug krater). From Naukratis. Cassel Painter. Third quarter fifth. *CV, Belgium 2, II I d, pl. 10,1a-d. Beazley JHS 59 (1939) 150. ARV(2) 1083/6.
- B] Symposium: A: four youths on couches; two women, one playing flutes. B: part of a girl flautist; man with a skyphos.
- C] A: fr. 1b: above the heads of a woman and a youth playing kottabos: καλη. [κ]αλος. Fr. 1c: above a youth on a couch and a girl playing flutes: [καλ]ος. Fr. 1d: above two youths on a couch: [κα]λο[ς]. [καλ]ος.
- D] Inscriptions taken from CV, text. Mixed alphabet?

2913.

Brussels, Musées Royaux A 2092.

- A] BF plastic rhyton (ram). Unattributed. 575-525 (Bea. Arch.). *CV, Belgium 2, III H e, pl. 15,4. Beazley Archive db, no. 10,965 (no other bibl.).
- B] Neck: komos: five nude figures.
- C] Neck: between the figures: nonsense: [--]οιχ[.]. [--]οο[.]. [--]ο[--].
- D] Unclear in CV. Much repainted. Three-stroke sigma?

2914.

Brussels, Musées Royaux A 2295.

- A] BF/WG lekythos. Athena Painter (Haspels). First quarter fifth. *CV, Belgium 2, III J a, pl. 1,5. Haspels, ABFL 257/84. Beazley Archive db, no. 12,130.
- B] Two horsemen.
- C] Nonsense: to right of the left horse: about three letters. Under the belly of the right horse: λοι, retr. Also at least eleven letters around one horseman and one horse.
- D] CV says in the same clay and technique as Brussels R 326, q.v.

2915.

Brussels, Musées Royaux A 2323.

- A] RF kyathos. Oinophile Painter. First quarter fifth. *CV, Belgium 2, III I c, pl. 20,1. ARV(2) 333/2, Add.(2) 217.
- B] Hare-coursing: youth with a club restrains his dog; another runs with a club; the third is about to release the hare.
- C] Παν(α)τιος. καλος, retr. καλ[ος], retr.

D] The relation of the Greek words to each other is not clear.

2917.

Brussels, Musées Royaux A 3645.

- A] BF cup type A. From Naukratis. Lysippides Painter. Ca. 530. 525-520 (Cahn). *Sonderliste G (M.M., 1964) 38/68 (Int., detail of A, B). ARV(2) 2 n. 1 (listed as Swiss Private), Para. 114/21 bis (listed as Basel Market (M.M.), without ref. to ARV(2)), Add.(2) 67 (listed as Brussels A 3645). K. u, in Studien zur griechischen Vasenmalerei (AK Beiheft 7, 1970) pls. 12,2 and 13,1 (Int., A with good picture of inscription). Cohen, Bilinguals pls. 9,2,3 and 10,1 (all). AnnHistArt 1 (1979) 18, fig. 1 (Int.). LIMC ii, pl. 244 Apollon 724 (part of A).
- B] Int.: scant remains of a gorgoneion; around the tondo: ships. Ext.: between the eyes: A: in the center, Apollo citharoedus, seated, playing the lyre; at left, lower part of a goddess; at right, a goddess. B: Leda between the Dioscuri (frontal).
- C] A: above the lyre: Ἀπολλῶν.
- D] Ex Swiss Private. Ex Basel Market (M.M.).

2916.

Brussels, Musées Royaux R 226.

- A] RF hydria. Polygnotos. Third quarter fifth. *CV, Belgium 2, III I d, pl. 9,1. ARV(2) 1032/65. *Photo.
- B] Zeus pursuing a woman; at left, woman fleeing.
- C] To right of Zeus' forehead: Διος.
- D] For the use of the genitive see CB ii, 85. Four-stroke sigma.

2918.

VACAT

2919.

Brussels, Musées Royaux R 229.

- A] BF prize Panathenaic. From Vulci. Group of Vatican G. 23. First quarter fifth. *CV, Belgium 1, III H e, pls. 13,4 and 14,1. ABV 406/5. *Photo. Script 1207.
- B] A: Athena. B: foot race.
- C] A: to right of left column, facing Athena: τον Αθηνεθεν αθλον, retr.
- D] Undersized. - Retr. in this inscription is highly unusual; cf. the earlier Munich 1451.

2920.

Brussels, Musées Royaux R 235.

- A] RF skyphos. From Capua. Later Mannerists I: Undetermined. Third quarter fifth. *CV, Belgium 2, III I c, pl. 19,4. ARV(2) 1121/11.
- B] A: youth in a chariot; woman with oinochoe and phiale. B: woman in a chariot; woman with torches. Under one handle, Dionysus; under the other, Heracles; both seated.
- C] A: To right of the woman's head: καλε. Under the horses'

bellies: κ(α)λος. B: under the horses: καλος. There may be another inscription near the women. Under the handle with Dionysus (behind him): καλος. Under the handle with Heracles: καλος. Under the foot, Grr.: ΛΑΙΗΗΔΔΔΙ
ligature mu + rho. See TGV 148/23E 4 (ΛΑ only).

D] Mixed alphabet?

2921.

Brussels, Musées Royaux R 247.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. *CV, Belgium 2, III I c, pl. 11,2. Follmann, Der Panmaler (1968) 13. ARV(2) 462/41, Para. 377. McNally in Peradotto and Sullivan, eds., Women in the Ancient World (1984) 132/A 51. A. Schöne, Der Thiasos (1987) 300/493. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 171/103, fig. 16 (detail), pl. 38 (shows location of part of inscription).
- B] Int.: Dionysus and a satyr. A: three satyrs and three maenads. B: two satyrs and three maenads.
- C] On the handle A/B(1), on the reserved portion of the right hasta, Dip. in red: *ἱερὸν ἐπιρροεῖν*. (2)
- D] Attic. Tailed rho?

(1)B/A, Kunisch, but he reverses A and B. (2)so the sketch in Kunisch, p. 171.

2922.

Brussels, Musées Royaux R 253.+

- A] RF cup. Oltos. Last quarter sixth. *CV, Belgium 1, III I c, pl. 2,2 (much bibl.). CIG 7473. C. Fränkel, Satyr- und Bakchennamen (1912) 88/S. RE, s.v. Kallias 25 (Weicker). Bloesch, FAS, 48/11. Bruhn, Oltos, 39/26. ARV(2) 64/104. LIMC iv, s.v. Eu...os. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 153, EU...OS 1; 156, KALLIAS 1. A.-C. Bioul, Scènes de la vie quotidienne dans la Grèce ancienne (Musées Royaux Brussels 1989), no. 9 (ill.): p. 24/R 253, ill. p. 25.
- B] Int.: maenad dancing with krotala. A: donkey between a satyr at left and a maenad at right. B: maenad dancing with krotala between two satyrs.
- C] Int.: around the margin, very widely spaced:
Μεμνῶ[v] καλος. (1) A: behind the satyr's back: *Σμαιος*, retr. To left of the maenad's forehead: *Θαλια*, retr. To right of her head: *κ[α]λε*. (2) B: behind the left satyr: *Καλ·λ·ι·ς*, retr. (3) Beside the maenad: *Λιγεια*, retr. To left of the right-hand satyr: *Ευ[---]ος*, retr. (4) To his right: *καλος*. Under the foot, Grr.: V IVV and a siglum. Not in TGV.
- D] + Vatican, Astarita 306.

(1)only 1-2 letters of καλος show in Bioul. (2)the last two letters are on the Asterita fr. (Beazley, who gives καλε). (3)CV has Καλι; Fränkel, Καλια. K.-D. gives Καλι[-] and interprets Καλλιας. G. Neumann apud K.-D. says *kallias* can also mean 'monkey' [see LSJ]. The restoration could be Καλ·λ·ι[ας] or Καλ·λ·ι[ς]. (4)the sigma not retr.

2923.

Brussels, Musées Royaux R 255.

- A] RF Nolan amphora. Manner of Painter of London E 342. Second quarter fifth. *CV, Belgium 2, III I d, pl. 7,1 and 8,4. ARV(2) 670/4, Add.(2) 278.

- B] A: maenad and fawn. B: youth.
 C] A: Nonsense: above the maenad's head: $\nu\omicron(\cdot)h\lambda\omicron.(1)$

(1)fac. in CV, text. The third letter = \, but short. The fourth could be for eta.

2924.

Brussels, Musées Royaux R 258.

- A] RF skyphos. Lewis Painter (Polygnotos II). Second quarter fifth. *FR iii, 277, pl.163,3 (dr.). *CV, Belgium 2, III I c, pl. 19,2. H.R.W. Smith, Der Lewismaler (1939), no. 17 (not ill.). ARV(2) 973/18.
 B] A: satyr leaning against a rock (he has seen the nymph on B). B: a naked nymph undressed for the bath (she has seen the satyr; frontal head).
 C] A: to left of the satyr's forehead: $\kappa(\alpha)\lambda(\omicron)\varsigma$. B: to left and right of the nymph's head: $\kappa\alpha^{\wedge}\lambda\eta$.
 D] Mixed alphabet. Attic lambda. Omicron a dot. Four-stroke sigma (shape of a reversed 3). The lettering on A is small and not precise, that on B is large and clear: by different hands?

2925.

Brussels, Musées Royaux R 259.

- A] Fr. of RF cup. Scheurleer Painter. Last quarter sixth. *CV, Belgium 2, III I c, pl. 20,4. ARV(2) 169/7, Add.(2) 183.
 B] Youth squatting and defecating, holding his stick.
 C] $ho\ \pi\alpha\iota[\varsigma\kappa]\alpha\lambda[\omicron\varsigma]$.
 D] Cut down to the tondo.

2926.

Brussels, Musées Royaux R 260.

- A] RF cup. Manner of the Euergides Painter i. Last quarter sixth. *ARV(2) 97/10, 103/4. *dr.
 B] Int.: Youth masturbating(1); at left large bell krater.
 C] Int.: to left of the scene and continuing to right of the face: $\pi\rho\omicron\sigma\alpha\gamma^{\wedge}[o]\rho\epsilon\nu\omicron.(2)$

(1)dots of semen issue from the penis; cf. Malibu 85.AE.188 (satyr masturbating). (2)my reading from the dr.; I did not see the omicron, but Beazley gives $\pi\rho\omicron\sigma\alpha\gamma\omicron\rho\epsilon\nu\omicron$ complete. I am not sure whether the break comes before or after that omicron. The last three letters are upside down (retr.).

2927.

Brussels, Musées Royaux R 263.

- A] RF cup. Brygos Painter. First quarter fifth. *CV, Belgium 1, III I c, pl. 1,4. RA 1933 i, 159. ARV(2) 377/115.
 B] Int.: draped girl, with a skyphos and ladle, before an amphora.(1) Ext.: plain.
 C] Int.: $ho\ \pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. On the amphora in BG: $\kappa(\alpha)[\lambda\omicron\varsigma].(2)$

(1)Beazley says: girl cup-bearer. (2)so restored in CV; would be OK, if it refers to the amphora.

2928.

Brussels, Musées Royaux R 265.+

- A] Fr. of RF cup. Antiphon Painter. First quarter fifth. *CV, Belgium 1, III I c, pl. 4,3. Beazley, CF 34/18 (VG fr.). ARV(2)

335/4.

- B] Int.: young komast playing the flutes ; his stick.
C] Int.: ho παις καλος.(1)
D] + Villa Giulia.

(1)the letters hoπα are on the VG fr.

2929.

Brussels, Musées Royaux R 291.

- A] BF neck amphora. Antimenes Painter. Last quarter sixth.
520-510. *CV, Belgium 1, III H e, pl. 8,1. *Beazley, JHS 47
(1927) 83/13 (not ill.). ABV 270/52, *677/under no. 3
(mention), 678, Add.(2) 70. Annales de l'Histoire de l'Art et
d'Archéologie 2 (1980) 37, figs. 1-2 (A, B). *J. Burow, Der
Antimenesmaler (Kerameus 7, 1989) 41, 43, 72-73, 91/104, pls.
103 and 160,h. TGV 78/20A 31, fig. 2,r (facs.).
B] A: Heracles and Eurystheus, between Athena and a woman. B:
extispicy: boy holds a liver before two warriors; at right,
an archer.
C] A: nonsense: to left of Athena's lower body, not facing:
ευε(.)υε(.)πο(.)ε.(1) To her lower right, facing: ειλτελ(λ).(2)
Between the boar's rear end (on Heracles' shoulder) and
Athena's face: ελτειε, retr. Between Heracles' legs: ειλε.
To right of the boar's head, downward to the pithos, and to
right of Eurystheus' head: ελειτ(ε)λει.(3) Higher up, to
right of the boar: ειγε.(4) Above the head of the woman at
right: four letters.(5) Under the foot, Gr.: ΣΜΙ.
D] Beazley in ABV 677/3 mentions vases with similar
inscriptions: London B 333; Boulogne 417; and this vase. T.
Panofka and H. Philippart attempted to read sense: see
Beazley, JHS 47 (1927) 83 n. 50. Burow 41 thinks the
writing is not by the Antimenes Painter, but I think it
could be although it is very hasty. - Readings from CV and
Beazley in JHS are: A: nonsense: ευειλτειε. ειλτελ(π).
ε(π)λειε. ευειτ(ι)λει. ειλε. ειγε. ειλε.

(1)the letters marked (.) appear to be dots. The inscription is
distorted in pl. 103,A; the end is very unclear. (2)the last
letter is unclear, perhaps epsilon miswritten? (3)(ε) is a
rectangular blob. (4)distorted in the photo. (5)too distorted to
read.

2930.

Brussels, Musées Royaux R 295.

- A] BF oinochoe. From Cervetri. Unattributed. Keyside Class. Early
fifth. *CV, Belgium 1, III H e, pl. 5,1. Bothmer, Amazons
43/56, pl. 35,2. Para. 183.
B] Heracles and an Amazon.
C] Nonsense: behind his back: six letters. Between the two
figures: υυχενχυν.(1)

(1)or retr.: υχνεχλυν(?).

2931.

Brussels, Musées Royaux R 296.

- A] RF neck amphora. From Vulci. Unattributed. Last quarter sixth.
510-500. *CV, Belgium 2, III I c, pls. 16,2 and 17,2 (much
early bibl.). CIG 7626. *ARV(2) 1619 (mention). *Photo.
B] A: Heracles running with club and bow. B: archer shooting.
C] A: to left of Heracles' head: nonsense: χοει, retr. In

front of him: εὔλ. Between his legs: ἡραχ[λες].(1) B: trace of inscription: (.) (.) (.) υε(.).(2) Under the foot, an Etruscan Gr.(3)

D] The inscriptions seem Euthymidean.

(1)for ἡραχ[λες]. (2)the second letter is a horizontal curve above the line; the last letter a straight line running diagonally. (3)see ARV(2): similar to the Etruscan Gr. on Louvre G 107 and Leningrad 610 (ARV(2) 18/1 and 2: Manner of Euphronios).

2932.

Brussels, Musées Royaux R 303.

- A] RF pointed amphora. From Vulci. Syleus Painter.(1) First quarter fifth. *CV, Belgium 1, III I c, pls. 8-9. ARV(2) 249/6 (bibl.), 1639, Para. 350, Add.(2)203. *E.B. Harrison, in Greek Numismatics and Archaeology: Essays in Honor of Margaret Thompson, 73 and n. 8. Robertson, AVCA 140, fig. 144 (mention).
- B] Upper zone: A: Gigantomachy (Athena and Poseidon against giants). B: Theseus and the bull. Lower zone: A-B: Battle of Lapiths and Centaurs.
- C] Upper zone: B: behind Theseus' back: Θεσεύς. To left of a man with a scepter, retr.: Π(ο)(σ)ειδῶν.(2) Lower zone: A-B: above the second centaur from the left (who is modern!): K[...].(3) Above the fourth Lapith's shield: traces of an inscription. Above the fifth Lapith's shield, retr.: υπιν.(3) Above the ninth Lapith's shield: καλο[ς].
- D] Much restored, especially the centauromachy, see Gymn. 70, 343, n. 8. The lettering sloppy and variable, some letters disjointed. CV's readings are not very trustworthy.

(1)according to Robertson, AVCA, close to Copenhagen and Syriskos Painters (see R. on this group of painters). (2)the text of CV has (retr.): Πανειδῶν. Not visible in the CV photo. (3)so CV, text. Nonsense?

2933.

Brussels, Musées Royaux R 308.

- A] RF Nolan amphora. From Orvieto. Triptolemos Painter. First quarter fifth. *CV, Belgium 2, III I c, pl. 15,3. ARV(2) 362/16.
- B] Warrior leaving home: A: young warrior arming; woman. B: youth holding a helmet.
- C] A: Nonsense(?): υο(.)χοιος.
- D] Nonsense or miswritten?

2934.

Brussels, Musées Royaux R 310.

- A] BF calyx krater. From Orvieto. Related to Antimenes Painter. Last quarter sixth. *TGV 79/20A 84 and pp. 80 and 189. ABV 281/17, Add.(2) 73.
- B] A: wedded pair in a chariot. B: Dionysus with maenads and satyrs.
- C] Under the foot, Gr. Σμ◊.
- D] Johnston lists this with the numerous occurrences of Σμ◊, unligatured and ligatured, which he refers to a trader with a name like Σμίκυθος or Σμίκρος. He does not list it with the two occurrences of the trader Σμῶν (Hannover 1964.9 and Munich 1686), probably because of the Antimenean character of the vase. Three-stroke sigma.

2935.

Brussels, Musées Royaux R 322.

- A] RF cup. From Orvieto. Foundry Painter. First quarter fifth. *CV, Belgium 1, III I c, pl. 3,1. ARV(2) 402/17, Add.(2) 231.
- B] Arming: Int.: young warrior between two bases; on the left, his helmet. A: young hoplite; trumpeter; a third. B: three hoplites exercising.
- C] Nonsense: Int.: behind the warrior's back: four or more letters. To right of his head: eleven letters. A: behind the first hoplite's back: υγ. Between the heads of two on the right: nine letters. To right of (behind) the head of the central figure: (ν)λ(λ)ο[--].(1) B: at least three nonsense inscriptions.
- D] Careless, almost imitation, letters.

(1)the nu is reversed.

2936.

Brussels, Musées Royaux R 323.

- A] BF oinochoe. From Orvieto. Unattributed. Near Keyside Class. First quarter fifth. *CV, Belgium 1, III H e, pls. 5,10 and 6,3. CV, USA 10, p. 32. ABV 427/1.
- B] Chariot racing: having passed a terma at left.
- C] Nonsense: behind the driver's back: τοχεν, retr. To right of the driver's forehead: υοκδ. Below the horses' bellies: hokoο.(1)

(1)readings from CV photos.; uncertain are: the third letter of the first and the whole of the second inscription. CV, USA 10, reads hovoς from the photograph.

2937.

Brussels, Musées Royaux R 324.

- A] BF column krater. From Orvieto. Leagros Group. Last quarter sixth. 510-500. *CV, Belgium 2, III H e, pl. 16,2 (facs. in text). ABV 376/225.
- B] Neck: in silhouette: satyrs and donkeys. Body: A: fight, with a chariot. B: Dionysus with a maenad and two satyrs.
- C] Neck: nonsense: (ν)πογο. (ν)γυ. υα(.)γενο. (ν)(.)(ε).
- D] The nu's are probably sigma's.

2938.

Brussels, Musées Royaux R 326.

- A] BF/WG lekythos. From Orvieto. Diosphos Painter (Haspels). First quarter fifth. *CV, Belgium 2, III Ja, pl. 1,1. Philippart, Coupes attiques à fond blanc (1936), 40/1. Haspels, ABFL 232/14. Beazley Archive db, no. 12,150.
- B] Horse race: four horses.
- C] Nonsense: imitation letters. Four letters under one horse's belly. Another inscription to left of one youth's head.

2939.

Brussels, Musées Royaux R 329.

- A] Fr. of RF cup.(1) From Orvieto. Unattributed. Late sixth or very early fifth. *CV, Belgium 1, III I c, pl. 4,5. ARV(2) 1593/43. Script 1083.
- B] Int.: Symposium: bearded man reclining and playing kottabos.
- C] Int.: starting to left of his face, at a distance: Λεαγρος,

retr. Ext.: plain.

- D] There could be a connection between the game and the inscription (remembering the fair Leagros). Tailed rho.

(1)cut down to the tondo.

2940.

Brussels, Musées Royaux R 330.

- A] RF cup. From Vulci. Painter of Brussels R 330 (Int.). Painter of Bologna 417 (Ext.). Second quarter fifth. *CV, Belgium 1, III I d, pl. 3,2. ARV(2) 929/78 (Int.), 911/62 (Ext.).
B] Conversations: Int.: youth and a seated woman. A: youth and woman; man and woman. B: man and boy; youth and boy.
C] Int.: between heads, non-stoich., curving up: $\text{ho } \pi\alpha\iota\varsigma | \kappa\alpha\lambda\omicron\varsigma$. A: between the two groups, not stoich.: $\text{ho } \pi\alpha\iota\varsigma | \kappa(\alpha)\lambda\omicron\varsigma$. B: between heads of the left group: $\text{ho } \pi\alpha\iota\varsigma | \kappa\alpha\lambda\omicron\varsigma.(1)$
D] Penthesilea workshop. The second alpha on A is a single diagonal line. Some of the irregular sigmas may stand for three-stroke sigma.

(1)not mentioned in CV and only partially visible in pl. 3,2d; the reading merely probable.

2941.

Brussels, Musées Royaux R 332.

- A] RF cup. From Vulci. Brygos Painter. Ca. 480. Late (Beazley). 480-470 (D.-R.). *CV, Belgium 1, III I ca, pl. 1,2. ARV(2) 380/169, Add.(2) 227. GVGettyMus 3 (1986) 57, fig. 19 (Int.). M.-H. Delavaud-Roux, 'L'enigme des danseurs barbus au parasol et les vases <<des Lénéennes>>,' RA 1995, 241/D, fig. 27 (Int.).
B] Int.: a bearded man, drunk; his stick in the field. Ext.: plain.
C] Int.: at right, traces, perhaps: $\kappa\alpha\lambda\omicron\varsigma$.
D] CV's photo. shows: $\kappa\alpha\lambda\omicron\varsigma$.

2942.

Brussels, Musées Royaux R 337.

- A] RF cup. From Vulci. Painter of the Paris Gigantomachy. First quarter fifth. *CV, Belgium 1, III I c, pl. 3,2. ARV(2) 419/33.
B] Int.: youth leaning on his stick; strigil and aryballos; flute case. A: two boxers; trainer. B: similar.
C] Int.: to left of his mouth, in a double curve: seven imitation letters: nonsense: $(.)\chi(.)\omicron(.)\gamma$. A: to left of the left boxer's head: $\kappa\alpha\lambda\omicron\varsigma$, retr. To right of the right boxer: $\kappa\alpha\lambda\omicron\varsigma$. B: in the same position as the preceding: nonsense: $\gamma\upsilon\omicron\sigma\iota.(1)$

(1)there may be more inscriptions on this side.

2943.

Brussels, Musées Royaux R 339.

- A] RF neck amphora. From Vulci. Providence Painter. Second quarter fifth. *CV, Belgium 2, III I c, pl. 15,1. ARV(2) 638/48, Add.(2) 273. A.-C. Bioul, Scènes de la vie quotidienne dans la Grèce ancienne (Musées Royaux Brussels 1989), no. 6 (ill.): p. 18/R 339, ill. p. 23.
B] A: singing lesson: a bearded man seated, playing the flutes; flute case; a draped boy, face up, is singing. B: boy.

C] A: from his mouth: OO.(1) Between the two: καλος. B: καλο[ς].
Under foot, Gr.: B. Not in TGV.

(1)symbolizing music, not letters.

2944.

Brussels, Musées Royaux R 347.

- A] Fr. of RF cup. From Vulci. Unattributed. First quarter fifth.
*CV, Belgium 1, III I c, pl. 4,1. ARV(2) 334, Para. 361.
B] Int.: young athlete with a pick axe, filling a wicker basket.
C] Int.: starting to left of his forehead: ho παις, retr. To
right of his head, above his back: [κ]αλος.(1)
D] Not attributed to the Panaitios Painter by Beazley (see
ARV(2)).

(1)i.e. ho παις | [κ]αλος.

2945.

Brussels, Musées Royaux R 348.

- A] RF cup. From Cervetri. Onesimos (P). Early fifth. *CV, Belgium
1, III I c, pl. 1,1. Hartwig, Meisterschalen 464ff. (not
ill.). ARV(2) 328/113, Add.(2) 216.
B] Int.: young athlete with a pick axe; stick; halteres. Ext.:
plain.
C] Int.: above: [Πα]ν[α]ιτιος καλος.

2946.

Brussels, Musées Royaux R 348B.

- A] RF cup. From Cervetri. Unattributed. Date? *A.-C. Bioul,
Scènes de la vie quotidienne dans la Grèce ancienne (Musées
Royaux Brussels 1989), no. 8 (ill.): p. 22/R 348B, ill. p. 23.
B] Int.: draped woman seated and playing the flutes; at right,
a flute case hung up.
C] Int.: above the flutes, passing the flute case and turning
down: nonsense: imitation inscription of 11(?) letters, the
third letter a pi.

2947.

Brussels, Musées Royaux R 349.

- A] Fr. of RF cup. From Cervetri. Ambrosios Painter. Last quarter
sixth. 510-500. *CV, Belgium 1, III I c, pl. 4,2. ARV(2) 174/24.
*Photo.
B] Int.: a naked youth squatting, his arms in a laver which
rests on his knees.
C] Int.: to right of his back: Τλεσόν. To left of his feet:
: καλος.(1)
D] Tleson only here as a kalos-name; cf. PA 13869ff. and LGPN
ii, s.v. Τλήσων 2.

(1)i.e. Τλεσόν | :καλος.

2948.

Brussels, Musées Royaux R 351.

- A] RF hydria (kalpis). From Vulci. Dikaios Painter. Last quarter
sixth. 510-500. *FR ii, 71-74, pl. 71,2 (dr.). CIG 8079. Beazley,
JHS 59 (1939) 150. Klein, Liebl. 124. ARV(2) 31/7, Add.(2) 157.
Script 414. ZPE 40 (1980), pl. 1,b.
B] symposium: two youths making love to two girls.
C] Εγίλ<λ>α, retr., complete.(1) Πολυλα[ος], retr.(2) Κλεοκρατε<ς>.
Σε<λ>ινε.(3)

(1)cf. GAI ii, 758. (2)The sources give a clear alpha in Πολυλαος, hence Πολυλλος seems to be excluded here. LGPN ii gives Πολύλαος only here, but Πόλυλλος in Script no. 356 (Berlin 2180, Euphronios) and in PA 12,033a and 12,034. (3)between the kappa and the lambda is a worn place, whence no doubt C. Robert's Σηκυλινη. On the name see Script no. 361 [Lenin-grad 644] and 64 n. 24.

2949.

Brussels, Musées Royaux R 385a.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. 550-530. *CV, Belgium 1, III H e, pl. 2,8.
- B] Lip: A, B, each: cock and hen.
- C] Handle zone: A: $\nu\epsilon\nu\nu\epsilon\nu\epsilon\nu\epsilon\nu\epsilon\nu\epsilon$. B: $\nu\nu\omicron\nu\epsilon\nu\nu\epsilon\nu\epsilon\nu\epsilon\nu\epsilon\nu\epsilon$.
- D] Done from the text in CV.

2950.

Brussels, Musées Royaux R 385b.

- A] Plain lip cup. From Vulci. Tleson Painter? Tleson potter. Third quarter sixth. *CV, Belgium 1, III H e, pl. 2,9. ABV 181/3.
- B] Undecorated.
- C] A: handle zone: $\tau\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \nu\epsilon\alpha\rho\chi\omicron\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: similar.

2951.

Brussels, Musées Royaux R 385c.

- A] Plain lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. 540-530. *CV, Belgium 1, III H e, pl. 2,6. ABV 181/4. Script 951.
- B] No figured decoration.
- C] Handle zone: A: $\tau\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \nu\epsilon\alpha\rho\chi\omicron\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: $\tau\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \nu\epsilon\alpha\rho\chi\omicron\ (\epsilon)\pi\omicron\iota\epsilon\sigma(\epsilon)\nu$.
- D] The inscription is in the hand of the Tleson Painter. Epsilon twice = F.

2952.

Brussels, Musées Royaux R 385d.

- A] Plain lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Belgium 1, III H e, pl. 2,7.
- B] No figured decoration.
- C] Handle zone: A: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\iota\ \mu\epsilon$. B: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota[\epsilon\iota\ \mu\epsilon]$.
- D] Done from CV, text.

2953.

Brussels, Musées Royaux R 386.

- A] BF lip cup. From Vulci. Unattributed (compare with Group of Vatican G.61).(1) Third quarter sixth. 540-530. *CV, Belgium 1, III H e, pl. 2,4a-b. Para. 77. Script 1011. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 45 (ph. of B with inscription).
- B] Lip: A: two fawns. B: the like.
- C] A: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\iota\ \tau\epsilon\nu\delta\epsilon$. (2) B: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi(\iota)\epsilon\iota\ \tau\epsilon\nu[\delta\epsilon]$. (3)
- D] See especially Vatican G 61, with parallels. The inscription on B is much more hastily written. By the same hand as other vases of this group? - The ph. in Lissarrague seems to show that there is restoration at the end of the inscription: $\tau\epsilon\nu[\delta\epsilon]$.

(1)so Para. (2)two dots placed horizontally near the top of the epsilon of $\pi\eta\epsilon\iota$ on A are probably drips. (3)it is not clear from CV whether the last two letters are missing or were not written, in which case read $\tau\epsilon\nu\langle\delta\epsilon\rangle$.

2954.

Brussels, Musées Royaux R 388.+

- A] BF Nikosthenic amphora. From Vulci. Painter N. Nikosthenes potter. Third quarter sixth. CV, Belgium 1, pl. 12,1 (Brussels part). *Hoppin, BF 193 (Harvard part). Beazley, CF 33/1 (Florence part). ABV 217/11.
- B] Neck: A: Nike. B: similar. Shoulder: A: between eyes, satyr. B: similar. Midband: A: centauiromachy. B: similar. On each handle: sphinx. Below: animals. Topside of mouth: dolphins.
- C] Potter's signature of Nikosthenes.
- D] + ex Harvard; + Florence. The inscription is on the Harvard fr.

2955.

Brussels, Musées Royaux R 389.

- A] BF Nikosthenic amphora. From Vulci. Painter N. Nikosthenes potter. Third quarter sixth. *CV, Belgium 1, III H e, pl. 12,4. ABV 219/19.
- B] Shoulder: A: woman running, between horsemen. B: man running, between horsemen. Lower: satyrs and maenads. On each handle, satyrs.
- C] Under one handle: $\text{ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ}$. Under the foot, Gr.: ΣO (three-stroke sigma). See TGV 81/21A 41.(1)

(1)for a discussion of the siglum, see TGV 189-90 and Johnston, PdP 27 (1972) 416-23, and further bibl. in TGV, loc. cit., note 1 (the Aeginetan Sostratos?).

2956.

Brussels, Musées Royaux R 397.

- A] WG aryballos. From Vulci. Syriskos Painter. First quarter fifth. *CV, Belgium 1, III J b, pl. 1,4. ARV(2) 264/60, Add.(2) 205.
- B] Woman with alabastron; stool; palmtree.
- C] $\kappa\alpha\lambda\omicron\varsigma$.

2957.

Brussels, Musées Royaux R 430c.

- A] BF/WG lekythos. From Vulci. Manner of Haimon Painter. First quarter fifth. *CV, Belgium 2, III J a, pl. 1,10. ABV 543/134.
- B] Chariot with its driver; doe.
- C] Nonsense: imitation letters.

2958.

Brussels, Musées Royaux R 430x,y.+

- A] Frs. of BF band cup. From Chiusi. Near vases with the signature of Sakonides.(1) Third quarter sixth. 550-540 (Hannestad).*P. Heesen, Netherlands 8, pl. 101,7 (composite ph. of all frs.; inscriptions are shown) (bibl.). Brijder, 'Some Fragments of Attic Black-figure Cups in Amsterdam,' BABESCH 49 (1974) 105-109, figs. 1-5. Idem, 'Attic Black-figure Cups in Amsterdam and an Exchange with Heidelberg,' BABESCH 50 (1975) 164. *CV, Belgium 1, pl. 27,13. *H. Gropengiesser, CV, Germany 31, Heidelberg 4 (1970), pl. 155,1,3-6. *CV, Belgium 1, pl. 27,13. CV, Brussels 4, pl.

155,3-6. ABV 172 (Brussels R 430x and Heidelberg S6), Add.(2) 49 (adds Brussels 430y and Amsterdam 2144). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume 1 (Aarhus 1989), 19/143, 86, 143 and 161 (photos.); she has a reconstruction of the cup on p. 161 which does not include the Amsterdam fr. Script 260 (ref. to Brussels R 430x).

- B] Handle zone: A: youths and women, with horsemen. B: Heidelberg frs.: arming.
- C] A: nonsense: imitation, but mostly resembling real letters, vertical between figures but also near heads of horses and humans. The letters are largish and seem to be in good part real letters, although some are imitation. I see a good many lambda's, some sideways, tau's, and some chi's (perhaps the same letter?); also some u-shaped digammas(2). B: (3).
- D] + Amsterdam 2144 (now in Heidelberg) + Brussels R 430x,y + Villa Giulia 79,591 (3 frs.). For the combination of frs. see Add.(2) 49, top, and bibl. there; also Heesen in CV, Netherlands 8, Gropengiesser in CV, Heidelberg 4, and ABV 172, not all of which list all the frs. The Amsterdam fr. ex Hauser, Arndt and Scheurleer collections. Brussels R 430y and Amsterdam 2144 are not in ABV. - A multfigured band cup.

(1)ABV 172 (considering only Brussels R 430x and one Heidelberg fr.): near group II of vases signed Sakonides as painter, but "a finer piece". (2)The ph. in CV, Netherlands 8, is not clear and many inscriptions are obscure. (3)my notes are unclear whether B, which exists apparently only in Heidelberg, shows inscriptions; it surely must have been inscribed.

2959.

Brussels, Musées Royaux R 2509.

- A] RF hydria. Painter of Munich 2335. Third quarter fifth. *CV, Belgium 1, III I d, pl. 4,2. ARV(2) 1166/102.
- B] Mistress and maid: woman seated, playing with knucklebones; woman with taenia.
- C] Under the foot, Gr.: CV gives YPIAΣIIII, the upsilon V-shaped with crossed bottom. Hackl, no. 580, rightly restores: υ<δ>ριαςIIII. TGV lists under YΔPI; see 165/21F 12.

2959a.

Brussels, J.L. Théodor Collection.

- A] BF lip cup. [Tleson Painter.] Tleson potter. Ca. 545 (BABESCH). *H.A.G. Brijder and C.M. Stibbe, 'A Bronze Cup in the Allard Pierson Museum,' BABESCH 72 (1997) 29 n. 14 (bibl.), 28, fig. 9,a (A) and 9,b (profile). P. Heesen, The J.L. Theodor Collection of Attic Black-figure Vases (Allard Pierson series, vol. 10, 1996), no. 33, figs. 93-95, pl. 33 [six].
- B] A: lip: a siren in profile to left. B: ?
- C] A: handle zone: between palmettes: Τλεσόν ho Νεάρχος εποίησεν.
- D] The last sigma and the last nu show the typical Tleson Painter's backhand, but the earlier letters do not. BABESCH does not attribute the cup to a painter.

2959b.

Brussels, J.L. Théodor collection.

- A] BF lip cup. Taleides Painter. Taleides potter (Heesen).
Third quarter sixth. Ca. 550 (Heesen). *P. Heesen, The
J.L. Theodor Collection of Attic Black-figure Vases
(Allard Pierson series, vol. 10, 1996) 127/29 (Int.,
B); p. 28, pl. 29 (A, color).
- B] Int.: a nude warrior in Knielauf to right, looking back; his
shield is in profile. A, B, each: lip: a centaur to right,
hurling a rock.
- C] Int.: on the shield, in added white: Σοτήρ.(1) Ext.: handle
zone: A: Ταλειδες : * <ε>ποιεσεν.(2) B: Ταλειδες : <ε>ποιεσεν.(2)
- D] The punctuation on B seems to be only double. P. H. gives
parallels for Ζεῦ Σῶτερ, twice in Kretschmer, Vas. 87/57,
nn. 6-7 [Athens, Acr. ii, 434+ (CAVI 1361), manner of
Onesimos, and Naples RC 117 = 85,982 (CAVI 5465), by the
Shuvalov Painter]. Another shield inscription: Villa Giulis
50,700 (CAVI 7209), E. Bartoccini and A. de Agostino,
Antiquarium e collezione dei vasi Castellani (n.d.), pl. 27
(nonsense) [= ABV 300/4, BF amphora, (Manner of) Princeton
Painter].

(1)should this be vocative: <Ζεῦ> Σῶτερ? Not visible in the
ph. (2)miswritten.

2959c.

Brussels, J.L. Théodor Collection 123.

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter
(Bothmer). Middle period (Kluiver). J. Kluiver, BABESCH 71
(1996) 26/239 (inscrr. not mentioned). *Idem, BABESCH
67 (1992) 89/11, figs. 48-56, and 67 (profile). Galerie
Günther Puhze, Kunst der Antike, Cat. 5, no. 176 (A,
B). P. Heesen, Mededelingenblad Amsterdam 66-67 (1996),
no. 1.
- B] A: duel with onlookers (Achilles and Memnon?). B: duel, between
horsemen.
- C] A: BABESCH 1992 has good pictures showing nonsense inscriptions.
B: not inscribed.
- D] Preliminary entry.

2959d.

Brussels, J.L. Théodor Collection 168.(1)

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter
(Kluiver). Middle period (Kluiver). *J. Kluiver,
BABESCH 67 (1992) 88/10, figs. 38-47 and 66 (profile).
Idem, BABESCH 71 (1996) 26/240 (inscrr. not mentioned),
fig. 52. P. Heesen, Mededelingenblad Amsterdam 66-67
(1996), no. 2.
- B] A: Heracles fighting a centaur (Nessus?). B: hoplites
fighting, some with a centaur.
- C] A, B, each: nonsense inscriptions.

(1)Kluiver 1996 lists as Brussels, JLT 168.

2960.

Once Brussels, van Branteghem.

- A] Lekythos in Six' technique. Sappho Painter (probably). Ca. 500.
*ABV 675. Six, Gaz. arch. 1888, 200, figs. 6-7, pl. 29,5. Klein,
L. 52. Haspels, ABFL 228/50 bis.
- B] Woman playing the cithara, and cocks.
- C] Τελεικος καλος.

2961.

Once Brussels, van Branteghem 2.

- A] BF fr. From Athens. Unattributed. Taleides potter? Archeneides potter? Third quarter sixth. *ABV 176, bottom. W. Fröhner, La Collection van Branteghem, vente ... Paris 16-18 juin 1892 (Brussels 1892).(1)
- B] Traces of decoration.
- C] [Ταλ?]ειδες εποι[εσεν?].
- D] As Beazley says, the restoration is uncertain, as other names are possible, e.g.: [Αρχεν]ειδες.

(1)Beazley quotes from the text without page reference.

2962.

Once Brussels, van Branteghem 79.

- A] RF cup. From Cervetri. Unattributed. Last quarter sixth. *ARV(2) 1557/12.
- B] Int.: warrior. A: fight. B: youth with horses,
- C] Int.: [-- επο]ιεσεν.(1)

(1)Beazley does not indicate that a word could have preceded the verb.

2963.

Once Brussels, van Branteghem 174.

- A] WG lekythos. From Cervetri. Attribution not given. Date? *Fairbanks, Ath. Lekythoi (1907) Gp B, Class 4, Ser. 3/7b. Klein, L.(2) 159/2. W. Fröhner, La Collection van Branteghem, vente ... Paris 16-18 juin 1892 (Brussels 1892), no. 174.
- B] Woman, standing before a chair (with a basket), before another woman.
- C] Kalos-name as on Berlin 2443 [i.e. Dromippos].
- D] This vase ought to be the same as ARV(2) 1576/6 [see under 'Lost'], which Beazley says is of unknown shape and from Sicily; the reference he gives, Klein, L. 159/3, seems however to differ from that in Fairbanks.

2964.

Bryn Mawr.

- A] Fr. of RF cup. From Cervetri. Attribution not given. Last quarter sixth. *Vidi.
- B] Int.: maeander. Ext.: two legs.
- C] Int.: along the margin: [--καλ]ος(?).
- D] I have not found this in CV, USA 13 = Bryn Mawr 1.

2965.

Bryn Mawr.

- A] Fr. of BF prize Panathenaic. From Cervetri. Unattributed. Fifth. *Vidi. M. Swindler, AJA 20 (1916) 321 (mention).
- B] A: column shaft.
- C] A: to right of the shaft, facing it:
[τον Αθε]νεθεν [αθλον].
- D] Two joining frs. Strong writing, which recalls to me the Kleophrades Painter.

2966.

Bryn Mawr.

- A] Fr. of BF pot. From Cervetri. Unattributed. Date? *Vidi.
- B] Palmette; woman dancing.

C] To woman's left and right: rows of dots.

2967.

Bryn Mawr.

- A] Fr. of BF cup. From Cervetri. Unattributed. Date? *Vidi.
- B] Int.: tail end of something (a cloak?); left portion of a large rimmed bowl. Ext.: plain.
- C] Int.: Along the margin: [καλ]ος h[ο πα]ς(?).
- D] Unclear whether facing in (in which case it is retr.) or out.

2968.

Bryn Mawr P 86.

- A] Fragmentary BF lip cup. From Cervetri. Unattributed. Third quarter sixth. 550-530. *Vidi.
- B] Lip: A: goat between cocks. B: swan between cocks.
- C] Handle zone, imitation letters: A: 10 letters, among them two lambdas. B: 10 letters, among them nu twice reversed and Attic lambda with uneven bars.

2969.

Bryn Mawr P 87.

- A] BF hydria. From Cervetri. Unattributed. Last quarter sixth. *Vidi. M. Swindler, AJA 20 (1916) 310, pl. 12.
- B] Shoulder: battle of hoplites and two horsemen. Body: departure of a couple in a chariot.
- C] Body: on the buttock of a white horse, Gr. before firing: horse brand: reversed three-stroke sigma. On a black horse's buttock, a dotted circle.

2970.

Bryn Mawr P 88.

- A] Fr. of BF kyathos. From Cervetri. Painter N. Third quarter sixth. *Vidi. ABV 223/62, Add.(2) 58. M. Swindler, AJA 20 (1916) 315-16, fig. 4.
- B] Young herdsman driving a bull.
- C] Below the bull's (missing) neck: Νικοσθ[ενες επο]ιεσεν].
- D] Rather neat lettering. The inscription must have curved up and followed the neck of the bull.

2971.

Bryn Mawr P 95.

- A] Fragmentary RF plate. From Cervetri. Bryn Mawr Painter. First quarter fifth. 490 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pls. 1 and 2, 1. Hoppin RF i, 280/61. M. Swindler, AJA 20 (1916) 331, fig. 13. ARV(2) 456/1, Add.(2) 243.
- B] Symposium: man reclining and playing kottabos; at left, a flute case hung up.
- C] Above the man's head and raised arm, in a large curve, ho πα]ς, retr. Below his outstretched hand and along the knee: καλος, retr.
- D] The rim is filed off. The ph., pl. 1, 1, shows the inscription faintly. Very similar to the plate Harvard 60.750, ARV(2) 456/2.

2972.

Bryn Mawr P 96.

- A] RF cup. From Vulci. Epeleios Painter. Last quarter sixth. Ca. 510. Late sixth (A.&P.). *Ashmead and Phillips, CV, USA 13, pls. 3-4 (all; many inscriptions show clearly). *M. Swindler,

AJA 20 (1916) 322-27; p. 323 (ph. of Int.), figs. 11-12 (after Gsell, Fouilles (1891), pls. 13-16, drs.). Hoppin, RF i, 296. VA 12. Richter, Survey (1958) 53 (mention). *ARV(2) 147/18 (Bothmer's readings), Add.(2) 179. *Vidi. Script 1012.

- B] Int.: youth leaning on his stick. Ext.: conversations: A: bearded man, seated, and six youths. B: six youths, in three groups of two, that in the center seated.
- C] Int.: in a half circle starting to right of face: Επελειος and to its left, similar: καλος v. ναχι, retr. A: above a youth seated at the extreme left: Θεοδορος; by his face: ναχι; and to left of a companion: κ[α]λο(ς), retr. - Near the next youth: ho παις and καλος, retr. - Starting from the seated man's closed mouth: Επελειος and behind the youth with a flower whom the man greets: καλος, and ναχι. - Between the last two youths: ho πα[ις] and καλος, retr. - B: left and right of the left youth's head: Ισραχος καλ[ο]ς. - To left and right of the central youth (again with a flower and again faced by a seated person, here a youth, who greets him): Ε[πελ]ειος, retr., and καλος and ναχι, retr. - Two youths greet each other: ho παις and καλος.
- D] The Ext. has five pairs of youths in conversation plus a group of three (a bearded man seated and greeting a youth, with another youth behind watching). The inscriptions tie in with these groups and are almost like conversations themselves; cf. vases cited in Script, pp. 70, 74, 75 and 84. - CV's readings agree with mine; both are more complete than Bothmer's in ARV(2). Επελειος: i.e., Επιλειος = Επιλαος (Pape). Επέληος = Επιλέως (Beazley, ARV(2) 147 and 1576). The form is the same on the four vases by the E. Painter, except once Επελιος beside Επελειος on Munich 2619 (ARV(2) 146/2). Epsilon for short iota is said to be rare in GAI i, 138. The name is not in PA. LGPN ii prints Επέλειος and adds (Επίλεως(?)). - Ισραχος for Ισραρχος also on Munich 2619.

2973.

Bryn Mawr P 185.

- A] Fr. of LM cup.(1) From Vulci. Tleson Painter? Tleson potter. Third quarter sixth. *Vidi. Para. 76?(2)
- B] No decoration preserved.
- C] Handle zone: at left palmette. Τλεσόν ho [Νεαρχῶ εποίησεν].
- D] Note tau with slightly inclined horizontal, characteristic of the Tleson Painter.

(1)lip or band. (2)said to be a lip cup fr.; the number there is P 175, but in the ms. Para., p. 78, Bryn Mawr P 185 is listed as to be added to ABV as 183/48 bis. This must be the same fr.

2974.

Bryn Mawr P 187.

- A] Fr. of RF stemless cup.(1) Bought in Rome. Wider Circle of Nikosthenes Painter (Beazley). Epiktetan (Swindler). Last quarter sixth. Ca. 500 (A.&P.). *Vidi. M. Swindler, AJA 20 (1916) 321/9 (not ill.). *Ashmead and Phillips, CV, USA 13, pl. 6,1-2 (6,1 shows inscription).
- B] Int.: crouching hoplite in an ambush.
- C] Int.: starting to left of his face, along the margin, facing in: ho πα[ις], retr.(2) On his right, similar but mostly lost: [καλο]ς, retr.

D] Cup type C but stemless. Beazley's attribution is in CV; the fr. is not in his books.

(1)most of the tondo and all of the foot. (2)his spear intervenes.

2975.

Bryn Mawr P 190.

- A] Fr. of RF cup. Bought in Rome. Brygos Painter. Early fifth. 490-480 (A.&P.). *Vidi. *M. Swindler, AJA 20 (1916) 341/16, fig. 21. ARV(2) 375/69, Add.(2) 226. *Ashmead and Phillips, CV, USA 13, pl. 11,5-6.
- B] A: heads and shoulders of a youth and a boy in conversation.
- C] A: to left of the left youth's head: [ho παῖς]. To right of the right youth's head: κ[αλος]. I.e.: [ho παῖς] κ[αλος].
- D] An erotic scene: the youth's mouth is open: he is trying to persuade the boy.

2976.

Bryn Mawr P 192.

- A] Fr. of cup. Bought in Rome. Near Painter of the Agora Chairias Cups (Beazley). Late sixth (A.&P.). *Vidi. *AJA 20 (1916), no. 2, fig. 20. *Ashmead and Phillips, CV, USA 13, pl. 5,3. ARV(2) 177/1, Para. 339, Add.(2) 185.
- B] Int.: head and arm of a youth tuning his lyre. Ext.: only BG is preserved.
- C] Int.: to right of the head: Χα[ρις].
- D] The letters are very messy. The alpha is a triangular blob, the chi is distorted. For the subject, cf. Louvre MNB 2040, ARV(2) 176/1, by the same painter. For the letter forms A.&P. compare Berlin 4040, ARV(2) 176/2 (near the painter).

2977.

Bryn Mawr P 198.+

- A] Frs. of RF cup. Bought in Rome. Briseis Painter. First quarter fifth. 490-480 (A.&P.). *Ashmead and Phillips, CV, USA 13, pls. 13,3 and 14. M. Swindler, AJA 20 (1916) 333/14, fig. 13 (P 198 only). ARV(2) 407/17 (number given wrongly as P 267), Para. 371, Add.(2) 232.
- B] Int.: a bald man with his stick, seated; a youth faces him; between them, a bag hung up. Ext.: very fragmentary: seated and standing males: A: five figures. B: three figures.
- C] Int.: in front of the youth's head: an Attic gamma.
- D] + P 241. + P 946. The letter is not visible in the ph.

2978.

Bryn Mawr P 205.

- A] Fr. of RF cup. From Athens, Acropolis. Unattributed. Second quarter fifth. 480-470 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pls. 10,4-5 (phs.) and 42 (dr. of prelim. sketch). W. Fröhner, La collection Van Branteghem: vases peints et terres cuites antiques, vente, Hôtel Drouot 16-18 juin 1892 (Paris) 29/71. M. Swindler, AJA 20 (1916) 340, 8.
- B] Int.: naked warrior putting on his greaves; at right, a stool with folded clothes. A: legs of three greaved warriors (frontal; to right; one foot frontal, the other to right). B: a foot and a heel.
- C] Int.: to warrior's left, καλοῖς.(1) To his right, curving downward: ho παῖς.(2)
- D] Ex Van Branteghem collection 71 (with provenance).

(1)so the text; not visible in the ph. (2)so text; traces only in the ph.

2979.

Bryn Mawr P 207.+

- A] Fr. of rim of cup. From Athens, Acropolis. Manner of Epeleios Ptr., perhaps Ptr. of Berlin 2268 (Beazley). Late sixth (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 5,1-2. M. Swindler, AJA 20 (1916) 339/6, fig. 20. ARV(2) 151/45, 1628, Para. 335, Add.(2) 180.
- B] BM fr. only: Int.: reserved band at the rim. A: head and nude shoulders of a youth.
- C] BM fr.: to left of face: [-]ς. All frs.: A.&P. place Braunschweig immediately to left of the BM fr., which gives: κ[αλ[ο]ς.
- D] + Braunschweig 503, 529, 530, 531. + Amsterdam 2210 and 2211. (A.&P. say 'probably', Add.(2) has the connections for certain.) See Braunschweig 503+ in CAVI, which remains as a separate entry and has more inscriptions.

2980.

Bryn Mawr P 212.

- A] Fr. of RF cup. From Athens, Acropolis. Ancona Painter. Second quarter fifth. 470-465 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 25,5. M. Swindler, AJA 20 (1916) 339/8, fig. 20. ARV(2) 875/19, Add.(2) 300.
- B] Int.: head and upper body of a youth.
- C] Int.: at the right: κ[αλ[ο]ς.

2981.

Bryn Mawr P 247.

- A] Fr. of RF skyphos. From Athens, Acropolis. Syriskos Painter (Beazley). 480-470 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 29,1. ARV(2) 265/77, Add.(2) 205.
- B] A: a raised hand holding out a cup, of one playing kottabos to left.
- C] A: around the hand, curved and facing: καλός, retr.

2982.

Bryn Mawr P 903.

- A] Fr. of BF/RF eye cup. From Athens, Acropolis. Unattributed. Class of standard eye cups: bilingual. Last quarter sixth. *ARV(2) 43/69 bis, Add.(2) 159. *Ashmead and Phillips, CV, USA 13, pl. 2,4.
- B] Int.: BF: (warrior): part of a shield and a spear point at the right margin.
- C] Int.: along the margin, curving upward and coming around (once filling the whole circle): h[ο] παις καλ[ο]ς.
- D] A.&P. think the hoplite was on guard, while Bothmer thinks he is on the attack. The Ext. is BG only but was originally RF.

2983.

Bryn Mawr P 926.

- A] Fr. of RF cup. From Athens, Acropolis. Unattributed. First quarter fifth. *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 20,7-8.
- B] Int.: part of head, chest and shoulder of a draped woman to right. A: part of a handle palmette and the reserved

band.

- C] Int.: on the left, near the break: [--]ϣε[--].
- D] From the tondo. Text; not visible in the phs.

2984.

Bryn Mawr P 928.

- A] Fr. of RF cup. From Athens, Acropolis. Unattributed. Ca. 500 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 6,7-8 (no bibl.).
- B] Int.: greaved leg and knee of a warrior. Ext.: two feet to right, drapery.
- C] Int.: a sigma to left of the top of the greave.(1)
- D] Not visible in ph.

(1)so A.&P. I had read: [---]v. vac., and said: not a final sigma. But that may have been wrong.

2985.

Bryn Mawr P 933.

- A] Fr. of RF cup. From Athens, Acropolis. Possibly Painter of Paris Gigantomachy (A.&P.).(1) First quarter fifth. 480 (A.&P.). *Ashmead and Phillips, CV, USA 13, pl. 12,5-6 (no bibl.).
- B] Int.: athletic scene(?): hand; perhaps a discus in its case, suspended. A: athletes(?): parts of three figures.
- C] Int.: three letters: alpha or lambda at the break near the little finger; tau beside a smaller flaked area; lambda or omicron near the hanging object.

(1)Beazley by letter said the foot reminded him of this painter but he did not dare to attribute the fr. to him.

2986.

Bryn Mawr P 947.

- A] Fr. of RF cup. From Athens, Acropolis. Unattributed.(1) First quarter fifth. Ca. 490 (A.&P.). *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 2,2-3. M. Swindler, AJA 20 (1916) 344, no. 27b (not ill.).
- B] Int.: upper part of a sphinx. Ext.: part of a stool with clothes.
- C] Int.: to right of the sphinx' mouth: E[---].
- D] I thought one fr. of a cup; CV: two frs. of a RF plaque.

(1)resembles the work of the Foundry Painter (A.&P.). Swindler attributed the fr. to Euthymides, but it is not in ARV(2).

2987.

Bryn Mawr P 959.

- A] Fre. of RF skyphos. From the province of Syracuse, acquired 1963. Penthesilean. Second quarter fifth. Ca. 460 (A.&P.). *Ashmead and Phillips, CV, USA 13, pl. 29,3.
- B] A: at left, traces of a thyrsus; at right, part of head and shoulders of a satyr.
- C] A: between the thyrsus and the satyr, a faint O.
- D] From the rim.

2988.

Bryn Mawr P 961.

- A] Fr. of RF skyphos. From the province of Syracuse, acquired 1963. Unattributed. Second quarter fifth. Ca. 470. *Vidi.

*Ashmead and Phillips, CV, USA 13, pl. 29,4 (no bibl.).

- B] A: shoulder, arm and a bit of the face of a woman holding out a phiale.
C] A: to left of her face: κα^[--].(1)
D] From the rim.

(1)Probably κα[λε], with the head intervening. A.&P. read κα[λος], I do not know why. Since the alpha is directly against the woman's face, the rest of the word must have been on the other side, which is not preserved. The alpha lacks the cross stroke.

2989.

Bryn Mawr P 976.

- A] Fr. of large RF panel amphora. From the province of Syracuse, acquired 1963. Contemporary with the Nikoxenos Painter. Coarse style. Last quarter sixth. Late sixth (A.&P.). *Vidi. *CB iii, 3 n. 1. *Ashmead and Phillips, CV, USA 13, pl. 30,2.
B] A: Beazley in CB: Ajax and Achilles playing a board game, with Athena watching: at the upper left, part of her sleeve; part of her spear; at right, beard and shouldered spears of Ajax, with his raised hand making the sign for three.
C] A: to left of the hand, facing Ajax: Αἶας, retr.
D] From the body. Beazley interpreted the scene after London E 160, by the Nikoxenos Painter, ARV(2) 222/19, BSA 19, pls. 17,2, 19, and p. 234.

2990.

Bryn Mawr P 985.

- A] Fr. of RF cup. From the province of Syracuse, acquired 1963. Epiktetos. Last quarter sixth. Late sixth (A.&P.). *Vidi. ARV(1) 910/13, *ARV(2) 1624/48 bis, Add.(2) 168. *Ashmead and Phillips, CV, USA 13, pls. 2,6 (ph.). and 32,2 (dr. of preliminary sketch).
B] Int.: symposium: drapery and feet of a reclining male; below the couch, a pointed amphora on its side.
C] Int.: upside down and bearing upward: Επ[ικτετος--].(1)
D] In the preliminary sketch, a kylix was under the couch: in the finished version, it is an amphora.

(1)so Beazley. Not επ[οισεν]. CV reads as retr.

2991.

Bryn Mawr P 988.

- A] Fr. of RF cup. From the province of Syracuse, acquired 1963. Circle of Makron. First quarter fifth. Ca. 490 (A.&P.). *Ashmead and Phillips, CV, USA 13, pl 20,1.
B] Int.: BG. A: lower part of a goat walking over low hills (Judgment of Paris?).
C] "Red Σ inside," A.&P.
D] I take it the BG area inside is from the tondo.

2992.

Bryn Mawr P 1002.+

- A] Frs. of RF cup. From the province of Syracuse, acquired 1963. Unattributed. Second quarter fifth. *Vidi. *Ashmead and Phillips, CV, USA 13, pl. 26,1-3 (no bibl.).
B] A: wing-sleeved dancers? (Bits of winglike sleeves.)
C] A: P 1003: Near the rim, stoich. two-liner, horizontal:

[κα]λος | [κα]λος.(1)

- D] Two frs. from rim. + P 1003. Mixed alphabet. Ionic lambda.
Three-stroke sigma.

(1)A.&P.: while a double kalos is a likely reading, they suggest as a possibility restoring a kalos-NAME for the first or second kalos.

2993.

Bucarest, Inst. d'Arch. V 8506.

- A] Frs. of BF Siana cup. From Histria. C Painter. Second quarter sixth. *Beazley Archive db, no. 5192. P. Alexandrescu, Histria iv: La Céramique de l'époque archaïque et classique (Bucarest 1978), pl. 41/371.
B] A: satyrs. [B: similar?]
C] A: nonsense inscription. [B: similar?]
D] I do not know the author of the attribution.

2994.

Bucarest, National Museum.

- A] Fr. of BF band cup. From Tariverde near Istros. Unattributed. Third quarter sixth. *Para. 72, 318, Add.(2) 49. Histria 4, pl. 45/410.
B] A: handle zone: top of a wing; a break; part of a siren's head; wings.
C] A: on the black band above, in one line: Grr.:
Πυργιδὼν κ[αλος] Σακονιδεὶ δοκίς.
Πυργιδὼν κ[αλος] Σακονιδεὶ δοκίς].
D] Beazley's restoration; he takes the second iota of Σακονιδεὶ to be a sigma corrected to an iota; δοκεῖς may have been written correctly in the missing part; the style of the drawing is not the same as on vases signed by the painter Sakonides. For δοκίς see GAI ii, 511-512 with ref. to i, p. 191 (iota for epsilon iota). But the intended form may be δοκεῖ. Attic alphabet. The Gr. is apparently written by an Athenian (Sakonides is not the vase painter Sakonides).

2995.

Bucarest, National Museum 18,811.

- A] RF cup. From Chiusi. Hermaios Painter. Cachrylion potter. Last quarter fifth. *ARV(2) 111/15, Add.(2) 173. CV, Romania, Bucarest 2, pl. 24,1-2.
B] Int.: warrior.
C] Int.: Χαχρυλιδὼν ἐποιεσ[ε]ν.

2996.

Budapest.

- A] RF pelike. From Chiusi. Villa Giulia Painter. Second quarter fifth. *Photo. (A). ARV(2) 622/54.
B] A: athlete (jumper) and trainer; at left, a stele. B: two youths.
C] A: on the stele: nonsense(?) letters.
D] Ex Deepdene, Hope.

2997.

Budapest T 754.

- A] RF oinochoe (olpe). From Chiusi. Manner of the Meidias Painter. Late fifth. *ARV(2) 1324/41 bis, Add.(2) 364. *Photo. *I. Wehgartner, 'Das Ideal massvoller Liebe auf einem attischen Vasenbild,' JdI 102 (1987) 195-96, fig. 8. *H.A. Shapiro,

Personifications in Greek Art (1993) 235/23, 74, figs. 26-27.
 *L. Burn, *The Meidias Painter* (1987) 110/MM 67 (not ill.).
 LIMC ii, pl. 245, Apollon 733; iv, 49, s.v. Eukleia, no. 2;
 64, s.v. Eunomia, no. 10. J. Boardman, *Athenian Red Figure Vases: the Classical Period* (1989), fig. 301 (shows inscriptions).
 B] Woman (Eunomia) holding out a necklace; Apollo with a laurel branch, seated, head turned left; woman (Eukleia) holding a branch(?).
 C] To right of the left woman's face: ΕΥΝΟΜΙΑ. Above Apollo's head: ΑΠΟΛΛΩΝ. Above the right woman's head: ΕΥΚΛΕΙΑ.
 D] Ex Alföldi Collection. Small lettering. Ionic alphabet. - On the cult of Eukleia and her association with Eunomia, see Shapiro 71ff. Cf. also R. Hampe, 'Eukleia and Eunomia,' RM 62 (1955) 107-23.

2998.

Budapest 50,154.

- A] RF hydria. From Chiusi. Unattributed. Class of London E 195. Third quarter fifth. *TGV 150/1F 4, pl. 15 (ph. of Gr.). ARV(2) 1077/3.
 B] Woman seated, with two women.
 C] Under the foot, Gr.: ληκυθία.
 D] A small vase. Perhaps ex Preyss.

2999.

Budapest 50,940.

- A] RF Nolan amphora. From Chiusi. Dresden Painter. Second quarter fifth. *H. Metzger, REG 103 (1990), Bull. arch. 636/120. J.G. Szilagyi, 'Kallikles a Budapest,' Bull. du Musée Hongrois des Beaux-Arts 66-69 (1986) 3ff. ARV(2) 1664/9 bis.
 B] A: draped man running with a lyre. B: woman making a gesture of greeting.
 C] A: above the lyre's ribbon: Καλλικλῆς.
 D] Metzger reports that Szilagyi thinks the name a kalos, even though there is no καλός. There is a suitable person as kalos (one instance is by the Dresden Painter); see ARV(2) 1588-89.

3000.

Budapest 51.228.

- A] RF Nolan amphora. From Chiusi. Nikon Painter. Second quarter fifth. *ARV(2) 650/9 bis. J. Frel, Sbornik Narodniho musea v Praze (Prague) 264-65, pl. 1,1.
 B] A: Demeter at an altar. B: man at a pillar.
 C] B: on the pillar, in two lines, horizontal: σπαδῖο.
 D] The pillar is a terma in the stadium; see Frel (Beazley).

3001.

Buffalo, Albright Art Gallery G 479.

- A] BF/WG lekythos. From Gela. Athena Painter. Early fifth. *M. Bieber, AJA 48 (1944) 121 ff., fig. 2a-b. Haspels, ABFL 256/34. ABV 522/34. *J. Neils et al., *Goddess and Polis: The Panathenaic Festival in Ancient Athens* (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 183/55 (bibl.) and 17; ill. p. 18 (all) and p. 182 (part). H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 35-36, pl. 15,a.
 B] Athena (flanked by cocks) and two trainers or officers of the Panathenaic Games.
 C] Nonsense: between the heads of Athena and the left trainer:

- (σ)ογο. To his right: ιεπος. To right of Athena's head: λο(.). Below, to left of the right trainer: ελοιπος.(1)
- D] Ex Hirsch collection. Shapiro mentions the `ιεροποιοι' reading of Bieber's and refers to DAA. [Readings from the photo. in Shapiro differ: between the heads: looks more like: hooo. To Athena's left: ιενοσ. Rather than ιεπος. To Athena's right: λο(.)^εγολο(.). These readings are not certain either as the letters are in part distorted.] Clearly just nonsense.

(1) Bieber assumes that the second and fourth inscriptions are near-sense: ιεπον (sic) for ιερόν and ο.εροιπος for ιεροποιός. The photo. in AJA does not show the initial omicron; the second letter does not look like a rho, but it could be incomplete. Bieber also reads the first and third inscriptions together: νογο-υον.

3002.

Camarina.

- A] Attic cup. From Camarina. Ca. 450. *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 459/20a (not ill.). Guarducci, *Annuario* 21-22 (1959-60) 262-63, fig. 6.
- C] On the Base, Gr.: ROMI.(1)

(1) so in Roman type, Johnston; Ρομι with tailed rho?

3003.

Camarina, Antiquarium T 916.

- A] SOS amphora. From Camarina. Unattributed. Late seventh or early sixth. *M.T. Manni Piraina, 'Camarina - Riferiscolaro,' *Kokalos* 33 (1987) 95 (facs.), pl. 13,3. *Kokalos* 26-27 (1980-81), pl. 160,1. *Boll. d'Arte* 69 (1984) 31. *Script* 12 n. 15.
- B] No figured decoration.
- C] Gr.: Βοτος.(1)
- D] = inv. 7229. Three-stroke sigma.

(1) Βοτ<τ>ος(?).

3004.

Camarina, Antiquarium T. 1220.

- A] SOS amphora. Unattributed. Late seventh or early sixth. *M.T. Manni Piraina, 'Camarina - Riferiscolaro,' *Kokalos* 33 (1987) 103 (facs.), pl. 19.
- B] No figured decoration.
- C] Shoulder: A: below the neck, in large letters filling the space between the handles: Καλ<λ>αισχρο.
- D] = inv. 7808. Because of the sigma (with 5-6 strokes) this is presumably not an Attic inscription, although the name is common in Attica also. Not included in LGPN ii.

3005.

Camarina, Antiquarium T. 1727.

- A] SOS amphora. Unattributed. Late seventh or early sixth. **Boll. d'Arte* 69 (1984) 31, pl. 2. *M.T. Manni Piraina, 'Camarina - Riferiscolaro,' *Kokalos* 33 (1987) 103, pl. 18. *Script* 12 n. 15. LGPN ii, s.v. Ευκλης 2.
- B] No figured decoration.
- C] Shoulder: Ευκληδς επι.

D] = inv. 7808. The inscription is Attic. Included in LGPN ii (Εύκλης).

3006.

Cambridge, Cl. Arch. 472.

- A] BF column krater. Unattributed. Last quarter sixth. Ca. 510 (Johnston). *TGV 83/21A 62; 148/23E 10; 189. Johnston, PP 27 (1972) 417.
- B] Subjects not mentioned.
- C] Under foot, Grr.: Σο<>. λα<>.
- D] Johnston suggests λάκνθος> and thus Aeginetan script, and he makes reference to the Aeginetan trader Sostratos mentioned by Herodotus and whose dedicated anchor has been found at Gravisca, the port of Tarquinia (bibl. TGV 241, 21A n. 2).

3007.

Cambridge, Corpus Christi College.

- A] BF prize Panathenaic. Very close to Kleophrades Painter. First quarter fifth. *ABV 405/2. *D.G. Kyle in Neils et al., Goddess and Polis (1992) 205 n. 58 (listing only).
- B] A: Athena. B: Pankration.
- C] A: prize inscription.

3008.

Cambridge, Corpus Christi College.

- A] RF cup. Foundry Painter. Euphronios potter (Bloesch). First quarter fifth. 490-480. *Bicknell, JHS 41 (1921) 223/2; 224, pls. 15-16. ARV(2) 402/12, 1651, Para. 370, Add.(2) 231. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 81, pls. 54-55.
- B] Symposium: Int.: man reclining and playing the flutes; boy dancing. A: four bearded men on couches. B: similar to A, but with a female flautist.
- C] B: above the heads: nonsense: (.) v. υν ον(ν)νμν. ννγν.(1)
- D] After the drs. in JHS. One nu reversed.

(1)"On the background, the usual inscriptions, with mu, upsilon, sigma." (Beazley, lecture).

3009.

Cambridge, Corpus Christi College.

- A] RF neck amphora. Group of Polygnotos. Third quarter fifth. *JdI 29 (1914) 168 and 166, fig. 29. ARV(2) 1058/114 (bibl.(1)), Add.(2) 323. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 472/PGU133 (not ill.).
- B] A: Ajax and Cassandra. B: youth leaving home.
- C] A: above Cassandra's head: [K](α)σσανδ[ρ]α.
Below Ajax' arm: trace of an inscription?
- D] Unclear readings.

(1)cleaned after this bibliography?

3009a.

Cambridge, Corpus Christi College.

- A] RF cup. Painter of Ruvo 1346 (Beazley). Ca. 430 (H.-T.). *M. Halm-Tisserant, 'Cephalophorie,' BABESCH 64 (1989) 108 and n. 65, pl. III,e (A). ARV(2) 1401/1 (bibl.), Add.(2) 373 (bibl.).

- B] Int.: impressed design. A: The Oracular Head of Orpheus: at left, a seated boy writing on tablets the prophecies of the severed head of Orpheus, which lies on the ground in the center; at right, Apollo. B: a woman with a lyre, and another woman.
- C] I have no record of any inscription. Included here for the ref. to writing.
- D] H.-T. calls the boy a *grammateus*.

3010.

Cambridge, Corpus Christi College 57.

- A] RF skyphos. From Capua. Polygnotos II (Lewis Painter). Second quarter fifth. Ca. 470. *H.R.W. Smith, *Der Lewismaler* (1939) no. 14, pls. 10 and 33,c-d. ARV(2) 973/15, Add.(2) 309.
- B] A: Eos carrying off Tithonos. B: two companions fleeing.
- C] A: to left of Eos' head: καλε, retr. Above T.'s head: καλος. B: καλος.

3011.

Cambridge, Fitzwilliam Museum.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. Third quarter sixth. *ARV(2) 1700 (add to list on p. 122). Hesp. Art Bull. 22, 4/3.
- B] A: boxers. B: komos: naked men and a youth; woman dancing.
- C] The usual potter's signature of Nikosthenes.

3012.

Cambridge, Fitzwilliam Museum 44.

- A] BF neck amphora. From Vulci. Camtar Painter. Second quarter sixth. 560-550. *CV, Great Britain 6, III H, pls. 8,2 and 9,3. FR ii, 6, n. 2. ABV 84/2, 682, Add.(2) 23.
- B] A: Heracles and three Amazons, with Telamon. B: Five Amazons running up.
- C] A: along the right side of Telamon's left leg: Τελαμων, retr. Above a prostrate Amazon: Γλαυκε, retr. Behind Heracles' head: ηερακλες, retr. To left of one Amazon's right leg: Ανδρομαχε, retr. To left of another Amazon's head: Αλκαια, retr. B: M[---] or N[---].(1) [Π]ανταριστε. Αρετω.(2) Αινιππε. (Α)ναχσιλεα.
- D] = GR 24.1864. The inscriptions are in red as are those on Tarquinia RC 5564 [ABV 84/1, by the same painter], see Beazley and Payne, JHS 49 (1929) 262 (Bothmer). CV states that Pantariste and Ainippe occur on a [Tyrrhenian neck] amphora in Boston [98.916, by the Timiades Painter]. Closed heta (vidi).

(1)CV, text. Bothmer read a mu and has the inscription retr.

(2)the name is listed in Pape from an inscription. Hence

Αρετώ is perhaps better than Αρητώ, cf. Αρήτη.

3013.

Cambridge, Fitzwilliam Museum 54.

- A] BF hydria. From Vulci. Unattributed. Late sixth. *CV, Great Britain 6, III H, pl. 16,2. E. Gardner, Cat., pl. 16. AZ 1846, 208. Beazley Archive db, no. 12,709. G. Ahlberg-Cornell, *Herakles and the Sea-Monster* (Stockholm 1984) 147/X 11. LIMC v, pl. 603 Kallichora 1 (body).
- B] Shoulder: warrior between two chariots. Body: Heracles and Triton between two Nereids.
- C] Body: [Π]ο(ν)τι[α].(1) Τριτων, retr. η[ερ]ακλες.

K[α]λ·λιχορα, retr. Under the foot, Gr.: BEP. See TGV
126/3E 56 and commentary.

D] = G 54 = GR 33.1864.

(1)nu is printed as reversed in CV's text.

3014.

Cambridge, Fitzwilliam Museum 60.

A] BF cup type A. From Vulci. Sakonides. Hischylos potter. Third quarter sixth. 550-530. *CV, Great Britain 6, III H, pl. 18,1. ABV 172, Add.(2) 49. *Vidi. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 59, figs. 12-13 (A, B).

B] A, B, each: eyes and nose. Under each handle: Heracles and the Lion. On each side of each handle, a stag.

C] On the reserved foot profile: Σακονιδες : εγρ[αφσεν].
hischylos epoeseu:.

D] = GR 38.1864. - The signatures are in very tiny BG letters on opposite sides, the first perhaps under A, the second under B(?). For the question of attribution, see ABV and Script 51-52. - Rho perhaps with the vertical extending above the loop. If the rho is correctly rendered, the writing should be Sakonides', although Beazley does not attribute the vase to the same hand as other signed vases. - To judge by the good, but small, photos. in Cohen, both signatures are by one hand - that of Sakonides? - GAI i, 328 notes that this is the only signature of Hischylos where iota is omitted in εποεσεν.

3015.

Cambridge, Fitzwilliam Museum 63.

A] BF band cup. From Vulci. Painter of the Hermogenes signatures.(1) Hermogenes potter. Third quarter sixth. *CV, Great Britain 6, pls. 19,1 and 20,5. CIG 8194. ABV 165/1, Add.(2) 47.

B] Handle zone: A: chariot and warrior. B: similar.

C] Handle zone: A: to left and right of the scene:
hermogenees ^ epoeseu eme. B: similar:
hermogenees ^ epoeseu eme.

D] = GR 41.1864. Rho with vertical extending above the loop.

(1)My term; this is one of six chariot cups by one hand, which may perhaps be the same as that of four head cups; see ABV 164-65 and for the handwriting, Script, p. 51.

3016.

Cambridge, Fitzwilliam Museum 64.

A] LM (lip?) cup. Unattributed. Third quarter sixth. *CV, Great Britain 6, III H, pl. 19,2. E. Gardner, Cat., pl. 22. AZ 1846, 207.

B] Undecorated?

C] Handle Zzone: χαίρε και πει τε<ν>δε.
B: χαί[ρε] και π[ι]ει τε<ν>δ[ε].

3017.

Cambridge, Fitzwilliam Museum 65.

A] Plain(?) lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Great Britain 6, III H, pl. 19,5. *Photo. in Beazley Archive.

B] Undecorated?

C] Handle zone: A: χαίρε και πει ευ. B: χαίρε και πει ευ.

- D] Put under lip cups in the Beazley Archive. Unattributed, but a note by Beazley says: cf. Tleson. The inscription fits this, but Beazley may have gone by the shape of the palmettes.

3018.

Cambridge, Fitzwilliam Museum 66.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. 550-530. *CV, Great Britain 6, III H, pl. 194. Gardner, Cat., pl. XXII. *Vidi.
 B] Handle zone: A, B, each: two cocks fighting.
 C] On either side of the figures: nonsense: A: $\chi\omicron(v)\omicron\epsilon\omicron\sigma$ and $\chi(v)\omicron(v)\sigma(v)\epsilon$. B: $\chi(v)\epsilon(v)\epsilon\omicron(v)$ and $\omicron(v)(\epsilon)\omicron\epsilon(v)(.)\omicron(v)\epsilon(.)(1)$
 D] The inscriptions on A are clearer than those on B. Epsilons shaped like U-shaped digammas. D-shaped rho. Chi = upright crosses.

(1)the last inscription very unclear: hasty imitation letters.

3019.

Cambridge, Fitzwilliam Museum 68.

- A] BF LM cup. From Vulci. Unattributed. Mule Painter (Schauenburg).(1) Third quarter sixth. Ca. 560 (CV). *CV, Great Britain 6, III H, pl. 20,1. AZ 1846, 207. E. Gardner, Cat., pl. 24. Beazley, JHS 52 (1932) 180. *Photo. in Beazley Archive. *Beazley Archive db, no. 773. K. Schauenburg, AA 1974, 203ff., figs. 11-13 (A, B). Villard, REA 48 (1946) 164.
 B] Int.: jockey on horseback; a hare cowering below. Ext.: lip: A: bull attacked by two panthers and two lions. B: bulls and cows.
 C] Handle zone: A: $\chi\alpha\iota\epsilon$: $\kappa\alpha\iota\ \epsilon\pi\iota\epsilon\iota\ \epsilon\upsilon$. B: $\chi\alpha\iota\epsilon$: $\kappa[\alpha\iota]\ \epsilon\pi\iota\epsilon\iota\ \epsilon\upsilon$.(2)
 D] = GR 46.1864. This is clearly the vase mentioned by Schauenburg, AA 1974, 198ff., and cited in Script 48 n. 44; he reads $\epsilon\iota$ as 2nd sg. of the verb 'to be'. - My comment: this and the 'Unlocated' cup have similar epsilons and general ductus, but 'Unlocated' has a normal rho with a large head. The chi's are higher and separate from the rest of the inscriptions. I think both cups are written by the same hand. - S. has a long discussion of the relations of the two cups.

(1)by the same painter: Unlocated, Private, BF lip cup, Beazley Archive db, no. 774. K. Schauenburg, AA 1974, 199, 200, figs. 1-3 (all). (2)the space between kappa and epsilon seems about 1/2 letter space longer than that on A; hence the restoration $\kappa[\alpha\iota\ \pi\iota]\epsilon\iota$ seems too long, though not impossible. Beazley's reading is not quite right.

3020.

Cambridge, Fitzwilliam Museum 69.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Great Britain 6, pls. 19,6 and 20,3. CIG 8309. ABV 179/4, Add.(2) 50.
 B] Int.: sphinx.
 C] Handle zone: A: $\tau\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \nu\epsilon\alpha\rho\chi\omicron\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
 B: $\tau\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \nu\epsilon\alpha\rho\chi\omicron\ \epsilon\pi\omicron\iota[\epsilon\sigma\epsilon\nu]$.
 D] = GR 47.1864.

3021.

Cambridge, Fitzwilliam Museum 70.

- A] Fr. of RF cup. From Vulci. Skythes. Late sixth. *CV, Great Britain 6, pl. 25,1. ARV(2) 85/23, 1624, Add.(2) 170. *Vidi (part).
- B] Int.: youth running, with his helmet and shield.(1)
- C] Int.: between the helmet and the head: Κρατες. Below the legs and the shield: καλος.(2)
- D] Only the tondo is ancient.

(1)CV thinks a victor in the armed race. (2)i.e.:
Κρατες|καλος.

3022.

Cambridge, Fitzwilliam Museum 71.

- A] RF cup. From Vulci. Hermaios Painter. Cachrylion potter. Last quarter sixth. Ca. 520 (CV). *CV, Great Britain 6, III I, pl. 25,2. CIG 8237. ARV(2) 111/14, 1626, Add.(2) 173.
- B] Int.: komast. Ext.: plain.
- C] Int.: starting to right of the forehead, along the margin, covering about 3/4 circle and facing in: Χαχρυλιὸν ἐποίησεν.
- D] = GR 49.186 (71).

3023.

Cambridge, Fitzwilliam Museum 138.

- A] WG lekythos. From Athens. Karlsruhe Painter. Second quarter fifth. Ca. 460. *CV, Great Britain 6, pl. 30,1. ARV(2) 303/11, 735/98. *Vidi.
- B] Woman with a wicker basket, between side-palmettes.
- C] To right of face, imitation letters, stoich. two-liner:
....^.
.....
- D] Haspels, ABFL 180: this vase made in the Beldam workshop. - A tendril interferes in line 1.

3024.

Cambridge, Fitzwilliam Museum 149.

- A] RF lekythos. From Athens. Bowdoin Painter Second quarter fifth. Ca. 475. CV, Great Britain 6, III I, pl. 29,4. ARV(2) 679/32, 692.
- B] Nike flying to an altar, with flower and fruit.
- C] In the field, nonsense: imitation inscription.

3025.

Cambridge, Fitzwilliam Museum 154.

- A] RF lekythos. From Athens. Karlsruhe Painter. Ca. 450. *CV, Great Britain 6, III I, pl. 29,1. ARV(2) 734/79.
- B] Youth leaning on stick.
- C] Nonsense: imitation inscription (dots).
- D] The inscription originally in white.

3026.

Cambridge, Fitzwilliam Museum 163.

- A] RF oinochoe. From Athens. Goluchow Painter. Third quarter sixth. Ca. 530. *CV, Great Britain 6, III I, pl. 36,1. CIG 7465. ARV(2) 10/3, ABV 432/1, Add.(2) 151. C. Fränkel, Satyr- und Bakchennamen (1912) 34-35, 86/Q. *Photo. R.Blatter, Alte Welt 1989, 59, fig. 1. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 14, BRIAKCHOS 1. Script 328.
- B] Ithyphallic satyr, playing the flutes; he also carries the flute case.

C] Above, and to right of, his head: Βριαχος.

3027.

Cambridge, Fitzwilliam Museum 164.

A] RF oinochoe. From Italy. Harrow Painter. First quarter fifth.
Ca. 480. *CV, Great Britain 6, II I, pl. 35,4. Beazley, JHS 36
(1916) 133. ARV(2) 276/77.

B] Woman with oinochoe and phiale.

C] By her right shoulder: καλ[ο]ς, retr. By her left shoulder:
[χ]αιρε σν.(1)

(1)Beazley in JHS gives the chi; CV has a mistaken reading:
[χ]αιρε παι σν.

3028.

Cambridge, Fitzwilliam Museum 1.27.

A] RF eye cup. Nikosthenes Painter. Last quarter sixth. Ca.
520. *CV, Great Britain 6, pls. 25,3 and 26,1. ARV(2) 124/3,
cf. 49/176, Add.(2) 176.

B] Int.: banqueter on a couch. Between palmettes and eyes: A:
acontist. B: athlete picking up halteres.

C] Int.: above the banqueter: καλος. Below him: ho παις.(1)

D] The letters are idiosyncratic.

(1)so the photo., but in the text CV gives ho παις καλος.

3029.

Cambridge, Fitzwilliam Museum 3.1962.

A] BF Nikosthenic neck amphora. Said to be from Orvieto. Painter
N. Nikosthenes potter. 530-520. ARV(2) 1700, *Para. 105/7 bis
(bibl.). *R.V. Nicholls, Archaeological Reports 1965-66 (1966)
46/8, fig. 4 (A).

B] A: boxers between a trainer and a youth. B: komos: a naked
man and a youth, also a woman; all dancing. Under the
handles: a dog and a flying eagle.

C] A: above the left portion of the scene, in a wavy
horizontal line: Νικοσθενης εποιεσεν.(1)

D] Ex Philadelphia market. Overlap Group.

(1)taken from the ph. in AR, but that does not show the
beginning; it is possible that the first two letters are
missing.

3030.

Cambridge, Fitzwilliam Museum 4.17.

A] WG lekythos. From Thespiai. Carlsruhe Painter. Second quarter
fifth. *CV, Great Britain 6, III J, pl. 30,2. ARV(2)734/89.
*Vidi.

B] Nike flying with a sash.

C] Nonsense: imitation letters: to right of her mouth, BG:
(.) (.) (κ) h (.) (λ) (.) (υ).(1)

D] Small letters.

(1)(.) = two short vertical strokes; kappa and lambda reversed;
upsilon in two strokes (not a real letter).

3031.

Cambridge, Fitzwilliam Museum 04.22.

A] BF kyathos. From Vulci. Philon Painter.(1) Ca. 500 (CV). *CV,
Great Britain 6, III H, pl. 21,1. CIG 7878. ABV 516/1, 673,

Para. 254, Add.(2) 128. M.M. Eisman, Attic Kyathos Painters (diss. Pennsylvania 1971) 510/141. Script 1128.

- B] Three pairs of warriors fighting.
- C] Left to right: first warrior: (Φ)ἰλὸν and καλός. Fourth: Σμικυθός. Sixth: Σκυ(θ)ές.
- D] It is unclear where Φἰλὸν καλός belongs. Is Ph. one of the warriors? The first two warriors wear helmets, the others, petasoi. Are they contemporary Athenian warriors fighting an enemy? Tag-(portrait) kalos?

(1)recalls the Diosphos Painter (ABV).

3032.

Cambridge, Fitzwilliam Museum 4.1890.

- A] RF askos. From Poli in Cyprus. Unattributed. Late fifth - early fourth. *CV, Great Britain 6, III I, pl. 39,3.
- B] A: hare. B: swan.
- C] On the handle, Gr.: Φἰλ.
- D] Cf. Myres-Richter, Cyprus Mus. Cat. 90/1912. Owner?

3033.

Cambridge, Fitzwilliam Museum 5.1961.

- A] RF hydria. Niobid Painter. Second quarter fifth (early, ARV(2)). *Archaeological Reports 1961-62 (1961: misprint for 1962) 52/19, figs. 10-11 (A, detail of B). *ARV(2) 605/63, 1702. Script 702.
- B] The picture is on the body going all around regardless of the handles: scenes of farewell inside the palace at Troy: A: at left, Priam seated; standing woman with libation vessels; two young warriors shaking hands (one of them standing beside his horse). B: behind Priam: a standing warrior and an old man (Antenor?); opposite and echoing the seated figure of Priam, a seated woman (Hecuba?) clasping the hand of an armed warrior (Hector?). [This is AR's description.]
- C] A: above Priam's head: Πριάμος.
- D] Beazley refers to ARV(2) 607/93, frs. of a pot, perhaps a hydria, in Florence and Naples, also by the early Niobid Painter, which he compares to "the hydria in the London market (no. 63)."

3034.

Cambridge, Fitzwilliam Museum 9.17.

- A] RF pelike. Pig Painter. Second quarter fifth. *CV, Great Britain 6, III I, pl. 33,2 and 34,4. ARV(2) 564/27, 1659, cf. Add.(2) 260. *Vidi (A). Robertson, AVCA 147, figs. 152-53 (A and part).
- B] A: two countrymen with two pigs (one man with a bag over his shoulder, the other carrying a pole with baskets), perhaps Odysseus and Eumaeus.(1) B: man and youth.
- C] A: between the heads, Gr. after firing, with perhaps a trace of a dipinto: νεο(.)ο.
- D] Ex Hope collection. The Gr. no doubt modern: the first two letters are lower-case Greek; that marked (.) is the lower half of a circle, in which is a Dip. upsilon of sorts. Perhaps there was an original painted inscription. Tillyard read ΕΔΩΟ.

(1)so CV; at 1659 Beazley says that the subject is uncertain, but he compares Tübingen E 120.

3035.

Cambridge, Fitzwilliam Museum 12.27.

- A] RF cup. From Poggio Sommavilla. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *CV, Great Britain 6, III I, pls. 25,5 and 28,1. ARV(2) 468/144, 1654. Meyer, JdI 103 (1988) 106, fig. 13; 125/G 42. R. Sutton, Interaction between Men and Women (1981) 397/G 42. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 70, fig. 40 (signature). N. Kunisch, Makron (Kerameus 10, 1997) 6, 175/143, pl. 50 (shows part of inscription).
- B] Int.: woman embracing a male; chair. A-B youths and women.
- C] On handle B/A, on the reserved area of the right hasta, Dip. in BG: $\eta\epsilon\rho\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] The pi pinched in as often in this signature.

3036.

Cambridge, Fitzwilliam Museum 29.24.

- A] RF cup. Wider Circle of the Nikosthenes Painter. Last quarter sixth. *CV, Great Britain 6, III I, pls. 25,4 and 26,2. ARV(2) 134/5.
- B] Int.: jumper and trainer; an extra pair of halteres. A: jumper; discobolus; hoplite; horse. B: five hoplites running.
- C] Int.: nonsense: imitation inscription.

3037.

Cambridge, Fitzwilliam Museum 32.1.

- A] BF neck amphora (Tyrrhenian). Unattributed. Second quarter sixth (Bothmer). *CV, Great Britain 11, pl. 22,1. ABV 99/48, 684, Add.(2) 26.
- B] A: Heracles and the Amazons. B: 4 young horsemen.
- C] A: beside the central Amazon: nonsense: imitation inscriptions.(1)
- D] = GR 7.1932.

(1)see Bothmer (in 'Amazons'): "the letters are reduced to blobs."

3038.

Cambridge, Fitzwilliam Museum 37.8.

- A] BF/WG oinochoe. Athena Painter. Early fifth. *CV, Great Britain 11, Ricketts and Shannon, pl. 2,3. ABV 526/1, Add.(2) 131. TGV 23, 242/2C n. 1 (sampi); GAI ii, 678.
- B] Judgment of Paris.
- C] To Aphrodite's right: $\epsilon\iota\omicron\lambda$. Similar for Athena: $\gamma\omicron\phi\upsilon\upsilon(\pi)\epsilon$.(1) In back of Hera's head: $\omicron\lambda(\chi)\alpha\sigma\sigma\omicron$.(2) Under the foot, Gr.: sampi and El. See, for the former, TGV 23 and 242, and for some parallels, 61, n. 6; TGV 181/subs. list 4, 26 = Athens, Agora, Hesp. Suppl. x, 34/131: RF pyxis lid, twice.
- D] = GR 8.1937. Ex Ricketts and Shannon.

(1)so the photo. CV read $\Gamma\omicron\phi\upsilon\upsilon\text{NK}\Gamma\epsilon$, perhaps correctly (the gamma standing for pi). (2)the photo is not very clear; CV has: $\omicron\lambda\chi\delta\alpha\sigma\omicron$.

3039.

Cambridge, Fitzwilliam Museum 37.14.

- A] BF/RF eye cup. Painter of the Cambridge Hischylos.(1) Hischylos potter. 530-20. 525-520 (Cohen). *CV, Great

Britain 11, RS pls. 5,1, 8,3, and 9,2. ARV(2) 161/1 and 41/40, 1630, Add.(2) 159. B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 58, figs. 14-15. *Vidi (bottom).

- B] Int.: BF: warrior and a snake. A, B, each: RF: nose between eyes.
- C] Under one handle, Gr.: $\eta\sigma\chi\upsilon\lambda\omicron\varsigma$: * $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. (2) Under the foot, Gr. in large letters: $\alpha\tau\tau\mu$, retr. Not in TGV. (3)
- D] Ex Cambridge, Ricketts and Shannon. - For Gr. signatures, see AJA 88 (1984) 343, n. 14; now superseded by Cohen who has a long discussion of Hischylos' signatures on pp. 57ff.: similar Gr. signatures of Hischylos under a handle are: Vatican, Astarita 297, ARV(2) 161/2; Swiss Market (Koutoulakis), ARV(2) 1621/40 bis and 1630/1 bis. Only Hischylos signatures are found in this location as Grr.

(1) see ARV(2) 1630, top, under 1 bis. (2) three-stroke punctuation (short strokes). (3) not certain that this is one Gr., as the last three letters are much fainter than the first two. Connection with $\tau\mu\eta$ (price)?

3040.

Cambridge, Fitzwilliam Museum 37.15.+

- A] RF cup. From Vulci. Euergides Painter. Last quarter sixth. *CV, Great Britain 11, pls. 5,2, 8,4 and 9,1. ARV(2) 91/54, Para. 330.
- B] Int.: youth in a bell krater. (1) A: three young athletes in the palaestra. B: three young komasts; krater. (2)
- C] Int.: around most of the margin, taking all available space: $\eta\omicron\pi\alpha\iota\varsigma, \nu\alpha\iota$. (3) A: below the rim: $\eta\omicron\pi\alpha\iota\varsigma \kappa(\alpha)\lambda\omicron[\varsigma]$. B: similar: $\eta\omicron\pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] + Villa Giulia, fr. Ex Ricketts and Shannon. The VG fr. gives the final sigma on A.

(1) replicas: see CV, Oxford ii, pl. 51,3; cups in Oxford, Braunschweig and Leipzig. (2) of the same shape as the krater in the Int. (3) a planned inscription.

3041.

Cambridge, Fitzwilliam Museum 37.16.

- A] RF cup. From Vulci. Painter of Berlin 2268 (Coarser Wing iii). Late sixth. 490-480 (CV). *CV, Great Britain 11, pls. 6,1, 8,7 and 9,6. ARV(2) 155/37, Add.(2) 181. G.
- B] Int.: a bearded man leaning on his stick, with helmet and flower. A: two pairs of draped youths talking to young nude warriors. B: youth and warrior talking; youth with a flower; warrior.
- C] Int.: starting to right of the man's head, stoich. (or near?) two-liner: $\eta\omicron\pi\alpha\iota(\varsigma) \kappa\alpha\lambda\omicron\iota\varsigma$. A: between the rightmost warrior and his outstretched hand: $[\kappa](\alpha)\lambda\omicron[\varsigma]$. Below: $\eta\omicron\pi\alpha\lambda\varsigma$. Above the hand of the youth at left: $[-]\omicron?[-]$. To right of the left warrior's back of head: $\kappa[-]$. B: $\kappa(\alpha)\lambda\omicron\varsigma \eta\omicron\pi(\alpha)\iota\varsigma \kappa(\alpha)\lambda\omicron\iota\varsigma$. (2)
- D] Most alphas lack the cross stroke. Attic lambda except in $\pi\alpha\lambda\varsigma$ 'Ionic' with right hasta short. Three-stroke sigma, once = <. $\kappa\alpha\lambda\omicron\iota\varsigma$ and $\pi\alpha\lambda\varsigma$ are miswritten.

3042.

Cambridge, Fitzwilliam Museum 37.17.

- A] RF cup. Wider Circle of Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *ARV(2) 133/4. *CV, Great Britain

11 (Ricketts and Shannon), pls. 8,5, 6,2 (misprinted 1), 9,8. AJA 88 (1984) 345 n. 28.

- B] Satyr sports: Int.: satyr lifting a vessel. A: chariot race: satyr driving a pair of satyrs; another, a pair of maenads. B: horse race: satyrs riding wineskins.
C] Int.: ΕΠΟΙΕΣ^ΕΕΝ. B: ΕΠΟΙΕΣΕΝ.
D] On epoiesen without a name see AJA 88.

3043.

Cambridge, Fitzwilliam Museum 37.19.

- A] RF cup. Unattributed. Wider circle of the Nikosthenes Painter. Last quarter sixth. *CV, Great Britain 11, R&S, pls. 7,2, 8,6 and 9,5. ARV(2) 135/13. *Photo.
B] Int.: a bearded komast. A: symposium of four youths. B: fight of five figures.
C] Nonsense: Int.: around the komast, along the margin: σγπογ(ο)φλεσ(ε)αοσπυ.(1) A: at least six nonsense inscriptions. B: on the left shield: (.)γ||δπν, retr., and another inscription of four letters. On the shield of the central youth: circle with dot (Θ?) and five letters. On the right man's shield, quasi-kion.: λπποεϋ, and: λε. In addition, at least six nonsense inscriptions in the field. The inscriptions on the shield are in BG.
D] Ex Ricketts and Shannon. The digammas could be epsilons.

(1)the bracketed epsilon is written sideways and has a double main stroke.

3044.

Cambridge, Fitzwilliam Museum 37.23.

- A] RF Nolan amphora. Briseis Painter. First quarter fifth. Ca. 480 (CV). *CV, Great Britain 11, Ricketts and Shannon, pls. 11,1, 17,3,6,8. Beazley, JHS 34 (1914) 194, n. 13. ARV(2) 409/51, Add.(2) 233. *Vidi. Script 556. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40.
B] A: Zeus pursuing Ganymede. B: Bald man with a staff.
C] A: to left of Ganymede's body: nonsense: γλιοσγκιο.
D] Beazley in JHS wrongly read: λυιοσκαλος; he rejected the earlier reading Alkaios. Nonsense typical of the Briseis Painter; see Script, p. 89 and n. 38.

(1)Serbeti reads: γυιοσκαιο. Gerhard had read: Αλκαιος καλος. My reading is probably the right one.

3045.

Cambridge, Fitzwilliam Museum 37.24.

- A] RF neck amphora. Triptolemos Painter. First quarter fifth. *CV, Great Britain 11, pls. 11,2 and 17,7,11. ARV(2) 362/15, 1648. *Vidi.
B] A: standing woman spinning. B: draped youth with stick.
C] A: above her head: καλε. B: starting above the youth's head and curving down: ho παις v. καλος.
D] Surely referring to the two figures, who are related. Note the word separation.

3046.

Cambridge, Fitzwilliam Museum 43.8.

- A] RF bell krater. Painter of Munich 2335. Third quarter fifth. *E.M.W. Tillyard, The Hope Vases (1923) 87/146 (not ill.). ARV(2) 1164/47, Add.(2) 338.

- B] A: victor in the horse race and Nike: in the center, a boy on a horse; at left, a pillar surmounted by an amphora; at right, Nike running with an amphora. B: three youths.
 C] A: above Nike's head: καλη.
 D] Victory in the Panathenaea? Much restored, esp. B.

3047.

Cambridge, Fitzwilliam Museum GR 3.1971.

- A] RF calyx krater. Pan Painter. Second quarter fifth. Ca. 480 (Cahn). *Auktion 34 (M.M.) 81/157, pl. 51 (A, B). Brommer, Vasenlisten(2) 156/B 4. ARV(2) 550/3, Para. 386, Add.(2) 257.
 B] A: Achilles and Penthesilea, with a small Nike flying toward him, holding out a crown. B: Heracles and Syleus.
 C] A: καλ[ος]. [κ]αλο[ς].(1)
 D] Ex Basel Market (M.M.). Ex Broomhall, Lord Elgin. The surface ruined; only the head of Achilles is clear.

(1)so the text in Auktion: καλ[ος]/[κ]αλο[ς]. I do not know what the slash means.

3048.

Cambridge, Fitzwilliam Museum N 111.+

- A] 2 frs. of BF Droop cup. From Naukratis. Unattributed. Third quarter sixth. 550-530. *CV, Great Britain 11, pl. 21,26 and 31. Ure, JHS 52 (1932) 67/117 and 118.
 B] Fr. a: heads of (chariot) horses. Fr. b: similar.
 C] Nonsense: fr. a: end of an imitation inscription. Another of 9 letters. Fr. b: remains of 9 letters. Eleven letters.
 D] + Cambridge N 116. Odd shape of lambda, much repeated.

3049.

Cambridge, Fitzwilliam Museum N 120.

- A] Fr. of BF cup with merrythought handles. From Naukratis. Unattributed. Ca. 550. *CV, Great Britain 11, pl. 21,14. Edgar, BSA 5, 62, pl. 8,7.
 B] A: two bearded men with spears, facing.
 C] A: between the spears, facing the man at left: χ(α)ιρε κ(α)ι[---].
 D] Rim fr. Probably: χαιρε και [πει ευ] or the like. The lettering is unusual and coarse; the letters may have been drawn without fully turning the vase. Triangular alphas. D-shaped rho. Upright chi.

3050.

Cambridge, Fitzwilliam Museum N 132.

- A] Fr. of BF band cup. From Naukratis. Unattributed. Third quarter sixth. *CV, Great Britain 11, pl. 21,29.
 B] A: battle: horseman; warrior turning back.
 C] A: nonsense: between the figures: five letters. To the warrior's right: two letters before a break. Between his legs: three letters and a break. To right of the horse's buttock: a break followed by one letter.

3051.

Cambridge, Fitzwilliam Museum N 137.

- A] Fr. of RF cup. From Naukratis. Unattributed?(1) Ca. 500. *CV, Great Britain 11, pl. 27,9. Beazley, CF 27.
 B] Int.: back view of a nude soldier crouching; the shield drawn in perspective.

C] Int.: nonsense: on the shield, along the lower margin,
widely spaced: $\nu\epsilon\nu\gamma$.

(1) In CF Beazley attributed the fr. to the Pithos Group, but
it is not in ARV(2) or Para. But it seems clearly related.

3052.

Cambridge, Fitzwilliam Museum N 138.

A] Fr. of RF cup. From Naukratis. Unattributed. Last quarter
sixth. 520-510. *CV, Great Britain 11, pl. 17,1.

B] Int.: large calyx krater.

C] Int.: around the margin, facing out: $[\text{ho pa}]\varsigma\kappa[\alpha\lambda\omicron\varsigma](?)$.

D] Beazley Archive, no. 12,839, seems to think this is a
kalos-name!

3053.

Cambridge, Fitzwilliam Museum N 140.

A] Fr. of BF band cup. From Naukratis. Unattributed. Third
quarter sixth. 550-530. *CV, Great Britain 11, pl. 20,7.

B] Sphinx. Standing figure and animal foot.

C] Below, on the black band: $-\text{στρατος}+\alpha\nu\epsilon\theta\epsilon\kappa\epsilon\nu+\eta\epsilon\rho\omicron\nu+\tau[--]$.

D] A modern forgery. This inscription was made in the late
19th century by the forger of graffiti described by Corbett
and Woodhead in BSA 50 (1955) 251ff.

3054.

Cambridge, Fitzwilliam Museum N 141.

A] Fr. of RF cup. From Naukratis. Nikosthenes Painter. Last
quarter sixth. Ca. 520. *CV, Great Britain 11, pl. 27,7. ARV(2)
124/4.

B] Int.: legs and hands of an athlete bending to pick up
halteres.

C] $[-\text{---}]\omicron\varsigma.(1)$

D] Three-stroke sigma.

(1) $[\kappa\alpha\lambda]\omicron\varsigma$, CV.

3055.

Cambridge, Fitzwilliam Museum N 143.

A] Fr. of RF cup. From Naukratis. Unattributed. Late sixth. *CV,
Great Britain 11, pl. 27,8.

B] Nude youth with hands in a basin.

C] $[-\text{---}]\lambda[-\text{---}].(1)$

D] Attic lambda.

(1) $[\kappa\alpha]\lambda[\omicron\varsigma]$, CV.

3056.

Cambridge, Fitzwilliam Museum N 157.

A] Fr. of RF bell or calyx krater. From Naukratis. Painter of
Vienna 1089. First quarter fourth. *CV, Great Britain 11, pl.
27,7. ARV(2) 1423/5.

B] A: youth, probably a torch racer.

C] Inside, Gr. on black ground: $\text{E}\Lambda$.

3057.

Cambridge, Fitzwilliam Museum N 162.

A] Fr. of RF bell krater. From Naukratis. Unattributed. Early
fourth. *CV, Great Britain 11, pl. 27,21.

B] A: head of a youth with fillet and olive wreath,

before an olive tree.

C] A: above the head: Φιλ[--].

D] Ionic lambda. Phi with extended vertical.

3058.

Cambridge, Fitzwilliam Museum N 212.

A] Fr. of BF band cup. From Naukratis. Unattributed.(1) Third quarter sixth. *CV, Great Britain 11, pl. 21,30. ABV 196, Add.(2) 53.

B] A: youth, horse or centaur(2); at left, spear-staff of onlooker.

C] A: behind the youth's back: four dots. To right of his face: three dots.

D] = GR 212.1894.

(1)close to a cup compared to the Group of Villa Giulia 3559.

(2)so Beazley; I think he means youth and horse, or a centaur.

3059.

Cambridge, Fitzwilliam Museum N 213.

A] Fr. of BF cup(?). From Naukratis. Unattributed. Third quarter sixth. *CV, Great Britain 11, pl. 21,32. *Photo.

B] A(?): knee portion of male legs.

C] A(?): on the left: [--]ιλε[--], retr.(1)

(1)[Aχ]ιλ·λ·ε[υς](?), CV.

3060.

Cambridge, Fitzwilliam Museum N 217.

A] Fr. of BF skyphos. From Naukratis. Unattributed. Late sixth. *CV, Great Britain 11, pl. 21,38.

B] A: upper part of a warrior.

C] A: nonsense: to left of his forehead, imitation inscription: five dots, followed by a break.

3061.

Cambridge, MA, Dewing.

A] RF cup. Related to the Thalia Painter. Last quarter sixth. *ARV(2) 114/1.

B] Int.: discobolus.

C] Int.: καλος preceded by an illegible name, the second letter of which is E.

D] Ex Seltman collection.

3062.

Cambridge, MA, Vermeule.

A] Fragmentary BF lip cup. Unattributed. Third quarter sixth. *Para. 69.

B] Int.: rider on a hippalektryon.

C] [Handle zone:] A: Κρ[--εγρ]ασ(φ)εν. B: [--]εγ εγρασ(φ)εν.

D] Phi in the shape of an upright cross. The phi is listed as chi in GAI i, 21 (under σχ for χσ).

3063.

Cambridge, MA, Vermeule.

A] Frs. of RF cup. Related to Proto-Panaitian Group (Bothmer). First quarter fifth. 500-480 (Buitron). *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 95.(1) *Add.(2) 397.

- B] Int.: satyr (feet and tail). A (frs. a and b): Heracles and Alcyoneus, with Hypnos. B (frs. c and d): Heracles and Antaios(?).
- C] A: fr. a: $\Lambda\epsilon\alpha[\gamma]\rho\omicron\varsigma\kappa\alpha\lambda\omicron\varsigma$. (2)
- D] Four frs.

(1)listed as unpublished; will be published by Penelope Truitt. (2)Add.(2) prints: $\Lambda\epsilon\alpha[\Gamma]\rho\omicron\varsigma\kappa$. So also Buitron. The position is unclear in Buitron; perhaps $\rho\omicron\varsigma\kappa$ are to the right of Heracles' face; if so, other letters of $\kappa\alpha\lambda\omicron\varsigma$ might be behind Hypnos, on frs. a and b.

3064.

Cambridge, MA, Vermeule.

- A] Fr. of RF cup. Unattributed. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 96/50. (1) G.F. Pinney, 'The Nonage of the Berlin Painter,' AJA 85 (1981) 156 and n. 52, pl. 36, fig. 26 (Int.).
- B] Int.: youth setting a hare for the race(2); behind him, aryballos and sponge.
- C] Int.: above the hare, along the margin: $[\kappa]\alpha\lambda[\omicron]\varsigma$.
- D] Pinney lists the vase as: 'Boston 47.1972'. She attributes it to Hermokrates = Salting Painter; date ca. 500. - It is not impossible that a name was written to the left of the youth. Most of the left portion of the tondo near the margin is missing.

(1)previously unpublished. (2)for the subject, see e.g. Cassel, Dierichs, ARV(2) 328/122.

3065.

Cambridge, MA, Vermeule.

- A] Frs. of RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *Add.(2) 403. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/55, pl. 39 (no bibl.).
- B] Int.: girl and man. A, B: youths and man.
- C] Int.: along the margin, starting to left of the girl: $\Delta\omicron\rho\iota\varsigma\epsilon\gamma[\rho\alpha]\phi\sigma\epsilon\nu$.
- D] Burnt. One ph. shows the beginning of the inscription.

3066.

Cambridge, MA, Vermeule.

- A] RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *Add.(2) 403. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/65, pl. 48.
- B] Int.: athletes. A, B: komos.
- C] Int.: $\Delta\omicron\rho\iota\varsigma\epsilon\gamma\rho\alpha\phi\sigma\epsilon\nu$.
- D] The phs. show a few letters, but they are very dim: Int.: the signature apparently along the margin. There are also letters below the top rim on the Ext., which B.-O. does not mention.

3067.

Cambridge, MA, Vermeule.

- A] Fr. of RF cup. Douris (Bothmer apud Buitron). First quarter fifth. 480-470 (B.). Late period (B.-O.). *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 104/55. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/230, pl. 110.

- B] Int.: upper part of a youth with his staff and a boy with the himation drawn over his head.
 C] Int.: to left and right of left of youth's head, along the margin: [---(?) κα]ῶλος.(1)

(1)or simply [κα]ῶλος.

3068.

Cambridge, MA, E.D.B. Vermeule.

- A] Frs. of RF cup. Colmar Painter. Euphronios potter. First quarter fifth. *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) p. . ., n. 16 (listing).
 B] Int.: athlete and trainer. A and B: hoplitodromoi.
 C] Signed Euphronios epoiesen.

3069.

Canberra, Classics Department Museum.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 7652. Antiquities: a Description of the Classics Department Museum in the Australian National University (Canberra 1981) 30-31 (A, B).
 B] Lip: A, B, each: ram.
 C] Handle zone: A, B, each: nonsense inscription.

3070.

Once Canino.

- A] BF olpe. From Vulci. Amasis Painter. Third quarter sixth. *ABV 153/33, Add.(2) 44. S. Karouzou, The Amasis Painter (1956) 33/33 (not ill.; bibl.). Bothmer, Amasis Painter, p. 33. Script 162.
 B] Heracles entering Olympus.
 C] Αμασις vac. εποισεν.(1)
 D] The first two sigmas given by Micali as reversed three-stroke, the third looks four-stroke. ABV gives all sigmas as reversed three-stroke, which is unusual for the Amasis Painter. Karouzou prints the first two sigmas as reversed three-stroke, the third as straight three-stroke! It seems uncertain whether the inscription is in the Amasis Painter's hand, but the drawing is attributed to him.

(1)"or possibly" Αμασις [μ]εποισεν(?) (Beazley).

3071.

Once Canino.

- A] BF cup. From Vulci. Unattributed. Nikosthenes potter. 530-520. *ABV 233/23.
 B] A: men and veiled woman (Gerhard). B: similar.
 C] Signed Nikosthenes epoiesen.

3072.

Once Canino.

- A] RF eye cup. From Vulci. Unattributed. 530-520. *ABV 716 (ad 668).
 B] Int.: gorgoneion. Ext.: between eyes: A: centaurs. B: Dionysus on a goat.
 C] ηηπ<π>ονικος καλος.

3073.

Once Canino.

- A] RF cup. From Vulci. Unattributed.(1) Last quarter sixth. *ARV(2) 102/1 at bottom.

B] Int.: warrior.
C] Παιδικός.

(1)nothing is known about the style.

3074.

Once Canino.

- A] RF cup. From Vulci. Epiktetos. Last quarter sixth. Ca. 500 (Kraiker). *Kraiker, JdI 44 (1929) 192/60 (not ill.). *ARV(2) 76/83.
B] Int.: athlete running with javelins. Ext.: plain.
C] Int.: εποιεσεν.
D] For epoiesen without a name see AJA 88 (1984) 345 n. 22.

3075.

Once Canino.

- A] RF cup. From Vulci. Epidromos Painter.(1) Last quarter sixth. *ARV(2) 117/5.
B] Int.: man with a dog.
C] Int.: Επιδρομος καλος.

(1)consider whether this painter is early Apollodoros (Beazley).

3076.

Once Canino.

- A] RF cup. From Vulci. Unattributed. First quarter fifth. *ARV(2) 1569/28.
B] Int.: youth.
C] Int.(?): Χαιρεστρατος καλος.
D] The kalos-name is mostly connected with Douris.

3077.

Once Canino.

- A] RF cup. From Vulci. Unattributed. First quarter fifth. *ARV(2) 1566/3.
B] Int.: komos(?): youth playing the lyre. A-B: komos.
C] Αρισταρχος καλος.
D] Attic alphabet with four-stroke sigma?

3078.

Once Canino.

- A] RF cup. From Vulci. Unattributed. First quarter fifth. *ARV(2) 1567/2.
B] Int.: man.
C] Int.(?): Αριστειδες καλος.
D] For the name, cf. Louvre G 136, by the Eucharides Painter. Attic alphabet with four-stroke sigma.

3078a.

Once Canino.

- A] RF cup. From Vulci. Makron. First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 76, 168/76, pl. 30 (dr., shows inscription). ARV(2) 479/325 (bibl.).
B] Int.: a bearded man to right, leaning on his stick and offering a hare. Ext.: plain.
C] Int.: behind him, starting near his head and curving around the body: ho παις. On his right, along the margin: καλος.
D] The letters are well-spaced and very clear in the dr., but I do not trust the exact shapes.

3079.

Once Canino.

- A] RF amphora.(1) From Vulci. Unattributed. Date? *Kretschmer, Vas., 199f., para. 182. Gerhard, Etr. und kampan. Vasenb. (1843), pl. A, 17, p. 43. Lucien de Bonaparte, Bull. dell'Inst. 1829, 177. *L. Talcott, Hesp. 5 (1936) 350 (mention).
- B] Dionysus on a donkey, with satyrs.
- C] Above Dionysus' head: α[.]ποςμεθερ.
- D] So Kretschmer, who has no solution. Gerhard had suggested: α[νδ]ροδμητηρ. Talcott gives: α[νδ]ποςμεθερ[---], and compares it to Agora P 5160.

(1)or neck amphora?

3080.

Once Canino.

- A] RF cup. From Vulci. Unattributed. Date? *ARV(2) 1591. Mus. etr. 34/1414 (inscription) and 137/1515 (vase). *Beazley, AJA 54 (1950) 317 (not ill.).
- B] Int.: two draped males conversing, one with head bent (in melancholy), the other wreathed with flowers.
- C] Int.: Λαβωτοςκαλος. Κλειταγορα.(1)
- D] The inscription after ARV(2). - Beazley lists Labotos with a question mark; LGPN ii lists the name as Λάβωτος (only here). Λαβώτας is the Doric form of Λεωβώτης (see Pape); the latter accused Themistocles in 471 (see PA 9071). I do not understand the ending -ος (miswritten?). I wonder if Κλειταγορα should not be read as a masculine dative: Λαβότ(α)ςκαλόςΚλειταγόρα«ν», sc. δοκεῖ. But Kleitagora also appears as a feminine name (Acr. ii, 1445), once with καλη (Mississippi, University, ex Robinson). Hence the name could be a kale-name, without the adjective (cf. LGPN ii). Both Labot(a)s and Kleitagora(s) seem to have Spartan connections; see Pape. - It is not clear to me, whether Beazley thinks Κλειταγορα is a fem. or a masculine name; he cites the vase together with other names in -αγορα<ς>.

(1)for Κλειταγόρα. Cf. GAI i, 190ff.

3081.

Once Canino 1514.

- A] RF cup. From Vulci. Unattributed.(1) Paidikos potter. Last quarter sixth. *ARV(2) 102/2 at bottom, Add.(2) 172.
- B] Int.: male with vessels.
- C] Παιδικος.

3082.

Cannes, Private.

- A] RF cup. Antiphon Painter. First quarter fifth. Soon after 480 (Cahn). *Auktion 26 (M.M.) 69/130, pls. 42 and 48. Para. 361.
- B] Int.: getting ready for a bath: naked girl, frontal, looking left and holding an alabastron and boots; at right, a stool with clothes. Ext.: plain.
- C] Int.: to the girl's upper left, along the margin: ηεπαις.

3083.

Cannes, Private.

- A] RF neck amphora with twisted handles. Polygnotos. Third quarter fifth. Ca. 450 (Cahn). *Auktion 26 (M.M.) 76/143, pl. 51. ARV(2) 1031/37, Para. 442. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 21, 193, 355/P42, pl. 12. Sotheby's, London, 11 July 1988, 80-81, lot 140. LIMC iv, 373 Hades no. 26,b; 874, Demeter 360. T. Hayashi, Bedeutung und Wandlung des Triptolemosbildes (1992), cat. no. 95.
- B] A: Triptolemos in his winged chair between Demeter and Persephone. B: libation: in the center, a bearded man with a scepter; at left, woman with a phiale; at right woman with an oinochoe.
- C] A: Above the scene: Τ[ριπτ]ολεως, for Τριπτολεμος.(1)
- D] Matheson lists as: Athens, Marianna Latsis collection. Damaged.

(1)the reading from the text of `Auktion'. Apparently miswritten.

3084.

Cape Town 18.

- A] RF lekythos. Unattributed. Lekythoi shape CL.(1) Second quarter fifth. *Photo. *Beazley, AJA 52 (1948) 336 (not ill.). FR iii, 322 n. 8/1. ARV(2) 677/11, Add.(2) 279.
- B] Girl dancing the pyrrhiche.
- C] Above her head: Ζεφυρια. To right of her open mouth: καλε.(3)
- D] Once Wreyland, Torr. FR iii read λεφυρια.

(1)a favored shape of the Carlsruhe Painter. (2)the zeta was hard to see in the photo.; I have it as a four-stroke sigma in my note, which is probably wrong.

3085.

Capua.+

- A] Fr. of RF neck amphora. From Capua. Oionokles Painter. First quarter fifth. *CV, Italy 23, III I, pl. 5,3 (Capua fr. only). Philippart, Collections de céramique grecque en Italie ii, 78. ARV(2) 647/19, Add.(2) 275. CV, USA 13, pl. 30,6 (all frs.).
- B] A: Theseus and Skiron.
- C] A: between rocks and Skiron's foot: καλος, retr.
- D] + Bryn Mawr P 974 + Leipzig T 673. Done from the text of the Italian CV only.

3086.

Capua inv. 200.

- A] BF LM cup. From Capua. Unattributed. Third quarter sixth. *CV, Italy 23, III H, pl. 11,4.
- B] Under each handle, a naked youth.
- C] Nonsense.

3087.

Capua inv. 221.

- A] RF kantharos. From Capua. Near Painter of Athens 10464. Second quarter fifth. *CV, Italy 23, pl. 19,8. ARV(2) 981/2.
- B] A: Man leaning on his stick and extending his right hand in greeting: B: boy seated.
- C] B: behind the boy's head: καλος.

3088.

Capua inv. 222.

703.

- B] A: Peleus and Thetis; chariot horses; panther. B: two Nereids.
C] A: nonsense: illegible letters.
D] = Patroni 3.

3093.

Capua inv. 7556.

- A] BF amphora. From Capua. Unattributed. (1) Last quarter sixth. *CV, Italy 23, III H, pls. 1,1-2 and 3,2. G. Patroni, Cat. (Capua 1897-98), no. 3, pl. 1. *Photo. Beazley Archive db, no. 14,227 (no other bibl.).
B] A: Heracles and the Amazons: Amazon; Heracles attacking; a fallen Amazon. B: Dionysus on a mule, between two satyrs (the right-hand one holds a wineskin).
C] A: to right of the fallen Amazon's mouth: (φ)ίλτε, retr.
D] = Capua 366. = Patroni 3. - The first letter could be phi or theta. The inscription looks more like a miswritten text or a name than a nonsense inscription. Φίλτη is listed as a name in Pape and LGPN ii. Or imploring Heracles: φίλτ<ατ>ε?

(1) somewhat related to Antimenes Painter, Mingazzini.

3094.

Capua inv. 7557.

- A] BF neck amphora. From Capua. Diosphos Painter. Early fifth. *CV, Italy 23, III H, pl. 5,1-2. ABV 703.
B] A: Amazons. B: similar.
C] A: nonsense: illegible.
D] = Patroni 4.

3095.

Capua inv. 7560.

- A] RF Nolan amphora. From Capua. Painter of the Yale Lekythos. Second quarter fifth. Ca. 480 (CV). *CV, Italy 23, III I, pl. 1,1-5. ARV(2) 657/10, Add.(2) 277.
B] A: Eos. B: Kephalos; dog.
C] B: Nonsense letters.
D] = Patroni 7.

3096.

Capua T 882.1.

- A] RF stamnos. From Capua. Polygnotos (Johannowsky). Third quarter fifth. *Beazley Archive db, no. 10,070. Atti del Convegno di Studi sulla Magna Grecia 8 (1968), pl. 28, above left (A). W. Johannowsky, Materiali di età arcaica della Campania (Naples 1983), pls. 42,d and 43,a,b (A, B, side).
B] A: Achilles and Memnon fighting, with Eos. B: warrior between women.
C] A: Achilleus. Memnon. Eos.

3097.

Castelvetrano.

- A] WG lekythos. From Selinus. Providence Painter. Second quarter fifth. *ARV(2) 643/123. *dr.
B] Woman seated at a wool basket, twining a wreath; kalathos; above, lekythos.
C] To right of her forehead, horizontal left-aligned stoich. two-liner: (1) Γλαυκὸν | καλός.
D] Unattributed in ARV(1) 924/9. Casual writing.

(1)but the second line is in smaller letters.

3098.

Once Castle Ashby.

- A] Fr. of LM cup. Unattributed. Neandros potter? Sondros potter? Third quarter sixth. *ABV 168/1. Beazley and Payne, JHS 49 (1929) 266. Beazley, JHS 52 (1932) 192.
- B] No decoration preserved.
- C] [--]νδρος εποίησεν.
- D] [Νεα]νδρος or [Σο]νδρος(?). The fr. is not in CV, Great Britain 15.

3099.

Once Castle Ashby.

- A] BF lekythos. Athena Painter. Early fifth (CV). *J. Boardman and M. Robertson, CV, Great Britain 15, Castle Ashby (1979), no. 26, pl. 23,3-4 (no bibl.).
- B] Centaur holding a branch and striking down a warrior who pierces him with his spear.
- C] Between the heads: nonsense: imitation letters: three letters and below them, 2 letters.
- D] Very small in ph., pl. 23,3.

3100.

Once Castle Ashby.

- A] BF lekythos. Athena Painter. Early fifth (CV). *J. Boardman and M. Robertson, CV, Great Britain 15, Castle Ashby (1979), no. 27, pl. 23,5-7 (no bibl.).
- B] Fight of two warriors; at left, warrior moving away.
- C] Nonsense: between the warrior at left and the left contestant: σταασε, retr.(1) Between the contestants' helmets: στχc^p.(1)
- D] Small in ph., pl. 23,3.

(1)so the text in CV. In the first inscription the first sigma is given as reversed three-stroke sigma, the second as regular three-stroke. In the second inscription, sigma is regular three stroke, chi is upright; the fourth letter is given as a Roman C (it is probably an omicron), and the last letter as a Roman P; a spear intervenes before the last letter.

3101.

Catania.

- A] BF LM cup. From Catania, sanctuary of Demeter. Unattributed. Third quarter sixth. *L. Cerchia in Istituto Universitario Orientale, Annali, Sezione di Archeologia e Storia Antica 10, sezione tematica, La Parola, l'Immagine, la Tomba (Atti del Colloquio Internazionale di Capri) (Naples 1988) 235-36, fig. 57,2. G. Rizza, `Stipa votiva di un santuario di Demetra a Catania, BdA 45 (1960) 249, fig. 7.
- B] Int.: two rampant goats facing. Ext.: ?
- C] Int.: to goats' left, facing out: αγριος or Αγριος (a proper name? On the Tyrrhenian amphora in Cervetri (Beazley Archive db, no. 7968) it is a satyr name). To the goats' right, similar but facing in and crowded: [--]αδε(?) vacat.
- D] Since C. does not mention the inscription on the right, I am unsure of the reading. She cites the vase for the inscription on the left, claiming that the goat is a wild

animal that devours cultivated plants. I wonder if the word refers to the goat at all. Are the goats male?

3102.

Center Island, NY, Private.

A] RF cup? Paidikos potter. Last quarter sixth. *J.H.

Oakley, CV, USA 28, text to pl. 52 (mention).

C] Signed Paidikos without a verb.

3103.

Center Island, NY, Private.

A] Frs. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *ARV(2) 150/26, Para. 335.

B] Ext.: fr. a: trumpeter; forepart of a horse. - Fr. b: hindquarters of (the same?) horse, lower part of a warrior running. - Fr. c: forehead of (the same?) warrior, with forepart of his helmet.(1)

C] κελαϊ[.], retr. Ευ[...].(2)

D] Ex Italian Market. Four frs.

(1)so ARV(2), describing only three frs. (2)I do not understand the inscriptions as given by Beazley. The second must be a name, but the three dots are surely not epigraphical. The first is given as: `κελαϊ.retr.'

3104.

Center Island, NY, Private.+

A] Frs. of RF cup. Proto-Panaetian Group. Late sixth. *ARV(2) 1701/8 bis, *Para. 358, Add.(2) 214.

B] Int.: archer and a fallen warrior. A-B: fight.

C] A: [Παναί]τιος and [καλο]ς. B: κα[λος].(1)

D] = New York, Bothmer. + Florence 7 B 36 (join).

(1)Bothmer's readings.

3105.

Center Island, NY, Private.

A] Frs. of RF cup. Onesimos. First quarter fifth. *Para. 360/28 bis.

B] Int.: shanks and feet of an athlete. Ext.: pancratiast; boxers. Perhaps other frs. belong.

C] "On the first fragment"(1): [---] παῖς.

D] = New York, Bothmer.

(1)unclear whether on the Int. or (more likely) the Ext.

3106.

Center Island, NY, Private.

A] Frs. of RF cup. Onesimos. First quarter fifth. *Para. 360/28 ter.

B] Int.: one leg of a male in himation moving quickly to left. A: right arm and side of a fallen athlete.

C] Int.: [---κα]λος.

D] = New York, Bothmer. Two frs.

3107.

Center Island, NY, Private.

A] Frs. of RF cup. Onesimos. First quarter fifth. *Para. 360/93 ter.

B] Int.: male and a boy at an altar; at left, male praying; at

right, splanchnopt (ivy-wreathed boy in a loin cloth with flesh on a fork held over the altar). A: males and boys. B: no figured decoration preserved.

- C] Int.: [Ε]υα[ρχος](?).(1) On the altar base: ἡο παῖς. B: Εὐ[φρο]νιος and ἐποίησεν, retr.(2)
D] = New York, Bothmer.

(1)Bothmer's suggestion apud Para.; it is not stated to which person this would refer. (2)Para. prints: Εὐ[θρο]νιος, I do not know why.

3107a.

Center Island, NY, Private.

- A] Fragmentary RF cup. Antiphon Painter. First quarter fifth. *Bothmer in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 69 n. 25 (brief mention).
B] Int.: a youth holding an oinochoe in his right hand.
C] [Int.:] Lykos kalos.

3108.

Center Island, NY, Private.

- A] Fr. of RF cup (handle fr.). Painter of the Fourteenth Brygos?(1) First quarter fifth. *ARV(2) 1655, top, Para. 369 and 378.(2)
B] No figured decoration preserved.
C] On the handle, Dip.: [Βρυγος ἐποίη]σεν.
D] = New York, Bothmer.

(1)Bothmer in Para.; in ARV(2) wrongly connected with frs. at Center Island, of a cup by Makron. (2)There is confusion in the entry Para. 369, as the reference to the 'Fourteenth Brygos' cup is not at foot and top of p. 1650; foot and top rather refer to the Makron cup frs. 222 bis mentioned on pp. 1654, foot, and 1655, top, and Para. 378, as Makron 222 bis. It is then not clear whether Bothmer's frs. mentioned in Para. 369, which he finds to be from two cups by the Painter of the Fourteenth Brygos, refer to the frs. mentioned on 1650 or those said on 1654-55 to be by Makron, although I believe the former must be meant, even though these cups include frs. in other places. The position of the handle is however clear: originally placed with the Makron frs., it is now tentatively placed by Bothmer with one of his two 'Fourteenth Brygos' cups, which therefore were both signed with the potter's name, since I think there are no ἐγράφεν signatures on handles. I have so treated this fr.

3109.

Center Island, NY, Private.

- A] RF lekythos. Briseis Painter (Bothmer). First quarter fifth. *ARV(2) 1596, Add.(2) 389. ARV(1) 932. Schauenburg, Ars Antiqua, Auktion II 57/158. *Bothmer, 'An Inscribed Red-figured lekythos,' E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Festschrift für Konrad Schauenburg (1986) 65-69, pl. 10,1-2.
B] Winged Nike, frontal, head to right, with caduceus and branch.
C] Λυκος κα[λ]ος.

D] Listed in Add.(2) as New York, Bothmer. Ex Paris, Nicole.
Bothmer 67 discusses the name Lykos.

3110.

Center Island, NY, Private.

A] RF cup. Douris. First quarter fifth. Transitional

II (Bare) (B.-O.). *Add.(2) 393, 403. *D.

Buitron-Oliver, Douris (Kerameus 9, 1995) 77/77, pl.
52.

B] Int.: jumper: young athlete with halteres; at left, clothes
on a stool or chair; to right of his head, sponge and
aryballos hung up high; further to right, a fluted pillar.
Ext.: plain.

C] Int.: starting above the bundle of clothes, along the
margin: Δορις εγραφσεν [: Χαι^ρ]εστ^ρατος καλος.(1)

D] Excellent ph. in B.-O.

(1)there may be a trace of the rho after the break; B.-O.
in cat. however shows Χαιρ]... The string of the aryballos
probably interrupts the inscription in the missing portion;
the top of the column certainly does.

3111.

Center Island, NY, Private.

A] RF cup. Douris? First quarter fifth. Middle period (B.-O.).

*Add.(2) 395-96. Buitron, Douris 84/111. D.C. Kurtz and B.A.
Sparkes (eds.), The Eye of Greece [Festschrift M. Robertson]
(1982) 51. *D. Buitron-Oliver, Douris (Kerameus 9, 1995)
79/115 (not ill.).

B] Int.: maeander ... ηιπ|ποδαμας.

C] [καλος(?) ηιππο]δαμας.(1)

(1)Bothmer; Add.(2) gives: ...ηιππο]δαμας.

3112.

Center Island, NY, Private.

A] Frs. of RF cup. Douris. First quarter fifth. *Add.(2)
403.

B] Int.: stool. A, B: komos.

C] Int.: [Δο]ρις ε[γραφσεν].

3113.

Center Island, NY, Private.

A] Fr. of RF cup. Douris. Transitional II (Bare) (B.-O.).

*D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/62 (not
ill.).

B] Int.: reserved circle border. A: fragmentary: athletes.

C] Int.: [--- εγ]ρα[φσεν].

D] Tailed rho.

3114.

Center Island, NY, Private.

A] Fr. of RF cup. Douris. First quarter fifth. Middle

period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9,
1995) 78/95, pl. 60. *Bothmer, 'Notes on Makron,' D.
Kurtz and B. Sparkes, edd., The Eye of Greece
(festschrift M. Robertson, 1982) 51 n. 29. ARV(2) 450/23
bis [not 23].

B] Int.: (left half of picture:) body of a komast; at left,
his stick.

- C] Int.: $\eta\pi[\epsilon\pi\omicron\delta\alpha\mu\alpha\varsigma\text{---}]$.
 D] Done from B.-O.'s cat. entry; not visible in ph. Ex Philadelphia Market. The vase listed by B.-O. must be the same as that listed in 'Eye' n. 29 and in ARV(2).

3115.

Center Island, NY, Private.

- A] Frs. of RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/153, pl. 89.
 B] Int.: man with flower and youth holding a lyre. A-B: men and youths.
 C] A: $\eta\omicron\pi\alpha\iota\varsigma$.(1)

(1)so B.-O.; surely not complete.

3116.

Center Island, NY, Private.

- A] Frs. of RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/155, pl. 91.
 B] Int.: man with a hare; male [probably a youth], standing. A-B: men and youths.
 C] Int.: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha[\lambda\omicron\varsigma]$.

3117.

Center Island, NY, Private.

- A] Fr. of RF cup. Douris. 480-470. Late period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/231, pl. 110.
 B] Int.: woman ladling wine from a krater into a skyphos.
 C] Int.: above her head and to right: $\kappa\alpha[\lambda]\epsilon$.(1)
 D] Largish and clear letters showing faintly in the photo., pl. 110.

(1)the photo. shows a missing piece where the lambda should be; B.O. gives $\kappa\alpha\lambda\epsilon$ in the cat. and it is possible that part of the lambda is preserved.

3118.

Center Island, NY, Private.

- A] Fragmentary RF cup. Painter of London E 55 (Guy). 480-470. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 87/E 9, pl. 124.
 B] Int.: youth with a lyre; a bearded man faces him. A-B: men and youths.
 C] Int.: $[\eta\omicron\pi\alpha]\varsigma$ and $\kappa\alpha\lambda\omicron\varsigma$.
 D] Done from B.-O., cat.; not visible in ph.

3119.

Center Island, NY, Private.

- A] Fr. of RF cup. Makron (Bothmer). First quarter fifth. Late (Kunisch). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 36/125A (not ill.). N. Kunisch, Makron (Kerameus 10, 1997) 20 n. 88, 37, 213/504, pl. 162 (shows inscription).
 B] A: bearded symposiast, reclining and playing the flutes; youth reclining, with outstretched arm; drapery of a third figure.
 C] A: the flautist: $[-]\iota\kappa\alpha[-]$.

3120d.

Center Island, NY, Private.

- A] Fr. of RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 185/241, pl. 81 (shows inscription).
- B] Int.: back of head and shoulder of a symposiast reclining to left; behind his head, a female hand. A: lower part of a frontal youth undressing; middle part of a nude male with an erection, to right. B: a female leg to left. Under the handle, a crouching boy, asleep.
- C] On the left hasta of the handle, in the BG area, Gr.:
ἡερόν ἐποίησε.(1)
- D] Type B. Bothmer thinks this fr. belongs with Kunisch no. 23, which according to Bothmer also has a crouching boy under the handle.

(1)so the sketch in Kunisch, p. 185. The ph. shows a lot of scratches in this area; hence I am not sure that there is not a final nu.

3120e.

Center Island, NY, Private.

- A] Fr. of RF cup (handle). Makron (Kunisch). Hieron potter. [First quarter fifth].(1) *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 209/453 (not ill.).
- B] No figured decoration preserved.
- C] [In the BG area?] of the right hasta, Gr.:
ἡερόν ἐποίησεν.(2)
- D] Type B. The signature is in very large letters: see Kunisch, p. 8.

(1)Kunisch gives no date (see p. 37). (2)done from the sketch, p. 209.

3120f.

Center Island, NY, Private.

- A] Fr. of RF cup (handle). Makron (Kunisch). Hieron potter. [First quarter fifth].(1) *N. Kunisch, Makron (Kerameus 10, 1997) 7, 37, 209/454 (not ill.).
- B] No figured decoration preserved.
- C] [In the BG area?] of the right hasta, Gr.:
[ἡε]ρόν ἐποίησεν.(2)

(1)Kunisch gives no date (see p. 37). (2)done from the sketch, p. 209.

3120g.

Center Island, NY, Private.

- A] Fr. of RF cup (handle). Makron (Kunisch). Hieron potter. [First quarter fifth].(1) *N. Kunisch, Makron (Kerameus 10, 1997) 7, 37, 209/455 (not ill.).
- B] No figured decoration preserved.
- C] [In the BG area?] of the fragmentary right hasta, Gr.:
[ἡε]ρόν ἐποι[εσεν].(2)

(1)Kunisch gives no date (see p. 37). (2)done from the sketch, p. 209.

3120h.

Center Island, NY, Private.

- A] Fr. of RF cup (handle). Makron (Kunisch). Hieron potter. [First quarter fifth].(1) *N. Kunisch, Makron (Kerameus 10, 1997) 7, 37, 209/456 (not ill.).
- B] No figured decoration preserved.
- C] [In the BG area?] of the fragmentary right hasta, Gr.:
ἱερὸν ἐποίησεν.(2)

(1)Kunisch gives no date (see p. 37). (2)done from the sketch.
It shows the pi as pinched in.

3120i.

Center Island, NY, Private.

- A] Frs. of RF cup. Makron. Hieron potter. 480-470? Late (Kunisch).(1) *N. Kunisch, Makron (Kerameus 10, 1997) 215/515, pl. 166 (2 frs. only).
- B] Int.: maeander; shoulder of one, with himation and chiton.
A: feet of draped figures.
- C] [In the BG area?] of the *left* hasta of a handle, Gr.:
[h]ἱερὸν ἐποίησεν.(2)
- D] Type B. Bothmer informed Kunisch that many frs. had been added.

(1)uncertain (Kunisch). (2)done from the sketch, p. 215,
but Kunisch did not see the handle. Is the inscription
complete aft?

3120j.

Center Island, NY, Private.

- A] Fr. of RF cup. Makron. First quarter fifth. *N. Kunisch, Makron (Kerameus 10, 1997) 220/560, pl. 175 (shows inscription).
- B] Int.: part of maeander.
- C] Int.: below the maeander: καλ[ος(?)].
- D] The disjointed alpha seems typical of Makron. The sketch in Kunisch, p. 220, does not give the lambda of which only the vertical is extant.

3120k.

Center Island, NY, Private.

- A] RF pelike. Flying-Angel Painter (Bothmer). First quarter fifth. *G.M. Padgett in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 229 n. 127 (mention).
- B] A: unexplained subject: a bird landing on an altar in front of a herm.
- C] The herm is inscribed: Hermes.

3120L.

Center Island, NY, Private.

- A] Frs. of RF calyx krater. Achilles Painter (Bothmer). 450-445 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 11, *50-51 with n. 173, 125/73 (not ill.) (no bibl.).
- B] Gigantomachy: probably continuous, A-B. Includes parts of Heracles and Zeus, probably also Artemis; some lost weapons.
- C] Δεμετερ. Απολλ[ο]ν.(1) Γη. [Π]ορφυρι[ο]ν.
- D] The readings are mainly Oakley's; I am not sure that they are accurate: note Attic epsilon for eta, but also

eta; omicron for omega; Ionic gamma and lambda. Mixed alphabet?

(1)so my guess. Oakley prints ΑΠΟΛΛΟ.

3121.

Center Island, NY, Private.

- A] Fr. of RF cup (handle). Unattributed. First quarter fifth. Hauptwerk I (Kunisch). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 45 (mention). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 7, 181/196 (not ill.).
- B] No figured decoration.
- C] On the right hasta, on the inside, in red: $\eta[\lambda\epsilon\rho\tilde{o}]\nu\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Type C (probably).

3122.

Center Island, NY, Private.

- A] Frs. of RF cup. Triptolemos Painter (Guy). First quarter fifth. Middle period (B.-O.). *R. Guy, 'A Ram's Head Rhyton Signed by Charinos,' BullVirginia 21 (1981) 14 n. 70. Script 522. Robertson, AVCA 304 n. 247 (cited from Script). Buitron, Douris (Kerameus 9, 1995) 1-2.
- B] Int.: a cushioned stool; end of a flute case. A: satyr attacking a maenad.
- C] Int.: $[\Delta\tilde{o}]\rho\iota\varsigma\epsilon[\gamma\rho\alpha\phi\sigma\epsilon\nu]$.
- D] Four frs. For the 'false' signature compare Berlin 2286, also by the Triptolemos Painter. Tailed rho.

3123.

Center Island, NY, Private.

- A] Fragmentary RF cup. Attribution not mentioned. Early fifth. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 510 and n. 356 (mention).
- B] Ext. has a frieze of vessels in front of a symposium.
- C] Panaitios kalos.

3124.

Center Island, NY, Private.

- A] RF bell krater, fragmentary. Niobid Painter (Bothmer). Second quarter fifth? Script 669.
- B] Apollo and Muses. Seated woman reading a book roll.
- C] The book roll is inscribed in the Attic alphabet.
- D] Tailed rho.

3125.

Center Island, NY, Private.

- A] Fr. of RF cup. Calliope Painter. Third quarter fifth. 430-425 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 325/106 bis, pl. 103,a.
- B] Int.: remains of inscription only. A: draped youth.
- C] Int.: $[-]\sigma\sigma\sigma\delta[-]$.
- D] Part of a name or nonsense?

3126. = 3127.

Cervetri, Museo Nazionale Cerite.

- A] BF neck amphora (Tyrrhenian). From Monte Abatone, tomb 207. Unattributed. Ca. 550 (K.-D.). *A. Kossatz-Deissmann, GVGGettyMus 5 (1991) 131 and 147, figs. 1,a-c (A and sides). M.

Moretti, Cerveteri (Novara 1978) 13. K. Schauenburg, *Meded.* 6 (1979) 10, pls. 4,9 - 5,12. *J. Kluiver, *BABESCH* 70 (1995) 59/6 and 65/6 (inscriptions done by C.J. Ruijgh), figs. 11 and 24-25 (poor for inscriptions).

- B] A: Heracles and the Ceryneian hind. B: satyrs in a vineyard.
- C] A: Ἀρης. ἡ[ρμ]ες. Α[θ]ε[ναία], retr. Ελαφος, retr. ἡρακλ[ες]. Ἀρτεμις, retr. Α[πολ]λ[ων]. Λε[τὸ], retr. B: Σφολεας, retr. Λανπὸν, retr. Λιθὸν, retr. Ἀγριος. Λασιος, retr. Ελασιστρατος, retr. Φαλιος.(1)
- D] Kluiver attributes the vase to the Prometheus Painter. [According to Bea. Arch. 7968, Bothmer att. to the Timiades Ptr., but this is not mentioned by Kluiver.]

(1)the name means: 'the dog with the white patch,' cf. Theocritus, *Idyllia* 8.27: ὁ κύων ὀφαλαρός.

3127. = 3126. Old version. See above.
Cervetri, Museo Nazionale Cerite.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Timiades Painter (Bothmer). Third quarter sixth. *Beazley Archive db, no. 7968. *Mededelingen van het Netherlands Instituut te Rome* 6 (1969), pls. 4-5,9-12 (A, B, sides). *GVGettyMus 5 (1991) 132-34 (B, sides).
- B] A: Heracles and the Deer; Aphrodite seated; Hermes; Ares on horseback; Apollo; Artemis; Leto(?). B: erotic: satyrs, dog, vine.
- C] B: all figures are named.(1)
- D] This museum is mentioned in Add.(2), index, while Beazley knew only of a 'magazzino'.

(1)so Bea. Arch. I.e.: Herakles. Aphrodite. Hermes. Ares. Apollo. Artemis. Leto?

3127a.
Cervetri, Museo Nazionale.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Prometheus Painter (Kluiver). Timiades Painter (Bothmer).(1) Middle period (Kluiver). *J. Kluiver, *BABESCH* 70 (1995) 59/17 and 65/17 (inscriptions done by C.J. Ruijgh), figs. 9 and 35 (35 shows inscr. small; poor). M. Moretti, *Cervetri* (Novara 1978) 58, pl. 80. Kluiver [*BABESCH* 68] (1993), fig. 7 (profile and section). K. Schauenburg, *Meded.* 6 (1979), n. 20 (Bothmer).
- B] A: Heracles and the Amazons. B: horse race to left. Below: three animal friezes.
- C] A: [-]ιος. [-]ου[-], retr. Ρῶδο.(2) ἡρακλ[ες]. Ἀνδρομαχε, retr. Τελαμῶν. Αἰνιπ[ει]α, retr.(3) Ιολεῶς, retr. B: Ορ[ρι]π[πο]ς. [-]ιπ[πο]ιος.(3) ἡιπ[πο]τιος. Αἰπ[ι]ς.(4)
- D] Orripos occurs also on Berlin 1705 (CAVI 2212) and Conservatori 85 (CAVI 6951 with corrections). The names of the jockeys on B of these vases are punning (suitable for jockeys) but that does not mean that they could not be borne by real people. Some, however, are miswritten or misconceived. - Apparently the only vase by the Prometheus Painter with some nonsense inscriptions (Kluiver, p. 66) [but I think they are mock inscriptions playing on real inscriptions].

(1)apud Schauenburg, op. cit., n. 20. (2)Ruijgh says: probably nonsense; koppa also on Liverpool 56.19.19 (CAV 4220). [But is this really a koppa: P(ο)δο(?). An

3127b.

A] BF neck amphora (Tyrrhenian). Timiades Painter (Bothmer). Late period (Kluiver). *J. Kluiver, *BABESCH* 70 (1995) 68/62 and 72/62 (inscriptions done by C.J. Ruijgh) (not ill.). Para. 40.

B] A: Achilles and Memnon. B: a man and a youth. Below: two animal friezes.

C] A: [...]καμ[...]. ηεος. Αχιλλ·λ·[ε]υ[ς], retr. [...]ε[...].

D] K. does not give the source for his readings, nor any explanations for the first and last inscription.

A] Fr. of RF cup. From Cervetri. Onesimos.(1) First quarter fifth.
*Beazley, Hesp. suppl. 8 (1949) 4/7, pl. 2,3. ARV(2) 320/9,
Add.(2) 215.

B] A: Capture of Silenus? Youth grasping the arm of one
holding a wineskin; at right, upper end of a spear (held by
a third figure?).

C] A: to right of the youth's head: $\Lambda\upsilon\kappa^{\wedge}i(.)[--].(2)$

D] Beazley: Lykiskos, Lykis, Lykios are all possible. The
names of the captors of Silenos are not recorded elsewhere.

A] BF prize Panathenaic. From Eretria. Marsyas Painter (Robertson). 360/59 (archon Kallimedes). *Robertson, AVCA 280-81, and n. 106, fig. 284,a-c (details of B). Themelis, 'Ερετρία: Πομπική Οδός και Παναθηναϊκοί Αμφορείς,' AAA 2 (1969) 409-15.(1) M. Robertson, HGA 384 and 436, pl. 137,a,c-d(1).
B] A: Athena: B: wrestlers.
C] A: prize inscription. Archon inscription.

A] BF prize Panathenaic. From Eretria. Marsyas Painter (Robertson). 360/59 (archon Kallimedes). *Robertson, AVCA 283, cf. n. 106, fig. 285,a-c (details of B). Themelis, 'Ερετρια Πομπική Οδός και Παναθηναϊκοί Αμφορείς,' AAA 2 (1969) 409-15.(1) M. Robertson, HGA 384 and 436, pl. 137,a,c-d(1).
B] A: Athena: B: wrestlers.
C] A: prize inscription. Archon inscription.

A] RF lekythos.(1) From Eretria? Painter of Munich SL 477
(Choremis). Second quarter fifth. *Add.(2) 397. AAA 5 (1972)
463-64, figs. 1-2. BCH 97 (1973) 365, fig. 241. Arch. Rep.s 19

- (1972-73) 8, fig. 12. Beazley Archive db, no. 3904.
B] Warrior departing; woman with phiale.
C] [Λ]ιχας καλος.(2)

(1)fr.? (2)Add.(2) has KAAO.

3132.

Chambersburg, PA, Wilson College 018A.

- A] Plain lip cup. Unattributed. Third quarter sixth.
*Beazley Archive db, no. 5778. G. Pinney and B.S. Ridgway,
Allentown Art Museum, Aspects of Ancient Greece (exhib.
16-9 - 30-12 - 1979) 28/11 (A). CV, Munich 10, p. 28 (mention).
B] A, B, each: no figured decoration mentioned.
C] Handle zone: A, B, each: an inscription between handle
palmettes.
D] Mentioned in CV, Netherlands 8, Allard Pierson Museum 2,
pp. 49 or 50 as having been attributed to the Tleson
Painter by Fellmann, CV, Munich 10, p. 28, solely on the
basis of script and palmettes.

3133.

Chantilly.

- A] RF neck amphora. From Nola. Aison. 420-10? *Bothmer, Amazons
182/68, pl. 80,4 (A). ARV(2) 1176/25 (see for old drs.).
Script 777.
B] A: Theseus and the Amazons. B: youth leaving home (youth
between two women).
C] A: Θησευς.(1) Ιππολυτη. Δεινομαχη. B: Φυλονοη. Πολιτης.
Δεινομαχη.
D] Does B have telling names (citizen, loyal to his regiment,
goes into terrible battle)? Polites is an Athenian name;
see PA 11,895-96. On Deinomache, see R. Cromey, Historia 33
(1984) 385-401, esp. 399, and Script 112 n. 15. Ionic
alphabet.

(1)An old dr. gives the last letter of Θησευς as epsilon, but
Bothmer has a sigma.

3134.

Chapel Hill, Ackland Museum 77.6.2.

- A] Fragmentary BF lip cup. Unattributed. Third quarter sixth.
*Photo.
B] Lip: A: two panthers facing.
C] Handle zone: A: nonsense: imitation letters in a somewhat
wavy line: (.)σγ(ρ)γιγ(.)σ.(1)
D] Small casual letters. Triangular rho.

(1)not clear if complete fore.

3135.

Chapel Hill, Ackland Art Museum 84.11.1.

- A] Fr. of cup.(1) Unattributed. Pamphaios potter. Last quarter
sixth. *AJA 88 (1984) 344, 348/9, pl. 42, figs. 12-13.
Para. 333, Add.(2) 177.
B] No figured decoration preserved. What little remains of
the Int. is black.
C] On the reserved foot profile, carefully planned(2):
Πανφαιος μεποιεσεν.
D] Ex Chapel Hill, Immerwahr.

(1)type A; uncertain whether BF, RF or BG. (2)17 letters fill 1/2 of the circle; the 9th (mu) divides it into two quarters; the other letters are placed free-hand.

3136.

Charlecote, Sir Montgomerie Fairfax-Lucy.

A] RF neck amphora. From Nola. Oionokles Painter. Second quarter fifth. *ARV(2) 648/32. Bull. 1942, 13.(1) *Beazley, AJA 61 (1957) 7/xvii.

B] A: Eros with a whip pursuing a boy. B: an old man with his stick in hand.

C] A: καλος. B: at left, καλος, retr.(2) At right, Καλλιας.

(1)"This must be the Crescenzi vase, Bull. 1842, 13,"
Beazley. (2)as if coming from the man's mouth.

3137.

Chatillon-sur-Seine, Museum.

A] BF Droop cup. From Vix. Wraith Painter. Third quarter sixth. *Bothmer, Amazons 79/89, pl. 54,4 (A). ABV 201/14, 689, Para. 86.

B] A: Amazonomchy. B: similar.

C] A: in the field: many rows of dots.(1)

(1)I do not know side B.

3138.

Chertsey, Town Hall.

A] BF neck amphora. Unattributed. Late sixth. *ABV 674/3, Para. 318/3.

B] A: Dionysus in a chariot, B: horsemen.

C] A or B: Σοστρατος καλος.

D] Ex London, Samuel Rogers 353. - Details of the ornament resemble Compiègne 978, which has the same kalos-name; see Para. For occurrences of the name on vases, see also LGPN ii, s.v. 1-4.

3139.

Chicago, Art Institute 89.15.

A] BF hydria. From Cervetri. Leagros Group. Last quarter sixth. 510-500. *Beazley, AJA 54 (1950) 315 (not ill.). Furtwängler, Neue Denkmäler antiker Kunst iii, 247/1. ABV 673, Para. 164 (add as no. 18 bis to ABV 361), Add.(2) 96 and 148. TGV 148/23E 9, 149/24E 6, fig. 19,x (facs.). Hesp. suppl. 19 (1982) 62. *Vidi.

B] Shoulder: Judgment of Paris. Body: Heracles and Triton.

C] Body: above the scene, starting in the left-hand corner and going to Heracles' arm: καλο[s] Π[υ]θ[ις]. Under the foot, Gr.: ΠΥΛΛ.(1)

D] The name, without καλος, occurs on Toronto 963.59 (see Hesp. suppl.). Luce, AJA 26 (1922) 187/64 has the inscription wrong. - For the interpretation of ΠΥ as a vase name and its difficulties, see TGV 219 and nn. Johnston interprets ΛΑ as an Aeginetan form, λακυθος.

(1)The upsilon V-shaped.

3140.

Chicago, Art Institute 89.22.

A] RF stamnos. From Capua. Chicago Painter. Second quarter fifth.

*Vidi. ARV(2) 628/4, Add.(2) 272. Philippaki, Stamnos (1967) 111f., fig. 15. *W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 197/111 (bibl.). Robertson, AVCA 191, fig. 203 (A, part).

- B] A-B: Lenaia: maenads.
- C] Under the foot, Gr.: A with a loop at the top; 42 strokes, perhaps counting strokes. Not in TGV.
- D] Price inscription or tally of pots?

3141.

Chicago, Art Institute 89.99.

- A] BG lekanis with lid. Unattributed. Second quarter fifth. Ca. 480-450 (Moon). *Moon in W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 214/121. Beazley Archive db, no. 5162 (no other bibl.).
- B] No figured decoration (pattern; vertical zigzag band).
- C] On the standing surface, Gr.: rendered by Moon: STAITE^NIEONEKAL.(1) Many shallow scratches on the bottom, some intentional-looking: series of X's, A's, and P's.
- D] The inscription on the standing ring is worn and very difficult to read: see further p. 214, where there are suggestions and attempted readings which are confusing and not in agreement with the print-out of the letters given above. There is no facs.

(1)^indicates a crack.

3142.

Chicago, Art Institute 07.11.

- A] BF/WG alabastron. Diosphos Painter. Early fifth. *Bothmer, Amazons 107/192, pl. 64,3. Not in Haspels. ABV 510/22.
- B] A: Amazons: hoplite and archer. B: Amazon in chariot.
- C] In the field: nonsense: blobs.

3143.

Chicago, Art Institute 07.19.

- A] WG lekythos. Unattributed. Second quarter fifth. *Vidi. Fröhner, Van Brant. 178. ARV(2) 1579/3. *Photo.
- B] Woman beside a chair.
- C] To right of her chest, horizontal stoich. two-liner: Ευαιων|καλος.

3144.

Chicago, Art Institute 07.323.

- A] RF cup. From Greece. Manner of Douris II.(1) First quarter fifth. 490-480. *Hartwig, Meisterschalen, pl. 67,2 (after Fröhner, Branteghem, pl. 20). ARV(2) 450/23. *Vidi.
- B] Artemis. Ext.: plain.
- C] Around the figure: ηπιπο^δαμας^ καλος.
- D] The inscription is interrupted first by a torch, and then by the head of Artemis. Dotted delta.

(1)"Close to Douris, period 3, but very weak," ARV(2).

3145.

Chicago, Art Institute 16.140.

- A] RF stamnos. Copenhagen Painter. First quarter fifth. *Vidi.

*Rich, AJA 34 (1930) 158-60, figs. 4-6. ARV(2) 258/18, 1640.

- B] A: woman standing by a chair, spinning, between a woman with a mirror and flower and a girl with a twig; heron. B: a man with his stick at a stool holds an alabastron, between two girls.
- C] A: to right of the spinner's back of head: καλε. To left of the right girl's face: <κα>λε, retr.(1)

(1)space for two letters, but I saw no trace. Rich gives the word complete. The girl at the left has no inscription.

3146.

Chicago, University.

- A] Frs. from rim of BF pot.(1) From Greece.(2) Unattributed. Second half sixth. *Photo.
- B] Fr. a: on the inside of the rim: Funeral of Patroclus: chariot race: parts of two chariots. Fr. b: inside: ship.
- C] Fr. a: under the left horse:[--]ιφος. To left of a charioteer's head: Καλ<λ>ι[--]. On its right: Διομεδε[ς].
- D] 2 frs. Two of the names should be those of horses.

(1)column krater? (2)Athens Market (note by Beazley).

3147.

Chicago, University.

- A] Fr. of BF plaque. Unattributed. Late sixth. *F.P. Johnson, AJA 47 (1943) 401/22, fig. 22.
- B] The top of the plaque is preserved; below, warriors.
- C] Above the scene, in a reserved band, in BG:
[ho δεινα ανεθεκεν τι]αθεναι : καλος M[---].(1)
- D] I suspect there are two inscriptions here, a dedication and a kalos-inscription. - (1)Johnson thinks this an unusual combination of a dedication and a kalos-inscription; the last letter (which has been erased) may be a gamma or more likely mu or nu, in which case compare the Megakles/Glaukytes plaque [Acr. 1037, ARV(2) 1598/5]; Megakles might fit here too.

3148.

Chicago, University.

- A] Fr. of RF cup. Probably Epiktetos. Last quarter sixth. *ARV(2) 78, bottom. *F.P. Johnson, AJA 42 (1938) 348/4, fig. 4.
- B] Parts of a naked woman and of a lamp stand: komos or love-making.
- C] [--- εγ]ραφ[σεν].

3149.

Chicago, University.

- A] RF cup. Antiphon Painter. First quarter fifth. *F.P. Johnson, AJA 42 (1938) 347/2, fig. 2. ARV(2) 335/5. *dr.
- B] Int.: komast: youth with phiale and stick, seen from behind.
- C] Int.: to right of his face: ho παις.
- D] The inscription is complete.

3150.

Chicago, University.

- A] BF lekythos. Manner of Haimon Painter. Second quarter fifth. *F.P. Johnson, AJA 47 (1943) 398/12, fig. 12, A-B.

ABV 554/406.

B] Three women, two of them seated.

C] Nonsense: blots.

3151.

Chicago, University.

A] RF pelike. Unattributed.(1) Second quarter fifth. Ca. 470.

*F.P. Johnson, AJA 42 (1938) 349/12.

B] A: Hermes slaying Argos. B: man with his staff before a herm.

C] B: καλος.

(1)attributed by Johnson to the Copenhagen Painter, but it is not in Beazley.

3152.

Chicago, University.

A] WG lekythos. From Greece. Unattributed. Potter work: Beldam workshop. Second quarter fifth. *Tarbell, AJA 12 (1908) 428 ff., fig. 1 (dr.). P. Wolters, Eine Darstellung des attischen Staatsfriedhofs (1913) 6. ARV(2) 752 and 1575. *Clairmont, Patrios Nomos (1983) 63 and n. 13. Script 673.

B] Three funerary stelae (of the kind shown on vases for private funerals).

C] To right of each, vertically, in relief line: [...]χος.
Αριστιππος.(1) Διφιλος.

D] For Διφιλος Beazley compares Agora P 15,436, where it is a kalos-name. Clairmont argues convincingly for a privately commissioned lekythos memorializing a public funeral. - The date should be close to 450. Ionic alphabet: Ionic lambda with the left stroke shorter; four-stroke sigma: phi with a long vertical.

(1)GAI ii, 761 (late occurrences of single sp. of long consonants).

3153.

Chicago, University.

A] Fr. from rim of RF cup. Unattributed. Mid-fifth? *F.P. Johnson, AJA 42 (1938) 352/17, fig. 17.

B] A: end of a staff.

C] A: καλος and καλη.(1)

(1)so AJA, text.

3154.

Chicago, University.

A] Frs. of RF calyx krater. From Piraeus. Polion. Third quarter fifth. Ca. 430. *ARV(2) 1172/9. Met. Mus. Studies 5, 140/33. *drs.

B] Upper row: fr. a: kantharos; satyr; arm(?) of another. Fr. b: satyr with outstretched arms.

C] Fr. a: non-stoich. two-liner, the second word indented one space: : Νικων|καλος. Fr. b: near the top, Gr. in large letters: [---] αν[εθηκεν?].(1)

D] Two frs. A dedication.

(1)given in the dr.; not mentioned by Johnson.

3155.

Chicago, University.

- A] Polychrome fr. Unattributed. Early fourth. *Johnson, AJA 42 (1938) 360/40, fig. 40.
- B] Head and shoulder of a woman facing left.
- C] At left, bearing down toward her shoulder: [---]ωρος.
- D] Firm and thick letters.

3156.

Chicago, University.

- A] Fr. of prize Panathenaic. Unattributed. Fourth. *F.P. Johnson, AJA 47 (1943) 391/5, fig. 5.
- B] A: column shaft.
- C] A: kion.: των Α[θηνηθεν αθλων].
- D] Ex Tarbell collection; label: ακροπολις.

3157.

Chicago, University.

- A] Fr. of prize Panathenaic. Unattributed. 352/1. Archon Aristodemos. *F.P. Johnson, AJA 42 (1938) 393/6, fig. 6. CR 14 (1900) 474f. Brauchitsch no. 89. Ant. Class. 5 (1936) 98/111. Beazley, AJA 47 (1943) 457, bottom.
- B] A: at right, the edge of the picture.
- C] A: [αρχων Αριστοδημος].(1)
- D] Ex Tarbell collection; see the last item. Not from the same vase. Ionic alphabet. Calligraphic.

(1)perhaps a trace of the mu.

3158.

Chicago, University 304.+

- A] Frs. of RF cup. The Washington fr.: from Orvieto. Curtius Painter (Penthesilean). Second quarter fifth. Ca. 450 (Schwarz). *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 53/57, pl. 72 (all frs.; 72,1 shows inscription); p. 54 (facs.). *ARV(2) 932/18 (Chicago 304 + Washington 136,392) and 932/19 (Chicago 308).
- B] Int.: feet of two figures, one standing, the other seated. A: youth; a bearded man, seated(1); youth leaning on his stick; between the man and the right-hand youth: a shield and sword hung up in their covers. Schwarz thinks these are school scenes. I doubt it: the bearded man is closely wrapped up in his himation which goes over his head and he has placed his stick beside him.
- C] A: on the seat, horizontally below the seating area, in BG: καλος. The alpha is at a break.
- D] + Chicago 308 = 1967.115.401; also 478-10 (Bothmer). + Washington 136,392. + Mainz 11 (ex Massow collection, Schwarz). Another fr. is mentioned in ARV(2) 932/19 as belonging. The number of the whole is given by Schwarz as Chicago 304.+ Chicago 304 is = 1967.115.397.

(1)the Washington fr. gives the upper part of the man. The seat is an odd one: it resembles a rock seat but has a high back and some decoration.

3159.

Chicago, University UC 340.

- A] BF pelike. Eucharides Painter. First quarter fifth. Early/middle (L.). *F.P. Johnson, AJA 47 (1943) 393/9, fig.

9, A-B, facs. ABV 396/23. *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 379/E 103, pl. 43; fig. 39,e (facs.) (bibl.). ABV 396/23, Add.(2) 104.

- B] A: Theban sphinx on a pillar, between two Thebans. B: Hermes playing the flutes; on either side, a dancing satyr.
C] In the center, Gr.: siglum.(1) On the rim, Gr.: ΣΤΑΛΗΚ.
Perhaps: σταμνοὶ ληκυθοί. See TGV 150/1F 9 (ΛΗΚ); 155/7F 3 (XV); 165/19F 4 (ΣΤΑ).
D] = Chicago 1967.115.68 (Add.(2) 104).

(1)chi + upsilon very close together.

3160.

Chicago, University UC 346.

- A] RF alabastron. Painter of Berlin 2268. Last quarter sixth. Ca. 510-500 (Cohen). *B. Cohen in W.G. Moon and L. Berge, eds., *Greek Vase-Painting in Midwestern Collections* (Art Institute of Chicago 1979, 2d printing 1981) 154/89. ARV(2) 157/87, Add.(2) 181.
B] A, B, each: peltast seen from the back.
C] On A, and perhaps also on B, there seem to be imitation letters, which are not mentioned by Cohen.
D] = 1967.115.243.

3161.

Chicago, University 1967.115.287.+

- A] Fragmentary RF pelike. From Cervetri. Euphronios. Last quarter sixth. 520-515. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 150/27 + 152/28 (ill.; bibl.). *Also Berlin Cat. ARV(2) 16/12, Add.(2) 153. Colonna, *Studi Etruschi* 55 (1989) 338f.
B] A: seated youth having his sandal tied by a boy. B: seated youth playing with a marten.
C] A: at right: [Λεαγ]ρος. B: to left of the youth's head, not facing him: καλος. At right, similar: Λεαγρος.(1) Under the foot, Etruscan Gr.
D] + Villa Giulia (no no.).

(1)i.e. Λεαγρος καλος. -ρος is on the VG part, all the rest in Chicago. A photo. of the Chicago fr. shows the letters well.

3162.

Chicago, Speyer.

- A] Plain band cup. Unattributed. Taleides potter. Third quarter sixth. *Para. 74. *Auktion 26 (M.M.) 49/100, pl. 32 (A and inscription on A).
B] No figured decoration.
C] Handle zone: Ταλειδες π: *ΟΙΕΣΕΝ.(1) B: the same.
D] Cahn refers to four lip cups with the same interpoint in the signature: ABV 175, cf. Beazley, JHS 52 (1932) 107. Pl. 32 has an excellent photo. of the inscription on A.

(1)the interpoint is wrongly placed in Para.

3163.

Chiusi, Museo Arch. Nazionale.

- A] RF cup. From Chiusi. Unattributed.(1) First quarter fifth. Ca. 480 (CV). *CV, Italy 60, pls. 15,3(?) and 19,5; dr. of inscr.

p. 10 (no bibl.).

- B] Int.: komast: youth with lyre and basket, looking back. Ext.: plain.
C] Int.: to left and right of his head, along the margin: *ho παῖς καλός*. (2)

(1) Circle of Colmar Painter (Rastrelli, CV). (2) not stated where the break comes.

3164.

Chiusi, Museo Arch. Nazionale 1794.

- A] BF amphora. From Chiusi. Priam Painter. Last quarter sixth. Early (Beazley). Ca. 510 (CV). *CV, Italy 59, pls. 17,1-2, 18,1-2, and 19,1-3; dr. of Gr. p. 14; photo. of Gr., pl. 19,3. (much bibl.). *Photo. Kretschmer, Vas. 86 and 196f. De Witte, Bull. Inst. 1867, 213ff. ABV 330/1, Para. 146, Add.(2) 89. Moore, Horses 111 n. 752, pl. 58,1. TGV 81/21A 55a, fig. 2, cc.
B] A: Departure of Amphiaraus: A. mounting a chariot; driver, his head turned back; behind the horses Eriphyle with a small boy (Alcmeon); in front of the horses a young warrior (Eupolemos?). B: Artemis mounting her chariot, with Apollo citharoedus, Hermes and Leto.
C] A: from Amphiaraus' mouth to the driver's helmet: ἄνάβα.(1) Around Amphiaraus' shield, in front of his body: Ἀμφιαρεός, retr. To right of Eriphyle's head, curving around one horse's head: Εριφυλέ. Above the boy: [Αλ]κμεδών.(2) To right of a young warrior's legs, along the right-hand margin: Εὐπολεμος.(3) B: to right of Artemis' body: Ἀρτεμιδος(?).(4) Along the cithara of Apollo: ἡερμῶ(?).(5) Above Hermes: Ἀπολλών. The names reversed (misapplied). Between Leto's and horses' legs: Λετου[s].(6) Under the foot, Gr.: ΣΟ, with three-stroke sigma.
D] A. Johnston thinks that the Gr. refers to Sostratos, the Aeginetan trader: see PP 27 (1972) 416-23.

(1) surely spoken by the driver, but the inscription is not retr. (2) Ἀλκμεδών, CV, but there is a repaired area on the left. (3) so CV, but I read in the photo [.]λ[.] (ν)πολεμος, with reversed nu, and thought of [Τ]λ[ε] (ν)πολεμος(?). Eupolemos is a historical, rather than a mythical, name. (4) ARTEMIDS, CV, surely in error. Or Ἀρτεμιδ<ο>? (5) HERM[O]N, CV! (6) so the photo. CV has LETON!

3165.

Chiusi, Museo Arch. Nazionale 1830.

- A] RF skyphos. From Chiusi. Polygnotos II (Lewis Painter). Second quarter fifth. Late (Smith). *H.R.W. Smith, Der Lewismaler (1939), no. 33, pls. 20-21, 30, g, 34, b. *CV, Italy 60, pls. 33, 4 and 34, 1-3; drs. of inscr. p. 16 (bibl.). ARV(2) 975/36, Para. 435, Add.(2) 309.
B] A: libation: Dionysus with kantharos and maenad (Ariadne?) with oinochoe. B: a dressed and bearded satyr with a thyrsus and a maenad who gives him a wreath.
C] A: in white: above Ariadne's head: καλή. Above Dionysus' head: καλός. B: above the maenad's head: καλή. Above the satyr's head: καλός.(1) Under the foot, three short Grr. said to be Etruscan.
D] Mixed alphabet. Attic lambda; four-stroke sigma.

(1) according to what is shown in Smith: [κ]αλή. κ[α]λός.

3166.

Chiusi, Museo Arch. Nazionale 1831.

- A] RF skyphos. From Chiusi. Penelope Painter. Third quarter fifth. Ca. 440 (FR). *FR iii, 124-31, pl. 142 (dr.), 124, fig. 57 (photo.). *CV, Italy 60, pls. 35,1-2 and 36,1-2 (much bibl.). Kretschmer, Vas. 147.14. ARV(2) 1300/2, 1689, Para. 475, Add.(2) 360 (much bibl.). Script 1138. Boardman, ARFV ii, fig. 247 (A). E.J.W. Barber in Neils et al., Goddess and Polis (1992) 104, fig. 63 (B, dr., after FR).
- B] A: Foot-washing of Odysseus. B: Penelope at her loom, with Telemachus.
- C] Inscriptions in white, above heads. A: Ολίσσευς.(1) The servant: Αντιφατ<τ>α, retr. [E]υμα[ι]ος. B: [T]ε[λ]εμ[α]χος. Πενελοπε.(2)
- D] The inscriptions after FR. Given by CV in Latin characters; a poor publication. Mixed alphabet with Ionic lambda and four-stroke sigma.

(1)so Reichhold's dr. and Buschor's text in FR. (2)B: Telemachos is placed above his head, at the rim, the end written between interstices of the loom: [T]ε[λ]ε^μ[α]χ^ος. Penelope is written, roughly horizontally, under her feet and below the bottom meander: Πνν.ε v.νελοπε. Irregular spacing (2 vacats after the first letter, one after the first epsilon).

3167.

Chiusi, Museo Arch. Nazionale 1836.

- A] RF cup. From Chiusi. Painter of Philadelphia 2449.(1) Second quarter fifth. Ca. 460 (CV). *CV, Italy 60, pls. 22,3-4 and 23,1-4; dr. of inscr. p. 13 (bibl.). D. Levi, Il Museo Civico di Chiusi (1935) 117. ARV(2) 815/2, Add.(2) 292.
- B] Int.: youth putting on a greave; above his back, a sword hung up. A-B: komos of five bearded men (Anacreontics) and a woman.
- C] Int.: above the youth's head: [κ]αλ[ος].
- D] For the 'Anacronitic', cf. CB i, 59/13.

(1)follower of Makron.

3168.

Chiusi, Museo Arch. Nazionale 1839.

- A] RF cup. From Chiusi. Tarquinia Painter. Second quarter fifth. Ca. 460 (CV). *CV, Italy 60, pl. 24,1-3; dr. of inscr., p. 13. ARV(2) 867/32, Add.(2) 299.
- B] Int.: youth playing with a yo-yo; at right, stool; bag hung up. A: three youths conversing; pillar (terma?); sandals. B: similar, but a tree instead of a pillar; strigil and sponge.
- C] Int.: ho παις καλος.

3169.

Chiusi, Museo Arch. Nazionale 1841.

- A] Fragmentary RF cup. From Chiusi. Antiphon Painter. First quarter fifth. Ca. 480 (CV). *CV, Italy 60, pls. 15,3(?) and 19,3; dr. of inscr. p. 10. ARV(2) 336/12, Add.(2) 218.
- B] Int.: fragmentary: jumper with halteres. Ext.: plain.
- C] Int.: above and below the jumper's left outstretched arm, making two diagonal lines: [h]ο παις καλος.

3170.

Chiusi, Museo Arch. Nazionale 1846.

- A] RF cup. From Chiusi. Unattributed. Second quarter fifth. Ca. 450 (CV). *CV, Italy 60, pls. 16,4 and 20,2 (no bibl.).
- B] Int.: bearded man(1) with a stick; at right, a stool; above it, sponge and aryballos hung up. Ext.: plain.
- C] Int.: nonsense: oooooooo.(2)
- D] Three-stroke sigma.

(1)agonothete? (CV). (2)CV, text; not visible in ph.

3171.

Chiusi, Museo Arch. Nazionale 1847.

- A] Frs. of RF stamnos(?).(1) From Chiusi. Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *CV, Italy 60, pl2. 13,3 and 14,1-2; dr. of inscr. p. 9 (bibl.). *Beazley, Kleophrades-Maler (1933), no. 47, pl. 30,2. ARV(2) 188/64, Add.(2) 188.
- B] A: fr. a: Heracles and Hermes. B(?): fr. b: lower part of Apollo citharoedus.(2)
- C] A : fr. a: above Hermes' head, in white: καλος.
- D] On the status of the frs. after the cleaning see ARV(2).

(1)see ARV(2) 188/64. (2)need not be from the same side as fr. 1 (Bothmer).

3172.

Chiusi, Museo Arch. Nazionale 1849.

- A] RF column krater. From Chiusi. Flying Angel Painter. First quarter fifth. *CV, Italy 60, pls. 1-2 and 3,1-2; dr. of Gr. p. 5, ph., pl. 3,2. ARV(2) 281/33., Add.(2) 208.
- B] A: symposium of Heracles and Dionysus. B: komos.
- C] Under foot: Etruscan Gr.

3173.

Chiusi, Museo Arch. Nazionale 1851.

- A] Fr. of (RF?) cup (foot). From Chiusi. Unattributed. Beginning fifth (CV). *CV, Italy 60, pl. 40,4; facs. p. 19 (bibl.). CIL suppl. ii, p. 84. D. Levi, Il Museo Civico di Chiusi (1935) 112. E. Fiesel, Studi Etr. 9 (1935) 253/2. A. Maggiani, Studi Etr. 45 (1977) 304/38.
- B] No figured decoration preserved.
- C] Under foot, a long Etruscan Gr.

3174.

Chiusi, Museo Arch. Nazionale P 834.

- A] Fragmentary RF cup. From Chiusi. Unattributed. Circle of Penthesilea Pntr (Rastrelli, CV). Second quarter fifth. End of second quarter (CV). *CV, Italy 60, pls. 17 and 20,3; dr. of inscr. p. 11 (no bibl.).
- B] Int.: youth washing: in the center, a draped youth seen from the back; at left, his stick hung up; at right, a wash basin. Ext.: plain.
- C] Int.: on the bowl of the basin, in BG: καλος.
- D] Ex Paolozzi collection. The inscription is not neat.

3175.

Once Chiusi, Casuccini.

- A] RF cup. From Chiusi. Unattributed. Pamphaios potter. Last quarter sixth. *ARV(2) 130/34. AJA 88 (1984) 352/52.

- B] Int.: cup bearer.
 C] Int.: Παν(φ)αιος εποισεν.
 D] Very much restored. Phi with horizontal bar.

3176.

Once Chiusi, Casuccini.

- A] RF cup. From Vulci. Unattributed. Date? *ARV(2) 1605 (bibl.).
 B] Int.: two athletes: discus thrower and javelin thrower.
 C] Int.: Πανσιμαχος καλος, ναιχι.

3177.

Once Chiusi, Mazzetti collection.

- A] RF cup. Brygos Painter. First quarter fifth. Late (Beazley). *A. Greifenhagen, AA 232/57, fig. 69 (dr. of Int.). ARV(2) 380/164, Add.(2) 227. DAI Rome neg. 76.859.
 B] Int.: woman fleeing to an altar, looking back and imploring someone thought of as pursuing her.
 C] Int.: to her upper right, along the margin: [h]ελ^ε[νε].(1)

(1)Greifenhagen. A hand intervenes.

3178.

Christchurch, N.Z., Canterbury Museum AR 430.

- A] Fragmentary RF cup. From Orvieto. Douris (Beazley). Painter of London E 55 (Guy). First quarter fifth. *ARV(2) 438/138. A.D. Trendall, Greek Vases in the Logie Collection (Christchurch 1971), pls. 25-26. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 87/E 12, pl. 126.
 B] Int.: girl embracing a youth who points to a couch on his left; at right, a closed door and a stool.
 C] Int.: ηικετ[ες] καλος.

3179.

Christchurch, N.Z., University of Canterbury.

- A] RF skyphos. From Orvieto. Splanchnopt Painter. Second quarter fifth. Ca. 450 (Trendall). *D. Trendall, Greek Vases in the Logie Collection (Christchurch 1971), no. 33. Fasti Arch. 12 (1957) 22/251. ARV(2) 898/140, Para. 429.
 B] A: youth and woman. B: man and woman.
 C] A, B, each: stoich.: ho παυς|καλος. Other inscriptions.
 D] The upsilon does not look like a lambda.

3180.

Christchurch, N.Z., University of Canterbury 34/55.

- A] BF lip cup. From Orvieto. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. CV, New Zealand 1, pl. 28,1-4.
 B] Int.: a BG circle in a reserved tondo. Lip: A: lion and bull, facing. B: similar, but the lion puts his paw on the bull's head.
 C] Handle zone: nonsense: A: σ(.)πητ(γ)(π)υγο vac. B: σενσναχ ν(.).
 D] Logie collection.

3181.

Christchurch, N.Z., University of Canterbury 52/57.

- A] BF lip cup. Centaur Painter. Third quarter sixth. Perhaps ca. 540 (CV). *CV, New Zealand 1, pl. 27,1-4. FA 12 (1957) 22/251. Para. 78/1 bis, Add.(2) 52. A.D. Trendall, Greek Vases in the Logie Collection (Christchurch 1971), no. 22, pls. 12 and 14,b. Lissarrague, The Aesthetics of the Greek

Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987)
63-65 and n. 36, fig. 47A (sketch of inscription on A or B;
the ref. differs: Christchurch 1/53; CV, New Zealand
1, pl. 47,3-4.)

- B] Lip: A: two centaurs running, with stones. B: youth and man rushing in pursuit of the centaurs.
- C] Handle zone: A: χαίρε και πει ευ. B: χαίρε και πει ευ.
- D] Permanent loan (Logie collection?). Very clear and regular letters. Green compares Auktion .. (M.M.) (1957), no. 25, which has similar scenes mixed together.

3182.

Christchurch, N.Z., University of Canterbury 177/94.

- A] RF bell krater. Kadmos Painter. Last quarter fifth. 410-400 (Davies). *B. Lloyd Davies in B. Cohen and H.A. Shapiro, Mother City and Colony: Classical and South Italian Vases in New Zealand and Australia (1995) 16/9 (a, B). Sotheby's (London), 12 December 1983, no. 411.
- B] A: music lesson: in the center, a bearded man with a lyre, seated (music master); at left, a youth leaning on his stick; at right, a draped youth, singing; above the scene, in the center, a narrow reserved object, unidentified(1), hung up at three points which divide it into four sections. The three figures are wreathed. B: three draped youths.
- C] A: on the 'object', in BG, widely spaced: κ^αλ^ος.
- D] Logie Collection. Ionic alphabet.

(1) Davies suggests a furled canopy.

3183.

Christchurch, N.Z., University of Canterbury (loan).

- A] BF prize Panathenaic. Berlin Painter. 480-470 (Sherlock). *J. Sherlock in B. Cohen and H.A. Shapiro, Mother City and Colony: Classical and South Italian Vases in New Zealand and Australia (1995) 2/1 (A, B; front cover, part of A, color). Sotheby's (London) 14 July 1987, no. 408.
- B] A: Athena (shield device: Gorgon). B: a chariot, racing.
- C] To right of the left column: τον Αθηνεθε[ν αθλον].(1)
- D] Loaned by Melbourne, Graham Geddes collection (for an exhibition in 1995).

(1) the photo. on p. 2 leaves it unclear what parts of A are restored (i.e. missing).

3184.

Christchurch, N.Z., University of Canterbury (loan).

- A] RF column krater. Harrow Painter. Second quarter fifth. Ca. 470 (Joyce). *C. Joyce in B. Cohen and H.A. Shapiro, Mother City and Colony: Classical and South Italian Vases in New Zealand and Australia (1995) 10/6 (A, B). Basel Market (M.M.), Auktion 63 (1983), no. 43.
- B] Erotic: A: a bearded and balding komast with a basket, a lyre and a dog, singing (his mouth open). B: a naked youth with himation slung over his shoulder and with his stick in the right hand, raising his left in greeting; he is infibulated (going to the palaestra).
- C] A: to right of the komast's mouth: ...V...N...(1)
- D] Loaned by Melbourne, Graham Geddes collection (for an exhibition in 1995). Imitation of a song? For the courting scene see Joyce, p. 10.

(1)so the text: not visible in the photo. "The letters V and N can be seen in front of his mouth."

3185.

Chur, Rätisches Museum K 21.

- A] BG standish. (1) Unattributed. Third quarter fifth. *CV, Switzerland 5, pl. 2, 12-13, p. 4 (facs.).
- B] No figured decoration.
- C] Under the foot, Gr. in the BG area, circular:
φευ(ζ)(ρ)(ε)νελευσ.
- D] Illegible. The vase is Attic, the inscription could be Greek, but Risch could not read it as either Greek or Etruscan. The reading of the individual letters is uncertain.

(1)with incurved lip. `Napf'.

3186.

Cincinnati, Art Museum 1959.1.

- A] BF amphora. Swing Painter (Bothmer). Third quarter sixth. Ca. 540. Phase I (Böhr). *Vidi. *postcard (A). Para. 134/23 ter (bibl.), Add.(2) 80. *E. Böhr, Der Schaukelmaler (Kerameus 4, 1982) 41-42, 79/14, pls. 14-15; see also pl. 195,b (bibl.).
- B] A: Heracles and Busiris. B: youth setting out, with two men and two warriors.
- C] B: above the center of the scene, horizontal but wavy: about 20 very small dots.

3187.

Cincinnati, Art Museum 1962.388.+

- A] Frs. of WG calyx krater. Probably Methyse Painter. Second quarter fifth. *C.Boulter, AJA 54 (1950) 120-21, pl. 21,a-b (two frs.). (1) ARV(2) 634/5, Para. 400, Add.(2) 273. Robertson, AVCA 173, fig. 182.
- B] A: Paris and Helen: fr. a: upper part of Aphrodite; at left, parts of an Eros. Fr. b: part of a youth with chlamys and petasos. Fr. c: upper part of a female (Helen).
- C] A: fr. a: above Aphrodite's head, in two lines:
[A]φρ[οδιτε] and Ερ[ο]ς. Fr. c: above the female:
η[ε]λεν[ε].
- D] + 1962.386 and 387. - Ex [Rome,] Curtius and Cincinnati, W.T. Semple. Tailed rho.

(1)a third fr. was added by Bothmer.

3188.

Cincinnati, Art Museum 1979.2.

- A] BF cup. Tleson Painter. Third quarter sixth. *Para. 75/9 bis, Add.(2) 50. *Auktion 40 (M.M.) 35/63, pl. 19 (Int., A).
- B] Int.: black cock and white hen; small eagle with a snake in his mouth bearing down on them. Lip: Ext.: blank.
- C] Handle zone: A and B, each: Τ[ε]σσ[ο]ν ho Ν[ε]αρχ[ο]ς ε[π]οι[ε]σεν.(1)
- D] Ex Arlesheim, Schweizer.

(1)Note the irregular spacing on A. Auktion's text omits the heta in the article but the picture shows it, at least for A.

3189.

Civitavecchia, Museo Civico.+

- A] BF lip cup, fragmentary. From Vulci. Unattributed. Nearchos potter. Mid-sixth. 550-540. *Beazley, JHS 52 (1932) 175, fig. 8, and p. 201. ABV 83. Script 223. *Photo.
- B] Int.: sphinx. Ext. plain.
- C] Handle zone: A: Νεάρχος [εποίησε]ν ευ.
B: [Νεάρχος επ]οίησε[ν ευ].
- D] + Rome, Marchesa Isabella Guglielmi. Not attributed by Beazley to Nearchos as painter, but early.

3190.

Civitavecchia, Museo Civico.

- A] Fr. of BF lip cup. Group of Berlin 1803. Third quarter sixth. *ABV 202, bottom.
- B] A: head of a woman. Handle zone: a palmette at each handle.
- C] A: handle zone: mock inscription.

3191.

Civitavecchia, Museo Civico.

- A] Frs. of lip cup. From Vulci. Unattributed. Exekias potter. Third quarter sixth. *Beazley, JHS 52 (1932) 183. ABV 147/5, Add.(2) 41. Script 149. *Photo. (B).
- B] Ext.: plain.
- C] Handle zone: A: Εχσεκίας : εποιες. B: Εχσεκι[---].
- D] This vase is listed in ABV as 'Baden, Ros'; in Add.(2) as 'Once Zürich, Ros'; in Add.(2) it is also said, on the authority of Bloesch (who attributes the frs. to Exekias [as potter?], to be the same as ABV 147/4 ('Zürich Market [ex Kleist]')). The handwriting is not Exekias'; see Script.

3192.

Civitavecchia, Museo Civico 1524.

- A] BF band cup. From Etruria. Unattributed. Hischylos potter. Third quarter sixth. *Beazley, JHS 52 (1932) 189. *ABV 166/1, 688. *Photo. (B).
- B] A: a galloping chariot. B: similar.
- C] A: ηισχυλος εποίησεν.(1) B: to left and right of the scene:
ηισχ[υ]λος με ^ εποίησεν.
- D] Beazley gives parallels for the figured decoration.

(1)no doubt to left and right of the scene.

3193.

Civitavecchia, Marchese Benedetto Guglielmi.

- A] BF lip cup. From Vulci. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 172.
- B] A: sphinx. B: similar.
- C] A, B, each: regular signature of Tleson.
- D] Probably by the Tleson Painter. I cannot find the cup in Beazley; he says in JHS that he hopes to publish it soon: did he?

3194.

Civitavecchia, Marchese Benedetto Guglielmi.

- A] A "unique cup". Tleson potter. Date? *Beazley, JHS 52 (1932) 201.
- C] Signed Nikosthenes as potter.

D] Beazley says he hopes to publish the cup soon, but I cannot find it.

3195.

Cleveland.

A] BF neck amphora. Painter N? Nikosthenes potter. 530-520.

*Add.(2) 401. Beazley Archive db, no. 8867.

B] Neck: krater between youths. A1: sphinx between lions. A2: satyrs and maenads.

C] A: ΝΙΚΟΘΕΝΕΣ ΕΠΟΙΕΣΕ{Ε(?)}.(1)

(1)Add.(2) prints three parallel lines for the final letter, resembling a xi (and not at all a nu).

3196.

Cleveland 16.1061.

A] BF lekythos. Group of Cleveland 16.1061. Near Class of Athens 581. First quarter fifth. Ca. 500 (Boulter). *Vidi. Para. 213, Add.(2) 118. *C.G. Boulter, CV, USA 15, pl. 20,1,2.

B] Three bearded revelers dancing.

C] Nonsense: imitation letters, mainly blots: Reveler 1: to left of his back: four blots; to left of his right leg: γ(.). Between the legs: two blots. To right of his mouth: eight blots. Reveler 2: to right of his mouth, similar: (.)υ(.)(.)(.) v. γ(.).αγγυ vac. To right of his back: four misshapen letters.

D] Many upsilons. Some 'quotation marks.' Blots and dots.

3197.

Cleveland 24.197.

A] RF column krater. Pig Painter. Second quarter fifth. 470-460 (Boulter). *Photo. *Vidi. Bull. Cleveland Museum 11 (1924) 64 and 67 (ill. at 49 and 66). ARV(2) 564/18, Para. 389, Add.(2) 260. *C.G. Boulter, CV, USA 15, pls. 27-28. *TGV 77/19A 3; 177/s.1. 18.(1)

B] A: a standing reveler vomiting, and his boy (with staff and situla). B: youth holding a skyphos.

C] A: above the reveler's head: καλος. B: on the neck, Gr., in large letters: Σμόνος.

D] The Gr. probably funerary.

(1)dated 500, which is too early.

3198.

Cleveland 24.533.

A] RF column krater. Naples Painter. Third quarter fifth. 440-430 (Boulter). Late (Beazley). *C.G. Boulter, CV, USA 15, pls. 29 and 30; p. 20 (facs.). ARV(2) 1097/10, Add.(2) 328. TGV 161/13F 4 and p. 228.

B] A: two pairs of satyr and maenad. B: three youths conversing.

C] Under the foot, Grr.: ΚΟΙΙΙΙ and ΚΙΙ.

D] 4 κορινθιουργεῖς (κρατῆρες). The second kappa is probably a vase name too.

3199.

Cleveland 24.537.+

A] Fr. of RF cup. Manner of Pisto Xenos Painter? (Beazley). Second quarter fifth. 470-460 (Oakley). *C.G. Boulter, CV, USA 15, pl. 39,1; p. 25, fig. 11 (facs.). ARV(2) 864, Add.(2) 299. BABesch

47 (1972) 176, fig. 1; *ibid.*, 48 (1973) 176-77, figs. 2-5 (Hague fr.).

- B] Cleveland fr.: upper part of a bearded man (Nereus?); upper part of a Nereid looking and gesturing to left while holding a dolphin.
- C] Cleveland fr.: below the margin, interrupted by the heads: (κ)[.]^λ(ο)(.)^αιχι^.
- D] + The Hague OC 125-34. - The inscription may be nonsense, but in view of the letters αιχι, it is probably part of a hastily written [ho παις] καλος, ναιχι. Disjointed letters.

3200.

Cleveland 26.242.

- A] Fragmentary RF cup. From Gela. Unattributed. (1) Eucharides Painter (Langridge). First quarter fifth. 490-480 (Boulter). *Vidi. *E. Langridge (personal communication). ARV(2) 1570/12, 1637, bottom, Add.(2) 389 (bibl.). *C.G. Boulter, CV, USA 15, pl. 37,1; p. 23 (facs.).
- B] Int.: crouching warrior sacrificing a ram. Ext.: plain.
- C] Int.: around the warrior, starting at lower left: Χαι[ρ]ιας κα[λος].(2)

(1) Beazley says that the drapery recalls the Eucharides Painter; but the popular Chairias kalos is of the late sixth century: this must be Chairias II (ARV(2) 1571, top). Langridge lists the vase as by the Eucharides Painter and refers me to CV, Cleveland. (2) Beazley gives the rho as extant, but I did not see it and CV does not have it.

3201.

Cleveland 27.145.

- A] BF loutrophoros. Unattributed. Ca. 500 (Boulter). *Vidi. *C.G. Boulter, CV, USA 15, pls. 15-16; p. 12, fig. 3 (facs.). Bull. Cleveland Museum 14, (1927) 101, ill. po. 98; 15 (1928) 46. Zschietzschmann, AM 53 (1928), no. 61. H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 23 n. 189, 70/51.
- B] Neck: A, B, each: two women mourning. Body: A: a dead woman on the bier, with six women mourners. B: three male mourners.
- C] Body: nonsense (mock inscriptions): to right of the third mourner's face: οινλτ.(1) To right of of the fourth mourner's head (although she faces left): ουτοoooo. Above the head of the dead: ου.(2)
- D] The words faintly recall ομοι.

(1) this could be two inscriptions, for two mourners: οιν and λτ. (2) lambda's and upsilon's are indistinguishable in these inscriptions. - Mommsen wrongly says in n. 189 that there are dots instead of letters on this vase.

3202.

Cleveland 28.660.

- A] RF lekythos. From Italy. Oionokles Painter. Second quarter fifth. 480-470 (Boulter). *C.G. Boulter, CV, USA 15, pl. 31; p. 20 (facs.). Beazley, Kleophrades-Maler 28/on 79. Haspels, ABFL 73-74. ARV(2) 648/37, Add.(2) 275 (much bibl.). CB ii, 40 (mention). *Vidi. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40.
- B] Warrior cutting off a lock of hair with his sword and

placing his armor on a stool.

- C] Nonsense: on his left, not facing him: $\nu\gamma\iota\omicron\sigma \epsilon\gamma\upsilon$. To right of the stool and an upright spear, which is to right of his face: $\gamma\upsilon\iota\omicron\sigma\epsilon\gamma\upsilon$.(1)
- D] Small neat letters. CV's facs. is not quite accurate. The inscriptions are identical except that the first two letters are upside down in comparison with the other. The style of writing does not suit the Oionokles Painter: was there perhaps contamination of inscriptions in this workshop? For parallels to the inscriptions see CB ii (on Boston 01.8028, by the Briseis Painter): the similarity of inscriptions shows that the Oionokles, Briseis, and the Painter of Louvre G 265 worked in the same workshop at one time. For the subject Beazley refers to his 'Kleophr.' 28 and to Haspels, ABFL 73-74.

(1) Serbeti's readings differ: $\lambda\gamma\iota\omicron\sigma\epsilon\gamma(\alpha)$. [Alpha upside down]. $\gamma\upsilon\iota\omicron\sigma\epsilon\alpha\upsilon$. She has a list of these inscriptions and discusses the question of literacy.

3203.

Cleveland 65.78.

- A] BF Siana cup. Unattributed. Second quarter sixth. 575-550 (Boulter). *C.G. Boulter, CV, USA 15, pls. 21 and 22, 2. Bull. Cleveland Museum 53 (1966) 151 (ill.).
- B] Int.: duel of two warriors kneeling on the exergue line. A: a bearded horseman between three and four approaching males. B: in the center, a warrior between four and one approaching males; at far right, a horseman.
- C] Nonsense: imitation inscriptions: A: under the horse's belly: seven letters. Behind the horseman's back: 6-7 letters. Between the heads of two figures approaching from the right: 4-6 letters. B: to right of the heads of the two left-most figures: two nonsense inscriptions. Similar, to left and right of a warrior's head, probably 'naming' the figures next to him: 3-4 and 5 letters. Between a youth approaching from the right and a horse's head: five letters. Under the horse's belly: six(?) letters.
- D] Overlap. - The inscriptions in part imitate naming inscriptions. The photos. are very small and I am not sure that there are any real letter forms among the blots.

3204.

Cleveland 66.114.

- A] WG lekythos. From Italy. Douris. First quarter fifth. 500-490 (Kozloff).(1) *A.P. Kozloff in W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 184/104. Para. 376/266 bis, Add.(2) 241. F. Brommer, Gnomon 46 (1974) 426-7. C. Boulter, AJA 79 (1975) 282-83 (inscriptions). J. Neils, ed., The World of Ceramics (Cleveland 1982) 14/16. Kanon: Festschrift Ernst Berger (AK Beiheft 15, 1988), pl. 83, 1. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 18-19 (bibl.), 75/47, pl. 31. D. Buitron-Oliver, 'Stories from the Trojan Cycle in the Work of Douris,' in J.B. Carter and S.P. Morris, eds., The Ages of Homer [Festschrift for E.T. Vermeule] (1995) 438-39, figs. 27.5-7 (bibl.).
- B] Atalante running, with a wreath in her right hand, while looking back; at left, two flying Erotes with tendrils, the one closer to A also carrying a wreath. At right, Eros,

flying, with tendrils.

- C] Above above the head of the left Eros in front: Ερῶς.
Above the head of the Eros in the rear: Ερῶς. To upper
right of Atalanta's head: Αταλάντη. To left of the right
Eros' chest: Ερῶς, retr.(2)
- D] Beazley compares the WG lekythos by Douris, Palermo NI
1886; Kozloff compares another WG lekythos by Douris, now
Malibu 84.AE,770 (cf. Script 85). The last is very early,
the others are said to be early middle; all are inscribed
in Douris' early style. See also B.-O. in note 1, below.
Robertson, AVCA 86 thinks all three lekythoi very early and
that is probably right. - Brommer thought the inscriptions
not genuine: Atalanta pursued by 4 Erotes is unique, as is
also the repetition of the word Eros. He suggested the
original inscription might have been Aphrodite. Boulter
replied in AJA that ultra-violet examination did not show
restoration in the name [there is repainting in the
tendrils and wreaths.]

(1)Transitional I (Rich) (B.-O.). (2)B.-O., `Douris' gives
Ερῶς, probably for this form.

3205.

Cleveland 74.10.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes
potter. 530-520. *ABV 219/24, Para. 104, Add.(2) 58.
- B] Neck: komos: A, B, each: two naked youths; on A, a
handleless krater between them. Shoulder: A, B, each:
sphinx between lions. Body: A, B, each: satyrs and maenads.
On the preserved handle: floral.
- C] Under the preserved handle (the right handle seen from A):
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.
- D] Ex Roman Market. Ex Bellinzona, Private. Ex Swiss Private.

3206.

Cleveland 76.89.

- A] RF eye cup. Psiax. Last quarter sixth. *ARV(2) 7/7, Para.
321, Add.(2) 151.
- B] Int.: palmettes. A: eyes and fight: warrior falling on one
knee; beyond each eye, a warrior running up. B: eyes and
concert: citharode; beyond each eye, a youth listening.
- C] Gr. : Ζωϊλος.(1)
- D] Ex Swiss Private. - Zoilos is a common name, especially in
the later period, both in Athens and elsewhere. Is this an
owner's name? Note the doubling of iota, common in certain
Peloponnesian dialects, but also found in Attic, see GAI i,
211. LGPN ii lists this person as doubtful for residence in
Athens.

(1)so Beazley, who does not give the location on the vase.

3207.

Colmar 48.

- A] RF cup. Colmar Painter. First quarter fifth. *AA 1904, 53/36,
fig. 6,a-b (Int., A). ARV(2) 353/9, Add.(2) 221.
- B] Int.: symposium: a bearded man reclining. A, B, each: three
nude athletes.
- C] Three times ο παις καλος. Once πιας for παις.
- D] The inscriptions taken from AA, text.

3208.

Cologne, Wallraf-Richartz Museum.

- A] RF oinochoe (mug). Unattributed. (See comments.) First quarter fifth. *dr. ARV(1) 298/2. Not in ARV(2).
- B] A bearded man with his stick, seated and talking to a naked boy.
- C] To right of the man's face: Πρίαπε. Along the stick, vertically down and facing the stick rather than the boy: $\eta\pi\tau\alpha(\delta)\epsilon\varsigma$.
- D] ARV(1) lists this vase as belonging to a group of mugs that have the kalos-name Hiketes and are related to late Douris (who has Hiketes on two late cups, Christchurch AR 430 and Bonn 464.34+, ARV(2) 438/138 (= ARV(1) 288/115) and 439/159). Mention of the Cologne mug has dropped out of ARV(2), hence it is probably not stylistically related to the Hiketes mugs (see also ARV(2) 815, top). - Πρίαπε is a prayer to the god uttered by the man. Hippiades should be the boy's name despite the position. The vase has a clear $\eta\pi\alpha\gamma\epsilon\varsigma$, but the gamma is probably a delta with the bottom stroke omitted; neither Hippiages nor Hippiades are in PA, Pape or LGPN ii. Delta without cross stroke; four-stroke sigma.

3209.

Columbia, U. of Missouri, Museum of Art and Arch. 72.22.

- A] Fr. of BF hydria. Near Lydos and Painter of Louvre F 6 (Moon).(1) Third quarter sixth. Ca. 550-540 (Moon). *W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 60/35. Beazley Archive db, no. 5174. *H.A.G. Brijder, in E. Bohr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 25 and esp. n. 38, n. 44 (date), pl. 4,3.
- B] Shoulder: animals: lion; siren; lion(?). Body: Departure of Warrior: hoplite between an old man and a woman.
- C] Body: between the warrior's legs: Ανιπυλος(?) (2) To left of the woman's face: $\Delta\omega\sigma\omega\iota$, or $\Delta\omega\sigma\omega\iota$, retr.(3)
- D] I suspect that the the first name is miswritten; it is not in LGPN ii. Cf. also Ruijgh apud Brijder, n. 38. $\Delta\omega\sigma\omega\iota$ could be nomin., see Smyth's grammar p. 71 (but Threatte, GAI ii, p. 259 expresses doubt); vocat. would be $\Delta\omega\sigma\omega\iota$.

(1)Brijder attributes the vase to an Ainipylos Painter, Deppert to Manner of the Painter of Louvre F 6 (Manner of Lydos); by the same hand as Aachen, Ludwig, Ars Ant., Auktion 5, pl. 26, no. 116, Para. 53. (2)the seventh letter has the shape of an upright 'Ionic' lambda with short right hasta; this shape occurs for both gamma and lambda in BF, the latter already in the seventh century (Script 135 and 148). Moon suggests Ανιπυλοπος , which he translates 'defender of the gates,' or Ανιπυγος , 'dread bottom.'
(3)Moon says this is vocative of $\Delta\omega\sigma\omega$, i.e. $\Delta\omega\sigma\omega$.

3209a.

Columbia, University of Missouri 74.101.

- A] Fragmentary BF neck amphora (Tyrrhenian). Timiades Painter (Kluiver). Middle period (Kluiver). *J. Kluiver, BABESCH 70 (1995) 67/51 and 72/51 (inscriptions done by C.J. Ruijgh) (not ill.). Unpublished (Kluiver).
- B] A: Heracles and Amazons. B: between sirens: komos (sexual).

Below: parts of two animal friezes.

- C] A: Μεδοσα. Ερατο, retr. [...]. [...]. Ανδρομα[χε], retr.
Τελαμ[ον]. [...].
D] Done from a xerox in Kluiver's possession; more
inscriptions should be legible.

3210.

Compiègne, Musée Vivenel 978.

- A] BF neck amphora. From Vulci. Unattributed. Late sixth. *CV,
France 3, III H e, pls. 7,8,11, 8,3. CIG 7598. ABV 674/1,
Para. 318, Add.(2) 148.
B] A: Heracles fighting Triton. B: Dionysus between two
satyrs.
C] A: above the figures, close to the top margin, interrupted
by H.' body: Σοστρατος καλος ^ καρτα.

3211.

Compiègne, Musée Vivenel 985.

- A] BF prize Panathenaic. From Vulci. Group of Compiègne 985.
Third quarter fifth. 450-440.(1) *CV, France 3, III H e, pl.
4,3,4. Beazley, AJA 47 (1943) 450. ABV 410/1.
B] A: Athena. B: foot race: three runners.
C] A: τον Αθeneθεν αθλον.

(1)not much before 440 (Beazley, AJA).

3212.

Compiègne, Musée Vivenel 986.

- A] BF prize Panathenaic. From Vulci. Michigan Painter (see
Brandt). Last quarter sixth. *CV, France 3, III H e, pl.
4,6-7. Brandt, Arch. Panath. I, 8/65.
B] A: Athena. B: hoplitodromoi.
C] A: τον Αθeneθεν αθλον.
D] The dot of the theta is not visible in the photo.

3213.

Compiègne, Musée Vivenel 987.

- A] BF prize Panathenaic. From Vulci. Unattributed. Date? *CV,
France 3, III H e, pl. 4,5,8.
B] A: Athena. B: chariot to right.
C] A: τον Αθeneθεν αθλον.(1)

(1)CV omits the final nu, but it is clear in the photo.,
written to the right of the line.

3214.

Compiègne, Musée Vivenel 1025.

- A] RF bell krater.(1) From Nola. Group of Polygnotos. Third quarter
fifth. *CV, France 3, III I d, pls. 18,1-2, 18 bis, and 19,1-2
(much old bibl.). CIG 7450. C. Fränkel, Satyr- und
Bakchennamen (1912) 71, 96/s. ARV(2) 1055/76, 1680, Add.(2) 322.
E. Simon, Opfernde Götter (1953) 49. A. Kossatz-Deissmann,
GVGettyMus 5 (1991) 157, KOMOS 4.
B] A: Dionysus pouring wine from a kantharos into the mouth of
a boy satyr; at left, a maenad with thyrsus and hare; at
right, Ariadne pouring from a jug into the kantharos. B:
satyr pursuing a maenad.
C] A: to right of the maenad's head: Τραγοιδια. Διονυσος. The
boy satyr: Κῶμος. Αριαδνε.

(1)of special type: with high handles.

3215.

Compiègne, Musée Vivenel 1037.

- A] RF lekythos. From Athens. Klüggmann Painter. Third quarter fifth. *CV, France 3, III I d, pls. 18,5 and 20,3. ARV(2) 1200/34.
- B] Woman seated, with alabastron and box.
- C] On the back, Gr. into the BG: ΑΣΤ.
- D] Said in CV to be modern.

3216.

Compiègne, Musée Vivenel 1054.

- A] RF hydria. From Vulci.(1) Painter of Munich amphora (Syleus sequence). Early fifth. *CV, France 3, III I c, pls. 13,6 and 15,2-3. ARV(2) 246/10.
- B] Shoulder: Heracles and the Lion, with Athena. Body: Heracles and Athena, both seated, with Hermes.
- C] Shoulder: above the lion, uncertain letters: καλ[ος](?).(2)

(1)so ARV(2); from Nola, CV. (2)so CV, in the index.

3217.

Compiègne, Musée Vivenel 1068.

- A] RF psykter. From Vulci.(1) Kleophrades Painter. Ca. 500. Very early (Beazley). *CV, France 3, III I c, pls. 13,7-8, 15,4, 16 (old bibl.). ARV(2) 188/66, Add.(2) 188. Musée Departemental des Antiquites, Rouen, Hommes, Dieux et Heros de la Grece (exhibition 10/23, 1982 - 1/31, 1983) 54/7 and 256/106. S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 17/25, *48, 63-64, pl. 15,1-2 (includes facs. of Gr.).
- B] Heracles and Dionysus, in front of a platform running around the whole scene; on the platform, satyrs; in front of the platform, kraters and a kantharos (the latter is between Heracles and Dionysus).
- C] Nonsense: ιολελε ιαλινυνε λυν. ιουπ.υλις.(2) Under the foot, Gr.: ligature KA. See TGV 110/12C 3 and comm., p. 202.
- D] Attributed by Richter and accepted by Beazley; earlier attributions are: Oltos (Hartwig, Meisterschalen 80 n. 4) and, doubtfully, Euthymides by Beazley (VA 32 n. 1). Johnston doubts the ligature stands for the potter Kleophrades. There is discussion of the scene in the Rouen cat., where the reference to a satyr play is rejected. - Drougou mentions and illustrates the Mercantile Gr., citing on p. 48 as parallels Vatican 415 (ABV 343) and the RF pelike Copenhagen 149 by the Kleophrades Painter (ARV(2) 184/27). She cites Webster, PP 31 for the opinion that the Gr., KL, may stand for the potter's name. [See now Johnston.] D. does not mention the nonsense inscriptions.

(1)so ARV(2); CV says from Cavalupo, Canino. (2)so CV, index, apparently treating the letters as two inscriptions [they probably need to be broken up]. The text has: ιολεγειαλιυινυνελυν.ιουπ.υλις in capital letters.

3218.

Compiègne, Musée Vivenel 1090.

- A] RF cup. From Vulci.(1) Wedding Painter. Second quarter fifth. *CV, France 3, III I d, pls. 17,9-10,14, 19,3, 20,2. CIG 8051. ARV(2) 922/1, Add.(2) 305.
- B] Int.: woman seated and holding a wreath. A: five women

picking fruit from a tree. B: woman seated frontally, head to right; on either side a woman brings toiletries.

- C] Int.: ὁ παῖς. A: ὁ παῖς καλός. B: ὁ παῖς καλός.
καλ[ος] ὁ π[αῖς]. Under the foot, Dip.: _|.. .(2)
D] Done from CV, text.

(1)so ARV(2); from Nola, CV. (2)i.e., horizontal line, vertical line, two dots; see TGV 179/suppl. list 2,22.

3219.

Compiègne, Musée Vivenel 1093.

- A] RF cup. From Vulci.(1) Oltos. Last quarter sixth. *CV, France 3, III I b, pl. 14,1-2,5. CIG 7468. C. Fränkel, *Satyr- und Bakchennamen* (1912) 25, 92/g. ARV(2) 64/105, Add.(2) 166. Bruhn, *Oltos* 40/29. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 153, ERATON 1.
B] Int.: cupbearer with oinochoe. A: maenad driving a donkey; at left, satyr playing flutes. B: three dancing maenads.
C] Int.: to left of the youth, facing out: κα[λ]ο[ς]. To right of him, similar, traces: [κα]λ[ος](??).(2) A: satyr: Ἐρατον. Maenad: Εὐοπέ. B: Ποδῶ, retr. Θ[α]λία. Χ[ι]ονε.
D] Inscriptions from the text of CV. CV prints a cartwheel theta.

(1)so ARV(2); from Nola, CV. (2)very uncertain; could it be a name?

3220.

Compiègne, Musée Vivenel 1094.

- A] BF cup. From Vulci. Unattributed. Date? *CV, France 3, III H e, pl. 5,2,7.
B] A: Greek fighting Amazon; eight spectators. B: similar, but nine spectators.
C] A, B, each: numerous strings of dots between the figures.

3221.

Compiègne, Musée Vivenel 1102.

- A] RF cup. From Vulci.(1) Manner of Antiphon Painter. First quarter fifth. *CV, France 3, III I c, pl. 17,2,5. ARV(2) 341/1, 1646, Add.(2) 219. Musée Départemental des Antiquités, Rouen, *Hommes, Dieux et Heros de la Grece* (exhibition 10/23, 1982 - 1/31, 1983) 183/77 (bibl.).
B] Int.: young oinochoos with cup and ladle; at right, a psykter in a krater. Ext.: plain.
C] Int.: Λυσὶς καλός.(2)

(1)ARV(2); from Nola, CV. (2)so ARV(2). CV gives variously Λακῖς or Λαχῖς, i.e. Λαχης; cf. the index. The Rouen cat. has: Λ[...ς] καλός, in Italics, interpreted as Lysis.

3222.

Compiègne, Musée Vivenel 1103.

- A] RF cup. Antiphon Painter. First quarter fifth. *CV, France 3, III I b, pl. 14,4,8. ARV(2) 336/11, Add.(2) 218.
B] Int.: young jumper with his head turned back. Ext.: plain.
C] Int.: to right of the back of his head: καλός. To right of his hip, similar: καλός.

3223.

Compiègne, Musée Vivenel 1106.

A] Fragmentary RF cup. From Vulci. (1) Unattributed. (2) Last quarter sixth. *Beazley, AJA 45 (1941) 593/1, figs. 1, a-b (a: from CV; b: from Gerhard's app.). CIG 8085. CV, France 3, III I b, pl. 13, 9-10. *CV, France 16 (= Musée Rodin), p. 41, ad pl. 28, 1 (old bibl.).

B] Int.: running youth carrying a pointed amphora.

C] Int.: various readings have been proposed:

καλεῖοπος, retr. and (.)εσσε. Canino cat. (3)

παις πιεσθε. Kunstblatt.

καλεῖ οπως πιεσθε. 'vocat ut bibatis.' Amati.

οπως πιεσθε. Gerhard.

οπως πιης, Σθενω καλη. Panofka. (4)

καλη οπως πιεσσε. CIG.

ι...εσσε and καλεῖοπ... in caps. CV, France 3.

ιεσσε and καλεῖοπο, retr., with repainting after that.

Old reading by Beazley.

Beazley reads from the Canino cat. and Gerhard's apparatus:

to right of the youth's forehead: (κ)αλε(μ)οπος, retr. (5) To

right of his middle: πιεσσε. Beazley thus reads:

κάλεμ' ὄπος πιεσσε, an Iambic dimeter catalectic. (6)

D] Beazley cites 3 examples for the omission of heta. He considers πιεσσε future [indicative] rather than present subjunctive (see AJA). - [I had thought of reading κάλεῖ ὁπὸς πιεσσε, but that still leaves an Ionic lambda, which is perhaps possible (pace Beazley), as Ionic vase inscriptions appear in the later sixth century, e.g. Script no. 327. Is Amati's καλεῖ to be rejected?]

(1) Beazley, AJA: not from Nola: no. 575 of Canino cat. of 1829; then intact, but broken before it reached the Compiègne museum; an alien outer part was added, see Beazley JHS 45 (1925) 286; médaillon and foot are preserved. (2) CV wrongly says that Beazley in VA 6 put the vase close to Psiax. (3) (.) = pointed gamma + iota, close together. (4) for bibliography on these readings see CV, France 16. (5) The first letter is no doubt a smeared kappa; the fifth = heta with a curved horizontal, but read by Beazley as an upside down mu (the lambda he says should also be upside down, since the vase is too early for Ionic lambda [but see above!]). (6) according to Beazley, either retr., with lambda and sigma upside down, or more probably written in three spells: κα, retr. + λεμ + οπος, retr.

3224.

Copenhagen, NM 57.

A] BF neck amphora (Tyrrhenian). From Vulci. Prometheus Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *CV, Denmark 3, pl. 101, 1. ABV 102/97, 684, Para. 38. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 21-22, 84 L. Script 168. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 147. *J. Kluiver, BABESCH 70 (1995) 59/13 and 65/13 (inscriptions done by C.J. Ruijgh) (not ill.).

B] A: youth; two pairs of a man and a woman making love; two satyrs in vines (repainted). B: love making: four bearded men, two youths, three women.

C] A: the first pair from the left: Ὑριτες. ἡλιοπε.

D] Kuiper lists as: Copenhagen, Chr. VIII 323. Kossatz-Deissmann points out that Fränkel wrongly lists the two names as those of a satyr

and a maenad, but they are a human erotic couple. Gyrites and Halioppe only here; see LGPN ii, s.vv. Helioppe is also listed in Pape as an allegorical figure in Empedocles [B 122,1]. The names give the impression of being non-Attic, but the alphabet is alright for Attic. The lines of the inscriptions are curved. Open heta. V-shaped upsilon.
 - Γυριτες: from γυρος, sc. παῖλη, a wrestling term, because the man bends his body, cf. Philostratos, De gymnastica (Jüthner, 1909) [so R. apud K.; LSJ, s.v., cites Philostr. Gymn. 11.] R. does not explain Halioppe. Both names are cited, from this vase only, in LGPN ii.

3225.

Copenhagen, NM 60.

- A] BF band cup. From Greece. and women dancing. B: similar.
- C] Handle zone: A: nonsense: four figures at left have inscriptions, each on their right. B: similar?
- D] = inv. Chr. VIII 960.

3226.

Copenhagen, NM 87.

- A] BF lekythos. From Sicily. Sappho Painter (Haspels). Ca. 500? ABFL 225/1. *CV, Denmark 3, pl. 111,1.
- B] Ajax pursuing Cassandra; altar; statue of Athena; warrior.
- C] To right of Ajax' beard: Αιας. Nonsense: between Ajax' and Cassandra's legs: ας.(1) Above the altar: σ. Behind Athena's head: δν. χυ.(2) To right of her lower garment: ας/αυ.

(1)complete. (2)A*XI, CV, text.

3227.

Copenhagen, NM 95.

- A] BF lekythos. From Sicily. Haimon Painter. First quarter fifth. *CV, Denmark 3, pl. 112,5. Haspels, ABFL, no. 40. ABV 546 (mention).
- B] Gigantomachy: Athena fighting Enkelados between two warriors.
- C] Nonsense: imitation letters: to right of the left warrior: three dots of different shapes. To right of Athena's face: at least four dots.(1)
- D] = inv. Chr. VIII 947.

(1)there may be more dots on the right side of the picture.

3228.

Copenhagen, NM 99.

- A] BF prize Panathenaic. From Vulci. Group of Copenhagen 99. Ca. 525. *CV, Denmark 3, pl. 104. Beazley, Dev.(1) 92. ABV 403/1, Para. 175, Add.(2) 105. Brandt, Arch. Panath. I, 6/48.
- B] A: Athena. B: foot race: four runners (3 bearded).
- C] A: to right of the left column, facing it: τον Αθενεθεν αθλον.
- D] = inv. Chr. VIII 797. A small gap after the first letter.

3229.

Copenhagen, NM 105.

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Denmark 3, pl. 117,4 (Int, A). ABV 179/7.
- B] Int.: siren. Ext.: inscriptions only.
- C] Handle zone: A: Τλεσόν ho Νεαρχὸ ἐποίησεν. B: Τ(λ)εσόν ho Νεαρχὸ ἐποίησεν.(1)

(1)so CV, text; lambda printed as <; I have not seen a picture of B.

3230.

Copenhagen, NM 112.

- A] BF neck amphora. From Sant' Agatha de' Goti. Psiax. Last quarter sixth. 520-510. *CV, Denmark 3, pl. 106,2. *Beazley, AJA 54 (1950) 315. ABV 292/5, Add.(2) 76.
- B] A: Amphiaraus leaving home. B: Adrastus(?) leaving home.(1) On each side, two warriors in a chariot, with a woman.
- C] A: to right of a woman's body (her head is turned to the right): (E)ρ[ι]φυλε.(2) Above the horses' heads: [.]([.])[..]([.])[..](3) To left of the horses' lower legs: Καλ·λ·ι(φ)ορα·ς, retr.(4) B: to left of a woman's body (she faces left): Καλοπα.(5) Above the horses' heads: [A]δρ[αστ]ος.(6) There is no room for a third inscription.
- D] = Chr. VIII 3. Much restored, but the inscriptions cleaned and examined by P.J. Riis, as reported by Beazley in AJA.

(1)the scene is very similar to A. (2)epsilon looks like a c, but may be an irregular epsilon with the upper part lost (Riis). (3)Millingen and CV read Αριστος, retr., but after cleaning only two dots remain. (4)the phi with horizontal hasta; Beazley gives Καλ·λ·ιφορα, but it should be a masculine, cf. Berlin 1720. (5)Beazley says this must refer to the charioteer's wife, not the horse, and must be miswritten for Καλ·λ·ιόπα. (6)so Beazley on the basis of Riis' reading: .δρ...ος. CV (and Millingen?) read: Αμ(φ)ιαραος, retr., with phi = omicron, and that was no doubt the restored reading.

3231.

Copenhagen, NM 119.

- A] RF cup. From Greece. Epiktetos. Last quarter sixth. 510-500. *CV, Denmark 3, pl. 139,2. ARV(2) 75/59, 1623, Para. 328, Add.(2) 168. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 126, 128, pl. 57,a (Int.).
- B] Int.: a young sculptor working on a herm. A-B: plain.
- C] Int.: encircling him on the left and above: ηπικ·παρχος ^ καλος.
- D] = Chr. VIII 967. The words slightly separated. - Shapiro argues that the sculptor may be carving one of Hipparchos' herms; note the kalos-inscription which of course refers to the son of Charmos, but would recall the famous Hipparchus. Cf. already Studniczka, with Crome assenting.

3232.

Copenhagen, NM 123.

- A] RF stamnos. From Vulci. Danae Painter. Third quarter fifth. *CV, Denmark 4, pl. 149 and facs. (bibl. on inscriptions). CIG 7483 and 8345e. Hackl 52/582, pl. 3. ARV(2) 1075/1, Add.(2) 326.
- B] A: Dionysus between two maenads. B: three dancing maenads.
- C] A: above Dionysus: καλος. Under the foot, Grr.: A large Δ. A vertical line and below it: κυα(θ)εα.(1) See TGV 163/15F 2.
- D] = inv. Chr. VIII 797. - For kyatheia see also TGV 25. The reading should be: κυαθεα Δ. `10 ladles'. κυάθειον is a diminutive of κύαθος which has only recently been documented, Hesp. 32 (1963) 155, line 10 (413/12) (Johnston). But CV has another note on the Gr., reading

`ten kuathoi'.

(1)a correction: theta over kappa.

3233.

Copenhagen, NM 124.

- A] RF stamnos. Eucharides Painter. First quarter fifth. *CV, Denmark 3, pl. 134,1. ARV(2) 229/35, Para. 347. Philippaki, Stamnos 102-103. Stähler, Eine unbekannte Pelike des Eucharides-malers, pl. 4,b, 6, 7,a. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 385/E 119, pl. 50 (A, B) (bibl.).
- B] A: woman with a mirror; a seated youth looks at a dog; at right, another woman. B: a youth standing; two women seated, each holding a wreath. Over each handle, Eros.
- C] A: above the dog: Ευχαριδες, retr. Above the youth: καλος. B: above the woman at left: καλος.
- D] = inv. Chr. VIII 484.

3234.

Copenhagen, NM 126.

- A] RF calyx krater. Troilos Painter. First quarter fifth. *CV, Denmark 3, pls. 127-129; facs. Amyx, Hesp. 27 (1958) 296f., pl. 54,b. Jonkees, Mnemos., ser. 4, vol. 4 (1951) 262. ARV(2) 297/11, Add.(2) 211. TGV 141/15E 8; 159/10F 25 (see p. 227); 163/17F 1; 169/26F 5; fig. 9x.
- B] A: Athena mounting a chariot; Heracles, Apollo, Artemis(?), Hermes. B: four athletes and a flautist.
- C] Under the foot: long price Gr. My reading from the facs., pl. 9,x: on top: a non-alphabetic monogram. Below, in a circle around the margin, starting in the middle and going left: σκυ< ΔΛ||τι< Δ||#(1). Starting in the middle and going to the right, in slightly larger letters: ον< ΑΕϜ ΔΔΔΔ.(2)
- D] = inv. Chr. VIII 805. - Three or four abbreviated words: σκύ<φοι>. τι<μή>. ὄν<ητός>. But in TGV 248/10F n. 3, Johnston notes that ὄνιος is the more common form. ΑΕ? - All deltas resemble alpha with a vertical cross stroke.

(1)# = 3 superimposed horizontal strokes. (2)the deltas are smaller than the rest of this inscription.

3235.

Copenhagen, NM 127.

- A] RF cup. From Vulci. Charops Painter (Coarser Wing ii). Last quarter sixth. *CV, Denmark 3, pls. 136 and 137.1. Beazley, AJA 61 (1957) 6 (not ill.). ARV(2) 138/1.
- B] Int.: archer. A: Heracles and the Lion; at left, Athena. B: two maenads.
- C] Int.: behind the archer: καλος, retr., i.e. facing him. A: to left of Athena's head: κα[λος]. Above H. and the lion: ναίχι. B: above the scene: καλος Χαροψ. Under the foot, Grr.: hv, and opposite: hv. Not in TGV or Hackl.
- D] = inv. Chr. VIII 458. - The kalos-name also on two cups by the Bowdoin-Eye Painter. The Gr. with closed heta.

3236.

Copenhagen, NM 147.

- A] RF column krater. Painter of London E 489. Ca. 450. *CV,

Denmark 4, pl. 148,2. CB ii, p. 16. *Beazley, AJA 54 (1950) 318-19, fig. 5 (cleaned). ARV(2) 547/24.

- B] A: Memnon setting out for the Trojan War, with one companion mounted and another on foot.(1) B: three youths conversing.
C] A: Μεμνῶν.(2)
D] = inv. Chr. VIII 286. Much restored. The handles are alien. For the inscription see AJA, p. 319.

(1)so CB. (2)Beazley says: "... I must say the inscription seemed genuine." P.J. Riis says: "the inscription is ancient, but for the fourth letter..."

3237.

Copenhagen, NM 148.

- A] RF pelike. From Nola. Ethiop Painter. Second quarter fifth. *CV, Denmark 4, pl. 152,1. ARV(2) 665/10.
B] A: Theseus and Minotaur. B: youth with his stick.
C] A: Θέσπευς(?).(1) Under the foot, Grr.: a flowerlike emblem. Figure-eight sign plus O. TGV, pp. 31, top (horizontal line sprouting a bundle of six verticals), and 107/24B 7.
D] = inv. Chr. VIII 294.

(1)so Birket Smith, in the cat.; according to CV, the inscription could not be found.

3238.

Copenhagen, NM 149.

- A] RF pelike. Kleophrades Painter. Ca. 480. Late (Beazley). *CV, Denmark 3, pl. 133; facs. Beazley, Der Kleophrades-Maler (1933), no. 23. ARV(2) 184/27, Para. 340.
B] A: woman with oinochoe and flower before a seated youth with his stick, who is holding out a phiale.(1) B: two athletes: one leans against a pillar, the other is dressing.
C] A: in front of the woman's head: καλός. Under the foot, Gr.: ligature: KA plus a short horizontal line at the top. See TGV 110/12C 4 and p. 202.
D] = inv. Chr. VIII 810.

(1)may be Achilles and Briseis, Beazley, Kl.-M.

3239.

Copenhagen, NM 169.

- A] Plain band cup. Unattributed. Third quarter sixth. *CV, Denmark 3, pl. 117,5. *Sprunt Studies 46 (1964) 19. *Blatter, AA 1973, 68-69 and n. 7, fig. 1 (A).
B] Plain.
C] Handle zone: A: χαίρην και πριω μην. B: similar.
D] = inv. Chr. VIII 961. For χαίρε και πριω με. A variation of the 'hail thee and buy me' formula; see Sprunt Studies. The same spelling on an almost normal lip cup by the C Painter formerly in the Spencer-Churchill collection at Northwick Park, now Oxford 1965.120 (ABV 57/112, Para. 23, Add.(2) 15 (much bibl.)). Perhaps the 'eta' stands for syllabic heta, but even then the inscription is miswritten.

3240.

Copenhagen, NM 597.

- A] RF skyphos. From Basilicata. Penelope Painter. Third quarter

- fifth. *Photo (A). ARV(2) 1301/5, Para. 475, Add.(2) 360. F. Lissarrague in Istituto Universitario Orientale, Annali, Sezione di Archaeologia e Storia Antica 10, sezione tematica, La Parola, l'Imagene, la Tomba (Atti del Colloquio Internazionale di Capri) (Naples 1988) 101 and fig. 12,3.
- B] Tomb of Agamemnon: A: Electra and a woman at the tomb of Agamemnon. B: Orestes and Pylades.
- C] On the upper part of the tomb stele, slightly downward, in BG: Ἀγαμέμνων.(1) Other inscriptions.

(1)Lissarrague restores: Ἀγαμέμνονος. Cf. the pelike in Exeter, part by the Jena Painter, ARV(2) 1516/80.

3241.

Copenhagen, NM inv. 6.

- A] RF stemmed dish. From Nola. Dish Painter. Second quarter fifth. *CV, Denmark 4, pl. 159,6. ARV(2) 787/3, Add.(2) 289. *Photo. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 31, fig. 32 (Int.).
- B] Int.: woman (a branch in her right hand, a phiale in the left) sacrificing at an altar.
- C] At the top of the scene, ending at the woman's head: Ἀρτεμις.
- D] The woman should be Artemis. ARV(2) also says: `Woman at altar. Ἀρτεμις.'>

3242.

Copenhagen, NM inv. 953.

- A] RF pyxis with lid. From Chalkis (Euboea). Unattributed. Gaurion potter. Late fifth. *CV, Denmark 4, 125 (facs.), pl. 162,2. *ARV(2) 1360/1.
- B] Lid: a calyx krater. Body: BG.
- C] Lid: on the BG rim, Dip.: Γαυριῶν ἐπο[ι]ε[ι].(1)
- D] Ionic alphabet.

(1)so ARV(2), the same form complete in London E 770, ARV(2) 1320/2, whereas Athens, Ceramicus (no. 3) has ἐποίησεν, but in a different position.

3243.

Copenhagen, NM inv. 3293.

- A] RF stamnos. From Orvieto. Syleus Painter. First quarter fifth. *CV, Denmark 3, pl. 135. ARV(2) 251/36, Add.(2) 203.
- B] A: Heracles and Syleus; at left, Athena. B: Dionysus between two maenads.
- C] A: to right of Heracles' head and chest: ἡ[ε]ρ[κ]λ[ε]ς. Along Syleus' back: Σύλευς. B: In front of Dionysus: Διο[ν]ύ[σ]ος.
- D] From the same tomb as Louvre G 341, the name piece of the Niobid Painter.

3244.

Copenhagen, NM inv. 3760.

- A] RF bell krater. Manner of Dinos Painter. Last quarter fifth. *CV, Denmark 4, pl. 148,1. ARV(2) 1156/11, Add.(2) 337. *Photo. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 393/DM12 (not ill.). LIMC v, pl. 215 Hermes 168.
- B] A: unexplained subject: man in need (cold, shipwrecked?) succored.(1) B: youths and boy.

C] A: nonsense: imitation inscriptions, similar to those on London F 65, by the Dinos Painter (ARV(2) 1154/35).

(1)see ARV(2).

3245.

Copenhagen, NM inv. 3789.

A] Fragmentary RF cup. From Etruria. Probably by the Salting Painter.(1) Late sixth. *CV, Denmark 3, pl. 139,1. Beazley, AJA 54 (1950) 317 (mention; not ill.). ARV(2) 179, Add.(2) 185.

B] Int.: a young warrior.

C] Int.: starting to right of his forehead: Στ(ε)σαγορα<ς>. Behind his middle: καλος. In the exergue, in BG: καλ[ος].

D] Outside and part of the inside are modern.

(1)"... a curious relationship, in details, between [this cup] and those of the Salting Painter: early work by him, with a different system of proportions ...?" (Beazley).

3245a.

Copenhagen, NM 3836.

A] RF column krater. From Orvieto. Myson. First quarter fifth. *F. Lissarrague in O. Murray, ed., Symptica (1990) 202, pl. 21a-b (B, A). CV, Denmark .., pl. 126,2. ARV(2) 241/48, Add.(2) 201. *Bérard, ed., La Cité des Images (1983), figs. 168-69 (A, B).

B] A: a satyr to right, looking back, carrying a drinking horn and a wreathed volute krater. B: a nude young komast walking to right, holding a skyphos and a wineskin.

C] A: on the krater's body, vertically down in the center: λo^(o)o(.).(1)

D] The inscription is very faint; I may have misread it. Lissarrague gives the number as Copenhagen MN 3836.

(1)this looks like καλος miswritten rather than real nonsense. The last letter is a 'quotation mark'.

3246.

Copenhagen, NM inv. 3877.

A] RF cup. From Vulci. Oltos. Last quarter sixth. *CV, Denmark 3, pls. 137,2 and 138. *ARV(2) 63/87, Para. 327.

B] Int.: woman with a laver, about to wash. A: Heracles and Kyknos; on each side, horseman with a void horse. B: Theseus pursuing Minotaur to right; horsemen as on A.

C] Int.: around the scene, in an almost complete circle, starting at 5 o'clock and facing out: Μεμ{μ}νον καλος. A: to right of Kyknos' (missing) head, to left of the right horses' heads: Χιον. ηερακλες, retr. Left horseman: καλο(ς), retr. Behind the right horseman: καλος. B: name of the left horseman: Διχης, retr.(1) Name of the right horseman: Γλενος.(2) - Under each handle, starting near B: kalos retr. and incompletely preserved; καλος.(2)

D] Chion is applied to Heracles' opponent in CV, but Beazley suggests taking it as a kalos-name, with the kalos to right of it: Χιον καλος. Chion is the name of a komast on a fr. of a BF stamnos from Locri in Reggio (ARV(2) 1573), and according to Beazley also on Amsterdam 2229, by Oltos (ARV(2) 64/100).

(1)so CV, text; miswritten? For Δεξις(??). (2)a son of Heracles;
see Pape. (2)CV, text.

3247.

Copenhagen, NM inv. 3880.

- A] RF cup. From Italy. Dokimasia Painter.(1) Brygos potter. Early fifth. *CV, Denmark 3, pls. 141-42. ARV(2) 373/36, 1649, Para. 366, 372/11 ter, Add.(2) 225. *Photo.
- B] Int.: a bearded symposiast on a couch, about to vomit into a krater, a nude youth assisting him. Ext.: komos. A: column; two youths and two men (one playing the lyre, the other singing). B: two men; flautist; lyre player singing; man.
- C] Nonsense: Int.: above the figures, curving: γοιτ. On the krater, in BG: ουυ(π).(2) A: above scene: ιοον.(2) B: above scene: three letters.(3)
- D] The pi perhaps lacking the third stroke, which is a Brygan characteristic.

(1)attributed in ARV(2), p. 373, to the Brygos Painter, with the remark that it might be by the Dokimasia Painter; in Para. 366 and 372 definitely given to the Dokimasia Painter. (2)not mentioned in CV. (3)these inscriptions, mentioned in text of CV, are not visible in the photos.

3248.

Copenhagen, NM inv. 4707.

- A] Lekythos in Six' technique. From Boeotia. Unattributed. Early fifth. *CV, Denmark 4, pl. 175,1.
- B] Man with a stick pursuing a woman.
- C] Nonsense: to right of his face: ηιοσ?ττκ?υ.(1) To left of, and alongside, the woman's body: νοσολτι, retr.(2)
- D] This vase is stated to be Attic in CV.

(1)taken from the photo. in CV: the fourth letter perhaps an upsilon; the text in CV gives only ηιοσττ. . (2)so the photo.; CV's text gives ιτνοσσο. .

3249.

Copenhagen, NM inv. 5624.

- A] WG lekythos. From Keratea. Achilles Painter. 450-440. 445-440 (Oakley). *CV, Denmark 4, pls. 170,6a-b, and 170A (colored dr.). ARV(2) 997/150, Para. 438. Script 911. E.D. Reeder, Pandora (1995) 143-44, no. 12 (color). *J.H. Oakley, The Achilles Painter (1997) 141/203, pl. 108A-B (show inscription) (bibl.). Hesp. 58 (1989), pl. 73.
- B] Mistress and Maid: woman seated to right on a chair and holding a plemochoe; above her, at the top, a sash and oinochoe hung up; woman frontal, head to left, with offering tray with fillets.
- C] Between the women, below the top margin, horizontal stoich. two-liner, centered: ηυγιαινδν|καλος.
.....
.....
- D] Stoich. tabella with second word centered. Mixed alphabet. (Ionic with omicron for omega).

3250.

Copenhagen, NM inv. 7611.

- A] RF skyphos. From Rhodes. Unattributed. Fifth? *CV, Denmark 4, pl. 159,5 and facs. in text.

- B] A, B, each: owl between olive branches.
 C] A: Gr. in large letters: Κλεοφροδο. B: similar:
 [--](.)παριο.(1)
 D] Curious writing, with 'calligraphic' curved strokes, high
 small omicrons, etc. - Is the second inscription the
 father's name? The inscription is Rhodian.

(1)so the facs. in CV, the first letter being the tip of a
 lambda or alpha; surely not complete fore.

3251.

Copenhagen, NM inv. 8385.

- A] BF oinochoe. From Italy. Unattributed. Class of London B 524.
 Second half sixth. *CV, Denmark 3, pl. 123,1. Para. 179/12.
 B] Love-making: youth lifting a woman; at left, youth looking
 on.
 C] Above the heads in the center: six illegible letters.(1)
 Nonsense?

(1)tentative reading: (λ)ηλσα; the first letter an 'Argive'
 lambda?

3252.

Copenhagen, NM inv. 13,365.

- A] Frs. of RF calyx krater. Kleophrades Painter. Early fifth.
 500-490. Late sixth (Beazley). *Buhl, CV, Denmark 8, pls.
 331-33, and p. 259. *AJA 69 (1965) 152-54, pl. 42, figs. 1-4.
 CB ii, 57 and 58/2 (not ill.). ARV(2) 185/32, Para. 340, Add.(2)
 187. Caskey-Beazley ii, 57 and 58/2 (not ill.). Script 488. Robertson,
 AVCA 61. M.-H. Delavaud-Roux, 'L'enigme des danseurs barbus au parasol
 et les vases <<des Lénéennes>>,' RA 1995, 228/1, figs. 1-2 (drs.). F.
 Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-
 Maszak (1990; orig. 1987) 67, fig. 49 (sketch of fr. with flute girl
 and inscription on cup).
 B] A: symposium (parts of three reclining banqueters and
 of a flute girl are preserved). B: komos: Anacreon and
 companions (parts of four komasts).
 C] A: coming from the (lost) mouth of a singing banqueter:
 ---π|ενιες vacat, retr.(1) On the cup held out by a lost
 banqueter: Αιρε[---].(2) To right of the kylix: ---]ΒΕΛΕ,
 retr., complete at end.(3) B: name of one reveler: ---]ς. On
 the arm of the lyre, in red: Ανακρε[ov]. From the mouth of
 a bearded reveler with parasol, the leader of the komos:
 ΙΟΟΟ, the first O squashed.(4)
 D] Ex L. Curtius collection. - Beazley says: the earliest
 phase of the Kleophrades Painter, before the end of the
 sixth century. The singing and dancing reveler: ΙΙΟΟ =
 ee-ee o-o or the like. The Α[---] on the floating fr.:
 again Anacreon or not? - Beazley has a list of symposiasts
 and komasts in 'women's clothes,' Brandenburg (ref. in
 Add.(2)) has a longer one, Boardman (ibid.) in GVGettyMus 3 a
 still more complete one: these figures need not have any
 connection with Anacreon; the inscription on the lyre
 refers more to it than to the figure holding it [sic].

(1)cf. Theognis 1129ff.: 'Εμπόμοι πενήης θυμοφθόρου οὐ
 μελεδαίνων ... ἀλλ' ἤβην ἐρατὴν ὀλοφύρομαι ... ; see AJA, p.
 153. (2)Αιρεσιος or Αιρησιππος? χ|αιρε or χ|αιρετε, Buhl. (3)the
 beta read by Buhl. This should be the name of the flute girl.
 ---]ΒΕΛΕ, Beazley, which is upside down. Cf. AJA, 69, 153, n.

9. (4) this represents sounds of singing, not letters.

3253.

Copenhagen, NM inv. 13,407.

- A] RF cup. From Etruria. Oltos. Last quarter sixth. 520-510.
Still early (Beazley). *ARV(2) 59/57, 1622, Para. 326, Add.(2)
164. *Photo.
- B] Int.: Poseidon. A: Centauromachy (Kaineus). B: satyrs and
maenads.
- C] Int.: starting to left of Poseidon's face, along margin,
counter-clockwise: Χαχρυ^λ[i]^ον ^εποιε.(1)
- D] Oltos has εποιε only here, if Threatte is right (but he cites
Beazley too), see GAI ii, 511; otherwise εποιει (ibid., 512).

(1) "There may or not have been an iota after the last
epsilon," Beazley. The first iota does not show in the ph.;
it may be before or after the right foot. There may indeed
be a trace of a final iota. The trident and some feet
intervene.

3254.

Copenhagen, NM inv. 13,809.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter.
530-520. *Para. 105/4 bis.
- B] A: Dionysus with maenads and a satyr. B: similar.(1)
- C] A: signature of Nikosthenes.

(1) so the ms. Paralipomena; omitted in Para.

3255.

Copenhagen, NM inv. 13,812.

- A] BF prize Panathenaic. Unattributed? Kuban Group (Johansen).
Ca. 400? 425-375 (Bea. Arch.). *Vidi. CV, Denmark 8, pl.
318, 1. D.G. Kyle in Neils et al., Goddess and Polis (1992) 205
n. 47 (mention). *Beazley Archive db, no. 10,839 (no other
bibl.). *N. Eschbach, 'Eine Preisamphora in Giessen und
Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 54/2.
- B] A: Athena, cocks on columns, shield device Nike. B:
discobolus between a judge and an athlete with a strigil.
- C] A: των Αθηνηθεν αθλων.
- D] Eschbach dates the Kuban Group later than Süsserott. Odd
letter forms. Could there be repainting?

3256.

Copenhagen, NM inv. 13,817.

- A] RF bell krater. Kleophon Painter. Third quarter fifth.
430-420. *K. Friis Johansen, Eine Dithyrambus-Aufführung
(1959) 20, pls. 106. ARV(2) 1145/35, 1703, Para. 456 (bibl.),
Add.(2) 335. (bibl.). I.E. Stephanis, Διονυσιακαί Τεχνίται·
Συμβολές στην Προσωπογραφία του Θεάτρου και της Μουσικής των
Αρχαίων Ελλήνων (Herakleion 1988) passim. *S.B. Matheson,
Polygnotos and Vase Painting in Classical Athens (1995) 192,
414/KL41, pl. 120.
- B] A: dithyrambic chorus. B: satyr wearing a himation, with a
torch; two maenads.
- C] A: Αμφιλοχος (flautist). Φρυνιχος (chorodidaskalos).
Πλειστιας. [...] πενικος.(1) Θεομηδης. Χρεμης.
- D] Matheson: B is connected with A: the subject is a
dithyrambic victory at the City Dionysia. In the center
(some think) a kind of maypole; but see also her n. 32

(Johansen originally thought of the Anthesteria).

(1)so Matheson; there is no such name ending listed in LGPN ii, reverse index; the reading from Johansen was [---]ενικός, which allows for a number of restorations. GAI i, 138 has [E]πενικός for Επινικός with epsilon for iota.- Where did Threatte get the restoration Επενικός? LGPN ii does not list the name before the fourth century BC.

3257.

Copenhagen, NM inv. 13,966.

- A] BF lip cup. Epitimos Painter.(1) Epitimos potter. Third quarter sixth. *Vidi. Para. 48, Add.(2) 33.
- B] Int.: man courting a boy. Lip: Gigantomachy: A: bust of Athena. B: bust of the giant Enkelados. Handle zone: A: at left, a horseman; at right, a mounted archer. B: at left, a javelin thrower; at right, a javelin thrower with an Oriental cap. In the center, an inscription on each side.
- C] Lip: B: on the giant's crest, in BG: Ενκελαδος, retr. Handle zone: A: ΕΠΙΤΙΜΟΣ ΕΠΟΙΗΣΕΝ. B: χαίρει και πίνει σ[υ].(2)
- D] Ex Philadelphia Market. A very large cup.

(1)close connection with Lydos, possibly himself (Beazley). Johansen attributed to Lcdos. (2)πίνει σ[υ] or πίνει: see Munich 2186 and the discussion there. GAI ii, 458 opts for the former.

3258.

Copenhagen, NM inv. 14,268.

- A] RF cup. Ashby Painter?(1) Early fifth. *ARV(2) 1583/2, 1654, Para. 506, Add.(2) 389. Cité des Images 82, fig. 122 (Int.).
- B] Int.: youth with a hare. A: Heracles fighting the Centaurs. B: warrior mounting a chariot; in front, a running warrior.
- C] Int.: Λεαγρος καλος. A: ηεκτορ and κ[α]λος.(2) B: καλος.
- D] The name Hektor occurs also on Munich inv. 8703, which is contemporary, but not by the same hand (ARV(2) 1582/1). The name is found very early as the son of a tyrant of Chios (Paus. 7.4,9). - Pape lists Hektor also as a Greek vase painter: 'R. Rochette à M. Schorn p. 8.' LGPN ii lists the kalos as 510-500. Tailed rho.(3)

(1)"may be by the Ashby Painter, Beazley. (2)the last two letters of ηεκτορ are retr. (3)vidi.

3258a.

Copenhagen, NM 15,070.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter (Bothmer). Prometheus Painter (K.). Late period (K.). *J. Kluiver, BABESCH 70 (1995) 60/21 and 65/21 (inscriptions done by C.J. Ruijgh) (not ill.). Moore, Horses (1972) A 186 (with Bothmer's attribution).
- B] Neck: palmette-lotus cross (A, B). Body: A: fight (two groups of three figures each). B: horse race to left. Below: two animal friezes.
- C] A: Χαλκας, retr.(1) [Δ]ιομεδες. Καλ<λ>ιας, retr. Κα[λ<λ>]ιγ[ε]νε[ι]ς, retr.(2) Ολυτ<τ>ευς. Σοκλες.

(1)for Καλχας(?). Cf. Florence 760,994 (not in CAVI) (Kluiver). (2)for the name, cf. LGPN ii.

3259.

Copenhagen, NM Chr. VIII 754.

- A] Fr. of BF volute krater. From Cumae. Swing Painter (Friis Johansen). Third quarter sixth. Phase III (B.). *E. Böhr, *Der Schaukelmaler* (Kerameus 4, 1982) 102/141, pl. 145, A-B (Ext. and Int.). K. Friis Johansen, CV, Denmark 8, pl. 322, 3a-b.
- B] A: Ext.: part of the Wedding procession of Peleus and Thetis: at left, chariot horses; Hermes; a pair in a chariot; behind it, a woman carrying a basket. Int.: ships.
- C] A: nonsense: dots: above the left horses' heads: 3 dots. Between these horses and Hermes: 6 dots. To right of the heads of the pair in the chariot: 5 dots (actually 4 dots; the second letter is an Attic gamma).
- D] From the rim.

3260.

Copenhagen, Ny Carlsberg 2654.

- A] Fragmentary BF neck amphora. Unattributed (Beazley). Circle of Antimenes Ptr. (F.-H.). (1) Last quarter sixth. 530-520 (F.-H.). *T. Fischer-Hansen in F. Johansen et al., *Catalogue: Greece in the Archaic Period: Ny Carlsberg Glyptotek* (1994) 183/133 (A, B, Gr.). *Letters and photos. from T. Fischer-Hansen. F. Poulsen, *Vases grecs acquis par la Glyptothèque Ny Carlsbad* (1922) 8/8, figs. 12-13. F. Brommer, *Vasenlisten* 162, 1e7 (wrong ref. to ABV).
- B] A: Heracles in a chariot going to Olympus, with Athena, Ares, Hermes, and Hebe(?). B: two warriors on horseback fighting over a fallen warrior.
- C] Under the foot, Gr. in fine and small letters: $\nu\epsilon\omicron\varsigma$.
- D] The Gr. discovered by Fischer-Hansen; he says the Gr. is rare and its meaning obscure. The same occurs on Boston 01.8058, BF hydria related to the Lysippides Painter, ABV 263/6; also under foot and in the Attic alphabet, but not by the same hand. A third occurrence is under the foot of a BF neck amphora by the Antimenes Painter, ABV 269/36, (Ex) Baltimore, Robinson; see CV, USA 4, pl. 28-29 and 30, 3 and Johnston in TGV 59, Chapter 3 n. 1, who says the word is "a common way of denoting a plaster foot." [sic.] But F.-H. notes that the three vases in question do not have plaster feet. Whatever the meaning, I believe the inscriptions are ancient. Three-stroke sigma.
- ==> Correction: the graffito is modern; see 5104.

(1) Parallel: Bologna PU 194, ABV 288/16, Group of Würzburg 199.

3261.

Copenhagen, Ny Carlsberg 2659.

- A] RF pelike. Tysckiewicz Painter. First quarter fifth. 490-480 (F.-H.). *T. Fischer-Hansen in F. Johansen et al., *Catalogue: Greece in the Archaic Period: Ny Carlsberg Glyptotek* (1994) 214/150 (A, B); facs. ARV(2) 293/50. *TGV 134/9E 103, 154/5F 2, 164/19F 5, fig. 8, q.
- B] A: a bearded man with a phiale and a woman pouring a libation. B: similar, but a youth is pouring for the man.
- C] Under the foot, Gr.: ligature $\alpha\phi$ with additional vertical stroke through the alpha. Also: $\sigma\tau\alpha\mu\nu\omicron\varsigma$ (?) $\kappa\upsilon\lambda\iota\varsigma$ (?).
- D] There are no numerals with the vase names.

3262.

Copenhagen, Ny Carlsberg Glyptotek inv. 2693.

- A] RF stamnos. From Orvieto. Kleophon Painter. 430-420. *F. Poulsen, *Aus einer alten Etruskerstadt* (1927) pls. 26-28. *Beazley, *AJA* 39 (1935) 487/17. *ARV*(2) 1144/8, Para. 455. Script 770. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 407/KL9, pl. 128.
- B] A-B: komos.
- C] Λυσις. Χιων. ΕἰωΝ.(1) Χιλων. Under the foot, Gr.: TP.(2)
- D] Replica of Leningrad 810 (V 2353). The inscriptions after Beazley in *AJA*.

(1)the first letter blurred, the second broken; Διων, Βιων? (Beazley). Matheson prints: ΕἰωΝ. (2)this occurs on three other stamnoi by the Kleophon Painter, sometimes with other letters (Beazley). See TGV 20F,7ff., where three other vases by the Kleophon Painter are listed.

3263.

Copenhagen, Ny Carlsberg 2695.

- A] RF pelike. From Orvieto. Triptolemos Painter. First quarter fifth. 480-470 (F.-H.). **ARV*(2) 362/19, 1648 (on 361/2), Add.(2) 222. Robertson, *AVCA* 113-14, fig. 113 [sic] (A). *T. Fischer-Hansen in F. Johansen et al., *Catalogue: Greece in the Archaic Period: Ny Carlsberg Glyptotek* (1994) 220/154 (A, B) (much bibl.).
- B] A: Triptolemos: in the center a bearded figure is seated on a stool, holding out a phiale; left and right: Demeter and Persephone.(1) B: young Theseus at the bottom of the sea, seated on stool, between Poseidon and Amphitrite.
- C] A: Τριπτολεμος.(2)
- D] An unusual picture of a middle-aged Triptolemos without the winged chariot; Fischer-Hansen follows Friis Johansen in defending its being T.

(1)*ARV*(2) 1648: (on Louvre G 187, 361/2): "The persons on B [i.e. Plouton (rather than Keleos) with Demeter and Persephone] might be expected to be the same as on the Ny Carlsberg pelike (no. 19); but there the male figure is inscribed Triptolemos: strangely; rightly?". Beazley must be comparing B of Louvre G 187 with A of the pelike.(2)so F.-H.

3264.

Copenhagen, Ny Carlsberg 2700.

- A] RF cup. From Orvieto. Oltos. Last quarter sixth. 520-510 (F.-H.). *T. Fischer-Hansen in F. Johansen et al., *Catalogue: Greece in the Archaic Period: Ny Carlsberg Glyptotek* (1994) 210/148 (all) (bibl.). *ARV*(2) 63/93, 1622, Add.(2) 165.
- B] Int.: a naked woman (hetaera) dancing. Ext.: between large palmettes: A: man (Hermes or Dionysus?) reclining, flanked by rearing goats. B: woman (hetaera?) reclining, between rearing rams.
- C] A, B, each: ἡοπαιςκαλος. The same, incomplete, on B.
- D] The identification of the man on A is controversial. Beazley says: 'man (Hermes)'. and others also assume Hermes, because of the hat (petasos?) hung up by the figure. F.-H. thinks he is Dionysus because of the goats. - A few letters show in the catalogue photo. of A.

3265.

Copenhagen, Ny Carlsberg inv. 2703 (V 39).

- A] Fragmentary RF cup-skyphos. From Orvieto. Unattributed.(1) Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 331/151, pl. 105,a-f (105,e shows letters). ARV(2)1256/7. From the Collection ii (1938) 133f., 136, fig. 21 (A).
- B] A: two satyrs and two maenads, dancing. B: similar.
- C] A: to right of the first maenad: κλ[--].(2) B: to right of the second satyr's head: [--]ος.(2) To left and right of the second maenad's head: κα^λε.
- D] Mixed alphabet. Ionic lambda; three-stroke sigma.(3)

(1)so L.-H. in cat.; near Eretria Painter, p. 43; Beazley says close to Eretria Painter but feeble. 'From the Collection' attributes to the Eretria Painter. (2)καλε and καλος respectively? (3)visible in pl. 105,e.

3266.

Copenhagen, Ny Carlsberg Glyptotek 2759.

- A] BF/WG skyphos. From Orvieto. Unattributed. Pistias Class iii. Late sixth - early fifth. *T. Fischer-Hansen in F. Johansen et al., Catalogue: Greece in the Archaic Period: Ny Carlsberg Glyptotek (1994) 203/145 (A, side). *Beazley, AJA 39 (1935) 479/6, fig. 4. ABV 628/16, Add.(2) 145. Karyzi, AM 77 (1962) 107. *Photos.
- B] A, B, each: between palmettes, outline head (mask of Dionysus?).
- C] A: to left and right of the top of the head: Πισ^τίας. B: the same.
- D] Is this a kalos-name without kalos, a potter's name or simply a youth's (or man's?) name?

3267.

Copenhagen, Ny Carlsberg Glyptotek inv. 3606.

- A] BF prize Panathenaic. Robinson Group. Kleophon Painter (J. Christiansen). 430-420. *J. Christiansen in Ancient Greek and Related Pottery (1984) 144-48, figs. 1-2. MededelsGlyptKob 37 (1981) 28 ff. Apollo Magazine, June 1981, 358 ff. Script 1213. Neils et al., Goddess and Polis (1992) 35 and n. 37. *Beazley Archive db, no. 8782. Apollo 113 (June 1981) 359-60, pls. 1-2, figs. 1-2 (A, B, parts). H. Brijder in Amsterdam Symposium (1984) 145, fig. 1-2 (A, B).
- B] A: Athena. B: wrestling.(1)
- C] A: των Αθηνηθεν αθλων.
- D] See J.C.'s comments on the lettering of the Kleophon Painter, and my comments on early use of Ionic in 'Script'.

(1)according to Neils, B shows the pankration not wrestling, since the referee stands on the right.

3268.

Copenhagen, Thorwaldsen Museum 97.

- A] RF oinochoe. Harrow Painter. First quarter fifth. *Beazley, JHS 36 (1916) 129 (mention). ARV(2) 276/78. *Photo.
- B] Athena holding a spear and a helmet.
- C] To left of Athena's shoulder, facing her: καλε ηε παις, retr. Below the helmet, at a distance: καλος.
- D] Referring to Athena and a warrior who is not shown?

3269.

Copenhagen, Thorwaldsen Museum 100.+

- A] RF cup. Oltos. Last quarter sixth. *ARV(2) 60/67, Para. 327, Add.(2) 165. *CV, Italy 8, pl. 1 B 24 (Florence).
- B] Int.: archer. A: Achilles and Ajax playing a board game, with Athena. B: fight of Diomedes and Aeneas.
- C] A: ho παῖς. The Florence fr. gives the missing alpha.
- D] + Villa Giulia and Florence 1 B 24.

3270.

Copenhagen, Thorwaldsen Museum 101.

- A] Fr. of RF bell krater. Group of Polygnotos. Third quarter fifth. *Bothmer, Amazons 196/115 (not ill.). ARV(2) 1055/73.
- B] A: Amazonomachy: parts of two Amazons are preserved.
- C] A: Ἀλλοτιμ(α). Εὐνομ<ο>ς. Πν[--].
- D] The inscriptions taken from Bothmer's text, who considers them nonsense. I do not know whether he has seen the vase or is taking the inscriptions from Tischbein. They do not seem meaningless to me, but miswritten. Or nonsense inscriptions misread by Tischbein?

3271.

Copenhagen, Thorwaldsen Museum 105.

- A] RF cup. From Vulci. Onesimos (O). Early fifth. *E. Langlotz, Griechische Vasenbilder (1922) pl. 20/31. ARV(2) 329/131. Add.(2) 217.
- B] Int.: fish-boy: youth holding two baskets on a pole. Ext.: plain.
- C] Int.: starting near the left end of the pole and curving round: ho παῖ[s] καλός. Trace of a nu and another letter are visible to right of the boy's shins.
- D] Four-stroke sigma.

3272.

Copenhagen, Thorwaldsen Museum 109.

- A] RF oinochoe (chous). From Vulci. Tarquinia Painter. Second quarter fifth. *ARV(2) 871/93. Canino, Museo Etrusco 533.
- B] Youth.
- C] Γλαυκόν, and retr. καλός.
- D] = Thorwaldsen Museum 78-2.

3273.

Copenhagen, Thorwaldsen Museum 112.+

- A] RF cup. Brygos Painter. Early fifth. *Photo. Peters, pl. 30 (Greifswald fr.). ARV(2) 374/61, 1649, Add.(2) 226.
- B] Int.: male, seated, holding a cup; male leaning on his stick. A-B: athletes and men.
- C] Int.: single letters. Ext.: καλός.
- D] + Greifswald 308.

3274.

Copenhagen, Thorwaldsen Museum 114.

- A] RF cup. Penthesilea Painter. Second quarter fifth. *Swindler, AJA 19 (1915) 407/11 (not ill.). ARV(2) 884/80, Add.(2) 302.
- B] Int.: youth with a purse, and woman. A-B: six similar groups.
- C] Int.: behind the woman, a two-liner: ho παῖς|καλός. A and B: the same inscription twice on each side.

D] Four-stroke sigma.

3275.

Copenhagen, Thorwaldsen Museum H 597.(1)

- A] Fr. of RF bell or calyx krater.(2) Group of Polygnotos. Third quarter fifth. *ARV(2) 1055/78, Add.(2) 322. C. Fränkel, *Satyr- und Bakchennamen* (1912) 69-70, 94/r. Pickard-Cambridge, *Dith.*(2) (1962), fig. 3 (after *Annali* 1829, pl. E,2). B. Pappadaki-Angelidou, *Αι προσωποποιήσεις εις την αρχαίαν Ελληνικην τέχνην* (Athens, 1960) 62. T.B.L. Webster, *Dithyrambos: Tragedy and Comedy* (1962) 5f. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 151, DITHYRAMBOS 1. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 464/PGU90 (not ill.).

B] A: Dionysus, and a satyr playing the lyre.

C] A: the satyr: Διθυραμπος.

D] = 97. Four-stroke sigma.

(1)in ARV(2) the number 97 is given both to this and to a RF oinochoe by the Harrow Painter. (2)calyx, K.-D.

3276.

Corinth.

- A] BF cup. From the North cemetery. Unattributed. Late sixth or early fifth. *Shear, *AJA* 33 (1929) 542 (mention).
C] "Amatory address to Leagros."
D] See ABV 669, s.v Leagros: "A [BF] cup in Corinth was stated to bear his kalos-name, but the inscriptions are meaningless."

3277.

Corinth.

- A] BG skyphos. From the North cemetery. Unattributed. Fourth century. *Broneer, *AJA* 39 (1935) 71, fig. 15a (photo.).
B] Body fluted; rim decorated on A.
C] B: on the rim, Gr.: [Ε]ἱρανας.
D] Excavations of 1934.

3278.

Corinth.

- A] BG skyphos. From the North cemetery. Unattributed. Fourth century. *Broneer, *AJA* 39 (1935) 71, fig. 15,c.
C] Gr.: φίλιας.
D] One of two with the same inscription.

3279.

Corinth.

- A] BG skyphos. From the North cemetery. Unattributed. Fourth century. *Broneer, *AJA* 39 (1935) 71, fig. 15,c.
C] Gr.: φίλιας.
D] One of two with the same inscription.

3280.

Corinth C-30-85.

- A] Fr. of BF prize Panathenaic. From Corinth, Museum site, NE of Temple E. Exekias?(1) Third quarter sixth. 540-530 (Brownlee). *A.B. Brownlee, *Hesp.* 58 (1989) 367/42, pl. 58; p. 367 (facs. of inscription).
B] A: part of an upraised arm and shoulder of Athena to left.
C] To Athena's right, vertically down, in red:

τ?ο[ν Αθενεθεν αθλον].

- D] The position of the inscription is the same as on Carlsruhe 65.45.

(1)very close in style to Exekias' prize Panathenaic Carlsruhe 65.45, Para. 61/8 bis.

3281.

Corinth C-31-369.

- A] Fr. of LM cup. From Corinth, Asclepieum. Unattributed. Third quarter sixth. *C. Roebuck, Corinth 14, 17/26, fig. 5, pl. 3:1.
B] No figured decoration?
C] A: [χαίρ]ε και πτει ευ.

3282.

Corinth C-32-74.

- A] Frs. of RF bell krater. From Corinth. Villa Giulia Painter. Second quarter fifth. 460-450 (B.&B.). *Boulter and Bentz, Hesp. 49 (1980) 301/20, fig. 2 (facs.), pl. 84. ARV(2) 619/14, Para. 398, Add.(2) 270.
B] A: Theseus leaving home(1): at right, head of Aithra facing (the missing) Theseus, whose name is extant. B: parts of three youths.
C] A: inscriptions in white: at left, below the margin (it would have been to right of, and above, Theseus' head): ΘΕΣΕΥΣ. At right, above A.'s head: [Α]ἰθρα.
D] B.&B. think Theseus was seated, but that is not suitable for a departure scene. The same subject on the RF pelike by this painter, Syracuse 22,177, ARV(2) 622/48, q.v.

(1)Beazley.

3283.

Corinth C 33-130.

- A] Fr. of BF lekythos. From Corinth, South Stoa.(1) Diosphos Painter (Haspels). Early fifth. *A.B. Brownlee, Hesp. 64 (1995) 353/190 (sketch of Dip.), pl. 74. Haspels, ABFL 95 n. 2 and 232 n. 9.
B] Forward portions of chariot horses trampling a warrior.
C] Nonsense: under the horses' heads: ἑηχο.

(1)fill 1933-2, deposit in Shop XXXXII.

3284.

Corinth C-33-140.

- A] Frs. of RF cup. From Corinth, South Stoa, shop 32. Manner of Pistoxenos Painter. Second quarter fifth. Ca. 460 (B.&B.). *Boulter and Bentz, Hesp. 49 (1980) 302/21, pl. 85. ARV(2) 863/1.
B] Int.: satyr dancing. A-B: satyrs and maenads at a symposium.
C] Nonsense: imitation letters: Int.: to satyr's left: short strokes, in red. A and B: similar strokes.
D] For satyrs and maenads at a symposium see Schauenburg, JdI 88 (1973) 1-16.

3285.

Corinth C-34-380.

- A] Fr. of RF bell krater. Unattributed. Third quarter

fifth. 440-430? *M.Z. Pease, Hesp. 6 (1937) 264/7, fig. 5.

- B] A: Orpheus; a Thracian; a satyr.
- C] A: to left of the shoulder of a man leaning to left on his stick: [καλ]ος?
- D] Pease compares the Orpheus krater Pfuhl, fig. 554, Berlin inv. 3172, ARV(2) 1103/1: καλος, twice, all letters extant.

3286.

Corinth C-36-530.

- A] Frs. of RF column krater. From Corinth, South Basilica. Leningrad Painter. Second quarter fifth. 470-460 (B.&B.). *Boulter and Bentz, Hesp. 49 (1980) 299/11, pl. 80. Para. 391/93.
- B] A: upper part of a wreathed satyr carrying a very full wineskin.
- C] A: behind the satyr's back: [--]ϕόν.(1)
- D] B.&B. suggest a vintage scene, as on a RF column krater by this painter at Lecce, ARV(2) 569/39.

(1)satyr name or kalos-name.

3287.

Corinth C-36-619.

- A] Fr. of BF prize Panathenaic. From Corinth, Forum NE, south of Peirene. Unattributed. Hellenistic. Third - second centuries B.C. (B.). *A.B. Brownlee, Hesp. 64 (1995) 345/164, pl. 70.
- B] B(?): part of the black body and of the left side of a panel, perhaps from the reverse side (see below).
- C] B(?): along the lefthand margin, kionedon: [τ]ων Αθηνηθεν αθλων]. Or: [των Αθηνηθεν αθλων].(1)
- D] B. compares the writing of Corinth C-46-51, published by Edwards, Hesp. 26 (1957) 221, pls. 80 and 81, which she says is also on reverse left [my notes do not agree with this].

(1)so Brownlee; the first seems to me more likely.

3288.

Corinth C-37-12.

- A] Fr. of LM cup.(1) From Corinth, Forum West, Grid 63-64 H. Unattributed. Third quarter sixth. Context: 550-500. *A.L. Boegehold, Hesp. 61 (1992) 409/1, facs. on p. 409, photo. pl. 88.
- B] Fr. of foot: BG above, reserved on the rim and beneath; on the underside, a BG line near the rim and three concentric lines further in.
- C] On the underside, Gr. in four lines, left-aligned, the first two letters stoich.:
(θ)υέων vac.
γάρ ὄζει
ἐπίδοτε
γάρ vac.(2)
- D] The Gr., in Ionic letters, was written on the sherd, hence B. is probably right in considering it complete. He translates: "In fact it smells of sacrifices. Yes, add <to it>." He considers it a probably non-metrical dialogue and is reminded of Aristophanes. Note that the second phrase is addressed to a plurality. - While each letter can be paralleled in the use of the Ionic alphabet in Attica, the

totality of letter forms makes the writing look non-Attic Ionian. I doubt therefore that the Gr. was written by an Athenian.

(1) definitely thought to be Attic. (2) lines 2 and 3 go to the break. (2) see also the analysis of letter forms by Boegehold, 410 n. 4.

3289.

Corinth C-37-521.

- A] Fr. of large RF skyphos. From Corinth. Unattributed. Early fourth. *I.D. McPhee, Hesp. 35 (1976) 394/42, pl. 91. C. Clairmont, Das Parisurteil (1951) 142, pl. 16, b.
- B] A: at left, part of a goddess; at right, small Eros tending a figure in what may be a Phrygian cap: Judgment of Paris (Clairmont).
- C] A: between Eros' wings and the goddess' hand (which is holding a scepter): three imitation letters, the first possibly a chi (an upright cross).
- D] The dots not mentioned by McPhee; do they really represent letters?

3290.

Corinth C-37-2033.

- A] Coarse-ware amphora. Unattributed. Date? *M.T. Campbell, Hesp. 7 (1938) 606/208.
- B] Body: bands of BG.
- C] Shoulder, Gr.: [---]iv[---].

3291.

Corinth C-37-2034.

- A] Coarse-ware amphora. Unattributed. Date? *M.T. Campbell, Hesp. 7 (1938) 606/209, fig. 29.
- B] Body: bands of BG.
- C] Shoulder, Gr.(?): ΑρχιϞ?
- D] Owner?

3292.

Corinth C-46-51.

- A] Frs. of BF prize Panathenaic. From Corinth, South Stoa, Well XV. Unattributed. Fourth. *Hesp. 26 (1957) 221, pls. 80-81.
- B] A: not clear to me how much is preserved. B: foot race.
- C] A: Kionedon: των Α[θηνηθεν αθλων]. [--](.)ης [αρχων].
- D] Calligraphic. There is a slight trace at bottom left of a letter preceding the eta of the archon name.

3293.

Corinth C-47-701b.

- A] Fr. of BF LM cup. (1) From Corinth, SE Building, well 1947-4. Unattributed. Third quarter sixth. *Brownlee, Hesp. 58 (1989) 391/135, pl. 70. J.L. Bentz, Pottery of Ancient Corinth (Cincinnati diss. 1982) 351.
- B] A: handle zone: at left, hind quarters of a feline.
- C] A: handle zone: nonsense: to right of the feline: χαδπ[--].

(1) lip or band. Probably a band cup.

3293a.

Corinth C-1965-294.

- A] BF cup. From Sanctuary of Demeter and Kore.

Unattributed. Date not mentioned. *N. Boukides, in O. Murray, ed., *Sympotica* (1990) 90 and n. 31 (mention; information from R. Stroud).

- B] Subjects not mentioned.
- C] On the foot, Gr.: Smikythion.
- D] The vase is Attic. No doubt $\Sigma\mu\iota\kappa\upsilon\theta\acute{\iota}\omega\nu$.

3294.

Corinth C-66-35.

- A] Fr. of LM cup.(1) From Corinth, peribolos of Apollo.
Unattributed. Third quarter sixth. *Brownlee, *Hesp.* 58 (1989) 391/133, pl. 70.
- B] No figured decoration preserved.
- C] A: handle zone: nonsense: [--]σοχρα[--].

(1)lip or band.

3295.

Corinth C-67-47.

- A] Fr. of BF or RF cup. From Corinth, Baths of Eurykles.(1)
Unattributed. Late sixth or early fifth (Brownlee). *Brownlee, *Hesp.* 58 (1989) 394/147, pl. 70.
- B] A: lip: BG. Handle zone: traces of decoration.
- C] A: handle zone: Gr.: $\tau\iota\mu\alpha[\nu\delta\rho\omicron\text{---}(?)]$.
- D] Corinthian iota. - Timandros is a local Corinthian hero: see Broneer, *Hesp.* 11 (1942) 140; C.K. Williams, *Pre-Roman Cult in the Area of the Forum in Ancient Corinth* (U of P diss. 1978) 44-46. Hence dedicatory.

(1)N of the peribolos of Apollo.

3296.

Corinth C-69-130.

- A] Fr. of band cup. From Corinth, Sacred Spring East.
Unattributed. Third quarter sixth. *Brownlee, *Hesp.* 58 (1989) 391/130, pl. 69, p. 391 (facs.).
- B] A: no figured decoration preserved.
- C] A: handle zone: vac. $\kappa\alpha(\omicron)\lambda[--]$.(1) Probably nonsense, unless the third letter is a blemich.
- D] From the left-hand portion of the handle zone.

(1)the third letter seems to be an open angular omicron or a miswritten pi.

3297.

Corinth C-70-387.

- A] Fr. of RF column krater. From Corinth, Forum West.
Unattributed. First quarter fifth. Ca. 480 (McPhee). *I.D. McPhee, *Hesp.* 56 (1987) 280/7, pl. 48.
- B] A: two boxers or pankratiasts; at left, arm and leg of the victor; main portion of a falling youth; at right, part of a young trainer.
- C] A: above the head of the falling youth: E.(1)

(1) $E[--](?)$, $[--]\epsilon[--](?)$, $[--]\epsilon(?)$.

3298.

Corinth C-71-27.

- A] Fr. of LM cup.(1) From Corinth, Forum SW. Unattributed. Third quarter sixth. *Brownlee, *Hesp.* 58 (1989) 391/132, pl. 70.

- B] No figured decoration preserved.
C] A: handle zone: nonsense: [--]ϙεινιυ[--].

(1)lip or band.

3299.

Corinth C-71-229.

- A] Fr. of RF skyphos. From Corinth, Forum SW. Recalls Penelope Painter (McPhee). Third quarter fifth. Ca. 440-430 (McPhee). *I.D. MCPhee, Hesp. 56 (1987) 197/78, pl. 61 and fig. 9 (profile).
B] A: a flying Eros holding a fillet.
C] A: above and to left of of Eros' head, widely spaced, in white: κα[λος].

3300.

Corinth C-71-263.

- A] Fr. of RF bell krater(?). From Corinth, Forum SW. Unattributed. Second quarter fifth. 460-450 (McPhee)(1). *I.D. MCPhee, Hesp. 56 (1987) 283/19 (not ill.).
B] No figured decoration preserved.
C] A: [κ|αλ|ος], retr.(?).
D] Ionic lambda.

(1)if it belongs with Corinth C-71-264 (McPhee, no.18).

3301.

Corinth C-72-180.

- A] Fr. of bell or calyx krater. From Corinth, Sacred Spring. Unattributed. Second or third quarter fifth (McPhee). *I.D. MCPhee, Hesp. 50 (1981) 272/23, pl. 66.
B] A: at top: egg moulding; below, top of a blazing torch.
C] A: at left: [Φερρεφ]αττα.
D] A very small fr. Persephone was depicted.

3302.

Corinth C-72-296.

- A] Fr. of LM cup.(1) From Corinth, Forum W. Unattributed. Third quarter sixth. *Brownlee, Hesp. 58 (1989) 391/134, pl. 70.
B] No figured decoration preserved.
C] A: nonsense: imitation letters: [--(?)πυ(χ)(.)π[--].
D] Slight letters.

(1)lip or band.

3303.

Corinth C-73-421.

- A] Fr. of band cup. From Corinth, Forum W. Unattributed. Third quarter sixth. *Brownlee, Hesp. 58 (1989) 391/131, pl. 69.
B] No figured decoration preserved.
C] A: handle zone: nonsense: in very dilute glaze: [--]ϙφνϙ[--].(1)

(1)uncertain reading from the photo. The last letter is questionable as it is much larger than the first omicron: sigma?

3304.

Corinth C-75-126.

- A] Fr. of RF column krater or stamnos. From Corinth, Forum SW.

Unattributed. First quarter fifth. Ca. 490 (McPhee). *I.
McPhee, Hesp. 56 (1987) 280/6, pl. 48. C.K. Williams, Hesp. 45
(1976) 106/26, pl. 19.

- B] A: head and shoulder of a young warrior with spear and shield (device: donkey or mule; part).
- C] A: on the shield, to left and right of the animal's ears: | and Σ (three-stroke). Ample vacats before and aft. To right of the human head: κα[--].(1)

(1)Probably: [ho πα|ς and κα|λος].

3305.

Corinth C-1977-58.

- A] Fr. of RF cup. From Corinth, Forum SW. Unattributed. Last quarter sixth. Ca. 510 (McPhee). *I.D. MCPhee, Hesp. 56 (1987) 299/84, pl. 62.
- B] Int.: back of head and shoulder of a male.
- C] Int.: along the left margin, in pink(1): [κ]αλο[ς].
- D] Very thick strokes.

(1)white washed with miltos (McPhee).

3306.

Corinth C-1978-65.

- A] Fr. of LM cup. From Corinth, Forum SW, Punic amphora building. Unattributed. A son of Ergotimos, potter. Third quarter sixth. Ca. 550 (Brownlee). *Brownlee, Hesp. 58 (1989) 384/105, pl. 67.
- B] No figured decoration preserved.
- C] A: handle zone:
[ho δεινα εποιεσεν hoγ]οτιμ[ο hυς].
- D] Lip cup or band cup. - The letter forms suggest that this is not the signature of Ergotimos but of a son.

3307.

Corinth C-1979-19.

- A] Fr. of BF olpe. From Corinth, Forum SW.(1) Unattributed.(2) Early fifth. *A.B. Brownlee, Hesp. 64 (1995) 349/176 (facs. of Gr.), pl. 71.
- B] Upper left corner of a panel: below, a band of key ornament: helmeted head of warrior with raised spear.
- C] In BG, at left of panel, not facing: Κρανε[--].
- D] B. notes that Κραν[--] appears painted on a fr. from the Potter's Quarter (KP 1371, q.v.), probably of the second half of the seventh cent. Corinthian alphabet (note epsilon).

(1)5th-cent. dumped fill under South Stoa colonnade, area of Building IV. (2)B. compares the figure to Rhodex 10,772, for which see her comments.

3308.

Corinth C-1979-31.

- A] Frs. of BF lekythos. From Corinth, Forum SW. Near Sappho Painter. Ca. 500. 510-500 (Brownlee). *Brownlee, Hesp. 58 (1989) 379/89, pl. 65.
- B] Part of a chariot; Artemis(?); Apollo; Dionysus; a figure mounting a chariot; Hermes; ear of a deer or fawn.
- C] Nonsense: fr. a: scattered letters: on Apollo's left, omicron and alpha; to left of a female, alpha; to her right, sigma.

D] Frs. a-e.

3309.

Corinth CP 884.

- A] Frs. of RF lekythos. From Corinth, South Stoa, between piers 33 and 34.(1) Berlin Painter. First quarter fifth. 500-490. Early (Beazley). *J.L. Bentz, Hesp. 49 (1980) 307-308, pl. 90. ARV(2) 211/191, Para. 343 (part). Script 499. C. Boulter, Hesp. 35 (1966) 316f. (part). Robertson, AVCA 73. Πρακτικά του η' Διεθνούς Συνεδρίου Ελληνικής και Λατινικής Επιγραφικής (Athens, 3-9 October 1982) ii (1987) 282-85, pls. 24-25, esp. 284 and n. 9 (mention).
- B] Heracles and Athena.
- C] Fr. d: (preserves the top maeander and a bit of a head:) in front of the head: Αλκ[μεδν καλος].
- D] On the different Alkmeons of the late sixth and early fifth centuries, see J. F. Barrett in The Ancient World 1 (1978) 67-69 and the above paper in Praktika. - Robertson: one of the first lekythoi painted by the Berlin Painter, although not in his earliest style. - The alphabet is Attic, with lambda turned 180 degrees, which makes it resemble an Ionic lambda.

(1) new additions to a fr. found earlier. The old fr., found in 1904, was also from pier 34 and not, as Luce thought, from the Lechaion Road.

3310.

Corinth CP-1534.

- A] BF/WG Hermogenean skyphos (silhouette style). From Corinth. Unattributed. First half fifth. Ca. 490-470 (Brownlee). *A.B. Brownlee, Hesp. 64 (1995) 364/236, pl. 82.
- B] A: in the WG handle zone: between palmettes: two dancing women. B: fragmentary: probably similar.
- C] A: nonsense: imitation letters: to left of the women: three letters; between them, I see two letters; at right, similar: three letters.

3311.

Corinth CP-1963.

- A] BF pattern lekythos. From Isthmus cemetery, tomb 1947-1. Workshop of Beldam Painter. Second quarter fifth. Ca. 460-450 (Brownlee). *A.B. Brownlee, Hesp. 64 (1995) 360/221 (facs. of Gr.), pl. 80.
- B] Body: Ivy with berries; above, key pattern and lattice pattern; below, lattice pattern.
- C] Under the foot, Gr.: ov, retr. Or: vo.
- D] Perhaps from ὠνέομαι, 'for sale.' See TGV type 10F (Brownlee).

3312.

Corinth CP 2261.

- A] Frs. of BF kantharos. From Corinth. Unattributed. Date? *Beazley Archive db, no. 867. Hesp. 37 (1968), pl. 109/73.
- B] A: youth with a spear.
- C] A: nonsense inscription.

3313.

Corinth IP 356.

- A] Fr. of Gordion cup. From Isthmia. Unattributed. Second quarter

sixth. *ms. Para. 5-6: add to ABV 187-88.(1) Hesp. 24 (1955),
pl. 51,4.

C] [--]ς με εποισεν.

D] Four-stroke sigma.

(1)not found in the published Para.

3314.

Corinth IP 1172.

- A] Fragmentary BF prize Panathenaic. From sanctuary of Poseidon
at Isthmia. Leagros Group (Broneer). Kleophrades Painter? (Bothmer)
Late sixth. BCH 81 (1957), Chronique 531 (facs. of Gr.)*O. Broneer,
Hesp. 27 (1958) 30/35, pls. 14,a and 15,a. F.P. Johnson, AJA 63 (1959)
189. M. B. Moore in D. White, ed., The Extramural Sanctuary of Demeter
and Persephone at Cyrene, Libya, Final Reports vol. 3, part 2: Attic
Black Figure and Black Glazed Pottery (Philadelphia 1987) 17/71
(Bothmer's attribution reported).
- B] A: Athena. B: four bearded men.
- C] A: Along the right side of the left column:
τον [Αθε]υθεν αθλον. Below the panel, Gr. in large
Corinthian letters: Δαμῶν ανεθεκε. B: below the panel, Dip.
in light brown color: θα.(1)
- D] (1)according to Broneer this is a ghost from another vase
[i.e., from another athla inscription]. - . B. Moore in D. White,
ed., The Extramural Sanctuary of Demeter and Persephone at Cyrene,
Libya, Final Reports vol. 3, part 2: Attic Black Figure and Black Glazed
Pottery (Philadelphia 1987) 17//71: reports that Bothmer
attributes the vase to the Kleophrades Painter.

3315.

Corinth IP 2047a.

- A] Fr. of BG mug.(1) Unattributed. Early fifth. *I. Scheibler,
'Kothon und Exaleiptron,' AA 1968, 389-97. *Agora 12, 8 and
70 with n. 5; 380 (addendum). Hesp. 28 (1959) 335/9, pl.
70,i. TGV, 231 and n. 2.
- C] On the bottom, Gr.: κόθων.
- D] Scheibler answers an article by Mingazzini, AA 1967, 344ff.
on the kothon; she identifies it with the mug on the basis
of the above Gr. The same interpretation is found in
Agora 12 and in TGV.

(1)Attic.

3316.

Corinth MP 89.

- A] WG lekythos. Carlsruhe Painter. Second quarter fifth. *Shoe,
Hesp. 1 (1932) 78-79, fig. 21. ARV(2) 735/97.
- B] Woman with a basket; at left, a chair; at right, a column.
- C] Nonsense: imitation letters: above the basket, stoich.
two-liner:
....
....
- D] Illegible; very small letters.

3317.

Corinth MP 90.

- A] WG lekythos. Beldam Painter? Beldam workshop. Second
quarter fifth. *Shoe, Hesp. 1 (1932) 79f., fig. 22.
ARV(2)752, top.
- B] Woman seated between two columns, holding out a phiale(?).

- C] "Five marks which appear to be letters of the alphabet written over once or twice; but they are illegible and may be only an imitation inscription," Shoe.
 D] It is not clear that these are letters.

3318.

Corinth T 1477.

- A] Fr. of band cup. From Corinth, North Cemetery. Unattributed.
 Third quarter sixth. *Corinth 13, 203/291-3, etc.
 C] Nonsense.

3319.

Corinth T 1477, P 718.

- A] Plain band cup. From Corinth (North Cemetery?). Unattributed.
 Third quarter sixth. 540-530. AJA 33 (1929) 542 and 545 (if it is the same vase.) *Script 282, Figs. 60-61.
 B] No figured decoration.
 C] Handle zone, very small letters: A: ΕΠΟΙΥΕΤΟΙΥΕΤΟΙΥΕΤΟΙΟΥΗ.
 B: ΕΠΟΙΥ+ΕΠΟΙΥΗΟΥΕΠΟΙΥ.
 D] Similar mock inscriptions are found on Berkeley 8/358, Script 283.

3320.

Corinth T 1480.

- A] Fr. of LM cup. From Corinth? Unattributed. Second quarter sixth. *Corinth 13, 204/220-5, etc.
 B] No figured decoration preserved.
 C] Lip: nonsense inscription.
 D] Preserved are a lip and a Siana foot.

3321.

Corinth T 1520.

- A] Fr. of band cup. From Corinth, North Cemetery. Unattributed.
 Third quarter sixth. *Corinth 13, 192/173-4, fig. 2, pl. 27.
 C] Nonsense.
 D] Not Leagros as originally thought.

3322.

Once Corinth T 1852.

- A] BF lekythos. From Corinth. Haemonian. First half fifth. *A.B. Brownlee, Hesp. 64 (1995) 376, Table 1, pl. 92. Corinth xiii, 230/299-8, pl. 44 and 95.
 B] Male; female; warrior, etc.; all to right.
 C] In the field: nonsense: scattered imitation letters.
 D] Stolen from the Corinth Museum, April 1990; now returned?
 (Presumably now returned with the rest of the stolen items.)

3323.

Corinth T 2924.

- A] Fr. of band cup. From Corinth, North Cemetery. Unattributed.
 Third quarter sixth. *Corinth 13, 199/202-3, etc.
 B] No figured decoration preserved.
 C] Nonsense.

3324.

Corinth T 4181, P 722.

- A] Plain lip cup. From Corinth, North Cemetery, tomb CX. Neandros potter. Third quarter fifth. 550-540. *Shear, AJA 33 (1929) 536 and 542, fig. 18. Beazley, JHS 52 (1932) 180. ABV 167/2.
 *Script 225, Figs. 49-50. Corinth 13, 204/220-4 and 193, fig.

22, pl. 32.

- B] No figured decoration.
- C] A: Νεανδρος μεποιεσεν. B: Νεα<ν>δρος μεποιεσεν.
- D] Or T 1481?

3325.

Cork, University College.

- A] BF lekythos. Unattributed. Phanyllis Class. Last quarter sixth. Ca. 520 (Johnston). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 467/1260.
- B] Neck: dog chasing a hare. Body: youth with a horse, between spectators.
- C] Above the horse: καλος.(1)

(1)in ill-defined letters.

3326.

Cracow, Czartoryski Museum 31.

- A] RF cup. From Vulci. Onesimos (P). Early fifth. *Photo. (Int.). *ARV(2) 325/74, Add.(2) 216. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 8,1,a-c (1,c shows Int.).
- B] Int.: young komast with a stick and a skyphos. A-B: komos.
- C] Int.: under the komast's outstretched arm: καλος. Starting from his shin, curving upward and reaching the final sigma of καλος: Αθenoδοτος. A: Αθenoδοτος. B: καλ[ος].
- D] Odd spacing of the inscription on the Int.

(1)CV has an odd reading for B (its A): κα(λ)α, with lambda of 'Argive' type. This is surely wrong.

3327.

Cracow, Czartoryski Museum 605.

- A] RF lekythos. From Attica? Bowdoin Painter. Second quarter fifth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 10,5. ARV(2) 682/113, Para. 406.
- B] Naked woman at a laver.
- C] On the basin of the laver, in BG: nonsense: ιτδπ.(1)

(1)so CV, text; the ph. shows some dots.

3328.

Cracow, Czartoryski Museum 1079.

- A] BF band skyphos.(1) From Attica? Unattributed. Class of Rhodes 11941. Third quarter sixth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 5,4 (A). Beazley, JHS 52 (1932) 202-203. Para. 88/5.
- B] Handle zone: A: a white pegasus galloping. B: similar, but mostly lost.
- C] Handle zone: nonsense: mock inscriptions: A: to left of the pegasus: χαιετφεκαι. To his right, similar: χαιποιεσεν. B: χαι. No more is preserved.
- D] Illiterate inscriptions: the first on A and that on B imitate a drinking inscription, the second on A imitates a signature. Cf. similar inscriptions in Munich, e.g. 2128, 2172, etc.

(1)BF cup-kotyle (CV).

3329.

Cracow, Czartoryski Museum 1080.

- A] Plain band cup. Unattributed. Third quarter sixth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 5,2 (no bibl.).
- B] No figured decoration.
- C] Nonsense: A: $\nu\chi\nu\epsilon\lambda\pi\lambda\nu\lambda\kappa\chi\nu\lambda\nu$. B: $\nu\lambda\nu\lambda\chi\epsilon\chi\epsilon\lambda\pi\lambda\chi\nu$.(1)

(1)so the text, which may not be reliable; the ph. is too small to be readable.

3330.

Cracow, Czartoryski Museum 1211.

- A] RF cup. Painter of Paris Gigantomachy. First quarter fifth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 9,2,a-b (Int., B). ARV(2) 420/56, Para. 374, Add.(2) 235.
- B] Int.: palaestra: a young athlete with one hand in a laver; at right, a column with superstructure. A: a youth leaning on his stick, between two jumpers; on either side, a javelin. B: similar, but no javelins.
- C] Int.: on the basin, in BG: nonsense: $\gamma\omicron\sigma\kappa\tau\epsilon$.(1)

(1)so the text in CV; not visible in the ph.

3331.

Cracow, Czartoryski Museum 1245.

- A] BF lekythos. Leagros Group. Late sixth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 2,a-b (bibl.). Beazley, JHS 51 (1931) 301. Haspels, ABFL 196/3. ABV 30/291, Add.(2) 100.
- B] Achilles dragging the body of Hector: Achilles running like a hoplite; charioteer in the chariot, dragging the body; Iris.
- C] Nonsense: beside Achilles: $\epsilon\nu\sigma$. Under the horses, two inscriptions, one under the other: $\rho\omicron\mu\epsilon\pi\sigma$ and $\eta\epsilon\tau\iota\epsilon\iota$. Between Iris' legs: $\rho\omicron\mu$.(1) To right of the charioteer's head: $\tau\epsilon\rho\omicron\sigma$.
- D] Taken from CV, text.

(1)Bulas thinks the prototype may have had $\rho\omicron\mu\pi\acute{o}\varsigma$.

3332.

Cracow, Czartoryski Museum 1259.

- A] RF oinochoe (mug). Related to Epeleios Painter. Last quarter sixth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 10,1,a-b. ARV(2) 152/9.
- B] Komos: three naked youths crouching, that on the right carrying a drinking horn.
- C] To right of the first and third youths, widely spaced: $\kappa\alpha\lambda\omicron\varsigma$. To right of the second youth: an illegible inscription.
- D] Done from the text in CV; not visible in the phs.

3333.

Cracow, Czartoryski Museum 1463.+

- A] RF cup. From Attica? Manner of Antiphon Painter. First quarter fifth. *ARV(2) 345/67. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 9,1,a-c (Polish part only). Beazley, CF 34/21 (VG part).
- B] Int.: komast. A-B: athletes.
- C] Int.: $\Lambda\alpha\chi\epsilon\varsigma\ \kappa\alpha\lambda\omicron\varsigma$, retr. A: $\Lambda\alpha\chi\epsilon\varsigma$ [---].

D] Ex Van Branteghem collection. + Villa Giulia.

3334.

Cracow, Czartoryski Museum 1463a.

- A] RF cup.(1) Painter of Berlin 2268. Last quarter sixth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 10,4,a-b. ARV(2) 156/49.
- B] Int.: komast: youth with himation on one arm and carrying his stick, dancing (seen from the back).
- C] Int.: nonsense: the text in CV mentions only one inscription, which is transcribed: λυχ(λ).(2) The ph., however, shows letters both to left of the youth's head and at right below his stick.

(1)type C. (2)Attic lambda and 'Argive' lambda.

3335.

Cracow, Czartoryski Museum 1497.

- A] BF lekythos. Manner of Haimon Painter. First quarter fifth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 7,5,a-b. ABV 551/329.
- B] Embassy to Achilles.
- C] Nonsense: around and between the figures. Above the head of the seated Achilles: καλος.(1)
- D] The reading is from the text of CV.

(1)the ph., pl. 7,5,b, shows only the letters καλ horizontally above Achilles.

3336.

Cracow, University 103.

- A] RF bell krater. From Naples. Dinos Painter. Last quarter fifth. *TGV 49, 113/18C 72, fig. 6,d. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 9,2. ARV(2) 1154/32. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 387/D34.
- B] A: a crouching woman at bath, surprised by four satyrs. B: three youths, one with a strigil.
- C] Under the foot, Gr.: a Gr. line across the foot. At left: Ἀλλιω. At right: ΠΑ: a vertical line and ΠΑ, with normal pi.
- D] = 1053. Done from CV, text; not visible in ph. Johnston 49 thinks perhaps a proper name, of a trader. Pape has: Ἀλλίας, ὄνομα κύριον, Suda; and = Ἀλίας (a river in Plut.). Also Ἄλλιος (Smyrna inscr.; date?) and Ἄλλις (inscr.). Most of this is not pertinent and there is nothing suitable in LGPN ii. - Omega probably for omicron-epsilon.

3337.

Cracow, University 137.

- A] RF lekythos. Painter of Palermo 4. Second quarter fifth. *K. Bulas, CV, Poland 2, Collections de Cracovie, pl. 8,11. ARV(2) 311/11.
- B] Athena with a spear rushing to right.
- C] To right of her head: καλε.(1)
- D] = 1087.

(1)so the text; not visible in the ph.

3338.

Croton, Antiquarium.

- A] Fr. of BG(?) cup.(1) From Sanctuary of Hera Lacinia in Calabria. Unattributed. First half sixth. *G. Spadiera Noviero, PP 253 (1990) 291/1, fig. 1.
- B] No decoration preserved.
- C] On the BG inside, Gr.: [τας] ἡρα[ς ---].
- D] A dedicatory inscription. The alphabet is not Attic.

(1)from near the bottom.

3339.

Cyrene.

- A] Fr. of RF skyphos. From Cyrene, Sanctuary of Demeter and Kore. Meidian (McPhee). Last quarter fifth. Ca. 410 (McPhee). *Letter from Ian PcPhee, March 12, 1983, with xerox of photo. enclosed.
- B] A: head and right shoulder of a woman [Nereid].
- C] A: to left of her head, ending at its top: [Κυ]μοδοκη.
- D] For the name, compare London E 774 and perhaps New York 31.11.13, both by the Eretria Painter.

3340.

Cyrene.

- A] BF prize Panathenaic. From Cyrene, necropolis, excavations of 1925. Kuban Group (E.). Mature Group; early fourth (E.). *N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 56/11. M. Luni, QuadALibia 8 (1978) 260, fig. 27 (B).
- B] A: Athena. B: three runners.
- C] A: prize inscription.
- D] Eschbach dates the Kuban Group after 401/0, not around 403/2 as Süsserot did.

3341.

Cyrene.

- A] Fr. of BF prize Panathenaic. From near Cyrene. Charikleides Group. 363/2. *ABV 715 (add to 413).
- B] Subjects not stated.
- C] Archon Charikleides.

3342.

Cyrene?

- A] Fr. of BF prize Panathenaic. From Cyrene tomb found 1911. [Nikomachos Series?] 349/39 or 313/2. Theophrastos archon. *Hoppin, CV, USA 1, ad pl. 6,1-2 (mention).
- B] Subjects not stated.
- C] Archon Theophrastos.
- D] Mentioned by Hoppin as unpublished so far as he knew.

3343.

Dallas, Museum of Fine Arts.

- A] BF band cup. Unattributed. Third quarter sixth. *DMFA Newsletter no. 5 (May 1968). *Vidi. *Photos. in Beazley Archive.
- B] A, B, each: horsemen, hoplites, draped men.
- C] Handle zone: nonsense: A: 13 inscriptions. B: 10 inscriptions. Dots or blots.
- D] A multified band cup. The inscriptions disposed as if naming the figures, including the horses, but at the end of

the scenes the painter has omitted some inscriptions. Some inscriptions may start with epsilon. - Is this the LM cup Dallas 1968.2 mentioned by K. Stanley, Duke University Museum cat. p. 32, as having a battle with many nonsense inscriptions?

3344.

Dallas, Museum of Fine Arts 1972.22.

- A] BF column krater. Unattributed. Second quarter sixth. Ca. 560-550 (Kilinski). *K. Kilinski in H.A. Shapiro, ed., *Art, Myth, and Culture: Greek Vases from Southern Collections* (New Orleans Museum of Art, Tulane University, 1981 38/11 (bib.)). *Gaz. des Beaux-Arts* (Feb. 1973) 103/367.
- B] A: Dionysus with satyrs and maenads. B: male between two antithetical lions.
- C] B: to the man's lower left and right: two rows of thick dots (eight dots each).
- D] Kilinski compares the style to Lydos.

3344a.

Once Dallas, TX, Nelson Bunker Hunt.

- A] BF cup. Near Kallis Painter (Bothmer). Ca. 540-530.
*J.M. Cody in D. von Bothmer, et al., *Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections*, Kimball Art Museum (Fort Worth, Texas, 1983) 50/3 (ill., p. 50 shows inscription faintly). *Summa Gallery, Auction 1* (1981), no. 4.
- B] Int.: BG, except for a reserved tondo with two circles and a central dot, and except for a reserved line inside the lip.
A-B: between eyes: each: busts of Dionysus (holding an ivy branch) and Semele (or Ariadne) to left; at the top, on A, three, and on B, four wreaths hung up.
- C] A: above the head of Dionysus, on the BG line that runs just below the lip: nonsense inscription; behind his head, wavy and diagonally downward, another: (.)ε(.ο(ι)υιο(ς), retr.(1)
- D] The ph. is rather unclear. [For parallels see Athens, N.M. 17,673 (CAVI 928) and Naples, Stg. 172 (CAVI 5495), both by the Kallis Painter.]

(1)is this Διοϋσσοϋ miswritten?

3345.

Once Dallas, TX, Nelson Bunker Hunt 5.

- A] RF cup. Euphronios. Last quarter sixth. 520-510. (Very early). 520-515 (Euphr.). *M. Robertson, *GettyMusJ* 9 (1981) 23-26, figs. 1-6. Script 365. Add.(2) 404. *J.M. Cody in D. von Bothmer, et al., *Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections*, Kimball Art Museum (Fort Worth, Texas, 1983), 54-57, no. 5 and frontispiece. *Musée du Louvre, *Euphronios* (exhib. 9-18 - 12-31 1990) 168/34 (ill.: p. 32, fig. 7, p.169: show inscriptions). Also in Berlin cat. M. Cygielmann et al., *Euphronios: Atti del Seminario Internazionale, Arezzo 27-28 maggio 1990* (Florence), L. 56 (A, B). Robertson, *AVCA* 22, fig. 16; 298 n. 8 (bibl.). *J.M. Cody in D. von Bothmer, et al., *Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections*, Kimball Art Museum (Fort Worth, Texas, 1983), 54-57, no. 5 and frontispiece. Sotheby's, *The Nelson Bunker Hunt Collection*, NY 6/19/1990 (1990), no. 6.

Beazley Archive db, no. 7043 (bibl.).

- B] Thanatos and Hypnos carry the body of Sarpedon, in the presence of Akamas. B: pyrrhiche: woman, piper, warrior dancing.
- C] Inscriptions reserved. A: Behind Hypnos, not facing: $\eta\upsilon\mu\nu[\omicron]\varsigma$. Above the dead body: $\Sigma\alpha(\rho)\pi\epsilon\delta\omicron\nu$, retr. Before Thanatos' head: $(\Theta)\alpha\nu\alpha\tau\omicron\varsigma$. To right of Akamas' shield, along the curve: Ακαμας . On the reserved foot profile, in BG: $\text{Ευφρονιος εγραφε}[\sigma\epsilon\nu]$.
- D] Once loaned to Malibu. Robertson lists as now in the Market. The theta lacks the dot. Rho D-shaped and reversed. Note the typical N, with the first bar truly vertical, the third bearing outward.

3346.

Once Deepdene, Hope Collection.

- A] BF lip cup. Unattributed. (1) Xenokles potter. Third quarter sixth. *Raoul-Rochette, *Monuments inédits d'antiquité figurée* (Paris 1833), pl.49/1. Beazley, JHS 52 (1932) 178. ABV 184, bottom, Para. 76, Add.(2) 51.
- B] Int.: Hermes and nymphs. (2) Ext.: lip: A: Achilles and Troilos. B: Heracles and Cerberus.
- C] Handle zone: A: $\text{Κσενοκλες εποιεσεν}$. (3) B: $\text{Κσενοκλες εποιεσεν}$. (3)
- D] In Para. said to be sold to 'Norton' at the Christie sale: '14-16 June 1849': there is something wrong here: the sale was in 1917; is 1849 the catalogue number? Both three- and four-stroke sigma.

(1)"the style is of somewhat the same nature as in the last [which is compared to the Xenokles Painter], but the hand is not clearly the same." (Beazley). (2)so ABV; Beazley in JHS says: Judgment of Paris. (3)Beazley follows R.-R. in giving the first letter as kappa [which may be erroneous].

3347.

Once Deepdene, Hope Collection.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. *E.M.W. Tillyard, *The Hope Vases* (1923) 52/93 (not ill.). ARV(2) 647/22.
- B] A: Apollo pursuing: B: a woman.
- C] A, B, each: the inscriptions are illegible (owing to corrosion of the surface), except for what may be the (Attic) lambda of $\kappa\alpha\lambda\omicron\varsigma$. (Tillyard).

3348.

Once Deepdene, Hope Collection.

- A] RF Nolan amphora. Pan Painter. Second quarter fifth. *E.M.W. Tillyard, *The Hope Vases* (1923) 51/90. pl. 9 (A). *Beazley, *Der Pan-Maler* (1931) 23/28, pl. 16,2. ARV(2) 553/41.
- B] A: Dionysus with thyrsus and kantharos. B: satyr.
- C] A: at left: $\kappa\alpha\lambda\omicron\varsigma$. At right: $[\eta]\omicron\pi\alpha\iota\varsigma$. I.e.: $\kappa\alpha\lambda\omicron\varsigma \wedge [\eta]\omicron\pi\alpha\iota\varsigma$. (1) B: at left: $\kappa\alpha\lambda[\omicron]\varsigma$. Under the foot, Gr.: $X^*\text{C}\Delta$. (2)
- D] Beazley in Pan-Maler does not have a good reading: "Inscription nach meinen Notizen je ein grobes $\kappa\alpha\lambda\omicron\varsigma$, Tillyard aber scheint mehr gelesen zu haben."

(1)Tillyard does not indicate that the heta is missing. (2)a rough rendering of what Tillyard prints; not in TGV.

3349.

Delos, Heraeum 546.

- A] BF lekythos. From Delos. Leagros Group. 510-500.
*Photo. Haspels, ABFL 50-51; cf. 60 n. 1. ABV 378/257,
Para. 163, Add.(2) 100. K.P. Stähler, Grab und Psyche des
Patroklos (1967), fig. 8 (dr.).
- B] Dragging of Hector's body.
- C] Above the body, nonsense: h[.]σλειςπσ.
- D] = B 6137.546. On p. 51, Haspels discusses the double
appearance of two souls flying over the tumulus. Attic
alphabet.

3350.

Delos, Museum 547.

- A] BF lekythos. From Delos. Leagros Group.(1) Class of Delos 547.
Last quarter sixth. 510-500. *Photo. ABV 379/274, Para. 163.
- B] Heracles and Geryon.
- C] Nonsense: at left, top: οεσι. At left, bottom: σι(ν)ο.(2) By
Geryon: ονοευσ, retr. Below Geryon: ευ(ο)ισ. To left of the
woman at right: εγγοος.
- D] The inscriptions look in part like imitation names. Koppa
is miswritten. The readings are not very certain.

(1)Beazley compares the Edinburgh Painter and the Group of
Vatican 424. (2)nu reversed.

3351.

Delos, Heraeum 548.

- A] BF lekythos. From Delos, Heraeum. Phanyllis Group (Beazley).
Phanyllis Painter (Haspels). Late sixth. *Haspels, ABFL 63
and n. 1, 64, 199/1 (not ill.). F. Giudice, 'I pittori della
Classe Phanyllis I,' (Catania 1983) 51/1.
- B] Between eyes: Dionysus seated.
- C] Gr.: Φάνυλλ'ις ἀνέθεκ[ε]ν ἡέρηι θεῶ[ι].(1)
- D] The vase is not listed in Beazley. The inscription is not
Attic.(2)

(1)Haspels 199 also reads: Φάνυλλ'ις ἀνέθεκ[ε]ν ἡέρηι θεῶ[ι],
with cross-bun theta. (2)Haspel 63 n. 1: mixture of Attic and
Ionic alphabets as on many inscriptions on Attic vases from the
Heraeum at Delos, see Dugas, Délos x, passim.

3352.

Delos, Museum 571.

- A] BF lekythos. From Delos. Gela Painter. First quarter fifth.
*Photo.
- C] Blotchy letters, not just N.

3353.

Delos, Museum 62.787.

- A] Frs. of plastic vase. Triptolemos Painter. First quarter
fifth. Ca. 480.(1) *R. Guy, 'A Ram's Head Rhyton Signed by
Charinos,' BullVirginia 21 (1981) 11 and n. 75. Para. 365,
top (1 fr. listed as a cup fr.).
- B] Neck: symposium.
- C] Inside, at the rim: Gr. dedication? Neck: between figures:
Ν[ι]κ[ο]στράτος(?). Perhaps with kalos.
- D] Three frs. Nikostratos is found as kalos on the RF stamnos
Basel, Antikenmuseum BS 477, ARV(2) 361/7.

(1)contemporary with Richmond 79.100.

3354.

Delos, Museum 88.211.7.

- A] Fr. of BF prize Panathenaic. From Delos. Unattributed. Fourth.
*BCH 113 (1989), Chronique 749, fig. 3.
- B] A: at right, the left portion of Athena's shield.
- C] A: to left of the shield, kionedon:
[τω]ν Αθη[νηθεν αθλων].
- D] Ionic alhabet. Alpha with broken hasta. Calligraphic, with curved strokes. Later fourth century.

3355.

Delphi.

- A] Fr. of BF skyphos or kantharos. From Delphi. Kleitias.
Ergotimos potter. Second quarter sixth. *Fouilles de Delphes
II,5, 125,2. Beazley, JHS 52 (1932) 200. ABV 77/7. Script 86.
- B] (Women).
- C] [Εργο]τιμος επ[οιεσεν].
- D] There may have been a signature of Kleitias elsewhere on the vase.

3356.

Delphi.

- A] BG alabastron. From Delphi. Unattributed. Late sixth. Ca. 510
(LGPN ii). *ARV(2) 1575/5. Fouilles de Delphes v, 168, fig. 707.
- B] Undecorated.
- C] Gr.: [Δο]ρ[οθε]ος καλος.
- D] The same Gr. on a black alabastron in Königsberg (109),
R. Lullies, Antike Kunst in Königsberg Pr. (n.d.), pl.
18,4; ARV(2) 1575/4. See further ARV(2) 1575-76 and LGPN ii,
s.v. 3.

3357.

Denver, AN-123.

- A] RF eye cup. Unattributed. Near Winchester Painter (Cahn).(1)
Last quarter sixth. Ca. 520 (Cahn). *Auktion 34 (M.M.), pl.
44/144. Para. 326/160 ter, Add.(2) 161.
- B] Int.: javelin thrower; at left, a javelin; at right, two
more. Ext.: between eyes: A: discobolus; pick axe. B:
a draped youth bending over.
- C] Int.: around the scene, widely spaced: ho παις καλος.

(1)Class II of Standard Eye Cups: RF.

3358.

Detroit, Institute of Arts 50.193.

- A] BF prize Panathenaic. From near Benghazi. Asteios Group
(Beazley). Second quarter fourth? 373/2? 392/1 (Eschbach,
Neils). *Bull. Detroit Inst. of Art 31, 3-4 (1951-52) 65. ABV
412/3, Add.(2) 107. Moon, ed., Greek Vase Painting in Midwestern
Collections (1980) 222/125 (ill.). Script 1220. *N. Eschbach,
Statuen auf panathenäischen Preisamphoren (1986) 19/cat. 10,
figs. 9-10, pl. 5,1-2, no. 10. *J. Neils et al., Goddess and
Polis: The Panathenaic Festival in Ancient Athens (Hood Museum
of Art, Dartmouth College, New Hampshire; Princeton University
Press; 1992) 160/25, figs. on p. 32 (A, colored), 33 (A,
column figure), 83 (b/w, B). *Vidi.
- B] A: Athena. B: foot race: five runners.
- C] A: τον Αθενεθεν αθλον.

D] Eschbach 18 attributes to the same year as Berlin inv. 3980, i.e. 392/1, on the basis of the column figures (which he thinks changed for each year). Neils (obviously following him) also dates to 392/1, in the archonship of Philokles(1), because of the column figure of Ploutos on both columns. Beazley attributed to Asteios Group of 373/2, the year of Asteios' archonship. E. Bell, in 'Midwestern' 222/125 (ill.) dated the vase to 375-370. Attic except Ionic lambda; the second o seems = a circular phi.(2)

(1)so Neils, but this is not certain as the archon name on Berlin 3980 (q.v.) is quite fragmentary. (2)Neils, p. 32, though distorted, shows the letter forms: the strokes of the letters are sometimes close to calligraphic and slightly disjointed, e.g. in epsilon, theta, nu, etc. Alpha lacks the diagonal. Lambda has the second bar in the shape of a hook. This is like writing with a pen.

3359.

Detroit, Lawrence A. Fleischman.

- A] BF lip cup. Workshop of Phrynos Painter (J. Haldenstein(1)). Ca. 550 (Cat.). *K. Hamma and R. Guy in: J. Paul Getty Museum and Cleveland Museum of Art, A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman (1994) 79/33 (ill.; inscr. shows on p. 80, bottom) (no bibl.).
- B] A, B, each: lip: Heracles and the Lion.
- C] Handle zone: A, B, each: nonsense inscription. A: $(\lambda)(\alpha)(\upsilon)\upsilon(\sigma)\sigma\upsilon\lambda(\sigma)(\sigma)(\upsilon)\alpha(\sigma)\sigma\lambda\upsilon(.)\sigma(.)\upsilon(.)$.(2)
- D] The Fleischman collection is now in the Getty Museum at Malibu. - A: small and casual letters, partly imitation. The inscription well centered, but the line is not quite straight.

(1)Haldenstein published four BF cups at Madison in the Bull. of the Elvehjem Museum, University of Wisconsin, Madison, Annual Report 1989-91, 8-9 and 12. (2)the first letter: 'Argive' lambda. (σ) = < or >. (σ) = omicron with a short stroke at 5 o'clock. (υ) lies sideways.

3360.

Detroit, Lawrence A. Fleischman.

- A] BF amphora. Painter of Berlin 1686 (Bothmer). Third quarter sixth. Ca. 540 (Cat.). *K. Wight and R. Guy in: J. Paul Getty Museum and Cleveland Museum of Art, A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman (1994) 81/34 (ill., A, B). Atlantis Antiquities, Greek and Etruscan Art of the Archaic Period (New York 1988) 38-40, fig. 35 (A, reversed) and p. 41 (part of B).
- B] A, B, each: Heracles and Geryon.
- C] Nonsense: A: behind Heracles, along the margin: eight letters. To his right, facing him: $\epsilon\iota\sigma\tau\omicron\chi\epsilon\iota\sigma\tau(.)\sigma\epsilon(.)$.(1) Between Geryon's legs: $\epsilon\iota\sigma\tau\omicron\lambda\omicron\lambda$.(2) Behind Geryon's legs: eight letters. B: replica of the scene and of the inscriptions, except that the inscription on Heracles' right is placed between his legs. The number of letters also differs: 10 letters - 10 letters - 10 letters - 13-14 letters (smeared at end).
- D] The inscriptions are typical of this painter.

(1)letter 11 = a filled upside down triangle; letter 14: a thick dot. (2)the sixth letter perhaps upsilon: ειοτουολ.

3361.

Detroit, Lawrence A. Fleischman.

- A] BF Panathenaic amphora. Three-line Group (Bothmer). Third quarter sixth. Ca. 530 (Cat.). *J.B. Grossman and R. Guy in: J. Paul Getty Museum and Cleveland Museum of Art, A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman (1994) 83/35 (ill.) (no bibl.).
- B] A: wedding procession of Admetus and Alcestis in a chariot. B: frontal chariot; at left, woman and youth; at right, woman and boy.
- C] A; above the woman at left (Peitho), curving around her head but referring to Alcestis who is standing in the chariot, hence retr.: Αλκείστες.(1) To right of Admetus' face: Ασμηέτος.(2) Above Artemis' head, to right of Apollo's lyre: Απολλων. To right of two of the horses, at some distance from Artemis' back (she faces left): Αρτεμις. At right are two women and Dionysus with a boy, none of them inscribed. A has a horse brand: a dotted circle with a dot in the center [theta?].
- D] The scene is very compact and the painter put the inscriptions where he could. Letters are clear but very small in the photo.

(1)so the text. (2)Apollo's lyre intervenes.

3362.

Dresden, Albertinum.

- A] Fr. of RF cup. Tarquinia Painter. Second quarter fifth. *ARV(2) 869/72.
- B] Int.: youth (athlete: head to left, extended arm).
- C] Int.: καλος, retr.

3363.

Dresden, Albertinum.

- A] RF hydria. Christie Painter. Third quarter fifth. *ARV(2) 1049/48.
- B] Woman, seated, with a mirror; six women; youth.
- C] καλη. Διο[-].(1)

(1)Beazley does not say whether this is a woman's, or the youth's, name, or a kalos-name.

3364.

Dresden, Albertinum 236.

- A] Fr. of RF cup. Manner of Euergides Painter.(1) Last quarter sixth. *ARV(2) 97/5, Add.(2) 171.
- B] Int.: hand holding a flower.
- C] [---]σε[---].
- D] The number is given in Add.(2) (as AB 236). Beazley thinks perhaps from a signature.

(1)may be by the painter himself (Beazley).

3365.

Dresden, Albertinum 288.

- A] RF neck amphora with twisted handles. Unattributed.(1) Last quarter sixth. *H. Lloyd-Jones, ZPE 108 (1995) 44. ARV(2) 19, top. Boardman, LIMC i, 116/280.
- B] A: Heracles. B: Cynus. [So ARV(2).]
- C] A: Heracles is inscribed: nonsense: αθετο ενqxεσ. B: the adversary: νοαχ.
- D] L.-J. (referring to Boardman) says that Beazley [where? Not in ARV(2)] thought the inscription on B should be read [Λυ]καον, retr., but Boardman knows no other vase with Heracles fighting Lykaon. L.-J. thinks the inscription on B should be nonsense as is that on A.

(1)the vase resembles neck amphorae decorated by or near Euphronios, "but the figures are not Euphronian, though contemporary" (Beazley).

3366.

Dresden, Albertinum 291.

- A] RF Nolan amphora. Charmides Painter. Second quarter fifth. *ARV(2) 654/8.
- B] A: Iris running. B: man in a long chiton, his stick in the right hand (Zeus?).
- C] A: κ(α)λος ηιππων.
- D] Alpha lacks the cross stroke.

3367.

Dresden, Albertinum 301.

- A] RF cup. From Italy. Manner of Onesimos.(1) First quarter fifth. *ARV(2) 332/30.
- B] Int.: horse race: jockey. Ext.: plain.
- C] Int.: Λυ[κ]ο[s] καλος, ναιχι.
- D] = ZV 1609.

(1)may be by Onesimos himself (Beazley).

3368.

Dresden, Albertinum 304.

- A] RF cup. Antiphon Painter. Euphronios potter (Bloesch). First quarter fifth. *AA 1892, 163/28, 164 (Int., A, B). ARV(2) 340/63. Add.(2) 219.
- B] Int.: young komast looking down at a bell krater. A-B: athletes. A: a draped male; three youths. B: three youths; a column.
- C] Int.: To left and right of the komast: ho παis ^ καλ[o]ς. A: above a fallen youth: ho παis. At waist level of the second youth, to left and right: καλ^ος. B: to left and right of the first youth: ho ^ παis. Beginning at the column base: καλος.
- D] = ZV 930. Three- and four-stroke sigma.

3369.

Dresden, Albertinum 319.

- A] RF neck amphora. Charmides Painter. Second quarter fifth. *ARV(2) 654/9.
- B] A: a traveler decking a herm. B: warrior.
- C] B: X(α)ρμιδ[ε]ς κ(α)[λ]ος.
- D] The alphas lack the crosstroke.

3370.

Dresden, Albertinum 321.

- A] RF column krater. From Capua. Painter of Louvre Centauromachy. Third quarter fifth. Late (Beazley). *Photo. *AA 1891, 168-69/20 (not ill.). ARV(2) 1089/29, Add.(2) 328.
- B] A: two naked women at a laver; a dressed woman with a mirror; aryballos and strigil. B: three youths.
- C] A: on the laver, in BG, horizontal: καλ(η).
- D] = ZV 797. The inscription is in large letters, spaced unevenly: καλ(η). Ionic alphabet. The eta miswritten.

3371.

Dresden, Albertinum 350.

- A] RF calyx krater. Group of Polygnotos. Third quarter fifth. *Hermann, AA 1892, 166-67, fig. 33. CB ii, p. 62 (mention). ARV(2) 1056/95, Add.(2) 322.
- B] A: Rising of Persephone: Pan to right; another Pan, frontal; Hermes; Persephone rising; a third Pan, to left. B: three clothed figures (modern).
- C] A: above the two Pans at left: Πα(π)λι[.]ι[.]μοῦς [Unclear.] To right of, and above, Hermes: [Ἡερμ]ῆς. Above Persephone's head: Φ[ε]ροφᾶττα.(1) Above the outstretched arm of the Pan at right: [--]ος.
- D] = ZV 926. The inscriptions mainly after AA, which is not reliable.

(1)so AA; CB has: [Φε]ρεφᾶττα.

3372.

Dresden, Albertinum 363.

- A] RF plastic rhyton (boar's head). Near Phiale Painter.(1) Third quarter fifth. 440 (Oakley). Klein, L. (1898), p. 133. H. Hoffmann, Attic Red-figured Rhyta (1962), pl. 12,4. *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 92/N 4, pl. 134. *ARV(2) 1024/4, 1678.
- B] Neck: A: maenad. B: satyr and Dionysus facing; maenad frontal, looking left.
- C] B: above the kantharos held out by the satyr, non-stoich. two-liner with word equalization (lines begin and start at the same point, see Oakley, pl. 134,B-D): Ευαιὼν|καλός.(2)
- D] Hoffmann says: Once Dresden 464, destroyed in World War ii. [But Oakley does not seem to know this?] Hasty writing.

(1)might be from his hand (Beazley). (2)Oakley gives the first alpha as missing but but I thought I could see it in the photos. ARV(2) has Ευαιὼν κα[λ]ός. - Ευαιὼν κα[λ]ός (Hoffmann).

3373.

Dresden, Albertinum ZV 925.

- A] Fragmentary RF hydria (kalpis). Euphronios.(1) Last quarter sixth. 515-510. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 157/30 (ill.; bibl.). Also in Berlin cat. Beazley, JHS 59 (1939) 150 (mention). ARV(2) 16/13, 1563/1, Para. 322.
- B] Shoulder: javelin thrower; at right flautist; pick axe.
- C] Shoulder: under the athlete's right arm: Λεαγρος, retr. Between his legs: Αντίας, retr. In the upper left corner: [κ]αλός. In the upper right corner: [κ]αλός. In front of the flautist's hands: σ(2) and μ; a bit below: θ, read by Beazley in JHS and ARV(2) as: Σμ[ικυ]θος.
- D] = Dr. 295. Beazley connects the kalos' as follows: [κ]αλός Λεαγρος. Σμ[ικυ]θος [κ]αλός. This leaves Antias

without kalos, whence Beazley says he might be the athlete.(3)
Sigmas: three-stroke and reversed; four-stroke(?).

(1)Beazley; earlier attributed to Euthymides. (2)partly effaced. (3)Beazley prints the sigmas of the inscriptions other than the Smikythos kalos as reversed three-stroke, Smikythos' as straight three-stroke, and the second kalos' as four-stroke.

3374.

Dresden, Albertinum ZV 1395.

- A] RF eye cup. Winchester Painter. Class III: Palmette-Eye Cups. Last quarter sixth. *AA 1896, 210/32 (not ill.). ARV(2) 170/2 and 50/194.
- B] Int.: athlete picking up a discus. A: jumper with halteres, bending forward. B: similar.
- C] Int.: In the field, illegible letters.

3375.

Dresden, Albertinum ZV 1396.

- A] Fr. of RF cup. Unattributed. First quarter fifth. *AA 1896, 210/34 (not ill.).
- B] Int.: warrior running (device, leaping horse). Ext.: A: remains of reclining figures.
- C] In the field: καλος. καλος.

3376.

Dresden, Albertinum ZV 1398.

- A] RF cup. From Chiusi. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 342/17, Add.(2) 219. AA 1896, 210/33 (not ill.). DAI Rome, neg. 75.705.
- B] Int.: young trumpeter. Ext.: plain.
- C] Int.: from near the right foot to near the head, facing the trumpeter: Λυκος καλος.(1)
- D] = 299.

(1)so the dr. in AA; ARV(2) has: Λυκος κα[λο]ς.

3377.

Dresden, Albertinum ZV 1610.

- A] Fr. of RF cup. Painter of Paris Gigantomachy. First quarter fifth. *AA 1898 135/23 (not ill.). ARV(2) 417/6.
- B] Int.: youth leaning on his stick; strigil and aryballos hung up. A-B: fight (only legs remain).
- C] Int.: In field: nonsense.
- D] Cut down to the tondo.

3378.

Dresden, Albertinum ZV 1611.

- A] RF cup. Unattributed. First quarter fifth. *AA 1898, 136/25 (not ill.).
- B] Int.: symposium: youth on a couch about to play kottabos. His stick leans against the couch.
- C] In the field, nonsense.

3379.

Dresden, Albertinum ZV 1654.

- A] Fragmentary BF/RF cup. Unattributed. Class I of Standard Eye-cups: Bilingual. Last quarter sixth. *ARV(2) 45/115.

- B] Int.: BF: one dressed in a long chiton running. A-B: RF: between eyes: A: a naked male. B: lost.
 C] Int.: καλ[--].
 D] Another fr. in Dresden might belong: see ARV(2) 43/63.

3380.

Dresden, Albertinum ZV 1655.

- A] RF cup. From Italy. Manner of the Euergides Painter i.(1) Paidikos potter. Last quarter sixth. *AA 1898, 135/21 (not ill.). *ARV(2) 97/1, 102/3, 103/2.
 B] Int.: komast. A: satyr and maenad. B: youth with a horse.
 C] Int.: προ[σαγ]ορευō. A: Π[αιδ]ικο[ς]. B: Παιδ[ικο]ς.
 D] = 298. For the possibility that Paidikos is a nickname of the potter Pasiades see ARV(2), p. 102.

(1) may be by the painter himself (Beazley).

3381.

Dresden, Albertinum ZV 2714.

- A] Fragmentary plain lip cup. From Tarquinia. Tleson Painter? Tleson potter. Third quarter sixth. *ABV 181/5. *Hauser, JdI 11 (1896) 182/18 (not ill.). AA 1925, 110/20.
 B] No figured decoration.
 C] A: Τλεσών ho Νεαρχὸ ἐποίησεν. B: similar, but fragmentary.
 D] Ex Leipzig (see JdI and AA).

3382.

Dresden, Albertinum xvii.10.4.

- A] Fr. of RF cup. From Tarquinia. Euergides Painter. Last quarter sixth. *ARV(2) 91/55, Add.(2) 171.
 B] A: athletes: upper part of a jumper; hand of an acrobat.
 C] A: [--]σα[--].
 D] Three-stroke sigma.

3383.

Once Dresden, Kunstgewerbemuseum.

- A] RF cup. Douris. Python potter. Early fifth. Transitional II (Bare) (B.-O.). *ARV(2) 430/33, Add.(2) 236. Beazley, JHS 39 (1919) 85 (mention). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/56, pl. 40.
 B] Int.: a man leaning on his stick holds out a purse or bag; at left, a stool and, above it, a sponge and aryballos hung up. A-B: men and youths (one a boy victor).
 C] Int.: starting above the stool and running along the margin: Δορις ἐγράφεν ^ Χαίρεσθρατος καλῶς.(1)
 D] Listed as Albertinum in Add.(2), index, but I think it should be listed as 'Lost.' Dotted delta. Tailed rho.

(1) the man's head and his stick intervene.

3384.

Dublin, National Museum 1880.507.

- A] RF column krater. Meleager Painter. Last quarter fifth. Latest fifth (Johnston). Early (Beazley). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 381/427 (not ill.). W. Tischbein, Engravings ... Hamilton (1791-95) v, pl. 10. ARV(2) 1411/38 (listed as lost). M. Vickers, 'Some unpublished Sherds from Naukratis in Dublin,' JHS 91 (1971) 118 (mention). *TGV 112/18C 46; 166/22F 6; 167/24F 6, fig. 13j (dr. of Gr.).

- B] A: symposium. B: Eros with a necklace and Aphrodite seated; with two satyrs.
- C] Under the foot, Grr.: the foot is crossed by a line.
 Κορινθιοργής ΙΙΙΙ σκαφίδες ΔΠ.(1)
- D] The Gr. is not Attic.

(1)done from the facs. in TGV, which is however not quite accurate for the three contiguous dotted letters. In `Proc. Irish Ac.', J. does not dot any letters.

3385.

Dublin, National Museum 1880.509.

- A] RF bell krater. Unattributed. Last quarter fifth. Ca. 420 (Johnston). *A.W. Johnston, Proc. R. Irish Academy 73 C 9 (1973) 382/431 (not ill.). *Idem, AJA 82 (1978) 222 n. 2 (mention). *TGV 113/18C 79, 162/14F 12 and 229, fig. 13,d.
- B] A: symposium: four youths reclining; flute girl. B: three draped youths.
- C] Under the foot, Grr.: βαθεα:Δ. Δ ΙΙΙΙΙ, followed by a ligature(?).(1) A line crosses the foot.
- D] The two major Grr. are by different hands: 10 bathea and the numeral 16. The first Gr. connects the vase with those of the Pothos and Kadmos Painters, Hackl 595-598. - It is not clear to me whether the numeral 16 is thought to be the contents (cf. AJA) or the price of the bathea (TGV).

(1)the second Gr. much smaller than the first and its last sign obscure.

3386.

Dublin, National Museum 1921.88.

- A] RF bell krater. Pothos Painter. 430-420. *E.M.W. Tillyard, The Hope Vases (1923) 86/144, pl. 24. ARV(2) 1189/13, Add.(2) 342. A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 382/430 (not ill.).
- B] A: two pairs of a satyr pursuing a maenad. B: three youths.
- C] A: between the figures, traces of inscriptions too rough to be made out (Tillyard).
- D] The museum number is from Johnston.

3387.

Dublin, National Museum 1956.166.

- A] BG one-handled cup. Unattributed. Ca. 400 (Johnston). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 405/622 (not ill.).
- B] No figured decoration.
- C] Under foot, Gr.: Πυρροκλείας.
- D] Πυρροκλεία is listed in LGPN ii as possibly Attic.

3388.

Dublin, University College 143.

- A] BG bell krater. Unattributed. Third quarter fifth. Ca. 450-440 (Johnston). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 455/1147 (not ill.). The Hope Heirlooms: Irish Purchases now on View in the Central Court of the National Museum, Kildare Street, Dublin (Dublin ca. 1918) 12. TGV 113/18C 58 and 163/17F 9.
- B] Modern figured decoration: A: Dionysus, Ariadne and a satyr in the classical style. B: cloaked figures with strong

Campanian tendencies (Johnston).

- C] Under the foot, Gr. σκυ<>. The foot crossed by a line.
- D] Probably for σκύφος or σκύφοι.

3389.

Dublin, University College 156.

- A] Fr. of RF cup. From Naukratis, 1899. Unattributed. First quarter fifth. 490-480 (Johnston). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 451/1122 (not ill.). BSA 5 (1898-99) 63, pl. 8/11. M. Vickers, 'Some unpublished Sherds from Naukratis in Dublin,' JHS 91 (1971), pl. 14/01-2.
- B] Int.: upper part of a tondo: a bit of a maeander; hand holding out a helmet; upright spear. A: part of a maeander.
- C] Int.: at right: ho [---].
- D] Ex Oxford G 138.6.

3390.

Dublin, University College 190.

- A] RF hydria (kalpis). Cassel Painter. Third quarter fifth. *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 442/1041 (not ill.). ARV(2) 1085/24.
- B] Women's quarters: a seated woman holding a wreath, with three women (attendants) on each side.
- C] Above the woman at the right: καλος.
- D] Ex Hope Collection.

3391.

Dublin, University College 321.

- A] Fr. of cup.(1) From Naukratis. Unattributed. First quarter fifth. Ca. 475 (Johnston). *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 469/1187 (not ill.). M. Vickers, 'Some unpublished Sherds from Naukratis in Dublin,' JHS 91 (1971), pl. 14,S.
- B] No figured decoration preserved.
- C] On outer lip: [no doubt, Gr.:] [---]νιπαιοε[---].(2)

(1)from BG lip of a type C cup. (2)Johnston: "I do not despair of the possibilities of Ἀπόλλω|νι Παιος[....]"

3392.

Dublin, University College 330.

- A] Fr. of a large open BG vase, perhaps a krater. From Naukratis. Unattributed. Date? *A.W. Johnston, Proc. R. Irish Acad. 73, C, 9 (1973) 457/1172 (not ill.). *Vidi.
- B] No figured decoration.
- C] Ext.: Gr. in BG: [--]εριφο[--] | [--]ρτε[--].
- D] Perhaps Attic. Worn. Epsilon with shorter middle hasta. Stemmed phi. Both letters with slight apices. Genuine or modern?

3393.

Düsseldorf 1963.25.

- A] RF cup. Euergides Painter. Last quarter sixth. Ca. 510 (S.). *F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 208, fig. 117 (sketches of A and B, after CV), 299/P 125. A. Klein, Das Hetjens-Museum (1972), no. 5, fig. 28. CV, Louvre 19, p. 47, under pl. 72. *H.B. Siedentopf, CV, Germany 49, Nordrhein-Westfalen 1 (1982), pls. 13,1-5 and 14,1-6, fig. 9 (profile). ARV(2) 1625/44 bis, Para. 330, Add.(2) 171.

- B] Int.: jumper. A-B: warriors making ready: A: in the center, a youth putting on greaves is offered a flower by a draped youth; at left and right, a warrior with a horse; B: in the center, a louterion with a tree behind it; at left, a warrior with a horse and a youth facing them; at right, a youth on horseback and a youth saluting.
- C] Int.: starting to right of the top of the head, along the margin, to the figure's mid-back: $\text{ho } \pi\alpha\iota^{\wedge}\varsigma, \nu^{\wedge}\alpha\iota.$ (1) A: above the scene, close to the top margin: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda[\omicron\varsigma](?)$ (2) On the bowl of the basin, in BG: $\kappa\alpha[\lambda]\omicron\varsigma.$ (3)
- D] Ex London Market (Sotheby). The Int. is a replica of Louvre C 10,870, ARV(2) 90/38 (Beazley). Attic alphabet.

(1)so the ph., pl. 13,2. CV, text has: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda.$ The legs intervene. (2) $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda,$ CV, text; the phs. do not show the letters clearly. CV is probably wrong. (3)so the phs.; CV's text has $\kappa[\alpha\lambda]\omicron\varsigma.$ The inscription fills the space.

3394.

Once Dunecht, Viscount Cowdray.

- A] RF bell krater. Unattributed. (1) Late fifth. *E.M.W. Tillyard, The Hope Vases (1923) 85/141 (not ill.). Millingen, Vases de Coghill, pl. 19. *C. Fränkel, Satyr- und Bakchennamen (1912) 44, 64 and 100/η. *CB ii, 1 (mention). London Market (Sotheby), cat. 12/3/1946, no. 55. LIMC iv, s.v. Eudia II 1; s.v. Galene II 2. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 158, KOMOS 10.
- B] A: Dionysus with a satyr and two maenads: a seated satyr playing the flutes; maenad with tympana; Dionysus; a second maenad behind him. B: three youths.
- C] A: the left maenad: Ευδία. (2) Above the seated satyr: Κωμο[ς]. Above the second maenad: Γαλήνη. On either side of Dionysus' head: Διονυσος.
- D] Ex Coghill collection. Ex Deepdene, Hope collection. A: extensively restored, but the BG background and the inscriptions are genuine (Tillyard). B is not restored but the clay is crumbling. - Sounds like a ruined vase. Ionic alphabet.

(1)not in Beazley; attributed to the Pothos Painter by Tillyard. (2)so Tillyard, Fränkel and others; Ευοία Welcker and others; see further Fränkel 63-64.

3395.

Dunedin, Otago Museum 39.108.

- A] RF cup. Antiphon Painter. First quarter fifth. *Photo. (Int.). ARV(2) 339/56.
- B] Int.: youth. A: symposium. B: komos.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$ or the like.

3396.

Dunedin, Otago Museum E 59.3.

- A] RF Nolan amphora. From Naukratis. Akin to Charmides Painter. Second quarter fifth. *ARV(2) 655, Para. 403.
- B] A: man with a phiale and woman with an oinochoe. B: woman with a torch running up.
- C] A: $\kappa\alpha\lambda\epsilon.$ $\kappa\alpha\lambda\omicron\varsigma.$ B: $\kappa(\alpha)\lambda\omicron\varsigma.$ (1)
- D] Ex London Market (Spink).

(1)alpha lacks the cross stroke.

3397.

Durham, NC, Duke University 1964.27.

- A] RF calyx krater. Polygnotos. Third quarter fifth. Ca. 460-450 (S.). Very early (M.). *K. Stanley, A Generation of Antiquities: The Duke Classical Collection 1964-1994 (Duke University Museum of Art, 20 January - 26 March 1995) (GRBS 1994) 51/63, pls. 24-26. G. Schwarz, Triptolemos: Ikonographie einer Agrar- und Mysteriengottheit (Grazer Beiträge, suppl. 2 (1987) 131, pl. 13, fig. 24 (A). Para. 442/29 bis. S. Matheson, 'The Mission of Triptolemos and the Politics of Athens,' GRBS 35 (1994) 346 n. 2 and 359, pls. 1-2 (A, detail of A). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 12, 193, 353/P33, pl. 4 (A). T. Hayashi, Bedeutung und Wandlung des Triptolemosbildes (1992), cat. no. 109. LIMC iv, 874, Demeter 362.
- B] A: Triptolemos in his winged seat holding out a phiale, which is being filled by Persephone from an oinochoe. At left, Hekate; at right, Demeter. B: at left, a draped youth with a stick, holding a strigil; in the center, a draped and hooded youth (or boy?); at right, a draped youth with a lyre.
- C] A: ἡεκατε. To right of T.'s head, horizontal: Τριπτολεμος.(1) Κορε. B: above the lyre: καλος.(2)
- D] Close to the Niobid Painter (M.). Bibl. on Triptolemos: GRBS 35 (1994) 345 n. 1.

(1)T.'s scepter intervenes. All but the first two letters are visible in pl. 26 of 'Generation' and are in the Attic alphabet. (2)Stanley refers the inscription to the lyre player as representing the educational effect of the symposium, but I think it might refer to the boy in the middle, despite the location. B may refer to a conflict between two lovers offering athletics and music respectively.

3398.

Durham, NC, Duke University 1965.8.

- A] BF neck amphora. Near Tyrrhenian Group. Third quarter sixth. *Photos. ABV 105/3, Para. 43. *A Generation of Antiquities: The Duke Classical Collection 1964-1994 (Duke University Museum of Art, 20 January - 26 March 1995) (GRBS 1994), 30/39, pl. 13 (A, B) and back cover (A).
- B] A: duel of warriors, between two women and two men looking on. B: similar, between two women looking on.(1)
- C] Nonsense: A: to right of the left woman's head: κν(σ)ν(ι).(2) Between the warriors' heads: κτυεσκ. Between their knees: χονπκογ. To left of the face of the man at right: κνγντυ. B: to right of the left woman's chest: κν(ν)σγ.(3) To right of her shins: χ<ν(σ)νν.(4) Between the warriors' heads: νογκονογ(ι).(5) Between their knees: κτυοντυ.
- D] Ex Northwick Park, Spenser-Churchill. All inscriptions but one start with kappa or chi.

(1)may be Achilles and Memnon (M. Moore by letter). (2)the two letters in brackets are unclear letters near breaks. (3)either retr., or not retr. with reversed nu. (4)the fourth letter unclear. (5)the last letter more a dot than a stroke.

3399.

Durham, NC, Duke University 1966.6.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. Ca. 470 (Stanley). *K. Stanley. A Generation of Antiquities: The Duke Classical Collection 1964-1994 (Duke University Museum of Art, 20 January - 26 March 1995) (GRBS 1994) 47/58, pl. 22. Hesperia Art cat. 16.7.100. ARV(2) 1665/126 bis.
- B] A flying Eros pouring a libation on an altar.
- C] Around the upper part of the figure, starting above the right wing: [κ]αλος.
- D] S. refers the inscription to the Eros. - Most inscriptions on vases by the Bowdoin Painter are nonsense, frequently involving sigmas. But London 1906.12-15.5 has κα[λο]ς, and Oxford 265, WG, seems to have Νι[κε]. Both also have nonsense.

3400.

Durham, NC, Duke University 1968.1.

- A] RF lekythos. Berlin Painter. First quarter fifth. Ca. 480 (Cahn, Stanley). Early (Beazley). *Auktion 34 (M.M.) 79/154 (facs.), pl. 48. *K. Stanley. A Generation of Antiquities: The Duke Classical Collection 1964-1994 (Duke University Museum of Art, 20 January - 26 March 1995) (GRBS 1994) 45/57, pl. 21 (bibl.). Andre Emmerich Gallery, Art of the Ancients (NY 1968) 26/32. Para. 345/194 ter.
- B] Young warrior (shield, lion as device, helmet, spear, chlamys slung over his arm, otherwise nude) holding out a phiale.(1)
- C] At upper left, remains of an inscription: [--]γῆ[--](?).(2) Under the foot, Gr.: trefoil.
- D] The surface is not in good condition (covered with plastic?) and the inscription may not show today.

(1)perhaps Achilles (Cahn); Achilles (Stanley, attributing the identification to Beazley, but Para. says 'Warrior').

(2)Cahn; not mentioned by Stanley. Not [Αχ]ιλ[λευς], retr., as Λ is hardly lambda for the Berlin Painter.

3400a.

Durham, NC, Ruestow.

- A] Fragmentary RF cup. Probably Manner of Epeleios Painter (Beazley). Last quarter sixth. *G. Koch-Harnack, Erotische Symbole: Lotos-blüte und gemeinsamer Mantel auf antiken Vasen (1989) 137, fig. 6. Para. 336.
- B] Int.: love-making: a youth and a woman lying on a couch, covered by a mantle.
- C] Int.: the ph. in Koch-Harnack shows some letters.
- D] Ex Philadelphia Market (Hesperia Art).

3401.

East Lansing, Michigan State University 65.57.

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. *J.T. Cummings, AJA 73 (1969) 69-71, pl. 29, figs. 1-3 (all). Para. 335, Add.(2) 180.
- B] Int.: youth running, with the chlamys over his shoulders. A: three helmeted youths with horses. B: three youths with horses.
- C] Int.: ho παῖς and καλός. A: ho παῖς. B: At height of heads, widely spaced: ἡὸ πᾶις.
- D] Compare Naples 2616 and Montaubon, Musée Ingres 2.

3402.

Edinburgh, Royal Scottish Museum 1872.23.4.

- A] BF lip cup. Unattributed. Third quarter sixth. 540-530 (CV).
*CV, Great Britain 16, pl. 12,6-7.
- B] Lip: A, B, each: female head in outline.
- C] Handle zone: nonsense: A: $\nu\epsilon\epsilon\nu\omicron\epsilon\iota\nu\omicron\epsilon\sigma\sigma\epsilon$. B:
 $\kappa\nu\epsilon\iota\omicron\epsilon\omicron\sigma\sigma\epsilon\pi\nu\sigma$. (1)
- D] CV compares London B 402 [attributed to Sakonides]; the letter forms are given incorrectly.

(1) readings are from CV, text, but they are not accurate as the photos. show (which however are too small to give accurate readings).

3403.

Edinburgh, Royal Scottish Museum 1877.29.

- A] RF hydria. Polygnotos. Third quarter fifth. Ca. 440 (CV).
*Beazley, AJA 45 (1941) 597/10. *CV, Great Britain 16, pl. 20,1-5; facs. p. 22. VPol 53. ARV(2) 1032/59. Johnston, G&R 21 (1974) 151/12 (incomplete reading). *TGV 91/3B 2a; 112/18C 14a; 154/4F 5; 165/21F 4. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 360/P64, pl. 60A-B.
- B] Shoulder: Eos and Tithonos. Handle zone: laurel wreath. Body: plain.
- C] Under foot, Grr.: $\chi(\alpha)\rho\iota\alpha\iota$. (1) $\alpha(\rho)\upsilon\sigma\tau\eta\rho$ or $\alpha\rho\upsilon\sigma\tau\eta\rho\epsilon\varsigma$. (2) Λ . (3) A Gr. line crosses the foot.
- D] The readings mainly from CV. See Toronto 350. Johnston's readings differ in part, both in G&R and in TGV. The Gr. is hard to read. The alphabet is not Attic. For letter forms see the text in AJA: $\nu\delta\rho\iota\alpha\iota$ (implied by Johnston but not in CV) and $\alpha\rho\upsilon\sigma\tau\eta\rho$ seem to have different letter forms.

(1) Alpha lacks the cross-stroke. (2) TGV reads the former. The rho resembles an Ionic gamma. (3) = 31? But TGV reads (or implies) $\nu\delta\rho\iota\alpha\iota$. I thought: 31 ladles for Charias = Chairias.

3404.

Edinburgh, Royal Scottish Museum 1881.44.21.

- A] BF lip cup. Unattributed. Third quarter sixth. 550-540 (CV). *CV, Great Britain 16, pl. 12,4-5. *Vidi.
- B] Lip: A: lion attacking a bull. B: similar.
- C] Handle zone: A: $\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma$. B: $\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma\gamma$.
- D] The inscriptions done from the text of CV, as the pictures and my note are poor.

3405.

Edinburgh, Royal Scottish Museum 1881.44.22.

- A] BF oinochoe. Unattributed. Last quarter sixth. Ca. 520 (CV). *CV, Great Britain 16, pl. 11,4-6. *Vidi.
- B] Ajax and Achilles playing a board game, with Athena in the center.
- C] Mostly nonsense or mock inscriptions: above and around the helmet of the left hero: $\nu\epsilon\omicron(\tau)\delta\kappa\upsilon\omicron$. To right of his head and shield: $\kappa\alpha\lambda\epsilon$. (1) Above and around the helmet and back of the right hero: $\delta\epsilon\nu\omicron\iota\epsilon\kappa\omicron\sigma$. (2) To left of his face: $\nu\iota\delta\sigma$. (2)
- D] Based on a hasty note and CV. The inscriptions seem to me to represent illiterate attempts to write kalos-inscriptions rather than nonsense. Is the left one

for Neokleides (despite the kale)? CV calls the left hero Achilles, the other Ajax.

(1)so the photo. and autopsy; the previous word inaccurate in CV, text. Or καλε? (2)so CV, text; I did not read it; the photo. shows: ...κοσ^νιδσ; i.e., the last two inscriptions go together.

3406.

Edinburgh, Royal Scottish Museum 1886.518.4.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth.
*Photo. in Beazley Archive.
- B] Handle zone: A: parts of warriors.
- C] Handle zone: A: part of a vertical inscription and the whole of another.
- D] Nonsense?

3407.

Edinburgh, Royal Scottish Museum 1956.465.

- A] RF hydria. Washing Painter. Third quarter fifth. Ca. 440-430. Ca. 430-420 (CV). *Vidi. VPol 64. ARV(2) 1132/174.
*E. Moignard and R.L. Wilkins, CV, Great Britain 16, Edinburgh (1989), pl. 21,3-4,8.
- B] Eros pursuing a woman, with a plant between them.
- C] Between the heads, starting at the top of Eros' head and bearing slightly downward: nonsense: σπ>υ(.).(1)
- D] = L 224.423. Given by the National Museum of Scotland. A small vase. Very fine letters.

(1)the ph., pl. 21,4, is unclear and I could not read the last two letters.

3408.

Edinburgh, Royal Scottish Museum 1956.477.

- A] RF pyxis with lid. Unattributed. Later fourth? Late fifth or early fourth (CV).(1) *CV, Great Britain 16, pl. 30,10-11; drs. and facs. 31. *TGV 180/s.l. 4 6a, fig. 14,aa.
- B] On the lid: RF chest with an open lid, in perspective.
- C] On the bottom of the pyxis and on the underside of the lid, Grr.: ΝΘ.
- D] Lunate sigma should not occur until later in the fourth century (see Script 160): the pyxis may be dated too early in CV; the drawing of the chest also suggests a later date to me. The marks make it possible to place the right lid on the pyxis; see TGV, subs. list 4.

(1)early fourth (Johnston).

3409.

Elche, Museo Arqueologico.

- A] Plain lip cup. From Elche.(1) Unattributed. Third quarter sixth. Mid-sixth (Olmos). *R. Olmos, 'Original Elements and Mediterranean Stimuli in Iberian Pottery,' Mediterranean Archaeology 3 (1990) 7, pl. 7.
- B] Int.: in the center, a large reserved area with a dot in the center and a marginal line; on the inside of the lip, a band of parallel lines. Ext.: lip: plain.
- C] Handle zone: A: ho παῖς v. καλός. B: similar (not ill.).
- D] The inscription is not clearly visible. The heta is in a

break (there is definitely a letter there) and lambda and sigma are clear. The inscription is therefore Attic and so must be the vase, although its inside decoration resembles Ionian cups (Olmos refers to Samian cups and to R. Ramos, *El Museo Arqueologico de Elche* (1987) 57). *ho pais kalos* on a LM cup is most unusual and this is one of the earliest appearances of this formula. Cf. perhaps Athens, Agora P 12, fr. of a BF (LM?) cup; and Athens, Agora P 17,827, Gr. on a BG skyphos of the mid-sixth cent. (Script 56).

(1)Elche is 25 km South of Alicante in SE Spain.

3410.

Eleusis.

- A] BG one-handled cup. From Eleusis. Unattributed. Seventh century. *Eph. 1898, 57, fig. 4 (dr.).
- B] No figured decoration.
- C] Under the handle, Gr.: h.
- D] Closed heta. For other examples of Gr. heta see TGV 177-78, subs. list 4, nos. 5, 10, and 46.

3411.

Eleusis.

- A] Frs. of BF plaque. From Eleusis. Euphiletos? Unattributed? Euphiletos potter? Second quarter sixth. *Beazley, BSA 32, 22 (not ill.). Eph. 1888, pl. 12,2 (part). Hoppin, BF 89 (after Eph. 1888). Eph. 1937, 243 (all). Beazley, JHS 47 (1927) 87 n. 55. *Photo. ABV 352, top.
- B] Woman; male with scepter.
- C] Vertically along the right-hand margin, facing in:
Ευφιλετο[ς ---]ν.(1)
- D] From the right-hand part of the plaque. A generation earlier than Euphiletos kalos.

(1)Ευφιλετο[ς εποiese]ν, vulgo. Ευφιλετο[ς εγραψε]ν, rather than [ανεθεκε]ν?, Beazley. See Beazley, BSA: C. Robert, RE, s.v., suggested the kalos may have been a painter in his youth, but Beazley thinks the chronological gap is too great. He also says that *epoiesen* is as good as *egrafsen* or *anetheken*, but in ABV he mentions only *egrafsen* and *epoiesen*.

3412.

Eleusis.

- A] Frs. of phiale, BF and in Six' technique. From Eleusis. Unattributed.(1) Sosimos potter. Late sixth. *ABV 350. H. Luschey, *Die Phiale* (1939) 108-109, 151.
- B] Navel: black star; around it, tongues, then net, then reserved band, then floral pattern, incised on black ground.
- C] On the reserved band, in BG:
[Σ]οσιμ[ος ανεθεκεν] τει Δεμ[ετρι απαρ]χεν.
- D] Beazley notes that S. does not say he is the potter, but that it almost follows from the inscription.

(1)the BF phiale fr., Acr. ii, 1156, may be by the same hand (Luschey, Beazley assenting).

3413.

Eleusis.

- A] Cockle-shell aryballos. From Eleusis. Unattributed. Phintias potter. Last quarter sixth. *Vidi. ARV(2) 25/2. Script 68.
- B] Undecorated.
- C] On the topside of the mouth, in a complete circle, i.e. planned: ΦΙΝΤΙΑΣ : ΕΠΟΙΗΣΕΝ :.
- D] For potter's signatures of Phintias see ARV(2) 25 and Script. The cockle-shell aryballos Acr. 873 (frs.) has the inscription differently written.

3414.

Eleusis.

- A] Fr. of BF hydria. From Eleusis. Unattributed. Last quarter sixth. 510-500. *Beazley, AJA 39 (1935) 477/4.
- B] Shoulder: part of a chariot.
- C] Shoulder: Θορυκιῶν. παῖς χα[ιρε(?)].
- D] A small vase. - Thorykion is arming on the RF amphora Munich 2308, ARV(2) 26/2, by Euthymides, which is about contemporary; cf. also Ar., Frogs 363 (Beazley). - Could the second inscription be read: παῖς(κ)α[λος], connected with Thorykion, with ho perhaps omitted?

3415.

Eleusis.

- A] Fr. of RF plate. From Eleusis. Oltos. Last quarter sixth. *Photo. ARV(2) 67/138, Add.(2) 166.
- B] Peleus and Thetis.
- C] To left of figures, in an upward curve, nonsense(?): π(.)().(ο)[-], retr.
- D] Very coarse lettering. The only clear letter is the first.

3416.

Eleusis.

- A] Fr. of RF cup. From Eleusis. Unattributed. Last quarter sixth. *ARV(2) 1592/31.
- B] A: fight.
- C] A: Λεα[γρος ---(?)].

3417.

Eleusis.

- A] Frs. of RF stamnos. From Eleusis. Copenhagen Painter. First quarter fifth. *ARV(2) 257/12.
- B] A: four frs.: youth at left, perhaps holding a phiale; woman, no doubt once holding an oinochoe. B: two frs.: hand of a man or youth, holding a stick; feet of a draped woman.
- C] B: near the hand: ho παῖς καλός.
- D] Six frs. Attic with three- and four-stroke sigma.

3418.

Eleusis.

- A] Fr. of BF prize Panathenaic. From Eleusis? Unattributed. 364/3 (archon Timokrates). *D.M. Robinson, AJA 14 (1910) 425 (not ill.). Smets 98, no. 105. Peters, JdI 57 (1942) 146.
- C] [αρχων(?) Τ]ιμο[κρατης].

3419.

Eleusis.

- A] Fr. of prize Panathenaic. From Eleusis. Near the Charikleides Group. [--]os potter. Second quarter fourth. *C. Smith, BSA 3 (1896) 192 ff., pl. 16,c. (dr.). E. Schmidt, Archaistische

Kunst in Griechenland (1922) 83. Beazley, AJA 47 (1943) 457.
ABV 414. Script 1226. Robertson, AVCA 293 and n. 161.

- B] A: Part of Athena. At right, acanthus column.
C] To left of the column, kion.: [--]ος εποησε[v].
D] For the potter, C. Smith suggests [Κιττ]ος, but Beazley does not use the supplement. Robertson gives epoese as complete at the end. He also says that there is no archon inscription, but the fr. is associated by 'two very unusual features' with a fr. from Eleusis with the name of the archon Charikleides (363/2) and two others that go with it. [These must be ABV 414/1 (Eleusis 2703) and 414/2-3 (the former, Eleusis 2696), Add.(2) 108.] The two features are: Athena while still facing left, has the wrap of the later right-facing type; the columns have acanthus capitals.

3420.

Eleusis.

- A] Fr. of BF prize Panathenaic. From Eleusis. Charikleides Group. 363/2. Archon Charikleides. *Beazley, AJA 47 (1943) 457/3. E. Schmidt, Archaische Kunst (1922), pl. 7,3. ABV 414/3.
B] A: Athena. B: boxers.
C] A: τον [Αθενηθεν αθλον].

3421.

Eleusis.

- A] [Some kind of pot.] From Eleusis. Unattributed. Date? *Eph. 1885, 173 n. 3.
C] Gr.: Κιττωι.
D] Not in LGPN ii.

3422.

Eleusis 280.

- A] Fr. of BF neck amphora.(1) From Eleusis. Unattributed. Second quarter sixth. 560-550. *Beazley, JHS 52 (1932) 172 n. 16. Eph. 1888, pl. 12,1 (part). Pollak, Arch. ep. Mitt. 1895, 22. Pfuhl, M&Z, fig. 210. Hoppin, BF 143, right only. Beazley, AJA 5 (1954) 188 (brief mention). ABV 85, top, Para. 32.
B] Neck: A: left-hand portion: man; woman. B: right-hand portion: woman; man.
C] On the topside of the mouth, in a complete circle: Κλείμαχος μ' ἐποίεσε κέμι κένος.(2)
D] = 4267. - Beazley notes that this is a phalaecian and speculates whether a second line could have followed. The scanning involves reading εποεσε:
- - - - - = gkyc + ba.
For the inscription Beazley compares [Harvard 60.332, ex] Baltimore, Robinson, a BF lekythos by the Taleides Painter with the inscription Ταλειδοεμι, ABV 175/8, Para. 73.

(1) or possibly a loutrophoros-hydria (Beazley). (2) Beazley, after Pollak. κεινος is metrical: GAI ii, 328, cf. i, 647.

3423.

Eleusis 347.

- A] Fr. of RF plate. From Eleusis. Unattributed. Late sixth - early fifth. ARV(2) 1590, bottom.
B] Shoulder of one in chiton and himation.
C] [Κ]ρατε[ς ---].(1)
D] Tailed rho.

(1)"The name may be Krates, but the rho is fragmentary and uncertain," Beazley.

3424.

Eleusis 433.

A] RF fr. Unattributed. Date? Para. 319 [add to ABV 676].

B] Parts of two female figures.

C] [---]ος κα[λος].

3425.

Eleusis 578.

A] Fr. of RF skyphos. From Eleusis. Agathon Painter (manner of the Lewis Painter iv). Thiord quarter fifth. 460-450 (Karouzou). *S. Karouzou, Delt. 9 (1924-25) 45, fig. 49 (photo.). ARV(2) 977/2, Add.(2) 310. Script 643.

B] Head of Persephone.

C] Above the head, in two lines, with stoich. of the last two letters: Φεροφα[τ]τα, retr., i.e., Φ{ρ}εροφα[τ]τα.

3426.

Eleusis 596.

A] Fr. of RF pot. From Eleusis. Unattributed.(1) Third quarter sixth. Ca. 530. *Beazley, AJA 33 (1929) 363/6. S. Papaspyridi [Karouzou], Delt. 9 (1922-25) 3. ARV(2) 12/13. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 81, pl. 36,c (the picture perhaps reversed).

B] At right, lower part of a seated figure; behind her, legs of another.

C] The seated figure: κορε, retr. Between the figures: χοροδο(ς), retr.(2) Also: [χα]ιρε, retr.(3) Behind the second figure: [χα]ιρετο, retr.(4)

D] = 4213. Triangular rho. Sideways sigma.

(1)Sundry Very Early RF Pots, by Various Painters.

(2)χοροδο(ς), Papaspyridi, i.e., χορωδός, accepted by Beazley, but as a common noun rather than a proper name as she thought. (3)Beazley. [η]δε, P., but the first letter is a triangular rho (disjointed) rather than a delta (Beazley).

(4)[A]ιρετο, P.; but B. noted an iota before the rho [hence: [χα]ιρετο(?)]; even if this is not right his reading stands. For χαίρετο, cf. Louvre G 41, RF hydria, Unattributed Pioneer, ARV(2) 33/8.

3427.

Eleusis 607.

A] Fr. of RF cup. From Eleusis. Onesimos (P). Early fifth. Early (Beazley). *Photo and dr. *ARV(2) 328/115.

B] Int.: youth with lyre, seated. Ext.: plain.

C] Int.: at left, along the margin, facing in: [B]ουκολος, retr.(1)

D] Beazley, suggesting this reading, thinks it is probably a kalos-name; see also LGPN ii. He discusses the spelling `ou', which he thinks is for the impure diphthong, and gives some parallels (more are in GAI i, 240). But it is not an impure diphthong, but from *βων-κολος. The name Boukolos seems to be mythological, at least in this period (see Pape); it can refer to a worshipper of Dionysus.

(1)there is a slight vacat followed by the break.

3428.

Eleusis 618.

- A] Frs. of WG cup. From Eleusis. Eleusis Painter, Beazley.(1)
Onesimos (D. Williams). Ca. 500. *Delt. 9 (1924-25), pl. at p.
24,2. ARV(2) 314/3, Para. 358, Add.(2) 213 (bibl.). M. Robert-

son,

Greek Painting (1959) 97. Boardman, ARFV, fig. 217. *Photo.
(post card).Script 991. Robertson, AVCA 54-55, fig. 42.

- B] Int.: Triton: head and upper body; at upper right, dolphin.
C] Int.: to left of Triton's face, in BG: [--]oς. Under his
right arm pit: Θ[--].
D] On p. 55 Robertson gives the history of the attributions of
Eleusis 618 and 619: Karouzou: Euphronios. Beazley: Eleusis
Painter (includes RF). D. Williams: very early Onesimos
(Panaitios Painter): grouped with the Berlin/Vatican
Ilioupersis cup. The reff. are in n. 70. Cartwheel theta.
(1 or 2 in chart in Script).(2)

(1)connected with the Proto-Panaitian Group. (2)depending on how
the sherd is poised. ARV(2) prints cartwheel theta and Robertson shows
this too, as does the photo.

3429.

Eleusis 619.

- A] Fr. of WG cup. From Eleusis. Eleusis Painter. Euphronios
(Guy).(1) Ca. 500. *Photo. ARV(2) 315/4, 1645, Add.(2) 213. D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 59 and n. 396.
B] Int.: Athena killing a giant.
C] Int.: Λ[εαγρος], retr., and to right of Athena's forehead:
καλο[ς].(2)
D] High-kicking alpha. Rectangler omicron?(3)

(1)accepted by Bothmer; reported by B.-O. (2)the second word
after the photo.; ARV(2) has κα[λος]. (3)only partly preserved.

3430.

Eleusis 881.

- A] BF fr. From Eleusis? Unattributed. Date? *Beazley and Payne,
JHS 49 (1929) 262, under no. 30 (mention).
B] Demeter and Kore.
C] Ελευσινια.
D] The inscription is in red.

3431.

Eleusis 907.

- A] Frs. of BF epinetron. Sappho Painter. Ca. 500. Still sixth (Haspels
105). *Haspels, ABFL 28.54, 94, 98, 228, pl. 34. Eph. 1895, pl. 8,1-3.
*Photo. F. Lissarrague, The Aesthetics of the Greek Banquet (tr.
Szegedy-Maszak 1990) 127, fig. 97 (sketch of fr. a, with inscrip-
tions). *A. Belis, BCH 108 (1983) 99-104 (reads the inscriptions as
musical notation). *H. Metzger, `Bull. Arch.,' REG 99 (1986) 67/17 (the
first inscription there read .ETOTOY, the rest from my readings).
B] Amazons arming.
C] Nonsense: fr. a: ?](.)ετοτοτ. h(.)οτ. Fr. b: ταιτ. πεηι.(1)
D] See Haspels 96 for a discussion of the Sappho Painter's use
of nonsense inscriptions. (.) preserves a bit of a letter.
Lissarrague lists this vase as an example of nonsense in
the position of a song [from the mouth].

(1) D. Philios mentioned the possibility that the letters attached to

the fighters imitate barbarian war cries and those attached to the trumpeter, music. This is strongly supported by Belis. Lissarrague follows her.- My readings differ from Belis' readings and I do not believe that the inscriptions are musical notation:

<u>Immerwahr</u>	<u>Belis</u>
fr. 1: ? ().ετοτοτ	τοτοε
ητοτ	το<τ>η
fr. 2: πεηι	Γεηι
fr. 3: τειτ	τειτ

I think that none of the inscriptions are retr. as Belis assumes.

3432.

Eleusis 1231.

- A] Fragmentary BF strainer.(1) From Eleusis. Unattributed.(2) Last quarter sixth.(3) *F. Brommer, 'Bilder der Midassage,' AA 1941, 39, 41, 42/I2, fig. 2 (bibl.). *H. Bulle, 'Midas und Silen,' AM 22 (1897) 387-404, pl. 13 (dr. by Guilleron). R. Zahn, AM 24 (1899) 399. Beazley Archive db, no. 15,555. RA 25 (1946) 213, fig. 1. M. Miller, 'Midas as the Great King in Attic Fifth-century Vase Painting,' AK 31 (1988) 80 and n. 6, pl. 18,2 (part of A).
- B] Shoulder: lower part of two clothed figures; branch; palmette. Body: A: Capture of Silenus: Midas seated; herald (not Hermes, Brommer, but see below); a naked satyr, chained, looks back; man with a spear and two chains.(4) B: parts of three males. Bulle identifies B as a ploughing scene (see below).
- C] Nonsense: A: seven imitation inscriptions, with many tau's and upsilon's. B: three imitation inscriptions are preserved.
- D] Bea. Arch. db gives a third decorated area (really B): agriculture: youths, one with pick, one ploughing(?), man with sack, mule or ox.

(1)not in Beazley. Circle of the potter Nikosthenes (Bulle).
(2)`Siebgefäß'. (3)Bea. Arch.: 575-525. (4)the figure behind Silenus is a hunter; that in front is considered to be Hermes by Miller, after Bulle (he carries a caduceus of sorts); Brommer calls him a herald.

3433.

Eleusis 1244.

- A] Frs. of RF skyphos. From Eleusis. Unattributed. Third quarter fifth. Ca. 430 (Beazley, Edwards). *Hartwig, AM 21 (1896) 377-84, pl. 12 and p. 379 n. 1 (dr. of an unplaced fr.). ARV(2) 647, under no. 21 (mention), Add.(2) 275. H. Walter, Griechische Götter (1971) 147-48, ill.s 130 and 131. U. Bianchi, The Greek Mysteries (1976), fig. 10. K.G. Kanta, Eleusis: Myth, Mysteries, Museum (1979) 137, fig. 73. Schefold, Göttersage 260-61, ill. 372. *E. Simon, AK 9 (1966) 77, fig. 1, has a dr. *C.M. Edwards, AJA 90 (1986) 316 and n. 72 (bibl.), pl. 21, fig. 11 (ph. showing Gr. in large letters in BG area below the scene). *Vidi. *LGPN ii, s.v. Αὐθιππη. *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 35, fig. 5 (dr. after AM 21), 105/339.
- B] A: Rape of Persephone: Hades abducting Kore in a chariot; at left, two women; at right, Hermes and another figure; behind the horses, another female figure (Demeter?

Hartwig); above the horses' heads, Eros with a wreath and a torch. B: not preserved unless the fr. of Hartwig's p. 379 belongs there.

- C] A: to Eros' left, at head- and shoulder-height, facing him: Ερως, retr. Below the bottom margin, Gr.: left-aligned horizontal stoich. two-liner if the first sign is disregarded (as Hartwig does who considers it a false start): (.)ανθιπ[πη] | ανεθηκεν.(1)

^

- D] The museum no. is given in Add.(2) Neither Edwards nor Simon agree with my original reading from Hartwig: the photo. shows: (.)α(ν)θιππη | ανεθηκεν. The first letter is unclear in the ph.; it looks more like a reversed three-stroke sigma than a xi. My own observation agreed with the dr. (see below) in that I saw a sign ^. The first nu seems to lack the first stroke (= V), but that is probably because that stroke does not go all the way through to the clay. The dr. shows the first letter as a kind of carat: ^. The nu is shown complete. Can we read: (Z)ανθιππη | ανεθηκεν or [X]φανθιππη? In both pictures the alpha of the anetheken is below the alpha of the name; this would support the reading Ανθιππη, ignoring the first sign. This seems also LGPN's opinion. - The Dip.: mixed alphabet with triangular rho and four-stroke sigma. The Gr.: Ionic alphabet, unless the first sign is a sigma. K.-D. gives the dedicator as Anthippe.

(1)Hartwig's dr.: before the alpha of the name the ill. shows the 'carat', but the text gives the reading: Ανθιππη ανεθηκε (without the final nu!).

3434.

Eleusis 2661.

- A] Fr. of BF prize Panathenaic. From Eleusis. Unattributed. 365/4 - 361/0 (E.). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 55, 56/cat. 37, fig. 35, pl. 15,3.
 B] A: (Athena faced left, since the fr. does not show her shield). At the extreme left, a bit of a black line; at right, the right column capital, with the lower part of Heracles as a column figure.
 C] A: to left of the right-hand column, not facing it: τ[---].
 D] Part of either the archon inscription or the athla inscription.

3435.

Eleusis 2696.

- A] Fr. of BF prize Panathenaic. From Eleusis, Telesterion (Νοτια Αυλη). Charikleides Group. 363/2. *Beazley, AJA 47 (1943) 457/2. Brauchitsch 73/122. ABV 414/2, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 44/cat. 31, pl. 13,2 (detail).
 B] A: Athena.
 C] A: [τον] Αθεν[εθεν αθλον].
 D] Charikleides archon.

3436.

Eleusis 2703.

- A] BF prize Panathenaic. From Eleusis. Charikleides Group. 363/2. Charikleides archon. *Beazley, AJA 47 (1943) 457/1. Peters,

JdI 57 (1942) 146. A.N. Skias, Prakt. 1895, 171 (mention).
Brauchitsch 56/87. Smets 98/106. Dev.(1) 98 and 18 n. 71. ABV
414/1, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen
Preisamphoren des 4. Jhs. v. Chr. (1986) 44/cat. 32, pl. 13,3
(part of A; shows part of inscription).

B] A: Athena. B: horsemen (javelin throwing on horseback?).

C] A: to left of the right column, not facing it:
[X]αρικλε[ιδη]ς ηρ[χε].(1)

(1)so Eschbach's text; the photo. shows]αρικλε[only.

3437.

Eleusis 4194.

A] BG cup. From Eleusis. Unattributed. Date? *L. Talcott, Hesp. 5
(1936) 254 n. 2 (mention).

B] Undecorated.

C] On the foot, Gr.: ηερον.

3438.

Ensérune, Mouret Collection.

A] RF cup. From Ensérune. Jena Painter. Ca. 400. *CV, France 6,
III I d, pls. 1-4. ARV(2) 1512/16. Script 826.

B] Int.: Cephalus and Procris. A: youths and women. B: similar.

C] Above the heads: Int.: Π<ρ>οκρις. Κ(ε)φαλος. A: leftmost
youth: Νεανίας.

D] Readings are taken from CV. - Νεανίας appears in
Aristophanes (Eccl. and Plut.), but is hardly a proper name
there. Ionic alphabet. The epsilon of Kephalos lacks two
horizontal bars according to the water-color in CV.

3439.

Ensérune, Mouret Collection.

A] RF cup. From Ensérune. Jena Painter (Int.) and another (Ext.).
Ca. 400. *CV, France 6, III I d, pl. 5,2,5, 13,1-2. Comptes
Rendus de l'Académie des Inscriptions 1916, 401, fig. 2. ARV(2)
1512/19, Para. 499. Script 828.

B] Int.: Paralos and another hero at a well. A, B, each:
two males and a woman.

C] Int.: [Π]α(ρ)αλο?(1) The other hero: οφρος or οφθος?(2)

D] Readings after CV. Ionic alphabet. Very small and
uncertain letters. The rho miswritten.

(1)...απαλος, CV, text. (2)so the text; not visible in the
photo.

3440.

Epidauros.

A] Attic BG fr. From sanctuary of Apollo Maleatas. Unattributed.
Third quarter sixth. *J. Papadimitriou, BCH 73 (1949) 377.

B] No figured decoration preserved.

C] "portant une inscription" [Gr.?]: Λαδες.

D] An owner's name? Cf. Λαδας, name of two Olympic runners,
one from Sparta, the other from Aegion (see Pape). The
inscription is clearly not Attic.

3441.

Epidauros.

A] Fr. of RF bell or calyx krater. From Palaia Epidavros,
property of S. Polakis. Unattributed. Third quarter fifth. *R.
Proskynetopoulou, Delt. 36 (1981), B 1 [pub. 1988] 105

- (mention), pl. 43, α-β.
- B] A: in the center, Athena between a youth with a spear and another with sword and spear.
- C] A: to left of the right youth's face (to right of a break):
[--](.)ος.(1)
- D] Old Epidauros.

(1)so the photo.; it could be [κα]λ?ος, but need not be.

3442.

Eretria, Archaeological Museum.

- A] RF lekythos. From Eretria. Pan Painter (Valomenou). Second quarter fifth. Ca. 470 (Valomenou). *Beazley Archive DB, no. 16,290. *A. Valomenou, Delt. 33 (1978) [pub. 1984], Meletes 337-41, pls 101-103. *H.W. Catling, Arch. Reports 1984-85 (1985) 14, fig. 17. BCH 109 (1985) 829, fig. 162. Eph. 33 (1984), pls. 101-103 [clearly an error, cf. Delt.].
- B] Persephone with staff (scepter?) and phiale.
- C] Valomenou: to right of Ph.'s staff, starting at elbow height, vertically down, facing the figure: Φερροφᾶττα. C. gives (in caps): ΦΕΡΡΟΨΑΤΤΑ, with an odd psi, no doubt a slightly miswritten phi. Whence Bea. Arch.'s alternative.(1)
- D] The first phi has an extended vertical.

(1) Pherrophatta, Bea. Arch., which gives as an alternative the form Pherropsatta. Valomenou does not mention a psi. The phs. do not clarify this as they do not show all the letters; they are not sharp.

3443.

Eretria, Museum.

- A] Fragmentary BF prize Panathenaic. From Eretria, excavation of 1969. Unattributed. 363/2. Charikleides archon. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 42, 43/cat. 29, pl. 12,3-4 (details of A). BCH 101 (1977) 630, fig. 272 (B). Ergon 1976, 22, fig. 20 (B). P.G. Themelis, Prakt. 1975, 36f., 47f., pl. 34β.; idem, Prakt. 1976, 69ff., 79ff., pl. 44, α-β. *Beazley Archive db, no. 6109. AM 99 (1984), pl. 34,2 (part of A). Themelis in Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980), pls. 91-93 (part of A, B). P.D. Valavanis, Panathinaikoi Amphoreis apo tin Eretria (Athens 1991), pls. 7, 18-19, 36, 38, No. CH 3.
- B] A: Athena. On the columns: Nike. B: Nike leaning on a column; athletes: one with a strigil, some wrestling.
- C] A: at left, athla inscription; at right, archon inscription.
- D] By the same hand as cat. nos. 27-28, both from Eretria, in the National Museum, q.vv. Altogether nine prize Panathenaics were found in Eretria in 1969, divided between the archons Charikleides and Kallimedes; three of these are in Eretria and six in the National Museum. Several of these are figured without identification in the reports on activities in Greece.

3444.

Eretria, Museum.

- A] Fragmentary BF prize Panathenaic. From Eretria, excavations 1969, 1974, 1976. Group A of archon Kallimedes Group (Eschbach). 360/59 (E.). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 59/cat. 39, pl. 16,3-4 (details of A). P.G. Themelis, Prakt.

- 1975, pl. 35,a; 1976, pls. 48,b and 49 (B). *Beazley Archive db, no. 5381. BCH 101 (1977) 630, fig. 274 (B). Ergon 1976, 23-24, figs. 21 right and 22 below (B). LIMC iii, pl. 571 Eirene 6F (A). Themelis in Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980), pls. 105-111 (A, B, parts). P.D. Valavanis, Panathinaikoi Amphoreis apo tin Eretria (Athens 1991), pls. 13,20-31,53-54, 73,e, 74,a, 137,a, 139,g, etc.
- B] A: Athena. On the columns: Eirene with Ploutos. B: athletes: wrestling; Nike with wreath.
- C] A: athla inscription.
- D] See the note under the Charikleides amphora from Eretria.

3445.

Once Eretria, Museum.

- A] Fr. of prize Panathenaic. From Eretria. Unattributed. 312/11. Polemon archon. *Heermance, Papers American School 6 (1890-97) 158-61, no. 16. AJA 11 (1896) 332. von Brauchitsch, no. 108. Dev.(1)100; (2), 92; n. 84. Robertson, AVCA 285 and n. 127; cf. 290.
- C] A: [αρχων] Πολεμων.
- D] Elsewhere listed as 'Athens, from Eretria', but by Robertson, AVCA, as 'Chalkis, Museum(?)', from Eretria'. The last known archon inscription. A small fr.

3446.

Eretria, Museum 14,814.

- A] BF prize Panathenaic. From Eretria, excavations of 1969 and 1974. Group C of archon Kallimedes Group (Eschbach). 360/59 (Eschbach). *Beazley Archive db, no. 6104. BCH 101 (1977), 630, fig. 273 (B). Ergon 1976, 23-24, figs. 21 left and 22 above (B). *N. Eschbach, Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr. (1986) 61/cat. 45, pl. 18,5. P.G. Themelis, Prakt. 1976, pls. 46,b, 47,a, 48,a (A, B, parts). LIMC iii, pl. 541 Eirene 6 E. Themelis in Stele: Tomos es Mnemen Nikolaou Kontoleonos (1980) 265ff., pls. 96-99, 100,a, 101,b, 102 (A, B, and parts). P.D. Valavanis, Panathinaikoi Amphoreis apo tin Eretria (Athens 1991), pls. 12, 28-29, 41, 43, 46, 48, no. K 5.
- B] A: Athena to right; column figures: Eirene and Plutos. B: wrestlers; Nike; judge.
- C] Kionedon: at left: archon inscription. At right: athla inscription.
- D] By the same hand as cat. nos. 43 and 44 (Eschbach); he does not give the inventory number.

3447.

Erlangen, University.

- A] RF skyphos. Unattributed. Date? *Photo.
- B] A: Departure: woman holding an oinochoe and phiale; a young warrior. B: two women.
- C] A: on the phiale, in BG: καλε.

3448.

Erlangen, University 454.+

- A] RF cup. Antiphon Painter. First quarter fifth. *Photo. (Int.). Wilamowitz, Hermes 61 (1926) 282. Beazley, AJA 31 (1927) 349 (mention). ARV(2) 339/49, Add.(2) 218. . Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 133-34, fig. 104 (sketch of Int. with inscriptions). Idem, in O. Murray, ed., Sympotica (1990) 199, figs. 17 and 18 (drs.; 17 is Int. with inscriptions).

- B] Int.: young komast with a lyre and cup, singing. A-B: komos.
- C] Int.: starting to left of the feet and curving upward until stopped by the komast's mouth:
 εἴμι κο[μά]ζον ὑπ' αὐ'λοῖς. To komast's right, in two irregular lines:
 ho [π]αῖς | καλός.
- D] + Göttingen (ARV(2) 343/41; joins, see Add.(2)). A similar phrase: Theognis 1065. Mentioned by: R. Olmos, *Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana* (1993) 109, who gives the text as: εἴμι κο[μά]ζον ὑπ' αὐ'λεῖρος ἀείδων].

3449.

Erlangen, University 534.

- A] Fr. of RF cup. From Cortona. Unattributed. Late sixth. *ARV(2) 1592/32.
- B] A: feet.
- C] A: Λαγρ[ος ---].

3450.

Erlangen, University 707.

- A] Fr. of RF stamnos. Peleus Painter (Polygnotan). Third quarter fifth. *Lippold, RM 52 (1937) 44 ff., pl. 14. *Beazley, JHS 59 (1939) 11. ARV(2) 1039/6. *Photo. Script 760. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 437/PE9, pl. 180. V. Dasen, 'Dwarfs in Athens,' OJA 9 (1990), fig. 13.
- B] A: at left, hands holding flutes; in the middle: upper part of a dancing dwarf; at right, a raised arm with a krotalon.
- C] A: above his head and the raised arm: [ἡππο]κλειδης.(1)
- D] This is the (stage) name of a real dwarf (Beazley), after the famous Hippokleides of Herodotean fame. Differently Lippold. For dancing dwarfs see M. Robertson in A. Cambitoglou, ed., *Studies in Honour of Arthur Dale Trendall* (1979) 130.

(1) this is the form generally given, but why not:

[ἡππο]κλειδης? Perhaps because the Polygnotan workshop resisted the Ionic alphabet; see Script 111. A bit lower, there is a trace where I read a doubtful alpha from the photo., but I am not at all sure that this is a letter.

3451.

Erlangen, University I 459.1.

- A] Fr. of RF cup. Manner of Antiphon Painter.(1) First quarter fifth. *ARV(2) 346/93, Add.(2) 220.
- B] A: himation of a male; youth with his stick.
- C] A: [---] παῖς [---].

(1) by the painter himself or close to him (Beazley).

3452.

Erlangen, University I 517a.

- A] BF prize Panathenaic. Unattributed. Last quarter sixth. *Photo (A). Beazley, AJA 47 (1943) 445/under 3 (mention). Smets 94/34. J.R. Brandt, *Archaeologia Panathenaica I* (Inst. Rom. Norvegiae, Acta 8, 1978) 9/82, pls. 14-15. W. Grünhagen, *Antike Originalarbeiten ... Erlangen (Nürnberg 1949)* 39. *Beazley Archive db, no. 8808. ZPE 57 (1984), pl. 4,b (part of A).

- B] A: Athena (device a kantharos between crests). B: two boxers between a trainer and a youth(?) holding taeniae.
 C] A: in the standard position: [τον Αθε]νεθεν α(θ)[λο]ν.
 D] One theta lacks the dot.

3453.

Erlangen, University I 837.

- A] Fr. of LM cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 182/45, Add.(2) 51.
 B] No decoration preserved.
 C] Handle zone: [Τλεσων ho Νεα]ρχο επι[οισεν].

3454.

Erlangen, University I 870.

- A] RF cup. Onesimos (O). First quarter fifth. *Photo. (Int.). *ARV(2) 325/80, Add.(2) 216.
 B] Int.: komast: youth vomiting. A-B: komos.
 C] Int.: Παναπιος and on the basin: καλος.
 D] = Pr 20 (ex Preyss).

3455.

Erlangen, University I 1195, 135.

- A] Fr. of RF cup. From Tarentum or near? Unattributed. First quarter fifth. *ARV(2) 1574/2. *dr. by Hartwig. Bothmer in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 68 and n. 66.
 B] A: base of a column; feet of a male in himation leaning on his stick.
 C] A: [--]νες. I.e.: [Διογε]νες [καλος](?).
 D] Bothmer thinks perhaps by the Briseis Painter. The kalos-name raised as a possibility by Beazley, after Hartwig.

3456.

Essen, Museum Folkwang A 21.

- A] RF hydria (kalpis). Phiale Painter. Third quarter fifth. 450-445 (Oakley). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 81/90, pl. 70, fig. 10B. ARV(2) 1020/90, Para. 441, Add.(2) 316.
 B] Three maenads.
 C] Under the foot, Gr.: ληκυθια.
 D] Oakley declares this to be modern and it is not listed in TGV, although the form ληκυθια is, see 150/1F ii.

3457.

Essen, Museum Folkwang A 22.

- A] BF oinochoe. Unattributed. Approaches the Altenburg Class, see ABV 423. Last quarter sixth. 510-500 (Froning). *H. Froning, Katalog der griechischen und italischen Vasen, Museum Folkwang, Essen (1982) 142/58 (ill.); G. Neumann, ibid. 146-47. Froning, Gn. 55 (1983) 515. Para. 182. Script 1177a.
 B] Female flautist with three female dancers.(1)
 C] Left to right: Ορνυπις (dancer), the last four letters retr. Χορονικε, retr. (dancer). Behind the flautist's back: Αυλεσι(ν)ομε. Ορχεσιλλε (dancer).
 D] For the names see Neumann. West Greek alphabet.(2) The vase is Attic, but the inscriptions are not.

(1)called maenads by Beazley, but this is rejected by Neumann and Froning who rightly consider them Greek professional dancers. (2)in Gn. Froning suggests a Euboean artist working in Athens.

3458.

Essen, Museum Folkwang A 176.

- A] BF amphora. Leagros Group. Last quarter sixth. ca. 510 (A. A.). *K. Schauenburg, *Ars Antiqua* v (1964), 30/122, pl. 29. Para. 166/108 bis, Add.(2) 98.
- B] A: Ajax and Achilles playing at an altar; behind the altar, Athena (to right, spreading out her aegis, but her face is turned to left). B: Artemis(?) mounting a chariot to right; behind, Apollo citharoedus to right.
- C] A: on the WG center block of the altar, in BG: Αθηναιας. Nonsense: imitation: to left of Athena, curving down from her face: 9 letters. To her right, 9 letters, apparently scattered.(1)
- D] Ex Lucerne Market (A.A.). - Schauenburg does not discuss which of the heroes is Achilles and which Ajax. Note that the hero on the right has a double helmet plume. On the other hand, Athena's spreading her aegis toward him while looking at the other should have some significance. The game takes place in a sanctuary of Athena.

(1)at least I cannot group them into separate inscriptions. Are the inscriptions meant to 'name' the two heroes?

3459.

Eton.

- A] Fr. of Rf pot (bell- or calyx-krater). From Al Mina. Group of Polygnotos. Third quarter fifth. Ca. 430 (Beazley). *Beazley, *JHS* 59 (1939) 13/38 (not ill.). ARV(2) 1056/82.
- B] A: departure: a young warrior leaving home.
- C] A: κα[λος].

3460.

Eugene (Oregon), Moore.

- A] RF lekythos. From Greece. Painter of the Yale Cup. First quarter fifth. *Photo. ARV(2) 397/52.
- B] Eros flying to altar.
- C] Nonsense.

3461.

Exeter, University.

- A] Fragmentary RF pelike. Jena Painter (see ARV(2) 1510 and 1516). Ca. 400. 380 (R.M. Cook). *R.M. Cook, *Greek Painted Pottery* (1966) 186, pl. 50 (A). ARV(2) 1516/80, Add.(2) 384. Script 829. B.B. Shefton in *The Eye of Greece* (1982) 177f. Boardman, *ARFV* ii (1989), fig. 361. F. Lissarrague in *Istituto Universitario Orientale, Annali, Sezione di Archaeologia e Storia Antica* 10, sezione tematica, *La Parola, l'Imagine, la Tomba* (Atti del Colloquio Internazionale di Capri) (Naples 1988) 101. Robertson, *AVCA* 269 and 321 n. 29. H.A. Shapiro, *Myth into Art: Poet and Painter in Classical Greece* (1994) 133-34, fig. 93 (A).
- B] A: Orestes and Electra at the tomb of Agamemnon: at upper left, a reclining youth; below, to left of the tomb: head of a seated girl, and Orestes who is cutting off a lock of his hair; on the steps of the tomb at right: Pylades

seated, with spears; at right, two women to left; the larger one, nearer the tomb, holds a water jar. B: three youths.

- C] A: On the middle step of the tomb's three-stepped base, in BG: [Αγα]μεμνονος. The names of Orestes and Electra seem also inscribed: above the girl with the water jar, horizontal: Elektra. No other inscription shows and Shapiro does not mention any other. But Robertson mentions the inscription, by mistake, of "a second girl": Ismene (not Chrysothemis as expected).
D] Typical fourth-century writing.

3462.

Fayetteville, U. of Arkansas 57.24.21.

- A] RF pelike. Biscoe Painter. (1) Third quarter fifth. *Q. Maule, AJA 75 (1971) 89-91, pl. 24, figs. 13-15. ARV(2) 1063/1, Add.(2) 324. *TGV 163/17F 6 and 230.
B] A: two mounted Amazons. B: three youths.
C] Under the foot, Grr.: σ< σκυ< \.
D] According to Johnston this could be σ<ταμνοι and σκυ<φοι, the latter perhaps for kantharoi. He does not note the final line (abbreviation?).

(1) outskirts of Group of Polygnotos.

3463.

Fayetteville, U. of Arkansas 57.27.29.

- A] RF cup. Oltos. Last quarter sixth. Post-Memnon (Maule). Ca. 510 (Neils). *Q. Maule, 'Greek Vases in Arkansas,' AJA 75 (1971) 86-87, pl. 21, figs. 1-2. *J. Neils in H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 166/66 [sic]. ARV(2) 66/130, Add.(2) 166.
B] Int.: dancing girl with krotala. Ext.: plain.
C] Int.: traces of an inscription around the edges of the field: to left, and below, the lower arm: a four-stroke sigma; perhaps an alpha above the dancer's right foot; an illegible letter between these two letters; indications of a kappa and of other letters in the right-hand portion of the tondo. Perhaps καλος, καλος by analogy to the cup in South Hadley, Mt. Holyoke. (1)
D] Ex Basel Market (M.M.). - 57.27.29 is the number given by Maule and Add.(2); 56.24.15 is the number given by Neils, which is probably wrong. - Neils also compares the dancer on the RF cup by Oltos in South Hadley, Mt. Holyoke College, q.v., [which has καλος twice], Para. 328/127 ter.

(1) so Maule.

3464.

Ferrara, Museo Nazionale di Spina.

- A] Fr. of RF cup. From Comacchio, i.e. Spina. Unattributed. Circle of Epiktetos (NSc). Last quarter sixth. *NSc 1924, 285, bottom (not ill.).
B] Int.: a nude figure, seated.
C] On one side: ho πα[ις καλος?].
D] This is probably the same as the fr. mentioned in NSc 1927, 145-46, fig. 1, which has the same description.

3465.

Ferrara, Museo Nazionale di Spina.

A] BG plate. From Spina (Comacchio). Unattributed. Fourth (context). *NSc 1927, 198/4 (not ill.).

C] Gr.: Διονυσίου.

D] From a tomb, the number not given in NSc.

3466.

Ferrara, Museo Nazionale di Spina 26.

A] RF stemmed plate. From Spina. Unattributed.(1) Third quarter fifth.(2) *ARV(2) 1307, Add.(2) 361.

B] Head of a youth.(3)

C] Gr.: Τυχάνδρος.

D] = T 601.

(1)compared with the Painter of Ferrara T. 357 B. (2)or later?

(3)so ARV(2); female head, Alfieri.

3467.

Ferrara, Museo Nazionale di Spina 246.

A] RF cup. From Spina. Onesimos (PO). Early fifth. *S. Aurigemma, Il R. Museo di Spina(1) (1935) 62, pl. 30. NSc 1924, 286 and 319 (not ill.). ARV(2) 328/120, Para. 359, Add.(2) 216.

B] Int.: satyr putting grapes into a basket; at right, a wineskin.

C] Int.: on the wineskin, in BG, curving upward: καλος.

D] = T 196.

3468.

Ferrara, Museo Nazionale di Spina 278.

A] RF cup. From Spina. Calliope Painter. Third quarter fifth. *ARV(2) 1259/1, 1688, Add.(2) 355.

B] Int.: Apollo seated with his lyre, and a woman (Muse?). A-B: youths and women; one youth has a lyre.

C] A: Αλκιμαχος καλος. B: κα[λ]ος.

D] = T 617. Mixed alphabet. Ionic lambda. Three-stroke sigma.

3469.

Ferrara, Museo Nazionale di Spina 1236.

A] BF oinochoe. From Spina. Workshop of Athena Painter iv (Beazley). First quarter fifth. *TGV 135/3E 47, 133/9E 87, fig. 7,v. ABV 529/65, Add.(2) 132 (bibl.).

B] Warrior leading a horse, and warrior.

C] Under the foot, Gr.: ΨΥ. αρυ<. EP.

D] = T 867. Johnston does not appear to suggest αρυστηρ; why not? He lists EP as an internal ligature which the facs. does not show.

3470.

Ferrara, Museo Nazionale di Spina 2513.

A] RF oinochoe. From Spina. Painter of Ferrara T 412.(1) Late fifth. *ARV(2) 1348/1, 1601, Para. 483, Add.(2) 368.

B] Acontists.

C] καλος. φιλος. Μικίων.(2)

D] = T 412 [first item: ARV(2) 1348/1]. For the second see Ferrara T 412. - Each word attached to one athlete?

(1)there are two vases with that number, companion pieces, both by same painter (and no others). (2)so ARV(2) 1348; but on 1601 it is: Μικι[ων].

3471.

Ferrara, Museo Nazionale di Spina 2514.

- A] RF skyphos. From Spina. Kadmos Painter. Third quarter fifth.
*S. Aurigemma, *Il R. Museo di Spina*(1) (1935) 138, pl. 75. ARV(2)
1187/37, Para. 460, Add.(2) 341.
B] A: Theseus and Skiron. B: Theseus and the sword, with Nike.
C] A: between heads, three imitation letters: (.) (.) (.) (1)
D] = T 971.

(1)the first two letters = ""; the third a dot.

3472.

Ferrara, Museo Nazionale di Spina 2865.

- A] Frs. of RF volute krater. From Spina. Peleus Painter. Third
quarter fifth. *ARV(2) 1039/9, 1679, ARV(1) 696/25, Para. 443,
Add.(2) 319 *S. Aurigemma, *Il R. Museo di Spina*(1) (1935) 204, pl.
108. N. Alfieri and P.E. Arias, *Spina. Guida al Museo
archeologico di Ferrara* (1960), pls. 96-97. Beazley, 'Some
Inscriptions on Greek Vases, V,' *AJA* 54 (1950) 310-11 (in
general on the games); *idem, 'Some Inscriptions on Vases:
VIII,' *AJA* 64 (1960) 221/III, pls. 53,1,3 and 54,1-7
(inscriptions) (bibl. n. 12). Korshak, *The Peleus Painter*
(diss. Berkeley, 1973) 84-91. L.E. Roller, 'Funeral Games in
Greek Art,' *AJA* 85 (1981) 112. LIMC i, pl. 597 Amykos 14; pl.
697 Atalanta 73; v, pl. 109 Heracles 2803; 465 Hippomenes 1.
Boardman, *ARFV* ii (1989), 143. S.B. Matheson, *Polygnotos and
Vase Painting in Classical Athens* (1995) 110, *229-30 and nn.
71-74, 438/PE12, pl. 93 (A).
B] Funeral Games for Pelias: A: before the contests: Atalanta
and Peleus with other figures (see inscriptions). B: after
the contests: a bearded victor (Heracles?); Akastos seated
as judge; Polydeukes victor; Pheres seated (fellow judge);
Idas.
C] A: [-]χος. Κλεομολπος. Ιππομενης.(1) Αμυκος.(2) B:
Πολυδευ[κης].(3) [Ιδ]ας.(4)
D] = T 404. - On A the artist has conflated the fight at the
games with the fight between Polydeukes and Amykos
(Beazley). For inscriptions and subject see *AJA* 64. -
Matheson 229f. also discusses the subject which has been
disputed: reversing A and B, she suggests [Πηλι]ας rather
than [Ιδ]ας for the standing figure (if the inscription
refers to him): the shade of the dead man attending. For B,
Matheson follows Korshak who interprets the scene as the
foot race between Hippomenes and Atalanta; Hippomenes is
tying his sandal rather than wrestling. But there are
difficulties (Amykos does not fit and Kleomolpos is an
unknown name); hence the interpretation is uncertain.

(1)Peleus misnamed. (2)boxer; misnamed. (3)being crowned.
(4)standing; the complement [Ιδ]ας is Beazley's; another
suggestion is [Πηλι]ας.

3473.

Ferrara, Museo Nazionale di Spina 2890.

- A] RF calyx krater. From Spina. Achilles Painter. Third quarter
fifth. *P.E. Arias, *CV, Italy* 37, pl. 20,1-4. *S. Aurigemma,
Il R. Museo di Spina(1) (1935) 163-65. Bothmer, *Amazons* 161/4
and 170. ARV(2) 991/53, 1677, Para. 437, Add.(2) 311. *Photo. *S.
Aurigemma, *La necropoli di Spina in Valle Trebbia* 2 (1965) pls.
15 and 22. *N. Alfieri, *Spina, Museo Archeologico Nazionale di
Ferrara* 1 (1979) 60, figs. 139-41. Script 745. *J.H. Oakley,

The Achilles Painter (1997) 10, 11, 49-50, 123/70, fig. 21 (profile), pls. 34-35. Delete ref. to Eye of Greece, pl. 5a, in Add.(2). M. Denoyelle in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 405 n. 33.

- B] A-B: (continuous:) Theseus and the Amazons: A: Perithoos to right, stabbing Andromache; Pyrgomache, collapsed; Theseus to right, fighting Antiope (who is over the right handle). B: tree to right of Antiope; Greek to right, fighting Amazon on horseback; Greek to right attacks Eumache (who is on A, on the other side of the handle).
- C] Εὐμαχη. Περὶθός. Ἀνδρομαχη.(1) Πυργομαχη, retr. Θέσσευς.(2) Ἀντιοπεία. [Ἀξιοπ]ειθης | καλ[ος].(3)
- D] = VT T 1052. The surface is in poor condition; the phs. do not show the inscriptions. Ionic alphabet (except perhaps Θέσσευς). Mended in antiquity. The scene probably inspired by a wall painting (see Oakley 50 n. 169) [note that the scene ignores the handle divisions between A and B]. Oakley prints Ionic letters except for three-stroke sigma in καλ[ος], which he mentions on p. 11. According to Oakley 10 the inscriptions are incised; so also Denoyelle; I had not noticed it.

(1)Bothmer; missed by Aurigemma and Arias. (2)Θησσεύς, Bothmer, but see Script, 109 n.4. (3)καλ[ος], Bothmer. My readings mostly after Aurigemma.

3474.

Ferrara, Museo Nazionale di Spina 2892.

- A] RF calyx krater. From Spina. Manner of the Peleus Painter. Third quarter fifth. *P.E. Arias, CV, Italy 37, pl. 19,1-2. *S. Aurigemma, Il R. Museo di Spina(1) (1935) 174, pl. 93. ARV(1) 678/30,(1) ARV(2) 1041/6, 1679, Para. 443, Add.(2) 319. LIMC iii, pls. 375 Dionysos 656; iv, pl. 141 Gigantes 315. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 245, 443/PEM7, pl. 153A-B.
- B] Upper row: A-B: Gigantomachy. Lower row: A: two chariots, one driven by Nike. B: Gigantomachy.
- C] Upper row: A: above the head: Ζεύς. Above the head of a falling giant: Πορφυριδν. To Poseidon's right: [Ποσειδων. Above the giant fighting him: Πολυβοτες]. B: to right of Dionysus' head: Διονυσος. Above Athena's head (she faces left): Αθην[αία]. Apollon. Lower row: A: Nike is the charioteer of the chariot in front. Above the chariot: Νίκη. No doubt, originally the other charioteers also had names.(2)
- D] = T 300.

(1)wrong attribution to Polygnotos (Beazley in ARV(2)). (2)all Greek readings from the photos. in CV, as Arias' text is unreliable. But Oakley also reads Θησσεύς.

3475.

Ferrara, Museo Nazionale di Spina 2893.

- A] RF calyx krater. From Spina, Valle Trebba, tomb 617. Peleus Painter. Third quarter fifth. 440-430.(1) *S. Aurigemma, Il R. Museo di Spina(1) (1935) 194-99, pls. 103-105, (2)223-7 and 221. *P.E. Arias, CV, Italy 37, pl. 22,2-4 (bibl.). *AM 83 (1968) 149 and n. 2, pl. 51,1 (detail of Thetis with inscription). ARV(2) 1038/1, 1679, Para. 443, Add.(2) 319 (much bibl.). *Photos. and dr. Boardman, ARFV ii, fig. 142, E.G. Pemberton, 'The Name Vase of the Peleus Painter,'

JWalt (1977) 62-71, figs. 1-5. Robertson, AVCA 214 (not ill.). *Y. Korshak, 'Der Peleusmaler und sein Gefährte der Hektormaler,' AK 23 (1980) 134/PM 26, pl. 29,1 (A). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 110, 436/PE1, pl. 91 (A; shows several inscriptions, but small). LIMC ii, 144 Aphrodite 1505; pl. 259 Apollo 845; v, 323 Hermes 434. J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 31 and nn. 56-59, fig. 74 (A).

- B] A: Wedding of Peleus and Thetis: Th. in a chariot; to her right, P. mounting; at left, Hekate with torches; at the far left, Hermes; behind the horses, Apollo citharoedus; at the far right, Aphrodite crowns P. B: warrior leaving home (man, youth, young warrior, Nike).
- C] A: Ερμης.(2) Above Hekate's head, horizontal: Εκα{κ}τε.(3) Above Apollo's head: Απολλων. Above Thetis' head: Θεις. Similar: [Π]ηλευς.(4) Αφροδιτη.(5)
- D] = T 617. Good photos. of EKAKTH and ΑΠΟΛΩΝ in Aurigemma. For the appearance of Hekate see Robertson. - The omega seems to have a special shape with a closed circle, for which see Script, p. 166. Ionic alphabet.

(1)'Entwickelte Reifepériode' (K.). Parthenonian (M.). (2)CV, text: Ηρμης. Syllabic heta? (3)CV, text omits the extra kappa, but it is there; miswritten. (4)Aurigemma: [Π]ηλευς, but the photo. seems to show that there is not room for the final sigma; so also CV, text. (5)the rendering of the names in Matheson is not accurate.

3476.

Ferrara, Museo Nazionale di Spina 2894.

- A] RF neck amphora. From Spina. Peleus Painter. Third quarter fifth.(1) * S. Aurigemma, Il R. Museo di Spina(1) (1935) 200-204, pls. 106-107. CV, Italy 37, pl. 2,3-5. Y. Korshak, AK 23 (1980), pls. 27,1,3 and 32,3 (A, B). S.B. Matheson, Polygnotos and Vase Painting in ARV(2) 1039/11, 1679, Para. 443, Add.(2) 319. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 109-10, 438/PE14, pl. 87 (A).
- B] A: Departure of a Warrior: a young warrior; Nike with an oinochoe. B: three youths.
- C] A: to right of the warrior's head: [κα]λος. Above the head of Nike: καλε.
- D] = T 422. Mixed alphabet.

(1)very early (Korshak). Not earliest, Parthenonian (Matheson).

3477.

Ferrara, Museo Nazionale di Spina 2897.

- A] RF volute krater. From Spina, Valle Trebba, tomb 128. Group of Polygnotos. Curti Painter (Halm-Tisserant). Third quarter fifth. *S. Aurigemma, Il R. Museo di Spina(1) (1935) 180-85, pls. 96-98 (phs. and dr.). *Beazley, JHS 56 (1936) 91 (inscriptions). *Photo. Arias, Arch. Class. 10, 21-23 (inscriptions). *P.E. Arias, CV, Italy 37, pl. 11,1-4 (much bibl.). *ARV(2) 1052/25, 1680, Para. 442, 444, Add.(2) 322 (much bibl.). N. Alfieri, Spina, Museo Arch. Naz. di Ferrara i (1979) 69-70, figs. 157-59. M. Halm-Tisserant, 'Le peintre de Curti,' REA 86 (1984), pl. 4. Boardman, ARFV ii, fig. 157,1,2. I. Lucas, 'Meaning and Place in the Cult Scene on the Ferrara krater T128,' in R. Hägg, ed., The Iconography of Greek Cult (1992) 73-83. Robertson, AVCA 214 and n. 129.(1) S.B. Matheson,

Polygnotos and Vase Painting in Classical Athens (1995)
278-79, 379/CUR7, pl. 116A-C (A, B).

- B] In the center of A: Sabazios(?) and Cybele(?), each with a phiale, seated under a canopy.(2) On both sides and around the vase, a priestess and votaries dancing to the flutes.
- C] A: above and to right of S.'s head:
vacat 3 χ(.)ος.(3) To right of C.'s tiara: καςε.(4)
- D] = T 128 VT. The inscriptions had been repainted, but have been cleaned. For a discussion of the subject see Robertson.

(1)bibl. on inscriptions: Arias, ArchClass 1958, 21ff.
Alieri-Arias, Spina 71ff., pls. 74-81. Iidem, Guida 137ff.
Aurigemma, Scavi 48-51, pls. 20-30. S. Patitucci, in Arte ant. mod. 16 (1962) 146-65. (2)so Simon (Arias and Patitucci agree); Beazley in ARV(2) prefers this to his own (Dionysus with Semele or Ariadne). (3)so the dr. (pl. 97); ..χ.ος, text. Aurigemma 1935 restores: λακχος. (4)so the photo.in Aurigemma; Aurigemma 1935 has ΚΑΟΕ in dr., and text. For καςε for καλε see Script 175 and 1177a. - Arias in CV reads, before the divinities: καλος and καλε, and this is repeated by Matheson.

3478.

Ferrara, Museo Nazionale di Spina 3058.

- A] RF hydria (kalpis). From Spina, Valle Trebba, Tomb 271.
Polygnotos. Third quarter fifth. *S. Aurigemma, Il R. Museo di Spina(1) (1935) 226, pl. 122. *CV, Italy 37, pl. 30. ARV(2) 1032/58, 1679, Para. 442, Add.(2) 318. Script 1142. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 34, 74, 232, 249, 359/63, pl. 28.
- B] Pelops mounting a biga with winged horses; Peleus and Thetis, both running; Nereid; panther; Nereus; another Nereid.
- C] Horizontal inscriptions: Πελοψ. Θε[τις]. [Πε]λευς.
- D] = T 271. ARV(2) 1679: "The names are inscribed, but I do not understand the collocation of Peleus and Pelops." Matheson, on p. 232 and n. 84, mentions an attempt by M. Robertson (in a review of Aurigemma in Gnomon 39 (1967) 822) to explain the juxtaposition of Pelops and Peleus. The alphabet is Attic except for psi.

3479.

Ferrara, Museo Nazionale di Spina 3066.

- A] RF bell krater. From Spina. Painter of the Ferrara Sinis. Third quarter fifth. *S. Aurigemma, Il R. Museo di Spina(1) (1935) 230, pls. 123-124. ARV(2) 1086/1, 1682, Add.(2) 327.
- B] A: Theseus and Sinis. B: two youths.
- C] A: Theseus.(1)
- D] = T 512. There are two bell kraters by the same painter from this tomb; the other is Ferrara 3063 (no record of any inscription).

(1)according to Aurigemma(1).

3480.

Ferrara, Museo Nazionale di Spina 3089.

- A] RF bell krater. From Spina. Polygnotos. Third quarter fifth. Ca. 440. *N. Aurigemma, Il R. Museo di Spina(1) (1935) 236, pl. 127. *Nsc 1927, 12, pl. 20 (A). Beazley, AJA 33 (1929) 366/10.

Bothmer, *Amazons* 198/132, pl. 83,7. *ARV(2) 1029/21, Para. 442, Add.(2) 317. TGV 39 and 59 (n. 5 of ch. 4). S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 351/P23, pl. 51A-B (A).

- B] A: two Amazons on horseback; between them, another Amazon.
B: two women fleeing to a man.
- C] A: the left Amazon on horseback: $\eta\iota\pi\pi\omicron\mu\alpha\chi\epsilon$. Amazon on foot: $\Pi\epsilon\sigma\iota\alpha\nu\alpha\varsigma\sigma\alpha$. The right Amazon on horseback: $\Delta\omicron\lambda\omicron\pi\epsilon$. B: between the two figures: $\kappa\alpha\lambda\omicron\varsigma$. Under the foot, Gr.: complex ligature: $\Lambda\Delta\epsilon$ or $\Pi\Delta\epsilon$ plus three unit strokes, two short and one long.(1)
- D] = T 411. Peisianassa: Beazley in AJA refers to the Peisianakteion = the Stoa Poikile. Bothmer in 'Amazons' cites the expulsion of Dolopians from Skyros when the bones of Theseus were brought to Athens and the Theseum was built. The Amazons on this vase are inspired by paintings in the Stoa Poikile and the Theseum.

(1)so Nsc.; TGV does not give a precise reading.

3481.

Ferrara, Museo Nazionale di Spina 3092.

- A] Fr. of RF calyx krater. From Spina. Near Talos Painter. Late fifth. *Nsc 1927, 190-91, pl. 19,1 (retouched to show the inscription). ARV(2) 1340, middle, Add.(2) 367. Robertson, AVCA 257, fig. 260.
- B] A: Death of Talos: in the center, the body of Talos flanked by the Dioscuri.
- C] A: at the extreme left, at the height of Polydeukes' knees: $[\text{M}\eta]\delta\epsilon\iota\alpha$.
- D] = 'erratico' near T 312. The figure of Talos repeats that of the Jatta vase; Polydeukes' attitude and chlamys are similar; but it is by a hand different from that of the Talos Painter (Beazley).

3482.

Ferrara, Museo Nazionale di Spina 4776.

- A] RF oinochoe (chous). From Spina (Valle Pega?). Meidias Painter (Beazley). Late Aison (L.-H.).(1) Last quarter fifth. Ca. 420 (L.-H.). *ARV(2) 1313/12, 1573, Para. 477, Add.(2) 362. J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 199,2. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 203, 340/222, pl. 195,b.
- B] Symposium: at left, two naked youths dancing, one with a wineskin of unusual shape, the other with two long sticks; in the center a burning lamp [so L.-H.; it looks more like a kottabos-stand]. At right, a couch, on which sit a girl playing the flutes and a man.
- C] Above the left dancer: $\Delta\iota\kappa\tau\iota\omicron\varsigma$. Above the girl: $\Delta\iota\psi\iota\omega$.(2)
- D] = T 108 A VP (so listed in L.-H.). Theatrical names? Dipsio is curious, since women were not allowed to drink, at least in public.

(1)Class of Ferrara T 108A (Green). (2)after Beazley.

3483.

Ferrara, Museo Nazionale di Spina 8095.

- A] RF oinochoe. From Spina. Unattributed. Ca. 400. *TGV 166/22F 10. L. Massei, *Gli askoi a figure rosse nei corredi funerari delle necropoli di Spina*, 285-86.

- B] Subjects not mentioned in TGV.
 C] [Under the foot,] Grr.: including χοες and οἶνο.(1)
 D] Johnston considers chous a vase name here, but could it be a measure?

(1)so the sketch on p. 166.

3484.

Ferrara, Museo Nazionale di Spina 9356.

- A] BF prize Panathenaic. From Spina. Berlin Painter. 480-470.
 *ARV(2) 214, Para. 177 (add to ABV 408 as 2 bis), Add.(2) 197.
 B] A: Athena. B: chariot.
 C] A: athla inscription.
 D] = T 11 C VP.

3485.

Ferrara, Museo Nazionale di Spina 9380.

- A] RF dinos on stand. From Spina, Valle Pega, Tomb 11 C.
 Polygnotos. Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 350/P18, pl. 8.
 ARV(2) 1029/17, 1707, Para. 442, Add.(2) 317. G. Gualandi, 'Il pittore di Kleophon rinvenuto a Spina,' Arte Antica e Moderna 5 (1962) 227ff., pls. 78-79.(1)
 B] Symposium with komos. The ph. shows: at left, a bearded figure reclining on a couch; youth with a stick; youth with a cup and oinochoe at a large dinos on a stand; woman playing the flutes; another figure.
 C] Απειορις.(2) Κλεαῖνος.(2)
 D] = T 11 C VP. Απειορις is listed, ca. 430, in LGPN ii.
 Κλεαῖνος is not listed from this vase there.

(1)wrongly states that Beazley attributed the vase to the Kleophon Painter. (2)after M.'s cat. My restoration.

3486.

Ferrara, Museo Nazionale di Spina 19,108.

- A] RF cup. From Spina. Connected with Adria Painter.(1) Early fifth.(2) *E. Pöhlmann, Würzburger Jahrbücher NF 14 (1988) 16 n. 71, 18-19, figs. 4-6 (bibl.). ARV(2) 349/1 (no bibl.). Beck, [Album?] ii, no. 7 1. Beazley Archive db, no. 203,657 (no bibl.).
 B] Int.: youth seated frontally and playing the lyre; on the wall, a bag and a 'cross'. Ext.: school: A: two seated youths facing, with book rolls; at right, a youth seated frontally, with stylus and tablets; two tied-up tablets (satchels) and a 'cross' are on the wall. B: a seated youth with stylus and tablets; in the center, a seated youth holding up a lyre; at right, a seated youth with a book roll; on the wall, tied-up tablets (satchels) and a 'cross'.
 C] Int.: above the youth's head: καλος. A and B: the book rolls have letters on them, both inside and on the rolled-up parts. Pöhlmann mentions: A,E,Z and 'Argive' lambda.
 D] = T 45CVP. Pöhlmann thinks this the earliest example of the combination of book rolls, tablets and musical instruments.

(1)but not Antiphonic; recalls Ancona Painter (ARV(2)). (2)the tomb after 475, but the vase is earlier.

3487.

Ferrara, Museo Nazionale di Spina 20,298.

- A] RF pyxis. From Spina. Marley Painter. Third quarter fifth. 440-430 (G. de S.). *ARV(2) 1277/22, Add.(2) 357. *H. Galliet de Santerre, BCH 100 (1976) 291-98, figs. 1-4. G. Riccioni, *Arte Antica e Moderna* 34-36 (1966) 173-81, pls. 70-72, fig. 1 (dr. showing inscription) (the main publication). Robertson, *AVCA* 232.
- B] Sacrifice by Leto and her children at Delos: Leto with a phiale; a doe and a palm tree; Apollo with kithara and phiale and Artemis with an oinochoe, on either side of a kind of a low altar; olive tree; Delos with a phiale is seated to left on the Delphic omphalos; Hermes; tripod.
- C] Written by the nymph who is sitting on a rock: Δηλος. This is the only inscription.
- D] = T 27 C VP. Delos was a sister of Leto (Burn). Mixed alphabet.

3488.

Ferrara, Museo Nazionale di Spina 33,857.

- A] RF cup. From Spina. Epidromos Painter. Last quarter sixth. *ARV(2) 1627/11 bis, 1577/9 bis, Add.(2) 174.
- B] Int.: a naked woman cup bearer, with ladle and cup. Ext.: plain.
- C] Int.: Επιδρομ[ος] καλος, ναιχι. <Επιδρομ>ς.(1)
- D] = T 115 D VP.

(1)δρος: apparently complete, Beazley. Seems part of Epidromos: probably a false start.

3489.

Ferrara, Museo Nazionale di Spina T 11C VP.

- A] RF cup. From Spina, Valle Pega. Eretria Painter. Third quarter fifth. 430-425 (L.-H.). *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 36, 316/39, pls. 38-39. ARV(2) 1254/77.
- B] Int.: trainer and athlete (both young). A: discobolus; young trainer; jumper; youth; acontist. B: three athletes, that in the center a discobolus; youth and trainer.
- C] A: above the scene, widely spaced: Μελανιπ<π>ος κ[αλ]ος.
B: similar: [X]ρυσιπ<π>ος [κα]λος.(1)
- D] = 9368. The kalos-names are not in Beazley. LGPN ii has both names but not these instances. Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1)L.-H. writes both names with a single pi, as she does also for Hip<p>olytos in Ferrara T 128, q.v., which is also by the Eretria Painter. Is this her mistake? (By this time long consonants should be written out.)

3490.

Ferrara, Museo Nazionale di Spina T 128.

- A] RF cup. From Spina. Eretria Painter. Third quarter fifth. 435-430 (L.-H.). *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 33, fig. 7,b (dr. of detail) 148, 316/37, pls. 34-35. S. Aurigemma, *Il R. Museo di Spina*(1) (1935) 179,i,5, pls. 32-34. *ARV(2) 1252/52, Add.(2) 354.
- B] Int.: Apollo with a lyre, and the muse Kleo. A: departure of two youths, with two women with phiales and a bearded man with a scepter at left. B: departure of two youths, with a woman holding two phiales; youth and a bearded man

with a scepter at left.

- C] Int.: above Apollo: Απολλων. Beside the muse: Κλεω. Ext.: the pertinence of the names is unclear, but see below: A: Αντενορ. Χρυσες.(1) Κλεφ.(2) B: Ιπ<π>[ο]λυτο[ς].(3) Θεανδ. Beazley's readings are less complete: A[ν]τενορ. Χρυσι.... Ιπ[πο]λυτο[ς] [note my suggestion below.] ...οε.(4)
- D] = 3035. L.-H.: the Ext. depicts the departure of Trojan heroes before the Trojan War: note Antenor (here the old king); Theano, the woman holding two phiales, is his wife. Their two sons are Hippolytos and Chryses. Is Kleo's name influenced by the name of the muse on the Int.? Note that Apollo was on the Trojan side. Cf. the departure of Achilles on Munich inv. 7638, L.-H., cat., no 43, which is also by the Eretria Painter. - Note that Beazley in ARV(2) does not give a mythological explanation. He refers to Ελενης Απαιτησις 243-44. - Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1)so L.-H. in the cat.; the sketch on p. 33, fig. 7,b, shows the inscription starting above the head of the youth in the center and stretching out to the right (the woman with the phiale): Χρυσ[ε]ς. (2)L.-H. has an unclear note in the cat. about the position of Antenor and Kleo on A. (3)L.-H. has: Ιπ[ο]λυτο[ς]. Could it be (Beazley's reading): Ιπ[πο]λυτο[ς]? For the spelling with single pi (if that is right) see Ferrara T 12C. (4)the inscriptions are mostly taken from the sketches in L.-H.'s cat.

3491.

Ferrara, Museo Nazionale di Spina T 212 VT.

- A] RF cup. From Spina. Penthesilea Ptr. (Int.). Splanchnopt Ptr. (Ext.). Second quarter fifth. Ca. 470 (Arias). *P.E. Arias, CV, Italy 37, pl. 32,1-5. Alfieri-Arias, Guida 166ff. ARV(2) 880/12, 891/3, 1673, Para. 428, Add.(2) 301 (much bibl.) and 302.
- B] Int.: Zeus and Ganymede. A: youth leading a horse; behind the horse, a bearded man follows; youth with his stick and another youth. B: in the center, youth with a horse; behind the horse, a youth; at left, a man leaning on his stick, and a youth; at right, youth leaning on his stick.
- C] Int.: three times: ho παις καλος. kalos is once misspelled κααλος.
- D] = 9351. ARV(2) gives the number as: T. 212 B VP. The inscriptions from CV, text; the photos. do not show them. Arias agrees with Beazley's attributions.

3492.

Ferrara, Museo Nazionale di Spina T 293.

- A] RF cup. From Spina. Calliope Painter. Third quarter fifth. *ARV(2) 1259/2. *A. Queyrel, 'Les Muses a l'École: Images de quelques vases du Peintre de Calliope,' AK 31 (1988) 91/5, 92 n. 9, pl. 21,1,3,5.
- B] Int.: Clio and Mousaeus, A: youth holding a lyre, with a woman and a youth; a naked youth and a woman. B: youth and two women; woman holding out a lyre, and a youth.
- C] Int.: Kleio.(1) Mosaios.(1) A: Ναια. B: Ν[αι]α. [Κ]λεδ. - Q.'s readings differ from Beazley's but are also very poor: Int.: Μοσαιος. A: (I convert her '...' to '[--]'): [--]α. Μοσαο. [--]αεο. [Should this not be: [Κ]λεδ(?)] A[--]ς. [Sigma printed as three-stroke.] B: Ι?[--]α. ΙΑ. Κλ[--]εο.

[i.e., Κλεῶ(?).] Ποῶι. [\rightarrow lambda.] The pictures do not show the inscriptions. On p. 92 n. 9, Q. says that Clio appears twice, on the Int. and on B, at right [but I wonder if she does not appear on A also.] Musaeus appears both on the Int. and on A, left. [I do not know which figures go with which names.]

(1) I assume these figures are inscribed.

3493.

Ferrara, Museo Nazionale di Spina T 381.

- A] RF volute krater. From Spina. Altamura Painter. Second quarter fifth. *CV, Italy 37, pls. 3-4. ARV(2) 589/3, 1660, Para. 393, Add. 129. Script 672.
- B] A: neck: victorious citharode. Body: Zeus handing the infant Dionysus to his nurses. B: neck: men, youths and boys. Body: athletes.
- C] Nonsense: on the neck of B: at right, a stele with random meaningless letters and a youth stooping to read them.
- D] Is the stele a meta? See Adolphsek 134 and Script, p. 100 with n. 7. The inscription might suggest a kalos-inscription.

3494.

Ferrara, Museo Nazionale di Spina T 412.

- A] RF oinochoe. From Spina. Painter of Ferrara T 412. Late fifth. *ARV(2) 1349/2 (top), Para. 483.
- B] Amazons.
- C] [κ]αλος. (.)ισων. Κ(.)ι(.)ων.(1)
- D] The names do not seem to have any relation to the Amazons. For another oinochoe by the same painter and from the same tomb see Ferrara 2513.

(1) letters [marked (.)] are hard to read (Beazley).

3495.

Ferrara, Museo Nazionale di Spina T 430.

- A] Fr. of RF volute krater. From Spina. Peleus Painter. Third quarter fifth. *ARV(2) 1039/10. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 438/PE13 (not ill.; no bibl. except ARV(2)).
- B] A: Bare shoulders; upper part of a man in chlamys and petasos.
- C] A: [--]οστρατος.

3496.

Ferrara, Museo Nazionale di Spina T 441.

- A] RF skyphos. From Spina. Wedding Painter. Second quarter fifth. *NSc 1927, 186, tomb 441 (not ill.). ARV(2) 924/32.
- B] A: Nike holding out a wreath to a youth. B: Nike holding out an object to a youth.
- C] A or B: two-liner: ho παῖς κ[α]λος.

3497.

Ferrara, Museo Nazionale di Spina T 475.

- A] RF cup. From Spina. Bonn Painter. End of sixth. *S. Aurigemma, Il R. Museo di Spina(2) (1936) 63 and 61 (= (1), 61 and 59). ARV(2) 351/11, 1647, Para. 363, Add. 109.
- B] Int.: archer. Ext.: plain.
- C] Int.: Starting to right of the head: ἡπαρχος.(1)
- D] Small letters.

(1)so ARV(2) and photo. in CV, but the text gives (wrongly?):
[h]ιπαρχος [καλος].

3498.

Ferrara, Museo Nazionale di Spina T 709.

- A] RF oinochoe (trefoil). From Spina. Unattributed. Date? *S.
Aurigemma, *Il R. Museo di Spina*(1) (1935) 10, pl. 5.
B] At left, a winged figure; the rest not visible in the photo.
C] On the shoulder, to right of the handle, Gr.: Ζανθιππος.
D] TGV p. 59, ch. 4 n. 5 speaks of a pair of oinochoae (by
implication Attic) with the name Ζανθιππος, Spina ii, T
709, pls. 97-98. - The Gr. is not Attic.

3499.

Ferrara, Museo Nazionale di Spina T 711 B VP.

- A] RF hydria. From Spina. Polygnotos. Third quarter fifth. *ARV(2)
1032/63, *Para. 442. *S.B. Matheson, Polygnotos and Vase
Painting in Classical Athens (1995) 361/P69 (not ill.). LIMC
i, 598 Amazons 180.
B] Amazonomachy.
C] Αχιλλεύς. Ανδρομαχε. Μαχάων.(1) Δατ.(2)
D] Note the old-fashioned letter forms and the single
spelling. Dotted delta.

(1)Bothmer read Μαχάων. (2)incomplete?, Beazley. Bothmer read
Δατυλι (miswritten).

3500.

Ferrara, Museo Nazionale di Spina T 1039.

- A] Fragmentary RF cup. From Spina, Valle Trebba. Eretria
Painter. Third quarter fifth. 435-430 (L.-H.). *Lezzi-Hafter,
Der Eretria-Maler (Kerameus 6, 1988) 154, 314/25, pl. 20. ARV(2)
1252/51, Para. 469.
B] Amazonomachy: Int.: Greek stabbing an Amazon. A, B, each
(fragmentary): two pairs of Greek and Amazon.
C] Int.: to left of the Greek's shield: καλος. Along the margin,
in front of the Amazon: [-]ε[-](?).(1)
D] = 26,902. - Is the epsilon part of a kalos-name or of the
name of the Amazon? - Mixed alphabet. Ionic lambda.
Three-stroke sigma.

(1)doubtful ('möglichlicherweise,' L.-H.).

3501.

Ferrara, Museo Nazionale di Spina T 1145.

- A] RF calyx krater. From Spina. Iphigeneia Painter. Early fourth.
*S. Aurigemma, *Il R. Museo di Spina*(1) (1935) 221-23. ARV(2)
1440/1, Para. 492, Add.(2) 377. Script 833a. Boardman, ARFV ii,
fig. 350. Robertson, AVCA 277-78, fig. 281 (A).
B] A: Iphigeneia in Tauris. B: three satyrs.
C] A: Iphigeneia holds out a letter (tablet? folded sheet?)
with some nonsense letters on it.
D] The vase furnishes an illustration of Euripides'
Iphigenia in Tauris, combining different scenes. The
letter held by Iphigeneia is THE letter: Pylades raises his
hand to take it and hand it to Orestes. The Iphigeneia
Painter is akin to the Oinomaos Painter.

3502.

Ferrara, Palazzo Schifanoia 269

- A] RF cup. Oltos. Last quarter sixth. Not early (Beazley). *ARV(2) 66/128, Add.(2) 166.
B] Int.: athlete pouring oil into his hand. Ext.: plain.
C] Μεμ<ν>δν καλος.

3503.

Ferrara, Palazzo Schifanoia 270

- A] RF cup. Epiktetos. Pamphaios potter. Last quarter sixth. *AJA 16 (1912) 271, fig. 3 (dr. after Boll. d'Arte, of which this is an abstract). JdI 44 (1929) 164/22. ARV(2) 75/55, Add.(2) 168.
B] Int.: komast with drinking horn and oionochoe running.
Ext.: plain.
C] Int.: ΕΠΙΚΤΕΤΟΣ εγραψεν.

3504.

Fiesole, Costantini collection.

- A] RF cup. Unattributed. Last quarter sixth. *E. Paribeni, CV, Italy 57, pl. 45,1,3,5; facs. of Gr., p. 21. Mostra Mercato di Firenze 1971 ...
B] Int.: discobolus; at right, pick axe; at left, on the ground, halteres. Ext.: plain.
C] Int.: to left and right of the youth's head, following the margins: καλος, retr. and ho ^ παις.(1) Under the foot, Gr.: ligature of alpha and Attic gamma(?).
D] The Gr. could also be a ligature of mu with alpha inserted. Not in TGV. The two Fiesole cups must be from the same workshop.

(1)I am not certain that this reading, from the photo., is correct. Paribeni says in the text: παις καλος.

3505.

Fiesole, Costantini collection.

- A] RF cup. Unattributed. Last quarter sixth. *E. Paribeni, CV, Italy 57, pl. 45,2,4,6 (no bibl.).
B] Int.: acontist about to throw. Ext.: plain.
C] Int.: καλος, retr. and ho παις.(1)

(1)probably in the same position as on the cup, pl. 45,1,3,5, with which P. compares this vase. But I think they are not by the same hand, but should be from the same workshop.

3506.

Fiesole, Costantini collection.

- A] RF stamnos. Hermonax. Second quarter fifth. *TGV 116/3D 23, 134/9E 112. Philippaki, Stamnos (1967), fig. 15. ARV(2) 484/20, Add.(2) 248.
B] A: Poseidon and two women. B: man and two women.
C] Under the foot, Grr.: ΑΙ. Αρι<. .
D] Ex Roman Market. Johnston 205 connects ΑΙ with ληκυθος as a "conscious etacism"; see also his n. 1. On p. 116, he says that the vase has a strange collection of marks: hence there must be more Grr. I think Ari<> must be a proper name (trader or owner).

3507.

Florence.

- A] Plate. From Pitigliano. Unattributed. Second half sixth. *NSc 1903. 276.

- B] No figured decoration?
- C] Etruscan Fr.: Apunies vac.
- D] The plate is said in NSc to be Attic. - NSc compares NSc 1892, 372 and 1898, 54.

3508.

Florence.

- A] Fr. of skyphos of Hermogenean type.(1) Unattributed. Priapos potter. Third quarter sixth. *Beazley, JHS 52 (1932) 203 (not ill.). Beazley, BSA 29 (1927-28) 202 (not ill.). ABV 170/4.
- B] No figured decoration preserved.
- C] Πριαπος εποίη[σεν].(2)

(1)rather than a LM cup (so ABV; in JHS, Beazley says, perhaps a BF kotyle, similar to a Gordion cup). (2)all other Priapos signatures have εποίησεν.

3509.

Florence.

- A] BF cup. Unattributed. Euarchos potter. 575-525 (Bea. Arch.). *Beazley Archive db, no. 30,407. Prospettiva Rivista delle Arti antica e moderna (Siena) 3 (1975) 45-47, figs. 1-7.
- B] Int.: Gorgoneion.
- C] Int.: Ευαρχο[ς] ἐπ[ο]ίησεν ΜΙ.(1)

(1)transcribed by me from Bea. Arch.: EUARXO[S EP]OIESEN MI.
[The last two letters should be part of με or εμε.]

3510.

Florence.

- A] Fr. of BF lip cup. Anakles potter. Third quarter sixth. 550-540. *Boll. d'Arte Nov. 1928, 226, fig. 15,1 (inscr.). *Beazley, JHS 52 (1932) 183. ABV 159/2. Script 231.
- B] Int.: tongue pattern preserved. Ext.: perhaps plain.
- C] Between handle roots: Ανακλες.
- D] Inscription after ABV. A band-cup type signature. Name only?

3511.

Florence.(1)

- A] BF lip cup. Sakonides. Third quarter sixth. 550-530. ABV 171/9. Script 258. Non vidi.
- B] On the lip, A, B, each: outline head.
- C] Handle zone: "Unmeaning inscription of the same nature as in London B 402." (ABV).
- D] London B 402 has short imitation inscriptions in small letters.

(1)The number is 71,009.

3512.

Florence.

- A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *Para. 75/under **GENEVA MARKET (Koutoulakis) (mention).
- C] [---]εν τοι.
- D] End of an inscription: [συχαρε και πει] εν τοι.
Parallels in Para., beginning with an unsigned cup by the Tleson Painter.

(1)it is not clear from Beazley's mention whether the vase was decorated.

3513.

Florence.

A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *Para. 75/under **GENEVA MARKET (Koutoulakis), mention.

C] [---]τοι.

D] End of an inscription: [συ χαίρε και πει ευ] τοι.

Parallels in Para., beginning with an unsigned cup by the Tleson Painter.

(1)it is not clear from Beazley's mention whether the vase was decorated.

3514.

Florence.

A] Fr. of lip cup. Unattributed.(1) Hermogenes potter. Third quarter sixth. *Beazley, JHS 52 (1932) 184 (not ill.). ABV 165/1.

B] A: plain.

C] A: ηερμογενες εποιε[σεν].

D] On the Hermogenes signatures see Script, p. 51.

(1)may go with Louvre F 88 and Basel Market (ABV).

3515.

Florence.

A] Fr. of lip cup. Unattributed.(1) Hermogenes potter. Third quarter sixth. *Beazley, JHS 52 (1932) 184 (not ill.; no bibl.). ABV 165/2.

B] A: probably plain. Palmettes.

C] A: ηερμογενες ε[ποισεν].

D] I take it that Beazley did not think that this could be from the same cup as ABV 165/1.

(1)may go with Louvre F 88 and Basel Market (ABV).

3516.

Florence.

A] Fr. of BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 179/20. Beazley, JHS 52 (1932) 172.

B] A: lip: feet of a goat or fawn.

C] A: handle zone: [Τλεσδὸν ho] Νεαρχῶ ε[ποισεν].

3517.

Florence.

A] Plain lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 181/6. Beazley, JHS 52 (1932) 180.

B] A, B, each: plain.

C] A, B, each: regular signatures of Tleson.

D] The inscriptions are in same style as on attributed figured vases (Beazley).

3518.

Florence.

A] Fr. of lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 184 (not ill.; no bibl.). ABV 182/26.

B] A: probably plain. Palmettes.

C] A: Τλεσδὸν ho [Νε]αρχῶ εποισεν.

3519.

Florence.

- A] Frs. of eleven LM (lip and band) cups. Tleson Painter; Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 193 (mention). ABV 182/29-39.
- B] Not given. Palmettes.
- C] All with signatures of Tleson.

3520.

Florence.

- A] Fr. of band cup. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 191 (not ill.). ABV 183/50.
- B] A: no figured decoration preserved.
- C] A: Τλεσὸν ἡ Νεάρχῳ ἐποίησεν.

3521.

Florence.

- A] BF band cup. (1) Unattributed. Third quarter sixth. *dr. *Beazley, Proc. Brit. Acad. 33 (1947) 216 γ 2 (not ill.).
- B] Erotic scene: a nude youth carrying two wreaths; man embracing another youth who holds up a wreath.
- C] Nonsense: above the left youth: ποιν. To his left: αειυποι. To right of his legs: αξυπες. (2) To right of the right youth's head: αιφε. (3) To right of his legs: τασεστλε.
- D] Ex Vagnonville. I do not know whose drawing this is.

(1)patch band cup (Beazley). (2)so the dr.; I thought the xi was meant for an epsilon. (3)the first letter could be a delta.

3522.

Florence.

- A] Fr. of band cup. Unattributed. Third quarter sixth. 550-530. *Beazley and Payne, JHS 49 (1929) 268 (not ill.).
- C] Nonsense: ποικς.
- D] Beazley and Payne compare London B 600.40, q.v.

3523.

Florence.

- A] Fr. of LM cup, probably a BF lip cup. Unattributed. [--]kles potter. Third quarter sixth. Early. *ABV 187, top. *Beazley and Payne, JHS 49 (1929) 266.
- B] Int.: horseman.
- C] A: in large letters, I assume in the handle zone: [--]κλες εποι[--].
- D] Beazley and Payne suggested: possibly [Αρχι]κλες εποι[εσεν], but that is not repeated by Beazley elsewhere.

3524.

Florence.

- A] Fr. of LM cup. Unattributed. Third quarter sixth. *Beazley, JHS 52 (1932) 182 (not ill.). R. Blatter, AA 1 (1973) 69 (mention).
- B] A: no figured decoration preserved.
- C] A: χαίρε και πριὸ με.
- D] Beazley compares Northwick Park, Spencer Churchill. For more comparanda see Script, p. 48 and n. 44: Copenhagen NM 169; Ostermundigen, Blatter. `Hail thee and buy me'. πριο = πριω.

3525.

Florence.

- A] Fr. of BF cup, type A. Unattributed.(1) Ca. 530-520. *ABV 235.
B] Int.: a reserved circular area.(2) A: male legs; below, a pair of lines and rays as in Vatican 456.
C] Int.: χαίρε κα[ι πει].
D] Parallels for the position of the inscription are in ABV: Vatican 456 (see below); Cab. Méd.; Athens 1812 and 1813 and 1931 (but except for the first the inscriptions are different).

(1)listed in section xv of the chapter on the potter Nikosthenes and compared to Vatican 456 (ibid.; see also Script 226, fig. 68) for the position of the same inscription and other features. (2)Vatican 456 has a dot surrounded by two circles on the interior; I wonder if this is true of the Florence fr. too.

3526.

Florence.

- A] Fr. of BF eye cup. From Pitigliano. Unattributed. Sixth. *ABV 670, Add.(2) 148. NSc 1898, 55 (Int.). M. Cristofani, ed., Gli Etruschi in Maremma (Milan 1981) 86, fig. 60 (A).
B] Int.: fawn, feline. A: between eyes, fight.
C] Int.: Λυκος καλος.
D] Beazley says that this is an earlier Lykos than on any other vase; he puts the kalos-name with a question mark, but why?

3527.

Florence.+

- A] Fr. of BF eye cup. Unattributed. Pamphaios potter. Last quarter sixth. *ABV 236/3. *AJA 88 (1984) 348/6.
B] A: part of the left eye.
C] A: above the brow: [Π]ανφαιος [---].(1)
D] + Villa Giulia.

(1)the Florence fr. has [--]αν[--], the Villa Giulia, [--]φαιος.

3528.

Florence.

- A] Small neck amphora in Six' technique. From Saturnia. Unattributed.(1) Late sixth or early fifth. *ABV 672. *Vidi (A only).
B] A: satyr dancing. B: similar.
C] A, B, each(2): Πεισανδρ[ι]δες καλος.(3)
D] Both Peisandros and Teisandros are found in Attica, but neither form in -ides is listed in PA or Pape; LGPN ii has P. only here.

(1)for similar vases see Beazley in ABV and Para. 318.
(2)probably once on each side; Beazley simply says that it occurs twice; he does not say that it is Gr. (3)so ABV. My reading: starting to right of the satyr's face, diagonally downward, Gr.: (Π)εισανδρ[ι]δες καλος. The "pi" has a proper hook (though short), but the horizontal extends to the left of the long vertical, whence I considered (Τ)εισανδρ[ι]δες, no doubt wrongly. I think Beazley's reading and mine are from different sides.

3529.

Florence.

- A] Fr. of BF/RF cup. Unattributed. Class of Standard Eye Cups: Bilingual. Last quarter sixth. *ARV(2) 43/67.
- B] Int.: BF: bare shank and toes of a male moving to right.
- C] Below: κα[---] or Ka[---].

3530.

Florence.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *ARV(2) 59/59.
- B] A: part of a handle-palmette.
- C] A: [---]γα[---].
- D] "Seemed as if it might belong to Florence 1 B 20 [ARV(2) 59/58, q.v.]", Beazley.

3531.

Florence.

- A] Frs. of RF cup. Oltos. Last quarter sixth. *ARV(2) 61/69.
- B] A: chariot. B: satyrs and maenads.
- C] A: Μιλεσι[ος](?). (1) B: [---]ον. [---]ς καλος.
- D] In very bad condition. - Compare perhaps the frs. of a BF cup, Acr. 1632, where the chariots are named by national origin; Milesios could be the ethnic of the charioteer.

(1)but it is not certain that there were no letters between lambda and epsilon (Beazley).

3532.

Florence.

- A] Fr. of RF cup. Manner of Epiktetos. Last quarter sixth. *ARV(2) 79/8.
- B] Int.: warrior: at left, part of a shield (device, satyr's head in outline) and of a spear. Ext.: unknown.
- C] Int.: at left : [---]α[---].
- D] Part of Hipparchos or of εγραφσεν(?). Device as on Tarquinia RC 191, ARV(2) 76/73 (Beazley).

3533.

Florence.

- A] Fr. of RF cup. Manner of Euergides Painter. Last quarter sixth. *ARV(2) 97/7.
- B] Int.: hair of one to right. Ext.: unknown.
- C] Letter α.
- D] Ex Villa Giulia. May be by the painter himself (Beazley).

3534.

Florence.+

- A] Fr. of BF/RF eye cup. Scheurleer Painter. Last quarter sixth. *ARV(2) 43/62; 169/5.
- B] Int.: BF: komast: youth with a wineskin, running and looking around. Ext.: part of the line border.
- C] Int.: h[ο πα]ς], retr. and καλ[ο]ς.
- D] + Villa Giulia.

3535.

Florence.

- A] Fr. of RF cup. From Orvieto. Onesimos (O). First quarter fifth. *ARV(2) 327/109.
- B] Int.: middle of a naked male moving to right.

- C] [--]αι[---].
 D] [Either παις or Παναιτιος].

3536.

Florence.

- A] RF skyphos. From Campiglia Marittima (Etruria) or Populonia?
 Unattributed. Fifth? *NSc 1905, 59(c).
 B] Owl.
 C] Unter the foot, Etruscan Gr.: koamukavias.(1)

(1)I am not sure of the second letter; my note is unclear.

3537.

Florence.

- A] Fr. of RF cup. Antiphon Painter. First quarter fifth. *ARV(2)
 338/35.
 B] A: komos: part of a head, fingers of (a female rather than
 a male?) flautist sitting on the ground.
 C] [---]ις κ[αλος].
 D] [Λυσ]ις κ[αλος] or [ho πα]ις κ[αλος](?).

3538.

Florence.

- A] Fr. of RF cup. Manner of Antiphon Painter. First quarter
 fifth. *ARV(2) 346/86.
 B] A: hoplitodromoi: shield, arm of runner.
 C] A: [κα]λο[ς].
 D] May be by the painter himself (Beazley).

3539.

Florence.

- A] Fr. of RF cup. Tarquinia Painter. Second quarter fifth.
 *Beazley, CF 30, pl. D 2. *ARV(2) 869/60.
 B] Int.: head and shoulders of a youth in his himation
 covering his head.
 C] Int.: at left: [---] παις [---].
 D] Ex Villa Giulia. [ho] παις [καλος](?).

3540.

Florence 3773.+

- A] Fragmentary BF neck amphora (Tyrrhenian). From Tarquinia.
 Castellani Painter (Bothmer). Early period (K.). Third quarter sixth.
 *H. Thiersch, 'Tyrrhenische' Amphoren (1899), pls. 3-4 (drs), and p.
 64. FR iii, 5, figs. 2-3 (after Thiersch, pl. 4). ABV 95/8, 683,
 Para. 36, Add.(2) 25. Script 280. *H.A. Shapiro, Myth into Art:
 Poet and Painter in Classical Greece (1994) 35 and 37, figs.
 21-22 (A, B, neck and shoulder). J. Kluiver, BABESCH 71 (1996) 9/180
 and 13 (inscrr. mentioned), figs. 17-18 (17 shows 2 nonsense inscrr.,
 faintly). T.H. Carpenter, Art and Myth in Ancient Greece 1991), fig.
 267. A.M. Esposito and G. de Tommaso, Vasi attici (Florence 1993) pl.
 21. Blatter in LIMC vii, s.v. Peliou athla. E.P. McGowan, AJA 99 (1995)
 622, fig. 2.
 B] Body: upper zones: A: Amphiaraos leaving home. B: chariot
 race.(1) Lower zones: A: Heracles and Amazons. B: Dionysus
 with satyrs and maenads. Neck: A: fight. B: arming: the
 right half is clear: a nude and bearded man is confronted
 by three women, two of whom carry shields, the third a
 sword(?).
 C] Nonsense: neck: B: at the extreme lower right, facing the
 margin: (α)(ε)φχι.(2) Shoulder: A: to right of the head of

the charioteer of the second chariot: γ(τ)ο(ε).(3) Between the wheel and the rear of the horses of the front chariot: οτοακγ.(4) Between the horses' legs: γτο(ε).(5)

- D] + Berlin 1711. Very peculiar letter forms, characteristic of the Castellani Painter.

(1)Shapiro thinks the subject is the Funeral Games for Patroclus: three chariots are racing; the last is crashing to the ground; at right, a goal post with a cauldron on top; bleachers with six unlookers; a tripod. (2)the first letter is a blob; the second is uncertain but perhaps an epsilon, though not lying on its side as the others; the third letter is a phi or perhaps theta. (3)the tau is not clear; the epsilon is horizontal with short vertical strokes; this could also be read retr. (5)epsilon as the last. The inscription is identical with the first in this scene.

3541.

Florence 3790.

- A] BF hydria. From Orvieto. Manner of Lysippides Painter. 530-520. *Photo. G. Körte, *Annali* 1877, 179-81 (inscriptions). ABS 41/9. ARV(1) 4/24, ABV 260/30, 264, 691, Para. 114, Add.(2) 68. *P. Bocci, CV, Italy 42, Florence 5 (1969), pls. 26,1-2 and 28,1-2 (bibl.). *H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 54-56, 88, 92, 97, 113 n., pl. 24,a-b. GAI i, 408 and ii, 76. *J.H. Oakley and R.H. Sinos, *The Wedding in Ancient Athens* (1993) 28, figs.62-63 (show inscriptions).
- B] Shoulder: Heracles and Cycnus. Body: Peleus and Thetis in chariot (The Wedding, according to Shapiro).
- C] Body: to left of the heads of the pair in the chariot: Θουβε.(1) Διονυσοs. Second pair: to right of their faces: Θετις. Between spokes of a wheel: Πελευς. Behind the horses, Apollo playing the lyre: Απολλων. Facing Apollo, the pair of Heracles and Athena: to left of their faces: ηρακλες, retr.(2) To right of their legs: Αθηναιας. Hermes: ηερ{ε}μης. Between the horses' legs: Αφροδιτε. Between the two figures at right: Ανφιτριτε, retr. Under the foot, Gr.: ligature of alpha and D-shaped rho. Hackl 340. TGV 131/9E 27.
- D] In ARV(1) attributed to the Andokides (i.e., Lysippides) Painter, in ABS and ABV to his manner. Recalls Exekias' North Slope krater (Beazley). - On Thyone-Semele, mother of Dionysus, see Shapiro, pp. 88 and 92. Phi with a long hasta. Threatte in GAI i and ii has a different reading for Hermes: ηερεμ[ς], adding that CV, p.12, gives the inscription incorrectly as ηερμες; he considers ηερεμ[ς] a less likely reading. This is most fully discussed in vol. i. T. makes the error of thinking the vase is by the Lysippides Painter himself. - Rho once with extended vertical, as on the North Slope krater by Exekias.

(1)Körte identified Thyone with Ariadne, but Beazley points out she is Semele. (2)because of glare I could only see: ηερακ... , retr.

3542.

Florence 3809.

- A] BF hydria. Unattributed. Third quarter sixth. Ca. 540 (CV). *P. Bocci, CV, Italy 42, pls. 9,3-4 and 11,1-2. A. Minto, *Ausonia* 9 (1919) 77, pl. 5. Beazley, CV, Oxford 2, under pls. 4,1 and 9,1.(1) A. Greifenhagen, *Eine attische schwarzfigurige*

Vasengattung (1929) 52 and 71 n. 46. F. Brommer, JdI 52 (1937) 202, II, n. 10 and p. 206.

- B] Shoulder: in the center, Dionysus with kantharos and oschos; at left, a satyr molesting a mule on which sits a youth (young Hephaestus according to some, but Brommer disagrees); at right, two dancing satyrs. Body: chariot.
C] Shoulder: to Dionysus' lower right: Διονυσ[ος].
D] Small and casual letters: odd that this is the only inscription on this vase.

(1)both these references concern a fr. inserted in the vase to the left of the shoulder, a fr. which I cannot identify from the Italian publication.

3543.

Florence 3824.

- A] BF hydria. Unattributed. Third quarter sixth. Ca. 540 (CV). *P. Bocci, CV, Italy 42, pls. 9,1-2 and 10,1-2. *Kretschmer, Vas. 210 and n. 1, para. 194.
B] Shoulder: Heracles attacking three rock-throwing centaurs. Body: frontal four-horse chariot.
C] Body: to left and right of the horses: Πελαδας.(1) Σχιδον.(2)
D] = inv. 1843. The photo., pl. 10,2, does not show the letters at all clearly. Two horse names.

(1)CV wrongly gives Πελαδας, but see Kretschmer. The name is also found on Florence 70,994. (2)so CV, text. Miswritten. Kretschmer read: "die verstümmelte Inschrift σ...δον", with three-stroke sigma.

3544.

Florence 3858.

- A] BF hydria (kalpis). From Vulci (Inghirami). Unattributed. Last quarter sixth. Ca. 510 (Bocci). *P. Bocci, CV, Italy 42, pl. 42,1-3. F. Inghirami, Pitture di vasi fittili (Fiesole 1835) iii, pp. 30ff., pl. 211. *A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 46/58 (shows inscription small).
B] Shoulder: chariot with charioteer; in front, a dog.
C] Shoulder: nonsense: behind the charioteer's back: (v)v. To his right: χαχχ. Under the horses' bellies: χρεγ, retr. Above the dog: ιχχv.
D] The lettering recalls the Leagros Group. - Two of the three nu's are of typical Ptr. N shape. Epsilons have short hastae. But can it be Ptr. N?

3545.

Florence 3867.

- A] BF hydria. Leagros Group. Last quarter sixth. *A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 71/114. Hackl 123. CV, Italy 42, pl. 14. ABV 364/58. TGV 129/8E 41 and 136/10E 29 (parts).
B] Shoulder: Heracles and the Lion. Body: charioteer mounting a chariot.
C] Under the foot, Grr.: ΣΜΕΑ (with an extended cross stroke). Below: ΑΘΤΙ.
D] TGV does not have the sigma and the `athti'. Cartwheel theta.

3546.

Florence 3883.

- A] RF hydria (kalpis). Unattributed.(1) Ca. 500 (CV). *CV, Italy 13, III I, pl. 57,2,5.
- B] Palaestra: three young athletes; at left, pillar.
- C] Starting above the pillar and between the heads: κ α σ.(2)
- D] Three-stroke sigma.

(1)CV reports an attribution to the Troilos Painter by Spranger, but the vase is not in Beazley. (2)is this part of κ α λ ο ς(?).

3547.

Florence 3888.

- A] BF eye cup. Unattributed. Nikosthenes potter. 530-520. *ABV 231/5. A.D. Ure, JHS 42 (1922) 193 (mention). A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 37/42.
- B] Between eyes: A: male and female panthers attacking a fawn. B: lions attacking a fawn. Under each handle: a flying bird.
- C] A: above the right eyebrow: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

3548.

Florence 3909.

- A] Fragmentary RF cup. Painter of London E 777 (Penthesilean). Second quarter fifth. 460-450 (CV). Farmakofski, Vazovaya Zhivopis (from Zapiski 1899-1902) i, 335 (Int.). *A. Magi, CV, Italy 38, pl. 141,1-3. Bloesch, FAS 105 n. 165. ARV(2) 943/59, Para. 432. *A.M. Esposito and G. de Tommaso, Vasi attici (Museo Archeologico Nazionale di Firenze, Antiquarium, exhibition, 1993) 73/118 (Int., shows inscription well).
- B] Int.: two warriors fighting; at right, a tree on rocks; at left, rocks; above, a large laurel wreath. Ext.: battles: A: four figures and a horse. B: lower parts of five figures.
- C] Int.: above the head of the right-hand warrior, to right of the wreath: near horizontal left-aligned stoich. two-liner: ἡ ο παῖς | καλός.
- D] Cut down to the tondo, leaving only the lower parts of the Ext. Ionic alphabet. The sigmas are probably both four-stroke, although the first has a very short bottom stroke.

3549.

Florence 3910.+

- A] Frs. of RF cup. Unattributed.(1) First quarter fifth. *ARV(2) 1565/3, Add.(2) 389. Hartwig, Meisterschalen 225.(2) CV, Italy 8, pls. A 3 and B 1. Klein, L. 100/3. Hoppin, RF i, 281/66. Boll. d'Arte 1928, 211, fig. 1. Beazley, CF 29, pl. B, B 1. Beazley, JHS 51 (1931) 48/31, pl. 15. AK 12 (1969), pl. 11,1 (Boston frs.). *A. Magi, CV, Italy 30, pl. 89,1-4.
- B] Int.: athlete (hoplitodromos) with strigil, and a boy holding his shield and helmet. A-B: hoplitodromoi (only the lower part is preserved).
- C] Int.: in two lines: ΑΡΙΣΤΟΤΑ[γορας] and καλ[ος]. A: above the bent figure of the hoplitodromos in the center, to left and right of an Ionic column: ἡ ο παῖς κ[αλός].
- D] + Florence 6 B 14, 57, 58, 60; 7 B 40, 41, 48, 50; 11 B 50; 12, 14, 28, 88; B B 1; Villa Giulia; Boston 08.31a.

(1)"Vaguely akin to Douris" (Beazley). (2)attr. to Douris.

3550.

Florence 3916.

- A] Fragmentary RF stemless cup. Manner of Tarquinia Painter.
Second quarter fifth. 460-450 (CV). *A. Magi, CV, Italy 38,
pl. 145/3. ARV(2) 872/24, Para. 427.
B] Int.: a naked youth before a laver. Ext.: lost.
C] Int.: above: nonsense(?): γκλ.
D] Text only; not visible in the photo.

3551.

Florence 3917.

- A] RF cup. Onesimos (P). Early fifth. Early (Beazley). *ARV(2)
320/12. Beazley, JHS 51 (1931) 47/25 (new frs.). CV, Italy 8,
pl. 6 B 42 and 45; also Beazley, CF, pl. Y,4 and Z 3,26 (new
frs.). *A. Magi, CV, Italy 30, pl. 87,1-5 (all frs.; much
bibl.). CB ii, 96,8.
B] Int.: young komast to right playing the flutes; behind, his
knobbed stick. A, B, each: very fragmentary: satyr(1)
accosting a sleeping maenad.
C] Int.: starting to right of the komast's right heel and
curving upward along the margin: Πα[να]τιος καλο[ς].(2)
D] + new frs.

(1)not two as Beazley says. (2)the final sigma of the name
falls just above the komast's head.

3552.

Florence 3920.

- A] RF cup. Antiphon Painter. First quarter fifth. Ca. 480 (Magi).
*Photo. *A. Magi, CV, Italy 30, pls. 96,1-3 and 116,17.
Bloesch, FAS 71/11. ARV(2) 341/88, Add.(2) 219. R. Bianchi Band-
inelli and E. Paribeni, L'Arte dell' Antichita Classica i, Grecia
(Turin 1976), no. 369 (Int.). A.M. Esposito and G. de Tommaso, Vasi
attici (Museo Archeologico Nazionale di Firenze, Antiquarium,
exhibition, 1993) 57/83 [wrongly labeled 82] (barely shows some
letters).
B] Int.: young komast, partly frontal, head to right, holds
a stick and a lyre. A: Theseus and the bull. B: similar.
C] Int.: around the figure: ho παῖς καλ[ος].(1)
D] + a Florence fr.

(1)text; not visible in the photo.

3553.

Florence 3921.+

- A] RF cup. Brygos Painter. Brygos potter. First quarter fifth.
*ARV(2) 372/31, Add.(2) 225.
B] Int.: flute girl and komast. A-B: love-making.
C] On one handle: Βρυγος εποισεν.
D] + a fr. ex Trieste.

3554.

Florence 3922.

- A] RF cup. From Chiusi. Douris. Python potter. First quarter
fifth. Ca. 480 (middle period, Beazley). *P. Jacobsthal,
Göttinger Vasen (1912) 57/1, figs. 79-80. *A. Magi, CV, Italy
30, pls. 90,1-3 and 116,11 (bibl.). Pfuhl, M&Z, fig. 464 (A).
ARV(2) 432/55, Add.(2) 237. Script 540.
B] Int.: symposium: a bearded komast reclining and playing
kottabos. A-B: symposium.

C] Int.: up above: ho παῖς | καλ[ο]ς.

3555.

Florence 3923.

- A] RF cup. Oltos. Last quarter sixth. *ARV(2) 61/72, *1622, Bloesch, FAS 49/1 (poor reading). *A. Magi, CV, Italy 30, pl. 73,1-3 and 116,1 (much bibl.). A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 50/66 (A).
- B] Int.: horseman (jockey?) to left. A: heroes quarreling: two warriors, rushing at each other, are separated by a bearded man with a spear.(1) B: man or youth mounting a chariot.
- C] Int.: to left of the horse: [M]εμ[^]νδ[ν], retr.(2) Behind the rider: καλός, not retr. A: right under the lip: [Mε]μνδν καλός Αμοροχῶ.(3) B: right under the lip: Με[μνδν κα]λός.

(1)perhaps Odysseus and Ajax (ARV(2) 1622). (2)noted on p. 1622. The horses' forelegs intervene. (3)I take the name to be misspelled and in the genit. (father's name?). Beazley, p. 61, takes it to be a separate inscription and says: "I do not understand the second inscription on A." Αμοροχο does not show in the picture of CV; the ph. in Esposito and Tommaso (which has most of A) shows the letters AM only, at the right edge. The text in CV gives the inscription complete fore.

3556.

Florence 3924.

- A] RF cup. From Chiusi. Near Nikoxenos Painter. Ca. 500 (Magi). *A. Magi, CV, Italy 30, pls. 91,2 and 116,13. ARV(2) 224/8.
- B] Int.: young wreathed komast holding an oinochoe and a skyphos. Ext.: plain.
- C] Int.: nonsense: on the left, starting near the foot: about 11 letters. At right, interrupted by the skyphos(?): about 9 letters?
- D] The inscriptions are quite prominent but the picture is too small to read them.

3557.

Florence 3929.+

- A] RF cup. Makron. Hieron potter. First quarter fifth. Ca. 480 (Magi). *ARV(2) 460/15, Add.(2) 244. Meier, AZ 1884, 248. Beazley, VA 103/13. *A. Magi, CV, Italy 30, pl. 95,1-5 (cleaned; bibl.). Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 30 (added frs.).
- B] Int.: mostly missing: a winged goddess. A: Achilles and Ajax playing a board game; at left, trumpeter; behind the board, Athena. B: six warriors rushing to left.(1)
- C] On one handle, in red: hierῶν ἐποίησεν.
- D] + New York 1973.175.5; + 1972.70.1; both join. + Louvre C 12,222 (B: added by Guy). - The signed handle does not certainly belong (Beazley). The handle "potrebbe essere pertinente" (CV). For painted Hieron signatures see B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 70-71.

(1)the subject is connected by Beazley with A.

3558.

Florence 3930.

- A] RF cup. Winchester Painter. Palmette Eye Cups. Last quarter sixth. *A. Magi, CV, Italy 30, pls. 76,1-3 and 116,4. Beazley, Oxford CV ii, p. 105. Philippart, Coll. ... Italie i (1932) 15. Bloesch, FAS 37/6. ARV(2) 50/195, 170/3.
- B] Int.: splanchnopt testing the entrails at a flaming altar. Ext.: between palmettes between eyes: a young athlete about to pick up halteres. B: a young athlete about to pick up a pick axe.
- C] Int.: καλος ho πα[ις(?).(1)

(1)so CV, text; the photo. shows four letters in front of the splanchnopt's face and three letters behind his back; they look more like nonsense than a proper kalos-inscription.

3559.

Florence 3944.

- A] RF cup. Colmar Painter. Euphronios potter. First quarter fifth. 500-490 ((Magi). *A. Magi, CV, Italy 30, pls. 85,1-3 and 116,10. Beazley, VA 81/3. Hoppin, RF i, 197/3. ARV(2) 353/4.
- B] Int.: warrior putting on his greaves; at his feet, his shield; at right, clothes hung up. A, B, each: a pair of wrestlers, with their trainer.
- C] Int.: around the figure: ho παις καλος.(1)
- D] The surface is damaged; the phs. do not show the inscription.

(1)from CV, text; no inscriptions are mentioned for the Ext.

3560.

Florence 3945.

- A] RF cup. Painter of Bologna 417.(1) Second quarter fifth. Ca. 460 (CV). *A. Magi, CV, Italy 38, pl. 133,1-3. Philippart, Collections de céramique greque en Italie i (1932) 17. ARV(2) 908/16, Para. 430.
- B] Int.: a woman and a man at the head of a couch. A: fragmentary: two women and two youths. B: woman and two males?
- C] A: below the 'Standlinie,' centered, Gr. in BG: 10 letters of a retr. Etruscan inscription are preserved, not necessarily complete fore. CV thinks it is the genitive of a gentilizium in -na. Visible in facs. on p. 11 and in the photo., pl. 133,1.

(1)Penthesilean.

3561.

Florence 3947.+

- A] RF cup. Painter of Berlin 2268. Last quarter sixth. Ca. 500 (Magi). *A. Magi, CV, Italy 30, pls. 83,1-3 and 116,8. ARV(2) 155/28.
- B] Int.: a naked youth decanting wine from a large column krater. A-B: battles.
- C] Int.: 'iscrizione corrotta'.(1) A: above the scene: undecipherable inscription. B: illegible letters.
- D] + a Florence fr. Probably nonsense inscriptions on the Int., A, and B. The Ext. inscriptions do not show in the photos.

(1)the photo. shows, above the krater, some letters that suggest a nonsense inscription: (.)λο (not likely to be

kalos).

3562.

Florence 3949.

- A] RF cup. Brygos Painter. First quarter fifth. Ca. 490. 490-480 (Magi). *Hartwig, Meisterschalen, pl. 35,2. *A. Magi, CV, Italy 30, pls. 91/1 (shows inscription) and 116,12. ARV(2) 376/90. Lang, Hesp. 18 (1949) 118 n. 11. A. Cambitoglou, The Brygos Painter (1968) 11 and n. 37. Script 549. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 58/86. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 129, fig. 99 (sketch of Int. with inscription).
- B] Int.: Youth reclining, with skyphos and branch, singing.
- C] To left of his open mouth: $\pi\lambda\epsilon\kappa\alpha\iota$, retr., complete.
- D] $\pi\lambda\epsilon$ for $\phi\lambda\acute{\epsilon}$: see Cambitoglou and Script, p. 88 and n. 33. Cf. also London E 68. Pi with slanting horizontal, typical of the Brygos Painter. - For further discussions of the inscription, CV cites: Hartwig 320-31 and Beazley, 'Brygan Symposia,' Studies Robinson ii (1953) 74-83.

3563.

Florence 3951.+

- A] Frs. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *CV, Italy 8, pl. 6, B 30. *A. Magi, CV, Italy 30, pls. 78,1-2, 81,1-3, 116,6. *Beazley, CF, pls. 4 B 36-37, 12 B 58, 6 B 30-33, and other frs. ARV(2) 149/12, 1629.
- B] Int.: a nude warrior running. A-B: battles of nude warriors. (A: warrior with a sword; hand, spear, shield to left.)
- C] Int.: around the figure: $\eta\omicron\pi\alpha\iota\varsigma(?)$. A: above the scene: $\kappa\alpha\lambda[-]$, retr.(1) B: in the center, between two warriors fighting back to back: $\eta\omicron\pi[\alpha\iota]\varsigma$, retr.
- D] + Florence 4 B 36-37, 6 B 30, 33, 12 B 58; Villa Giulia(?).(2) - All inscriptions done from CV, text, except for the position of the inscription on B.

(1)presumably $\kappa\alpha\lambda[\omicron\varsigma]$. (2)the last fr. mentioned in CF, but not in ARV(2).

3564.

Florence 3956.

- A] RF skyphos. Polygnotos II (Lewis Painter). Second quarter fifth. Late. 465- (Smith). *H.R.W. Smith, Der Lewismaler (1939), no. 31, pl. 19,a-b. ARV(2) 975/34, Add.(2) 309.
- B] Komos: A, B, each: youth.
- C] A: $\kappa\alpha\lambda\omicron\varsigma$. B: $\kappa\alpha\lambda\omicron[\varsigma]$.
- D] The inscriptions taken from Smith's text.

3565.

Florence 3961.

- A] RF cup. Splanchnopt Painter. Second quarter fifth. *A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 70/110 (dr., facs. of Gr.). ARV(2) 892/20.
- B] Int.: youth and a seated youth. A: youths and a woman. B: the like.
- C] Under the foot, Gr.: $\Theta\alpha\nu\rho\sigma\iota$, retr.

3566.

Florence 3965.+

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. Ca. 500 (Magi). *A. Magi, CV, Italy 30, pls. 82,1-3 and 116,7. Hoppin, RF i, 323/9.(1) CV, Italy 8, 11, 194. Beazley, CF 11 B 47.(2) ARV(2) 149/14.
- B] Int.: a nude warrior running. A-B: battles of nude warriors (on B, with horses).
- C] Int.: around the figure and along the margin, starting to left of the warrior's helmet and interrupted by the feet: $\eta\omicron\mu\alpha\iota\acute{\alpha}\varsigma\ \acute{\alpha}\kappa\alpha\lambda\omicron\varsigma$, retr.(3) A: above the scene: nonsense(?) inscription.(4) B: a similar inscription.
- D] + fr. (see below). The pi strongly pinched in.

(1)attributed to the Painter of the Paris Gigantomachy.
 (2)added fr., part ex Villa Giulia. (3)pl. 82,2 shows some of the letters. (4)CV says undecipherable.

3567.

Florence 3980.

- A] RF column krater. Chairippos Painter. First quarter fifth. *ARV(2) 237/10. *CV, Italy 13, III I, pls. 38,4 and 41,3-4.
- B] A: discus thrower and acontist. B: satyr.
- C] A: between the athletes' heads, two-liner: $\text{Αφροδισι}|\alpha|\kappa\alpha\lambda\epsilon$.(1)
- D] Unclear whether stoich. or horizontal.

(1)CV has a kind of facs., in which letter forms are given, I do not know how accurately.

3568.

Florence 3985.+

- A] RF pelike. Berlin Painter. First quarter fifth. 500-490. Very early, ARV(2). *CV, Italy 13, III I, pls. 31,2 and 32,1-3. CV, Italy 8, p. 1. CV, Scheurleer 1, III I c, pl. 3,1 (neck fr.). ARV(2) 204/110, Add.(2) 193. Script 491. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 53/72-73.
- B] A: Theseus and the Minotaur. B: Theseus and Skiron.
- C] A: to right of Theseus' middle: $\Theta\epsilon\sigma\epsilon\upsilon\varsigma$. B: To left of Theseus' back: $(\epsilon)\upsilon\gamma\epsilon$. To right of his head: $\kappa\alpha\lambda\lambda\iota\sigma\tau\omicron\varsigma$.
- D] + [Amsterdam?], Once Hague, Scheurleer Collection: neck. Beazley in ARV(2), following M. Robertson in JHS 70 (1950), attributes the vase to the very early Berlin Painter, but others had attributed it to Euthymides or the Kleophrades Painter and ARV(1) had given it to a "Vienna Painter." - The epsilon of $\epsilon\upsilon\gamma\epsilon$ is a clear nu and the inscription has been read $\nu\tilde{\upsilon}\nu\gamma\epsilon$ by D. Levi (see Script, p. 82 and n. 11), but I think the nu is a copying error for epsilon (Script, p. 173). Furtwängler saw $\kappa\alpha\lambda\epsilon$ instead of $\kappa\alpha\lambda\lambda\iota\sigma\tau\omicron\varsigma$ on B; see FR ii, 80-81. - The letter forms are somewhat idiosyncratic: alpha with horizontal cross bar? Gamma = a vertical half-arrow.(1) Theta perhaps with diagonal cross stroke.(2) Upsilon with one hasta curved.

(1)so in the text of CV. (2)so my reading from the photo. in CV, but in another photo. I saw only a regular dotted theta.

3569.

Florence 3991.

- A] RF column krater. Chairippos Painter. First quarter fifth. 500-490 (CV). *CV, Italy 13, III I, pls. 38,3 and 41,1-2

(facs. in text). ARV(2) 236/1.

- B] A: fight: duel over a fallen comrade. B: komos: two youths (one with a cup).
- C] A: nonsense: imitation letters: between the heads of the duelists: λ(υ)(ο)(κ)γες.
- D] CV suggests Ε]υνοκλεις, referring to Bechtel, Pers. 166; but it is clearly nonsense.

3570.

Florence 3995.+

- A] Rf stamnos. Hermonax. Second quarter fifth. Ca. 470 (CV). *CV, Italy 13, III I, pls. 48,2 and 52,1-5 (incomplete). *ARV(2)484/7, 1655, Add.(2) 247. Script 1165.
- B] A: Eos and Tithonos. B: companions and Laomedon seated.
- C] B: between the heads of the second and third of the last four companions, stoich. two-liner: ηερμοναχς|ε[γ]ραφσεν.
- D] + Florence 14 B 9 and two other Florence frs. In the signature, CV gives omicron, ARV(2), omega. Otherwise the alphabet is Attic.

3571.

Florence 3999.

- A] RF column krater. Harrow Painter. First quarter fifth. Ca. 480 (CV). *Photos. Beazley, JHS 36 (1916) 132/8. *CV, Italy 13, III I, pls. 39,2 and 42,2-4. ARV(2) 275/47.
- B] A: symposium: oinochoos; a bearded man reclining on a couch; a bearded man on a couch, seen from the back, holding a skyphos. B: a draped youth; a draped bearded man; and a pillar.
- C] A: on the skyphos, horizontal: (κ)(α)λ<ος>.(1) B: on the pillar: κ(α)λο(ς).(2)

(1)the first letter a short vertical stroke. The reading is doubtful; I thought I saw (λ)δι in the photo. (2)alpha a triangle; sigma = >.

3572.

Florence 4007.

- A] RF oinochoe. Niobid Painter. Second quarter fifth. Late (Beazley). *TGV 31 and n. 20; 251, Etruscan n. 1. ARV(2) 607/85.
- B] Satyr and maenad.
- C] Under the foot, on the navel, Gr.: V>=.
- D] Johnston suggests interpreting the Gr. as `20 culixva` (i.e., kylikes). A similar Gr. on `Unlocated', Attic krater from Poggio Sommavilla, cited TGV 62 n. 20. The Gr. was previously unpublished (J.). For kylichna see Colonna, ArchClass 25-26 (1973-74) 136-39.

3573.

Florence 4014.

- A] RF hydria. Group of Polygnotos. Third quarter fifth. Ca. 430 (CV). *Photo. CIG 8450. Kretschmer, Vas. 79 n. 9 and 184. *CV, Italy 13, III I, pls. 57,4 and 59,1-6 (much bibl.). ARV(2) 1060/144, 1588, 1680, Add.(2) 323. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 479/PGU 168 (not ill.).
- B] Upper zone: woman; chest; flying Eros with a lyre; woman with a lyre; youth leaning on his stick; woman seated with a [book?] roll(1); woman playing flutes; girl pyrrhic dancer

on a platform; another waiting to dance; woman with a lyre; chair; two women conversing. Lower zone: Theseus (youth with spears) pursuing a woman (ARV(2)).(2) At left, two women and a male (called Poseidon in CV).

- C] Upper zone: above the youth with the stick: Καλλίας.(3) Above the seated woman at left: Νικοπολῖς. Above the pyrrhic dancer: Κλεοδοξά. Near the flautist: Σελινική.(4) Above the second pyrrhic dancer: Δορκά. Above the woman with the lyre: Πηγασίς.
- D] CV says the inscriptions are very incompletely preserved and uncertain. For Κλεοδοξά see LGPN ii. Some names are not entered there.

(1)so CV, but I do not have this in my articles on book rolls, since I thought the `roll' was too thin and might be a pair of flutes. (2)CV says, Peleus pursuing Thetis. (3)so ARV(2) 1588. (4)Pape has Σελινικός from CIG 4.8450, which is this vase; LGPN ii has the feminine.

3574.

Florence 4017.

- A] RF Nolan amphora. Dresden Painter. Second quarter fifth. Ca. 480 (CV). *ARV(2) 655/6, Add.(2) 276. *CV, Italy 13, III I, pls. 25,4 and 29,1-2. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 66/100 (A, poor).
- B] A: a flying Eros with phiale and lyre. B: woman with fillet in her right hand.
- C] A: below the lyre: Τιμοχσενος κ(α)λος.
- D] Attic alphabet, but the sigmas three- and four-stroke.(1) Alpha lacks the cross stroke.

(1)CV does not have the last.

3575.

Florence 4018.

- A] RF Nolan amphora. Dresden Painter. Second quarter fifth. Ca. 470. *CV, Italy 13, III I, pls. 25,5 and 29,3. ARV(2) 655/11.
- B] A: woman with wool and a wool basket. B: youth.
- C] A: to right of her head, in tiny letters: κληκίς.(1) B: to right of the youth's head: κ(α)λος.(2)
- D] All the letters are very idiosyncratic and peculiar.

(1)I merely try to give the shape of the letters; this is not a true heta. CV speculates: Καλκίς = Χαλκίς. I thought of Κλυκίς = Γλυκίς (Γλύκη is known). Obviously badly miswritten. (2)alpha lacks the cross stroke.

3576.

Florence 4209.

- A] BF Volute krater (François Vase). From Chiusi. Kleitias. Ergotimos potter. 570-560. *Boll. d'Arte, serie speciale 1 (1981) 177-95, figs. 147-248 (photos. of each inscription). *G. Pugliese Caratelli, PP 39 (1984) 373-75. *FR i, pls. 1-3 and 11-13. Milani in Atene e Roma 10 (1902) 705-20. *FR iii, 62a and b, figs. 1-3 (drs. after Milani). A. Minto, Il Vaso François (1960) with poor photos; the inscriptions, pp. 173-74. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 20, 84/F. Beazley, Dev., ch. 3. ABV 76/1, 682, Para. 29, Add. 7. Herter, RE, suppl. 13 (1973) 1101ff. (discussion of Athenians rescued from Crete.) Arias-Hirmer, pls. 40-46.

*Simon, GV, pls. 51-57. A. Stewart in Moon, ed., *Ancient Greek Art and Iconography* (1983) 53-74. *Script 83, Figs. 18-19. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 168, SILENOI 1 (bibl.). G. Schaus, 'Gold or Clay? Dionysus' amphora on the François Vase,' *Classical Views* 5 (1986) 119-28. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 146-47, pl. 66,a. Guarducci, *EG* iii, 479, fig. 189 (signatures). *R. Wachter, 'The inscriptions on the François Vase,' *MusHelv* 48 (1991) 86-113 (further bibl.)(W.). C. Isler-Kerenyi in H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 523-39. C. Bérard et al., *A City of Images: Iconography and Society in Ancient Greece* (tr. D. Lyons, 1989) 49, fig. 69 (handle pictures of Ajax carrying body of Achilles: handle B/A in black and white; handle A/B in color (exc.!).).

- B] **A: neck, upper zone:** Calydonian boar hunt. **Lower zone:** chariot race at the funeral of Patroclus. **Body, main zone:** wedding of Peleus and Thetis (gods visiting the couple), arrival. **Lower zone:** Achilles and Troilos. **B: neck, upper zone:** dance of youths and maidens rescued from the Minotaur. **Lower zone:** Centauromachy. **Body, main zone:** wedding of Peleus and Thetis, procession. **Lower zone:** return of Hephaestus.

A, B, each, lower part of body: animals.

Handles, each: **above,** Potnia Theron. **Below:** Ajax carrying the body of Achilles.

Foot: battle of pygmies and cranes.

- C] **A: Calydonian boar hunt:** Ἀρπυλεᾶς, retr. Ἀριστάνδρος, endboustr. Λάβρος. Θοράχς. Ἀντάνδρος. Εὐθυμάχος. Μελανιδόν. Ἀταλάνη. Μεθεπών. Πέλεος. Μελεαγρός. Ὀρμενος. Μαρφοῖς, retr.(1) Ἀνταῖος.(2) Φοράχς. Πολυδεύκης, retr. Καστόρ, retr. Εὐέρτες. Ἀκαστος, retr. Ἀσμετος. Κίμμεριος. Ἀντιμαχίς, retr.(3) Σίμων, retr. Εὐβόλος.(4) Τοχσαμῖς. Πανσίλειος, retr.(5) Κυνορτες, retr. **Funeral Games for Patroclus:** ἡπικροθόδων.(6) Δαμασιππῶς. Διομέδης. Αὐτομέδων. Ὀλυμπῆς. Αἰχίλλῆος. **Wedding of Peleus and Thetis (B-A):** ἡφαιστος, retr.(7) [Ο]χέανος, retr.(8) ἡρμῆς, retr. Μαῖα. Μοῖρα[ι]. Ἀθηνῶν. Δορις, retr.(9) Νερῆϊς.(10) Ἀρες, retr. Ἀφροδίτη, retr. Στεσιχορῆ.(11) Ἐρατ[ο].(12) Πολύμνις.(13) Ἀνφίτρις, retr. [Πο]σειπών, retr.(14) Μελπομένη:*(15) Κλειό.(16) Εὐτέρπη. Θάλεια. Ἥρα, retr. Ζεὺς. Ὀρᾶν. Καλλῖος. Vertically in front of Zeus' horses, but not facing them: Ἐργοτιμος μεποιεσεν, retr. ἡορᾶι. Διονύσος, retr. ἡεστία, retr. Χαρίκλῆς. Δεμήτερ.(17) Χιρῶν, retr. Ἴρις. Above the altar: Κλιτίας μεγραφσεν, retr. On the altar, Gr.: βοῦς.(18) Πέλεος, retr.Θεῖς, retr. **Achilles and Troilos:** Ἀπολλῶν. Τρόδων, retr.(19) κρενε. Ροδία, retr. Θεῖς, retr. ἡρμῆς. Ἀθηνᾶ. Τροῖλος, retr. ἡδρία, retr. [Πολυχ]σενε, retr.(20) Ἀντενῶρ. Πριάμος. On Priam's seat, Gr.: θακος. ἡετορ, retr. Πολίτες, retr. **B: Dance of Athenians rescued from the Minotaur:** above the ship on the left, in large letters: [Ἐργοτιμος ἐπ]οῖεσεν. [Κλιτίας ἐγραφ]σεν. Φαιδιμος.(21) ἡπικροδάμεια. Δαιδοχος, retr.(22) Μενεσθῶ, retr. [Εὐ]ρυσθενες, retr.(23) Κοροῖς,

retr.(24) Βενυσιο<τ>ρατο[ς], for ηενυσιο<τ>ρατο[ς],
 retr.(25) Δαμασσιο<τ>ρατε, retr. Αντιοχος, retr. Αστερια,
 retr. ηερμιπ<π>ο[ς], retr.(26) Λυσιδικε, retr. [Π]ροκριτος,
 retr.(27) Ξπιθοια, retr., for Ξπι(β)οια.(28) Θεσευς.
 θροφός, retr. [Αρ]ιαδ[ν]ε, retr., or [Αρ]ιαγ?[ν]ε.(29)
Centauiromachy: [Θ]εσευς, retr. Αντιμαχος (Lapith). ηυλαιοσ,
 retr. (Centaur). Καινευς (L.). Ακριοσ, retr. (C.).(30)
 ηασβολοσ (C.).(31) [λιθ]οσ.(32) Πετραιοσ, retr. (C.).
 Πυρ<ρ>οσ, retr. (C.). ηοπλόν (L.). Μελαν[χα]ιτεσ.(33)
 Θερανγροσ, i.e., Θερανδροσ (C.).(34) Δρυ[ασ] (L.). Οροσβιοσ
 (C.), for Ορεσβιοσ.(35)

Return of Hephaestus: [Απολ<λ>ο]ν.(36) Αρτεμις. Αρεσ.
 Αθ[ενα]ια.(37) ηερα. Ζευς. ηαφρογιτε, retr.(38) Διονυσοσ,
 retr. ηεφαιστοσ, retr.(39) In larger letters, above heads:
 Σιλενοι. Similar: Νυ<ν>φαι, retr.

One handle: Αχιλ<λ>ευς, retr. Αιασ.

Other handle (inscriptions rubbed): Αχιλ<λ>ευς, retr. Αιασ.

- D] For the names of the Athenian dancers, see Simon, GV 72-74
 and Herter in RE. Further bibl.: Preller-Robert 684f.: C.
 Robert was the first to recognize the political importance
 of the names. U. Kron, 'Zur Schale des Kodros-Malers in
 Basel,' Kanon: Festschrift Ernst Berger (AK Beiheft 15,
 1988) 298 n. 45 and 301 n. 62 (bibl.). Brommer disagrees,
 wrongly. Shapiro discusses the 'dance of Theseus and the
 youths'; he thinks not a dance but arrival in Crete and
 meeting with Ariadne who falls in love with him. Ibid. 147
 n. 40: Dadouchos: the ancestor of the Kerykes. - For the
 amphora carried by Dionysus see Shapiro 90 n. 69 and Schaus.
 Also R.F. Docter, 'Athena vs. Dionysus: Reconsidering the
 contents of SOS amphorae,' BABESCH 66 (1991) 45-49.- Isler-
 Kerenyi discusses the choice of subjects; on p. 534 and nn.
 111-113 she raises the question of significance of inscriptions
 for Etruscan owners of the Greek vases. - Heta 1 = beta 3.
 Theta 1 in Dip., 1 in Gr., but mainly 3 (see chart in
 'Script').

(1)so FR i. Boll. has : Μα[ρ]φ[.]ς, retr. W. reads
 Μαρφ[σο]ς, after a Centaur name on a Chalcidian vase; see
 his 93, top. (2)usually Ανκαιοσ (W.); cf. his 93/17.
 (3)so fig. 157 in Boll.; Αντιμαχος, FR i, Boll., text, and
 W. (4)my supplement (as most editors, according to W.); FR i
 and Boll. read Εβολοσ. Threatte in GAI ii, 736 and
 755-56 prefers Ε<ν>βολοσ (see SEG 34.50), [but this is not
 read by Cristofani]. Ε<ν>βολοσ, Pugliese Caratelli, cf. W. 88
 n. 11 and 93/24. (5)W. does not dot the last letter.
 (6)Ηιπ<π>ο[.]όν, W.; see also 89 note 19 and 97/46. (7)so
 FR i; Boll.: very much rubbed in photos., figs. 74 and 212;
 text in Boll. has: ηεφαιστοσ. (8)so FR i and apparently
 the photos., figs. 75 and 213 in Boll.; the text has
 [Ο]κεανοσ. W. argues that the first extant letter cannot be a
 kappa; see 89 note 26 and 99/91. (9)mother of Thetis. (10)so
 Boll.; FR i has Νερ[ε]υς. Νερ[ε]υς, W. (the upsilon once
 clear) (11)for the non-Attic ending, see GAI i, 132, and W.
 108, both citing Schulze. (12)so FR i; Ερα[τ<ρ>], Boll.
 Ερατ[ο], W. (the tau once clear). (13)for Πολυμνις
 in lieu of Πολυμνια, see GAI ii, 104. (14)pi miswritten for
 delta. Considered a copying error in 'Script' (repetition of
 ΠΟ) but not by W. 99/69. (15)the triple punctuation is given
 by FR i, but not in the text of Boll.; however, I see a
 faint trace of it in the photos., figs. 80 and 197; the name

of Kleio is written very close and a bit lower. See also W. 90 note 29. (16)Threatte in GAI ii, 262, says the true reading is Κλεῖδ, but the ph. in Boll. d'Arte, p. 186, fig. 197, shows a faint iota very close to the letters epsilon and omicron. W.: Κλεῖδ; cf. 99/71 (the iota added later; the two forms much discussed, pp. 108ff.) (17)Δε[μετερ], Boll. W. has Δεμ[ετερ], a trace of the mu once extant). (18)βο[μος], Boll. (19)or Τρόδον, as W. 100/101 points out. (20)[Πολυχ]σενε, W. (21)W. 95/24 notes that on Leyden PC 47 (CAVI 4196) there is a name Φαινιπ<π>ος. (22)see W. 88 note 13. (23)[Ε]γρυσθενες, FR i. The same name on Acr. i, 598 (CAVI 970). (24)so FR i; Κορ[ον]ις, Boll. Κορονις, W. (ov once visible); for the kappa see his p. 95/34, where he ponders whether to read Χορονις. (25)so FR i; --[ος], photo. in Boll.; beta for heta by error. W. gives {B}Ευχσιορατο[ς]. On p. 95/35 he denies that this beta stands for heta (he is attempting to disprove that this (or any other mistakes) are copying errors as I have claimed in 'Script' p. 25; W.'s lengthy attempt at refutation, pp. 101-104, assumes that copying necessarily denotes illiteracy, which I would deny. (26)ηερνιπο[ς], wrongly FR i. W. reads ηερμιπ<π>ος, thinking from the photo. that the final figma was never written. The fourth letter he also reads as a mu (in 'Script' p. 25, I wrongly followed Furtw.). (27)so FR i and W. ([Π]ροκριτος, the rho once clear); [Πρ]οκριτος, Boll. The name recurs on Leyden PC 47 (CAVI 4196). (28)Heta for beta; see figs. 65 and 173 in Boll. W. reads: [...?]επιhoia (for -βοia); see his p. 96/42 (he assumes that two letters are missing at the beginning). (29)the final epsilon not in FR i. Αρια[v]ε, W., cf. 96/45 (he thinks the letter preceding the missing nu may be delta, nu, or gamma. But nu is unlikely as consonants are not written double on this vase). (30)the kappa is apparently incomplete but certain; see W., 97/55, who however dots it; 105 he suggests that Hes., Scut. 186 Αρκτοντ' for Αρκιον may be an error of transmission. (31){H}Ασβολος, W. (32)in BG on the white of the rock; given only by FR i (restoration called probable), not by Boll. = W., no. 56a; see also 89 note 21. (33)FR i and Boll. fig. 190 show some traces of the missing letters, but they are unclear; FR iii reports that Wolters read Μελαγχαιτης. Boll. reads Μελαν[...], Μελαν[ιπ<π>ος](?). W. reads Μελαν[χα]ιτες (the iota and ες once clear); cf. 98/61, relying partly (and rightly) on Pugliese Caratelli). (34)Not in FR i, since the fr. was discovered after the vase had been smashed; see FR iii, after Milani; gamma for delta. Cf. W. 98/62 with discussion of further possibilities. (35)Οροσβιος, W.; note also 89 note 24. (36)not in FR i. See Boll. W. follows E. Simon in reading [Ποσειδῶ(?)ν], because of the stick of what could have been a trident. (37)the theta only partly preserved now, see Boll., fig. 237. Αθ[ενα]ια, W. (38)gamma for delta; or an incomplete delta. {H}Αφρογίτε (for -δίτε), W., cf. also 100/121. (39)the iota perhaps added later. W. prints Ηεφα{ι}στος, by which he means that iota was added later; see 100/123.

3577.

Florence 4211.

A] Fragmentary RF cup. Apollodoros. Last quarter sixth. *Photo. ARV(2) 121/22. Robertson, AVCA 112, fig. 111 (letters very

small).

- B] Int.: satyr holding out a kantharos.
C] Int.: to right of his head and outstretchd left arm:
καλος[ς].(1) On the kantharos, neatly spaced below the rim, in
BG: καλος.(1)
D] Cut to the tondo and further fragmented.

(1)a planned inscription. The word should refer to the
kantharos.

3578.

Florence 4218.

- A] Fr. of RF skyphos. From Cervetri. Kleophrades Painter. Ca.
480. Later (Beazley). *Beazley, Der Kleophrades-Maler, no.
76, pls. 23,1 and 31. CV, Italy .., pl. 69. ARV(2) 191/102
(bibl.), Add.(2) 189 (bibl.). D. Williams in J.H. Oakley,
W.D.E. Coulson, O. Palagia, Athenian Potters and Painters:
The Conference Proceedings (1997) 195ff., fig. 1 (new fr.,
joining B). *A.M. Esposito and G. de Tommaso, Vasi attici:
Museo Archeologico Nazionale di Firenze, Antiquarium (1993),
front cover and 54, fig. 75.
B] A: Iris attacked by Centaurs. B: continuation: centaur and
remains of female figures on the new fr. (see below).
Williams suggests A-B: Wedding of Perithous; Iris sent by
gods to intercede.
C] A: above head: ιρις.
D] For the attack on Iris, cf. E. Simon in Eye of Greece
(1981) 125-29 (satyr play Iris by Pratinas as source of
scenes in which satyrs attack Iris).

(1)+ Florence inv. 82,879, the new fr.

3579.

Florence 4220.

- A] RF cup. Manner of Tarquinia Painter. Second quarter fifth.
*ARV(2) 872/23.
B] Int.: athlete and a dog. Ext.: plain.
C] Int.: καλος and below it: Λυκος.

3580.

Florence 4221.

- A] Fr. of RF cup. Related to Elpinikos Painter. Last quarter
sixth. *ARV(2) 119. *A. Magi, CV, Italy 30, Florence 3 (1959),
pl. 86,4.
B] Int.: fragmentary: symposium: youth reclining and playing
kottabos; at right, basket.
C] Int.: Ελπιν[ικος ---].

3581.

Florence 4222.

- A] Fr. of RF cup.(1) Unattributed. First quarter fifth. Ca. 490
(CV). *A. Magi, CV, Italy 38, pl. 123,2 (no bibl.).
B] Int.: a naked youth at a laver.
C] Int.: CV notes a sigma that could belong to a [καλο]ς.
D] The surface is mostly preserved: why are there no other
letters?

(1)cut to the tondo with its foot.

3582.

Florence 4227.

- A] RF stamnos. From Chiusi. Polygnotos. Third quarter fifth. 450-440 (CV). Early (Philippaki, M.). *CV, Italy 13, III I, pls. 47,5 and 54,1-3 (old bibl.). Philippaki, Stamnos 124. ARV(2) 1028/11. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 32, 348/P11, fig. 20A-B (A, detail of A). LIMC iv, 814, pl. 542 Herakles no. 1477.
- B] A: Heracles playing the flutes; at left, satyr with a club; at right, another, astonished. B: Dionysus between two maenads.
- C] To right of Heracles' head, in large letters: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$.

3583.

Florence 4228.

- A] RF skyphos. Polygnotos II (Lewis Painter). Second quarter fifth. Late (Smith). *Smith, Lewis Maler, no. 32, pls. 19,,c-d and 34,e-f. ARV(2) 975/35, Add.(2) 309.
- B] A: Eos carrying off a boy (Tithonos?, Kephalos?).
B: two boys (companions) fleeing.
- C] A: $\kappa\alpha\lambda\eta$.(1) Above the boy's head: $\kappa\alpha\lambda[o]\varsigma$. B: $\kappa\alpha\lambda[o]\varsigma$. $\kappa\alpha\lambda\omicron\varsigma$.

(1)probably to left of Eos' face.

3584.

Florence 70,993.

- A] BF neck amphora (Tyrrhenian). From Pescia Romana. Prometheus Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *Photo. Alinari 170,715. *Kretschmer, Vas. 182 n. 1 (vidit). AJA 48 (1944) 168/D 2. ABV 95/6, 683, Para. 36, Add.(2) 25. Script 167. T.H. Carpenter, OJA 3 (1984) 49, fig. 3 (detail of A, good for inscriptions). Esposito and Tommaso 25/20.*J. Kluiver, BABESCH 70 (1995) 59/7 and 65/7 (inscriptions done by C.J. Ruijgh) (not ill.).
- B] A: Achilles and Hector fighting over the body of Troilos. At extreme left, Achilles facing right; tumulus (Kretschmer calls it a 'halbkugelformigen Altar') and traces I cannot read in the ph., no doubt including Troilos; at right, five warriors advance to left. B: four horsemen racing.
- C] A: $\chi\eta\lambda\lambda\epsilon\upsilon\varsigma$. $\tau\rho\omicron\iota\lambda\omicron\varsigma$, retr. $\eta\epsilon\kappa\tau\omicron\rho$, retr. $\alpha\iota\nu\epsilon\alpha\varsigma$, retr. $\alpha\gamma\epsilon\nu\omicron\rho$, retr. $\alpha\lambda\epsilon\chi\sigma\alpha\nu\delta\rho\omicron\varsigma$, retr.(1) $\chi\alpha\lambda\kappa\alpha\varsigma$, retr.(2) $\iota\phi\iota\varsigma$.(3)
B: [...].(4) $\eta\iota\pi\kappa\pi\iota\alpha\varsigma$.(5) $[\chi\alpha\iota]\rho\iota\alpha\varsigma$.(6)
- D] Open heta.

(1)Ruijgh apud K. reads: $\alpha\lambda\epsilon\sigma\sigma\alpha\nu\delta\rho\omicron\varsigma$, not $\alpha\lambda\epsilon\chi\sigma\alpha\nu\delta\rho\omicron\varsigma$.

(2)found also on Copenhagen 15,070 (no. 21 in K.), where Ruijgh suggests $\chi\alpha\lambda\kappa\alpha\varsigma$ for $\chi\alpha\lambda\chi\alpha\varsigma$ with a query [see also Pape s.v. $\chi\alpha\lambda\chi\alpha\varsigma$: Eustathius mentions the variant $\chi\alpha\lambda\kappa\alpha\varsigma$ for the seer]. This and the next name are not read by Kretschmer. (3)[A woman,] mentioned in the Iliad 9.667. (4)so K.; not mentioned by Kretschmer; this should be under the first horseman. So what about the fourth? (5)under the second horseman, Kretschmer. (6)under the third horseman, Kretschmer who reads: $[\chi]\alpha[\iota]\rho\iota\alpha\varsigma$.

3585.

Florence 70,994.

- A] BF hydria. From Pescia Romana. Unattributed.(1) Mid-sixth (CV). *P. Bocci, CV, Italy 42, pls. 3,1-2 and 5,1-2. *Kretschmer, Vas. 210 and n. 1, para. 194. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 36/41.

- B] Shoulder: Heracles and the Lion. Body: warrior and charioteer in a chariot.
- C] Body: above the horses' backs, at a distance from the humans: Ορϱιππος.(2) Below this inscription, but starting further to left (not stoich. and not correlated with it as a two-liner): Ανχιππος. Under the horses' bellies: Πεγαδας, retr.(3) To horses' right, not facing them: Καλλικόμε, retr.
- D] = inv. 1853. Anchippos is found also on Louvre F 53, Group E, signed Exekias as potter, ABV 260/30. Two human and two horse names. Orrippos should be the charioteer. Kretschmer derives Πηγαδας from πηγός 'compact, strong' and compares Pegasos (which is not derived from πηγή).

(1)i.e., not in Beazley. CV attributes to the Zürich Painter (see ABV 92). (2)a break passes through between the rho and iota. (3)so CV, text. The photo. does not show a clear gamma; the letter is near a break and could be a tau. But Kretschmer also reads Πηγαδας. (4)the dotted letters are incomplete but certain.

3586.

Florence 70,996.

- A] BF band cup. From Vulci. Unattributed?(1) Hermogenes potter. Third quarter sixth. *JHS 52 (1932) 189 (not ill.). ABV 165/2. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 29/26 (A).
- B] Handle zone: A: in center, chariot with charioteer to left; behind, warrior to left. B: similar.
- C] Handle zone: A: to left of chariot, horizontal: ηερμογενες. To right of warrior, similar: εποιεσεν εμε. B: must be similar.
- D] A typical hand; Attic alphabet. Epsilon with very short hastae. Rho a circle with long line at left edge.

(1)one of six chariot band cups by one hand, perhaps the same hand as four head cups and one hen cup, but little comparison is possible (ABV). See also Script, p. 51.

3587.

Florence 72,732.

- A] BF pelike. Antimenean.(1) Ca. 500 (Scheibler). *A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 45/57 (A). *I. Scheibler, Griechische Töpferkunst (1983) 19, fig. 7 (B). RA 1926, 1, 288, fig. 4. *H.A. Shapiro in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 65 and nn. 16 and 27.
- B] A: bearded oil seller sitting on a basket(?), with a stick in a pelike, gesticulating to a woman customer. B: bearded oil seller at a stool warding off with a stick two dogs attracted by a group of lekythoi and a pelike.
- C] A: from the man's mouth: κ(α)λον ε(ι)[1-2(?)].(2) B: to right of the man's upper body (it issues from the mouth of the seller): κ(.)ναμειμ(3)

Addendum: *Vidi: I read A: καλον ει. B: κυνα ηεμ, saying that this inscription is not Attic.

D] I do not think the inscriptions are nonsense, though they are probably partly miswritten. On A the seller is praising the oil.

(1)not in Beazley. (2)triangular alpha. The end of the inscription is quite doubtful; the ph. seems to show a restoration following the bracketed iota. (3)very uncertain reading (the surface is dirty).

3588.

Florence 73,127.

- A] RF cup. From Orvieto. Ambrosios Painter. Pamphaios potter. Last quarter sixth. *H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 104, 129, 160 n., pl. 49,a-b. *A. Magi, *CV, Italy* 30, pl. 75,1-3 and 116,3. VA 20/12. ARV(2) 173/4, 1631. A.M. Esposito and G. De Tommaso, *Firenze, Museo Archeologico: vasi attici* (1993) 52/71 (A). S.R. Wolf, *Herakles beim Gelage* (1993) 211/rf. 2, fig. 57 (after CV) (bibl.).
- B] Int.: archer stringing his bow. A-B: symposium: A: Hermes and Heracles reclining; at left, a billy goat. B: Poseidon and Apollo reclining.
- C] Int.: around the margin, starting on upper right (behind the archer's shoulder): Ευ[θ]υβολος. A: to left of the back of Hermes' head: ηερμ^ες.(1) To right and left of Heracles' head: ηε^ρα[κ]λες, retr. B: to left of the back of Poseidon's head: Π^οσεδ^{ον}.(2) Α[πολ]λ^{ον}.
- D] Euthybolos is a pun on Euthyboulos and is a telling name. (It is not so considered in LGPN ii.)

(1)retr. except rho. The hand intervenes. (2)the trident intervenes.

3589.

Florence 73,131.+

- A] Frs. of RF cup. From a collection in or near Orvieto.(1) Apollodoros. Early fifth. *CV, Italy 8, pls. B, B2 and 88. *Beazley, *CF*, pl. B, B2. *A. Magi, *CV, Italy* 30, pl. 88,104. Hartwig, *Meisterschalen* 633-34 and 690. Klein, *L.* 105/2. Hoppin, *RF i*, 48/5. Bloesch, *FAS* 127, Apollodoros Class, no. 5. Beazley, *JHS* 51 (1931) 48/32. ARV(2) 120/5, Add.(2) 175. A.M. Esposito and G. De Tommaso, *Firenze, Museo Archeologico: vasi attici* (1993) 52/70 (Int., fragmentary, good for inscription).
- B] Int.: warrior putting on his greaves. A-B: deer hunt.
- C] Int.: to right of his (lost) head, in two curving lines, not stoich.: [Ευ]ριππ^ολεμος|καλος, for Ευρυπτολεμος.(2) On the rim of the shield: [κα]λε^ε.(3)
- D] = B B 2 (so E. and T.). + frs. ex Florence and Villa Giulia. — For kale on a shield, cf. Vienna, *Kunsth. Mus.* 1862, by the Bonn Painter, q.v., and Bologna 363, by Apollodoros, q.v. For shield inscriptions by Apollodoros see also *JHS* 53 (1933) 69-70, pl. 6. For confusion of upsilon and iota see *GAI i*, 261ff.

(1)Beazley, *JHS* 51. Add.(2) says: From Orvieto. (2)the iota is slanted. (3)Beazley; not [Αχιλ]λε[υς] as Levi in *CV*. I take it Beazley refers this to the shield. Presumably in BG.

3590.

Florence 73,749.

- A] RF cup. From Orvieto. Colmar Painter. Euphronios potter. First quarter fifth. *ARV(2) 355/39, Add.(2) 221. *A. Magi, *CV, Italy* 30, pls. 84,1-3 and 116,9. L.A. Milani, *Il R. Museo Archeologico di Firenze*, 10. Klein, *L.* 42/20. Bloesch, *FAS* 75/23.

- B] Mythical symposium: Int.: Dionysus reclining, with a satyr.
A: a naked maenad reclining between, at left, a reclining satyr and, at right, a satyr moving toward her. B: similar.
- C] Int.: above the satyr's head: Λεαγρος, retr. In the exergue, at left and not centered, in BG: καλος. A: above the reclining satyr's head, near the lip: Λεαγρος. B: inscription in a similar position. Λεαγρος.

3591.

Florence 73,750.(1)

- A] RF cup. From Orvieto. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *ARV(2) 430/32, *Para. 374. Hoppin, RF ii, 496. *A. Magi, CV, Italy 38, pl. 119,1-3; 119,2 (shows the inscr. on the Int.) *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/54, pl. 38.
- B] Int.: youth with a hare. A-B: very fragmentary: athletes and men.
- C] Int.: along the margin, starting to right of the youth's face: Δ[ορι]ς εγραψε[ν]. (2) A: text, not visible in photo.: ho [X]αι[ρε]σ(τ)[ρατ]ο[ς] [κ]αλος.(3) B: also text only: near the lip: ho |---|(?)(4)
- D] The signature from ARV(2), other inscriptions are given in Para. after CV. Tailed rho.

(1)The number is given in Para. as 73,759, but ARV(2) and CV have 74,750. Not in Add.(2). (2)or εγραψεν(?); see ARV(2). CV brackets the final nu. The photo. seems to show Δο[---]ς, etc., but that would imply a gap in the lost portion, unless the hare intervenes, which does not seem likely. The inscription is extremely well spaced. CV's reading Δ[ορι]ς gives the right spacing. The final nu must have been on the other side of the youth's head. (3)The bracketed tau is given as a chi in Para. (4)I assume the vertical line to be part of a chi and the inscription to be as on A. The rendering in CV is unclear.

3592.

Florence 74,475.

- A] RF cup. From Falerii. Manner of Tarquinia Painter. Second quarter fifth. Ca. 460 (CV). *A. Magi, CV, Italy 38, pl. 131,2. ARV(2) 872/17, Para. 427.
- B] Int.: young komast, with an upside-down (i.e. empty) skyphos in his left hand, the right hand stretched out. Ext.: unknown.
- C] Int.: around the figure: [ho] παι[ς] κ[α]λος.

3593.

Florence 74,624.

- A] BF eye cup. From Fojano. Manner of Lysippides Painter. 530-520. *ABV 262/46, 667, Add.(2) 68. Bloesch, FAS 13/8. Caskey-Beazley ii, 76. *K. Schauenburg, in Studien zur griechischen Vasenmalerei (AK Beiheft 7, 1970), pl. 24,1 (A) (small but good picture). A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 42/51.
- B] Int.: Gorgoneion. Between eyes: A: Heracles confronting Athena and Hermes. B: Dionysus, a satyr and Hermes.
- C] A: above Heracles' head, horizontal but bearing slightly downward toward the end: ηρασπος καλος.
- D] On p. 667 of ABV Beazley says that Helbig suggested Erasip(p)os. This would be ηρασσιππος, but the heta needs

to be explained. LGPN ii reads $\eta\epsilon\rho\alpha\sigma\iota\pi\tau\omicron\varsigma\kappa\alpha\lambda\omicron\varsigma$, for $\epsilon\rho\alpha\sigma\iota\pi\tau\omicron\varsigma$. But I wonder if the inscription, because of its position, does not bear a relation to Herakles, i.e a pastiche of $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$ and $[-]\sigma\iota\pi\tau\omicron\varsigma\kappa\alpha\lambda\omicron\varsigma$. Such conflations occur on LM cups.

3594.

Florence 75,409.

- A] RF cup. From Cesa. Lyandros Painter. Second quarter fifth.
*ARV(2) 835/1, 1672, Para. 422, Add.(2) 295.
B] Int.: WG: Aphrodite seated. Ext.: RF: A-B: athletes.
C] A: $[\Lambda]\upsilon\alpha\nu\delta\rho[o]\varsigma$.
D] Is this the name of a figure or a kalos-name without kalos, or with kalos missing? The name occurs with kalos on Bologna PU 297 (unattributed lekythos, ARV(2) 1595/2). Tailed rho.

3595.

Florence 75,589.

- A] RF cup. From Falerii. Makron. First quarter fifth. 490-480 (CV). Early (Beazley). *A. Magi, CV, Italy 38, pls. 122,1-3 and 158,3. ARV(2) 461/38, Para. 377. *N. Kunisch, Makron (Kerameus 10, 1997) 121 n. 549, 162/15, pl. 10.
B] Int.: bearded man with his stick, holding out a (money?) bag. A: a maenad between two satyrs. B: three satyrs, that in the center playing the flutes.
C] Int.: at left: $\kappa\alpha\lambda\omicron\varsigma$.

3596.

Florence 75,590.

- A] RF cup. From Falerii. Painter of the Paris Gigantomachy. First quarter fifth. Ca. 490 (CV). *A. Magi, CV, Italy 38, pls. 121,1-3, and 158,2. ARV(2) 419/47.
B] Int.: youth reclining with a cup and a skyphos, and playing kottabos. A: in the center, a young trainer between two jumpers. B: similar.
C] Int.: at left: $\eta\omicron\pi\alpha\iota\varsigma$.

3597.

Florence 75,770.

- A] RF cup. From Orvieto. Pistoxenos Painter. Second quarter fifth. 470-460 (Magi). *A. Magi, CV, Italy 30, pls. 105,1-3 and 116,23. Bloesch, FAS 104/11. ARV(2) 861/15, Add.(2) 298.
B] Int.: horseman holding two spears. Ext.: women: A: at left, seated and standing woman; standing woman between two who are seated. B: seated woman; standing woman; seated and standing woman; standing woman. Some of the seated women have wreaths in their hands.
C] Int.: in the upper part of the tondo, around the horseman, close to the margin: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.(1) A: above, starting at left: $\eta\omicron\pi\alpha\iota\varsigma$ [κα]λος, $\eta\omicron\pi\alpha\iota\varsigma$.(2)

(1)most letters are clear in the photo., pl. 105,2. (2)text only.

3598.

Florence 75,804.

- A] RF cup. From Orvieto. Curtius Painter (Penthesilean). Ca. 450 (Magi). *A. Magi, CV, Italy 30, pls. 115,1-3 and 116,1-3. ARV(2) 932/20.
B] Int.: young horseman galloping. A: bearded man between two

youths. B: three youths.

- C] Int.: nonsense(?) inscription.(1) A: above the scene, between the second and third figures: *καλος*, retr. Below it, apparently: *καλ[ος]*, retr. B: no inscription reported.
- D] Done from the text of CV. The inscriptions are in white.

(1) `iscrizione indecifrabile,' CV.

3599.

Florence 76,359.

- A] BF neck amphora (Tyrrhenian). Prometheus Painter. Second quarter sixth. 560-550. Early period (K.) *Photo. Alinari 17071, below, 3. AJA 48 (1944) 168/D 1. ABV 97/28, Para. 37, Add.(2) 26. Script 166.(1) A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 25/19 (A). *J. Kluiver, BABESCH 70 (1995) 59/2 and 65/2 (inscriptions done by C.J. Ruijgh) (not ill.). [The only picture cited is: Esposito and Tommaso, pl. 20 [sic!]].
- B] A: Liberation of Prometheus. B: Centauromachy.
- C] R.'s readings: A: *ἡρμει[ς]*. *Ἀθηναία*. *Προμηθε*, retr. The end, *-υς* or *-ς*, was never written. *ἡρακλε[ς]*. [*Αἰετ[ος]*, retr. Most of this name has disappeared with some repainting. The restoration is very probable. *Δεμετερ*. [*Ποσειδ[ον]*. My earlier reading *Ἀπ[π]ο[λ]ων* was a mistake; Script 166 needs correction.
- D] Restored. The readings of the third and fourth names are uncertain. Open heta. Dotted theta.

(1) omits the name of Prometheus.

3600.

Florence 76,362.

- A] BF lip cup. From Tarquinia. Xenokles potter. Third quarter sixth. 540-530. *Beazley JHS 52 (1932) 173. *ABV 185. Cf. Auktion 34 (M.M.), no. 130. Script 277. GAI ii, 184 and 186.
- B] Lip: A: hen between cocks. B: the like.
- C] Handle zone: A: *Χσενοκλ[ε]ες : ε[π]οι[ε]σεν :*.
B: [*Χσ[ε]νοκλ[ε]ες : ε[π]οι[ε]σε[ν] :*].
- D] Beazley says that the cup is hardly by the same hand `as the preceding' (which are also not certainly by the Xenokles Painter). Cahn thinks the vase is by the same hand as his no. 130. The signature also seems to differ from those done by the X. Painter (see Script). But I have only ABV to go by. - Attic alphabet except that according to ABV the third sigma is four-stroke. - Threatte in GAI ii points out that the two signatures having the name in *-εες* (this and Athens 1045) are [said by Beazley to be] different from the other signatures, all of which have *-ες*.

3601.

Florence 76,895.

- A] RF pelike. From Chiusi. Flying Angel Painter. First quarter fifth. Ca. 490 (CV). *CV, Italy 13, III I, pls. 31,2 and 33,3-4. ARV(2) 280/17, Add.(2) 208.
- B] Komos: A: youth playing the lyre; a young flautist, draped and wreathed.(1) B: youth with a skyphos and an oinochoe.
- C] A: around the flautist's head: *καλ[ο]ς*. B: to left and right of the head: *καλος*.

(1) CV indicates a male flautist, but Beazley says `flute-girl'; see, however, the inscription, if correctly reported in CV.

3602.

Florence 76,931.

- A] Fragmentary BF pyxis. From Orvieto. Unattributed. Nikosthenes potter. 530-520. *ABV 229/vii, Para. 108, Add.(2) 59. Milani, Mon. scelti, pl. 1,2-4 and p. 3. Hoppin, BF 201 (after Milani, with an alien piece). *Boardman, ABFV, fig. 153 (0arts). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 97, 136-37, 162, pls. 45,b and 46 (signature).
- B] Body: Heracles in Olympus (all seated). Lid: fight.
- C] Body: along the top margin and starting to right of Heracles' head, interrupted by his club, by Zeus' head and scepter, and ending at the head of the next figure:
Νικοσθενης εποισεν.(1)
- D] The line of the inscription is straighter than would be usual for Painter N. - Hoppin had added an alien piece, Philadelphia, BF pyxis [University Museum], which is discussed in Para.

(1)i.e.: Ν^ηικοσθενε^ς ε^ς εποισεν.

3603.

Florence 77,922.

- A] RF cup. From Populonia. Painter of Bologna 417 (Penthesilean). Second quarter fifth. 460-450 (CV). *A. Magi, CV, Italy 38, pls. 136,1-3, 158,8 and 160,2. ARV(2) 911/75, Para. 430.
- B] Int.: symposium: two youths on couches; above, sandals. A: woman between two youths. B: similar.
- C] Int.: above the left youth's shoulder, non-stoich. near horizontal two-liner(1): καλος|καλος. B: between the second and third figure, two-liner: καλο[s]|καλος.
- D] A very sloppy vase. Coarse lettering. Ionic alphabet.

(1)not clearly left-aligned, as the kappa of line 2 is squeezed a bit to the right because of the shape of the youth's head.

3604.

Florence 80,190.

- A] RF stamnos. Hector Painter. Ca. 440 (CV). 450-440. Early (M.). *CV, Italy 13, III I, pls. 48,5 and 56,1-2.(much bibl.). ARV(2) 1036/6, 1679. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 402/H5, pl. 79 (inscr. not mentioned or shown).
- B] A: Triptolemos in his winged seat with a phiale; at left, Demeter; at right Persephone pouring the libation. B: An old king between two women.
- C] A: above Triptolemos' head: καλος. καλε.
- D] The words refer no doubt to Triptolemos and Persephone. Mixed alphabet.

3605.

Florence 81,600.

- A] RF cup. Unattributed. Last quarter sixth. *A. Magi, CV, Italy 38, pls. 117,1-2 and 118,1-3 (bibl.). Minto, Atene e Roma 1923, 3, pl. 1. Idem, Mon. Linc. 30 (1925) 696ff., pl. 3. Wolters, Der geflügelte Seher 12 (Int.). Rumpf, Rel. (1928), fig. 164 (A). E. Fränkel, Annali Scuola Norm. Sup. Pisa 23 (1954) 269-84, fig. 2 (n. 3, pp. 273-74).
- B] Int.: Hephaestus with his hammer and a flower [but see below] in a winged chair. A: youths bringing a bull to sacrifice; at left, a youth with two large knives; at

- right, a youth with a stick precedes.(1) B: three youths preparing their horses for a race; at right, a trumpeter.
- C] Int.: around the figure: an illegible inscription. A: along the lip, an illegible inscription [i.e. nonsense?]. Under the foot, Gr.: A.
- D] Cf. Berlin 2237 by the Ambrosios Painter, q.v.; there Cook interpreted the 'hammer' as a double axe and the figure as Dionysus, but Beazley and others do not follow him; see S.B. Matheson, GRBS 35 (1994) 351 and n. 22.

(1) behind his raised right arm is a reserved rectangle, the longer side vertical: taken by Magi with Beazley as a tablet to register the names of victors, but the 'tablet' has no markings whatever.

3606.

Florence 81,601.

- A] Fragmentary RF cup. From Saturnia. Oltos. Last quarter sixth. *ARV(2) 64/96, Add.(2) 166. *A. Magi, CV, Italy 30, pl. 74,1-3 and 116,2.
- B] Int.: youth (fragmentary and motif uncertain). A: komos. B: maenad and satyr with a donkey.
- C] A: Χιλ[όν], retr. ΑΥΤΟΜΕΝΕΣ. καλος. καλος. B: καλος Χιλος.(1)
- D] Automenes and Chilon are both listed as kalos-names in ARV(2).

(1) "sigma written, nu probably intended," Beazley; i.e., Χιλδ(ν).

3607.

Florence 81,947.

- A] RF hydria. From Populonia. Meidias Painter. Last quarter fifth. 410-400. *CV, Italy 13, pls. 60,2, 61,2, 64-65, and p. 57. *Nicole, Meidias, pl. 3,1 (after Milani, Mon. scelti, pl. 3). Arias-Hirmer, pls. 216-17. ARV(2) 1312/2, 1614, Para. 477, Add.(2) 361 (much bibl.). *Beazley, AJA 54 (1950) 321. *Simon, GV, pls. 217-18. Script 804. Robertson, AVCA 239, fig. 244 (inscriptions). *L. Burn, The Meidias Painter (1987) 40-44, 97/M 2, pls. 27-29. *H.A. Shapiro, Personifications in Greek Art (1993) 234/17, 68, fig. 21 (reduced dr. after Nicole, Meidias, pl. 3,1), 118, fig. 68, 128, fig. 80 (phs.). LIMC, numerous entries: Aphrodite, Chrysogeneia, Demonassa II, Eudaimonia, Himeros, Hygieia.
- B] Phaon.
- C] Φαων.(1) Δημωνασ[σα].(1) Leura. Himeros. Chrysogeneia.(2) Aphrodite. Himeros. Pothos. Apollon. Leto. Hygieia. Eudaimonia. Pannychis. Ηροσωρα.(1)
- D] Aphrodite is about to take part in a festival in her honor: note the chariot drawn by Erotes; the ritual objects carried by them; the names Herosora and Pannychis. Found in the same tomb as Florence 81,948: the vases are a pair (Burn 44). Burn, p. 43 n. 94, cites E. Simon for the opinion that Demonassa is a form of Aphrodite Pandemos (further bibl. in the note). - Inscriptions after the transliteration in Simon, GV, except those marked (1), which are from AJA. The old drs. are rather unreliable. Erosora is translated "Frühlingsshore" by Simon. For parallels to Demonassa see Malibu 82.AE.38 and Script. - Ionic alphabet.

(1) see D]. Also Threutte in GAI ii, 115: probably formed from a

gen. ἥρος of ἔαρ. T. cf. Ερσανθη on London E 718. (2)Chrysope (Burn).

3608.

Florence 81,948.

A] RF hydria. From Populonia. Meidias Painter. Last quarter fifth. 410-400. *CV, Italy 13, pls. 60,1, 61,1, 62-63. *Nicole, Meidias, pl. 3,2 (after Milani, Mon. scelti, pls. 4 and 5,1-3). ARV(2) 1312/1, Para. 477, Add.(2) 361. Script 803. *L. Burn, The Meidias Painter (1987) 27-29, 40-44, 97/M 1, pls. 22-25a. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 285, above: dr. after Pfuhl, fig. 594 (shows inscriptions). [The picture in Pfuhl is from Milani, cf. ARV(2) 1312/1.] Robertson, AVCA 239 (inscriptions). *H.A. Shapiro, Personifications in Greek Art (1993) 233/16, 63, fig. 16 (dr. after Nicole, Meidias, pl. 3,2), 86, fig. 39, 118, fig. 70, 129, fig. 81 (phs. of de tails). LIMC, numerous reff.: Adonis, Aphrodite, Eudaimonia, Eurynoe, Eutychia, Himeros, Hygieia. *TGV 64, ch. 10 n. 4, 118/18C 78, 165/21F 13, fig. 13,1 (facs.).

B] Adonis and Aphrodite: Chrysothemis seated; Eros; below: Eutychia with a mirror; Eudaimonia seated; higher up: Eurynoe, with a sparrow, seated; Eros playing the iynx; Adonis and Aphrodite (seated); below: Eros pursuing a hare; girl with cymbals; a small Eros faces her.

C] 1. Readings after Script (Milani with some corrections from CV):

Χρυσοθεμῖς. Εὐρυνοῦ. Ἰμερος. Ἀφροδίτη. Ὑγίεια. Παιδιά.
Πανθ(?)α[.....]. Εὐτυχία. Ε[υ]δα[ιμονία]. Ἀδωνιος. (1)
Ἰμερος(?). One other.

2. Readings from CV: above the head: Χρυσοθεμῖς. Above Eutychia, the dr. shows: Εὐτυ[χία] vac. Not given in the text. To left of Eudaimonia's forehead: Εὐδα[ιμονία]. No more in the text, dr., and photo. There is very little space for the rest of the name. Above Eurynoe: Εὐρυνοῦ. Between the wings of the Eros with the iynx: Ἰμερος. Above Adonis' head: Ἀδωνιος. Similar for Aphrodite: Ἀφροδίτη. To left of the left shoulder of a girl with cymbals (?): [-]νννν. (so the dr., after Milani). CV suggests Pannychia, saying that any traces are now completely gone. [I think: [Πα]ννν[χίς], as the name of the girl with cymbals.]

3. Shapiro: Eutychia. Eudaimonia. Himeros. Hygieia. Paidia. Adonis. Aphrodite. Pandaisia. Pannychis. Eurynoe omitted?

4. Copies of the dr. in Nicole (Shapiro, fig. 16; Burn, fig. 24,a): Χρυσοθεμῖς. Εὐτυχία. Εὐδα[ιμονία]. Εὐρυνοῦ. Ἰμερος. Ἰμερος. Ἀφροδίτη. Ἀδωνιος. Ὑγίεια. Παιδιά. Πονος.(2) The companion with the tambourin has a short name of three letters which I cannot read; Burn says the name is Pannychis; see above. [Under the foot, Grr.:] a Gr. line across the foot. (υ)δ || M |||||. (3)

D] These readings are not complete and do not agree with my original readings from the dr. in Milani that I used in Script together with some corrections from CV, pp. 55-56. Ionic alphabet. - TGV, p. 64, chapter 10 n. 4: the Gr. seems to refer to the companion vase found with the present one in a grave of Populonia; i.e., it mentions two hydriai.

(1)Threatte in GAI ii, 108 considers this gen. and poetic.
[The gen. form in -ιος is cited by LSJ from Pherecrates

Comicus, but the regular form is in -ιδος. A nom. Αδωνιος is cited by LSJ from Plutarch, Moralia 2.756c. The other names are apparently not in the gen.] (2)unclear: is this Panda[isia]? (3)according to the facs., the upsilon is in ligature with a rho 2: is this a writing error for υδρ<(>?).

3609.

Florence 82,894.+

- A] Frs. of RF cup. From Castelgiorgio near Orvieto. Castelgiorgio Painter.(1) First quarter fifth. *A. Magi, CV, Italy 30, pls. 100,1-2 and 101,1-4. *C. Watzinger, Griechische Vasen in Tübingen (1924), 37/E 23, pl. 20. T. Tosi, Atene e Roma 20 (1917) 190-97, figs. 1-2.(2) Beazley, CF 33/12. ARV(2) 386/1.
- B] Fragmentary: Int.: symposium: flautist and male reclining. A-B: Theseus abducts Helen: A: at left, parts of: Helen being carried off by Theseus; in the center: a bearded man detains a woman at his right who is coming to the rescue. B: at left, three women rushing to left; column; at right, portions of four males; two columns.
- C] Int.: in the upper left, upward along the margin: ho π(α)[ις---].(3) A: about head-height: [ho πα]^ις κα^λος.(4) Tübingen fr.: a draped youth with his spear; hand: to left of the youth: [---]α^[---]. B: no inscription mentioned or seen. Under the foot, an Etruscan Gr.: see CV, pl. 101,3-4 (photo. and facs.).
- D] + Tübingen S/10 1535 (= E 23). CV does not indicate clearly where the Tübingen fr. fits in, but I think it gives part of Helen, in which case the alpha on this fr. should be that of παις on A.

(1)manner of the Brygos Painter. (2)attributed to Brygos. (3)from CV, text; faint in the photo. Alpha lacks the cross stroke. (4)the heads of Theseus and Helen and that of the bearded man intervene. Clear in CV, pl. 100,1, which I think does not include the Tübingen fr.

3610.

Florence 82,894 (part).

- A] Fr. of RF cup. From Orvieto. Unattributed. Pamphaios potter. Last quarter sixth. *ARV(2) 129/27 bis. *Bloesch, FAS 67/36. *AJA 88 (1984) 352/58.
- B] No decoration preserved.
- C] Beazley: nonsense: (.) (.) (.) (π) π[.]ειεν. Bloesch: ...αφιος επ..εσε.
- D] The Pamphaios foot was wrongly attached to Florence V 47, Beazley, arguing against Bloesch who thought it belonged.

3611.

Florence 90,355.

- A] Frs. of BF amphora. Priam Painter. Last quarter sixth. Early (Beazley). *Photos. *ABV 331/6. F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 108 n. 50.
- B] A: warrior (Hector?) leaving home: warrior and charioteer in a chariot; beyond the horses, an archer, and a woman holding out a sword; at the horses' heads, another archer.
- C] A: to left of the warrior's shield: h[εκτορ], retr.(?).(1) To left of the first archer: [---]πος.(2) To left of the woman: [---](.)ε, retr.(3) To right of the horses' legs:

[--]σ[.]ρις.(4) To right of the second archer: Παρις. And lower: T[--](.)ς.(5)

(1)so ABV; my note says: to right of scabbard: Δε[--] (the first letter could be alpha, the second is unclear). (2)not in my note; the first extant letter is probably not beta or chi (Beazley). (3)not in my note. (4)so ABV; my note: [--]σ[.]ρις, the 'rho' smudged. (5)so ABV; my note does not have the initial tau and I give a three-stroke sigma, Beazley only here, a four-stroke.

3612.

Florence 91,455.

- A] Fragmentary RF cup. Epeleios Painter. Last quarter sixth. *A. Magi, CV, Italy 30, pl. 77,1-3. ARV(2) 147/20.
- B] Int.: a nude young athlete filling a basket(?) with his pick axe. Ext.: fragmentary: youths with horses, and others.
- C] Int.: nonsense: to the youth's left: ο(ν)(.)(.). To his right, downward from his forehead: νο(.) (ο). B: above the scene: ho πα[ις] [κα]λο[ς].(1)
- D] Beazley compares the subject of Brussels R 347, where an athlete is filling a wicker basket with his pick axe; however, the object on our vase, the shape of which is unknown to me, does not indicate wicker work. Magi calls it a 'cesta' (basket, hamper). Perhaps a wooden hamper?

(1)text; not visible in photo.

3613.

Florence 91,456.

- A] RF cup. From Orvieto. Unattributed.(1) Cachrylion potter. Last quarter sixth. *ARV(2) 108/27, Add.(2) 173. *A. Magi, CV, Italy 30, Florence 3 (1959), pls. 78,2-3, 79,1-2, 80,1-4 and 116,5, A, B (much bibl.). G. Koch-Harnack, *Erotische Symbole* (1989) 74, fig. 54 (Int.). A.M. Esposito and G. de Tommaso, *Vasi attici* (Museo Archeologico Nazionale di Firenze, Antiquarium, exhibition, 1993) 51/68-69 (Int., A) (shows letters of Int.).
- B] Int.: Eros flying over the sea with a sprig. Around the tondo, intentional red. Ext.: Deeds of Theseus. A: Sinis, Minotaur, Procrustes. B: Skiron, Cercyon, bull. Ext.: intentional red below the figured area.
- C] Int.: starting above the head and continuing above the body: κ^αλο^ς, upside down rather than retr. Below him and above the exergue (which represents the sea), certainly upside down: ho παις. A: Χαχρυ[λιόν] εποισεν εποεσε.(2) B: Χαχρυλιον εποισεν. καλος. Further down: ho παις.(3)
- D] I assume that the inscriptions on B are separate.

(1)two related cups listed in ARV(2) 109. ((2)complete aft. See ARV(2) and cf. GAI i, 328. (3)done from CV, text, which does not have ναχι. (ARV(2) has: Χαχρυλιον [επο]ισεν, καλος, ναχι.) The question is whether the kalos is written as a continuation of the signature as on some LM cups (see CV, Munich 10), or whether it is separate, giving ho παις καλος. There is a space before the καλος.

3614.

Florence 94,330.

- A] Fragmentary BF hydria. Leagros Group. Last quarter sixth. Ca. 500 (CV). *P. Bocci, CV, Italy 42, pl. 38,1-2. ABV 361/15,

Add.(2) 95 (no other bibl.).

- B] Shoulder: fragmentary: Departure of Warriors in a chariot.
Body: fragmentary: Heracles and Cynus; at left, Athena; at right, Ares.
- C] Body: to Athena's lower right: [A]θ[ε]ν[α]ἰα.(1) To right of the top of Heracles' head: ἡρακ[λ]ες]. To right of Cynus' right knee and shin: Κυ[κ]νος.(2)

(1)so CV, text, but there are two(?) more blots following; could the name be in the genit.? The letters separated by different parts of the figures. (2)miswritten; the photo. seems to confirm the reading.

3615.

Florence 94,753.

- A] Fr. of BF hydria. Unattributed.(1) Painter of Louvre F 51 (Bocci). Mid-sixth (Bocci). *P. Bocci, CV, Italy 42, pl. 16,2 (no bibl.).
- B] Shoulder: battle: upper portions of two pairs duelling.
- C] Shoulder: nonsense: between the two pairs: at least 10 letters are extant, probably incomplete at the end; the beginning is very unclear. Between the heads of the right-hand pair (the head of the right fighter is missing): another inscription.
- D] The photo. is not clear.

(1)not in Beazley.

3616.

Florence 97,779.

- A] BF prize Panathenaic. From Orvieto. Lydos. Third quarter sixth. 550-540 (Brandt). *Beazley, Dev.(1) 70, pl. 18; Dev.(2), pl. 92, fig. 2. *Drs. (Beazley). ABV 110/33, Add.(2) 30. *M.H. Tiverios, Ολυδος, pls. 66,b and 67 (A, B, part of A). Brandt, Arch. Panath. I, 4/20 and 11. Script 121. Neils et al., Goddess and Polis (1992) 30 and n. 5, fig. 26 (B).
- B] A: Athena facing the victor (no columns). B: chariot.
- C] B: the athla inscription horizontal, below the top margin, centered: τον Αθηνεθεν αθλον.

3617.

Florence A 2.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 7553. Boll. d'Arte 64 (1979) 1, 41-42, figs. 10-11 (Int. A).
- B] Int.: Winged man carrying a woman (Boreas and Oreithyia?(1)).
- C] Handle zone: A, B, each: inscription between palmettes.
- D] Apparently not nonsense.

(1)so Bea. Arch., but is this not rather early?

3618.

Florence 1 B 1.

- A] Frs. of RF eye cup. Unattributed.(1) Pamphaios potter. Last quarter sixth. *ARV(2) 128/18, 46/138, 131. *Photo. Boll. d'Arte 1928, 224, fig. 31,1 (part). CV, Italy 8, III I, pl. 1, B 1 (part). Cf. Beazley, CF. *AJA 88 (1984) 349/19.
- B] A: between eyes, arm (of a woman?).
- C] A: between the left eye and eyebrow: Πανφαιος. In the same position at the right eye: επ[ο]ισεν].

- D] Frs. a-b. Early shape of phi (large head and extended but stubby vertical).

(1)nothing to connect the vase with the Nikosthenes Painter (Beazley).

3619.

Florence 1 B 6 and B 7.

- A] Frs. of a small RF cup. (AMA Group). Amasis potter. Ca. 530. CV, Italy 8, III I, pl. 1,8. *Photos. Beazley, JHS 51 (1931) 275. *Beazley, Campana Fragments 7, on CV, pl. 1 B 6. ABV 158, ARV(2) 160, Add.(2) 181. S. Karouzou, The Amasis Painter (1956) 38. Cohen, Bilinguals, pl. 54,1-2 (shows that B 7 belongs). J. Mertens, in Papers on the Amasis Painter and his World (Colloquium Getty Museum 1987) ... [ref.?] *H.-P. Isler, 'Der Töpfer Amasis und der Amasismaler,' JdI 109 (1994) 95 and nn. 27-28. H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 18.
- B] Int.: Head and foot of a satyr, dancing.
- C] Starting to right of head and continuing to left of foot, up and down, in orange approximating incision or reserved (Cohen): Αμ[---] and ε[---].(1)
- D] New frs. added prove the existence of the potter's signature of Amasis and an attribution to Skythes; see Mertens. Hence not all vases potted by Amasis are by the Amasis Painter (Isler). It is clear that the potter Amasis worked for RF at end of his career. - M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 80 n. 8: ref. to Mertens in 'Papers ... (1987)' 173-75: she discusses 2 fragmentary cups in Florence from the AMA Group and 2 frs. in the Cahn collection, Cahn 696 and 695. [The Florence frs. are: the present vase and A, B 1, the first RF, the second bilingual. The second is uninscribed.] Cahn att. his frs. to Skythes; the inscriptions are: 696:]μ[α[ς. 695: [--]ς επ[ο]ιε[ι]. Mertens accepts the attribution and thinks Florence A, B 1 [which Beazley says is near Florence 1 B 6 which he thinks probably has the sig. of Amasis] may also be by Skythes

(1)Αμ[α][ς(?)] ε[π[ο]ιε[σεν(?)], Beazley. But see Mertens. On the question of the style, see Script.

3620.

Florence 1 B 20.+

- A] Frs. of RF cup. Oltos. Last quarter sixth. Still early (Beazley). *ARV(2) 59/58, Add.(2) 164. *drs. CV, Italy 8, III I, pl. 1, B 20 (part).(1) Beazley, CF. Beazley, AJA 54 (1950) 317 (not ill.), right (inscription). Art Bull. 19, 539, fig. 1 (Chicago fr.).
- B] Int.: flute girl. A: heroes quarreling. B: komos of three males.
- C] A: Μ[ε]μν[ό]ν κ[α]λ[ο]ς. B: one komast: Εὐαγοράς.(2) Near a lyre player, above a psykter standing in a krater: Ἀντάνδρο[s].(3)
- D] + Florence frs. + Villa Giulia. + Chicago, University 1967.115.64. See also ARV(2) 59/59, which might belong, but is entered here as Florence [no no.].

(1)illustrated in CV, Italy 8: pl. 1, B 20, 41, 46-47; pl. 3, 16-18; pl. 12, 70. (2)complete, Beazley in ARV(2) (cf. AJA).

(3)taken from Beazley's dr.

3621.

Florence 1 B 21.+

- A] Fragmentary RF cup. Oltos. Cachrylion potter. Last quarter sixth. Early (Beazley). *ARV(2) 59/55, Add.(2) 164. CV, Italy 8, pl. 1, B 21.(1) Beazley, CF, pl. X. W. Kraiker, Cat. ... Heidelberg i (1931), pl. 3, 5 (Heidelberg fr.). AJA 21 (1917) 166, above, and 167; also CV, USA 6, pl. pl. 1,1 (Baltimore fr.). CV, Germany 4, pl. 12,2 (Braunschweig fr.). R. Williams, The Archaeological Collection of the Johns Hopkins University (1984) 138-39 (Baltimore fr. and reconstruction).
- B] Int.: Pegasus. A: maenad between two satyrs. B: komos: flute girl between two youths.
- C] Int.: [Χαχ]ρ[υλι]δὺν εὔποιει.
- D] + Heidelberg 5 + Braunschweig 537 + Baltimore (Johns Hopkins, ex Arch. Society). + Bowdoin 1913.14. Part ex Villa Giulia. - Note the spelling of εὔποιει in -ει.

(1)Frs. illustrated in CV: pls. 1, 21, 33; 3, 6-8; 12, 96.
All frs., pl. X in CF.

3622.

Florence 1 B 35.+

- A] RF cup. Epiktetos. Last quarter sixth. *CV, Italy 8, pl. 1, B 35 (bibl.). Cf. Beazley, CF. JdI 44, 190 (Berlin fr.). ARV(2) 73/31.
- B] Int.: hoplite and archer. A: sacrifice: ox led by two youths and followed by draped males; two splanchnoptai at an altar. B: women (maenads?) celebrating: one playing the flutes, three dancing with castanets, one holding two cakes(?).
- C] Int.: εὔποιε[εν]. B: between the heads of the flautist and one dancer: εὐ[ραφ]ο[εν]. To left of a hand, another letter(?), chi (or three-stroke sigma?).
- D] + Berlin 2277. Part ex Villa Giulia.

3623.

Florence 1 B 36.+

- A] Frs. of RF cup. Oltos. Last quarter sixth. Later (Beazley). *CV, Italy 8, pl. 1, B 36, etc. Beazley, CF.(1)
- B] Int.: a nude man running. A: Heracles and Nessos; at right, Deianeira. B: satyr, maenad, donkey.
- C] Int.: nonsense: at left: κρετυ[---]. At right: [---]οσεν. A: [---]χ[---]. [he]ρακ[λες]. Δαιανειρα.(2)
- D] + 1 B 53; + 5, 1 and 8; others in Florence and Villa Giulia.

(1)unclear where this is listed in ARV(2): the index refers to Florence 1 B 52; under that number the index has:
1 B 52-53: [p.] 65. ARV(2) 65/106 is however listed as Villa Giulia (part ex Florence) and Heidelberg 4, and gives (for Florence) only 1 B 52. The subjects are: A: satyr, maenad, and B: satyrs. This does not correspond to the description in CV, for which see above. (2)sic. All readings from the text of CF.

3624.

Florence 1 B 37.+

- A] Fr. of RF cup. Oltos. Last quarter sixth. Later (Beazley).

*ARV(2) 63/89. CV, Italy 8, pl. 1, B 37. Beazley, CF.

B] A: fight.(1)

C] A: [Γ]ναθόν [---(?)].(2)

D] + 1 B 57. - Beazley refers to the same name on Athens, Ceramicus, BF fr., JdI 61-62, pl. 17,59. See also IG i(2) 975 = i(3) 1210, and DAA, no. 186 (ca. 500 B.C.). It seems to me that this ought to be a kalos-name, although Beazley does not list it as such. See also LGPN ii.

(1)probably Heracles and Cynus, cf. London E 88, ARV(2) 63/88, also by Oltos (Beazley). (2)[?Γ]ναθόν..., Beazley.

3625.

Florence 2 B 2.

A] Fr. of RF skyphos. Unattributed. Pistoxenos potter. First quarter fifth. *CV, Florence 8, pl. 2 B 2. Beazley, CF. Boll. d'Arte 1928, 224 (facs. of inscription). Kraiker, JdI 44 (1929) 181 n. 1 (not ill.). ARV(2) 1554/2. Robertson, AVCA 138 (mention).

B] Foot, and bottom of the picture: feet of three persons.

C] On the reserved foot profile: ΠΙΣΤΟΧΣΕΝΟΣ ΕΠΟΙΕΣΕΝ.

D] For signatures on foot profiles see AJA 88 (1984) 343 n. 13.

3626.

Florence 2 B 4.

A] Fragmentary BF/RF eye cup. Epiktetos. Last quarter sixth. *CV, Italy 8, pl. 2, B 4. Beazley, CF. ARV(2) 71/12 and 45/106, Add.(2) 167. A.M. Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi attici (1993) 40/47.

B] Int.: BF: warrior with his shield. Ext.: between the eyes: jumper.

C] Int.: starting to right of the foot, curving upward to end above the shield: ΕΠΟΙΕ[σ]ε.(1)

D] = Florence 151,655. The lettering is very irregular if Beazley's reading is right; CV does not show or print the final letter. From a photo. in Esposito and Tommaso, I would say that the best reading is ΕΠΟΙΕ, complete. There was no proper name.

(1)so Beazley in CF: complete, rather than ΕΠΟΙΕ[σε]ν?. But I did not see the final epsilon.

3627.

Florence 2 B 11.

A] Frs. of RF kyathos. Oltos. 525-15. Early, Beazley. *CV, Italy 8, pl. 2. Beazley, CF, pl. 2 B 11. ARV(2) 54/8, Add.(2) 163. Script 332.

B] Maenad and two satyrs.

C] In the middle, vertically down: [Ν]ικοσθ[εν]ε[ς] | [ε]πο[ι]εσεν.

D] I am not sure that this was in two lines.

3628.

Florence 3 B 15.

A] Fr. of RF cup. Myson. First quarter fifth. *Photo. *CV, Italy 8, pl. 3, B 15. Beazley, CF. *ARV(2) 242/83, Para. 349.

B] Int.: satyr raping a maenad (lower parts). A: warriors (horsemen and hoplites; on one shield: ithyphallic ass).

C] Int.: Αεγρ[ος]---. A: on the shield, nonsense: ηγν.(1)

(1)or: ηγν[---].

3629.

Florence 4 B 3.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *CV, Florence 8, pl. 4 B 3. Beazley, CF. ARV(2) 1557/2.
B] A: a pair of raised hands.
C] A: [---] επο[ιουσεν].

3630.

Florence 4 B 4.

- A] Fr. of RF cup. Manner of Epiktetos. Last quarter sixth. Early (Beazley). *CV, Italy 8, pl. 4, B 4. *Beazley, CF. ARV(2) 79/2.
B] A: male with a horse.
C] A: επο[ιουσεν].

3631.

Florence 4 B 11.

- A] Fr. of RF cup. Unattributed. Date? Not late (Beazley). *CV, Italy 8, pl. 4. B 4. *Beazley, CF.
B] Tree; a bit of drapery(?).(1)
C] [---]α[---].(1)

(1)where on the vase?

3632.

Florence 4 B 19.+

- A] Frs. of RF cup. From Vulci. Unattributed. Cachrylion potter. Last quarter sixth. *CV, Italy 8, pl. 4. *Beazley, CF, pl. 4 B 19 and 42; pl. 6 B 23; pl. 12 B 13 and 43. WV F, pl. 1 (dr. of Roman Mkt fr.). *ARV(2) 108/29, Add.(2) 173.
B] Int.: satyr. A: Death of Aegisthus. B: fight.
C] Int.: Χαχρυλιον εποιουσεν. A: Λεαγρος [κα]λος. B: [Λεαγ]ρος καλος, retr.
D] + Roman Market (Basseggio; lost). + Cab. Med. (ex Fröhner). + ex Villa Giulia frs. The dr. shows the cup very much restored. Hauser, FR ii, 79 n.2 denied that the subject was the death of Aegisthus; see E. Vermeule, AJA 70 (1966) 15/10.

3633.

Florence 4 B 20.+

- A] Frs. of RF cup. Unattributed. Date? Still early (Beazley). *CV, Italy 6, pl. 4 B 20. *Beazley, CF.
B] Int.: part of an arm; line border.
C] Int.: [---]χ[---].
D] + Florence 4 B 27. These frs. belong with Louvre C 12,137+, q.v.

3634.

Florence 4 B 28.+

- A] Frs. of RF cup. Wider Circle of Nikosthenes Painter. Last quarter sixth. *CV, Italy 8, pl. 4, B 28, etc. ARV(2) 133/10-11, Add.(2) 177.
B] Int.: satyr with a thyrsus. A-B: satyrs with peltae, and a flute player.(1)
C] Int.: h[o παις] κ[αλος].(2)
D] + Louvre C 11,255 and 11,256. + Florence 4 B 44, 45, 48, 20 B 35. + New York 1984.500.3. (Some of these joins made by Bothmer; see Add.(2)).

(1)This description probably does not include all the new

frs. - Beazley suggests the satyrs on the Ext. may be dancing the pyrrhiche. (2)so Beazley in CF, but there may be more inscriptions now.

3635.

Florence 4 B 31-32.

- A] Frs. of RF cup. Epeleios Painter. Last quarter sixth. *CV, Florence 8, pl. 4 B 31 and 32. Beazley, CF. ARV(2) 147/24.
- B] Ext.: warriors with horses. Fr. a: head of a horse; shield. Fr. b: top of a warrior leading a horse.
- C] Ext.: fr. a: above the scene, below the rim:
[ho] π[α]ις ---]. Fr. b: to right of the helmet crest:
[---] ν[α]ιχ[ι].(1)
- D] Two frs.

(1)so Beazley; CV read ΙΧΙΟ, probably wrongly.

3636.

Florence 4 B 38.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *CV, Italy 8, pl. 4, B 38. Beazley, CF. ARV(2) 61/70.
- B] A: part of a warrior with two horses (riding one, leading the other?).
- C] To right of the horses, two letters are visible in pl.
4,38: δπ[---].(1) Nonsense?

(1)CV gives: `Α[π(?)`. Beazley does not mention the letters. I wonder if the delta is not an omicron rather than an alpha:
[h]o π[α]ις ---](?).

3637.

Florence 4 B 41.

- A] Fr. of RF cup. Unattributed. Date? *CV, Italy 8, pl. 4, B 41.
*Beazley, CF.
- B] Nude warrior.
- C] [---]oς.(1)

(1)so Beazley.

3638.

Florence 4 B 47.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. *CV, Italy 8, pl. 4, B 47 (part). *Beazley, CF. ARV(2) 379/144.
- B] Int.: woman filling a hydria at a fountain. Ext.: plain.
- C] Int.: ηε π[α]ις ---]. On the hydria: [καλ]ε.

3639.

Florence 4 B 48.+

- A] Fr. of RF cup. Wider Circle of Nikosthenes Painter. Last quarter sixth. *CV, Italy 8, pl. 4, B 48. Beazley, CF. ARV(2) 133/11.
- B] A: satyr with a pelta.
- C] A: [---]o[---].
- D] + Louvre 11,256.

3640.

Florence 4 B 60.+

- A] Frs. of RF cup. Proto-Panaitian Group. Early fifth. *CV, Italy 8, pl. 4, B 60. Beazley, CF. ARV(2) 317/11.
- B] Florence fr.: man with his stick. VG fr.: head; extended

arm of a youth.
C] VG fr.: [--]ος.
D] + Villa Giulia. Two frs.

3641.

Florence 5 B 1.

- A] Fr. of RF cup. Unattributed. First quarter fifth. *CV, Italy 8, pl. 5, B 1. Beazley, CF. *ARV(2) 1590/1, Add.(2) 389.
B] Int.: satyr with a drinking horn. A: legs.
C] Int.: Κρα[τες] [καλ]ο[ς]. A: [Κ]ρα[τες].
D] Tailed rho.

3642.

Florence 5 B 2.+

- A] Frs. of RF cup. Epeleios Painter. Last quarter sixth. *CV, Italy 8, pl. 5, B 2. *Beazley, CF. ARV(2) 146/3 (bibl.). *A.M. Esposito and G. de Tommaso, Vasi attici (Museo Archeologico Nazionale di Firenze, Antiquarium, exhibition, 1993), p. 8 (reconstructed dr., including Heidelberg frs.: shows some of the letters on A; also shows a few letters on B).
B] Int.: symposium: youth reclining. A: sacrifice: an old priest pours wine on a burning altar; two youths bring baskets; two youths, each with the leg of an ox on the shoulder; youth with a chopper(?); part of a carcass and a butcher block(?). B: komos: three pairs of youths.
C] Int.: ho [παι]ς [---]. A: ho παις καλος, vai.(1)
D] 5 B 2 = 151,589. + Florence 5 B 6-8; 4 B 30, 58; 12, 35; 15, 29. + Heidelberg 12 and 35. + Vatican, Astarita 249. Part ex Villa Giulia.

(1)so Beazley; CV has a slightly different version.

3643.

Florence 5 B 3.

- A] Frs. of RF cup. Unattributed. Date? Early (Beazley). *CV, Italy 8, pl. 5, B 3, *Beazley, CF.
B] Int.: symposium: a naked male reclining.
C] Int.: [---] καλος.

3644.

Florence 5 B 4.+

- A] Frs. of RF cup. Epiktetos. Last quarter sixth. *CV, Italy 8, pl. 3, B 4 (part). *Beazley, CF. ARV(2) 76/68.
B] Int.: a naked youth balancing on a pointed amphora. Ext.: plain.
C] Int.: [επο]ισεν.(1)
D] + Florence 11 B 3c and other Florence frs. - For the subject, see CB ii, 26.

(1)it is unclear to me whether there was a name or not.

3645.

Florence 5 B 9.+

- A] Frs. of RF cup. Epeleios Painter. Last quarter sixth. *CV, Italy 8, pl. 5, B 9. *Beazley, CF. ARV(2) 148/36.
B] Int.: a nude reveler.
C] Int.: around the margin, starting to right of the head: ho π[α]ις καλ[ος].(1)
D] + Florence 11 B 29.

(1)Beazley's reading in CF.

3646.

Florence 5 B 24.+

- A] Frs. of RF cup. Unattributed. Date? Early (Beazley). *CV, Italy 8, pl. 5, B 24. *Beazley, CF. JHS 51 (1931) 45/17.
B] Int.: Sisyphus? (Elderly man with a rock). A: athletes: three acontists; discobolus; jumper. B: four boys carrying baskets (with fish) on poles.
C] A: h[---]. B: ho [---] [---]ς [---].(1)
D] + Villa Giulia (Int.). + Heidelberg 46-48. + Florence 4 B 26 and 59, 5 B 22, 25, 26, 28, 29, 33, 6 B 3, 15, 2, 59, 12, 48, 73, 86; other frs. - The inscriptions should be parts of ho παῖς καλός, ναι, or the like.

(1)Beazley's readings in CF. But the photo. on CV, pl. 5, 64 = 5, 24 (Beazley) shows KA. CV, pl. 5, 67 = 5, 29 (Beazley) shows a sigma.

3647.

Florence 5 B 13.

- A] Fr. of RF cup. Unattributed. Late sixth. *CV, Italy 8, pl. 6, B 13. Beazley, CF.
B] Warrior with his shield.
C] [---]ι[---].
D] Beazley compares CV, pl. 4, 33, by the Bonn Painter.

3648.

Florence 7 B 6.+

- A] Frs. of RF cup. Unattributed.(1) Early fifth. *ARV(2) 1567/1. *CV, Italy 8, pl. 7, B 6. Beazley, CF, pl. Y, 11 and 14 (Braunschweig fr.). CV, Germany 4, pls. 13 and 14,1 (nearly all frs.).
B] Int.: warrior. A: three warriors fighting, one falling. B: similar.
C] Int.: καλός.(2) A: Α[θε]νο(δ)οτος.(3) B: καλ[ος].
D] + Braunschweig 527. Part ex Villa Giulia. - For comparisons with other cups see ARV(2) 1567.

(1)Not far from the Proto-Panaitian Group. (2)there may have been a name as well (Beazley). (3)ARV(2) prints Αθενοαοτος.

3649.

Florence 7 B 27.

- A] Fr. of RF cup. Followers of Makron II. Second quarter fifth. *CV, Italy 8, pl. 7, B 27. *Beazley, CF. ARV(2) 813/82.
B] Int.: maeander. A: chair; youth leaning on his stick.
C] A: [---]κ[---].

3650.

Florence 8 B 23.

- A] F. of small RF pot. Unattributed. First half fifth.(1) *CV, Italy 8, pl. 8, B 3. Beazley, CF.
B] A: Part of the torso of a discobolus.
C] A: vertically: καλο[ς].(2)

(1)late archaic or early classical (Beazley). (2)so CV; not in CF, nor visible in photo.

3651.

Florence 9 B 7.+

A] Frs. of RF cup. Telephos Painter. Second quarter fifth. *CV, Italy 8, pl. 9, B 7. Beazley, CF. ARV(2) 817/10, Add.(2) 292 (VG fr.).

B] Int.: trainer. A-B: athletes.

C] [---]λ[---].(1)

D] + Florence 9 B 15 and 22. Part ex Villa Giulia.

(1)on B 15, CV; not in CF.

3652.

Florence 9 B 33.

A] Frs. of RF cup. Boot Painter. Second quarter fifth. *CV, Italy 8, pl. 9, B 33. *Beazley, CF. Beazley, VPol 37 n. 3. ARV(2) 822/13.

B] Int.: maeander. A: jumper; trainer.

C] Int.: [---]καλ[ος].(1)

(1)CF.

3653.

Florence 9 B 34.

A] Fr. of RF cup. Stieglitz Painter. Second quarter fifth. *CV, Italy 8, pl. 9, B 34. *Beazley, CF. ARV(2) 828/22.

B] A: head of a youth or woman.

C] A: [---]ν[---].

3654.

Florence 9 B 45.

A] Fr. of RF cup. Followers of Makron ii. Second quarter fifth. *CV, Italy 8, pl. 9, B 45. *Beazley, CF, pl. Y,2. ARV(2) 812/62.

B] A: a bearded man.

C] A: [---]ι[---].(1)

(1)so Beazley, CF.

3655.

Florence 9 B 49.

A] Frs. of RF cup. Unattributed. Early fifth. *CV, Italy 8, pl. 9, B 49. *Beazley, CF. *ARV(2) 1577/2.

B] Int.: male with an ivy branch. A-B: symposium.

C] A: [---]ομος.

D] In CF, Beazley says, possibly [Φιλοκ]ομος as on Berlin 2265 and perhaps Louvre S 1372. In ARV(2), the name is listed as perhaps [Επιδρ]ομος.

3656.

Florence 10 B 106.+

A] Frs. of RF cup. Onesimos (P). First quarter fifth. *CV, Italy 8, pl. 10, B 106. *Beazley, CF, pl. Y,15. Kraiker, Cat. Heidelberg, pl. 9. ARV(2) 326/91, 1645.

B] Int.: komos: a drunk man led by a naked girl. A-B: symposium: naked women reclining.

C] A: (10 B 106): on the wineskin: ηε πα[ι]ς.(1) B: (Heidelberg): above the middle part of a female kottabos player: [h]ε παις κ[α]λε[ι].

D] + Florence 6 B 43. + Heidelberg 55.

(1)not mentioned by Beazley who gives only the inscription on B.

3657.

Florence 10 B 151.+

- A] Frs. of RF cup. Antiphon Painter. First quarter fifth. *CV, Italy 8, pl. 10, B 151. *Beazley, CF. ARV(2) 338/47, Add.(2) 218.
B] Int.: young komast with krotala. A-B: komos.
C] Int.: to right of his face: $\text{ho } \pi(\alpha)\varsigma$.
D] + Villa Giulia. + Vatican, Astarita 261. Alpha lacks the cross stroke.

3658.

Florence 10 B 154.

- A] Frs. of RF cup. Brygos Painter. First quarter fifth. Late (Beazley). *CV, Italy 8, pl. 10, B 154. Beazley, CF. ARV(2) 379/157.
B] Int.: youth holding a cup over a large krater.
C] Int.: vertical: remains of an inscription: $\pi\alpha\iota\varsigma(?)$.(1)
D] + ex Villa Giulia.

(1)so CV; not in CF.

3659.

Florence 10 B 180.

- A] Fr. of RF cup. Antiphon Painter. Early fifth. *CV, Italy 8, pl. 10, B 180 (incomplete). Beazley, CF. ARV(2) 335/9, Add.(2) 218.
B] Int.: bearded komast dancing, and boy. Ext.: plain.
C] Int.: uncertain: $\pi\alpha\iota\kappa\{\iota\}(\alpha)\lambda\omicron\varsigma(?)$.(1)
D] At the very least, a poor reading. The second alpha lacks the cross stroke.

(1)so CV; not in CF.

3660.

Florence 11 B 3.

- A] Fr. of RF cup. Painter of Berlin 2268. Last quarter sixth. *CV, Italy 8, pl. 11, B 3. Beazley, CF. ARV(2) 156/50.
B] Int.: upper part of a young komast.
C] Int.: $\text{h}[\text{o } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron]\varsigma$.(1)

(1)So CF.

3661.

Florence 11 B 5.+

- A] Fragmentary RF cup. Antiphon Painter. First quarter fifth. *Beazley, JHS 51 (1931) 50/36, fig. 6 (composite). CV, Italy 8, pl. 11, B 5 (part). ARV(2) 335/2.
B] Int.: komast with stick and oinochoe. Ext.: plain.
C] Int.: to right of the upper body: $\kappa\alpha\lambda\omicron\varsigma$.
D] + Villa Giulia. In CV and CF, Florence 11 B 7 is added, but this is not mentioned in ARV(2).

3662.

Florence 11 B 6.+

- A] Frs. of RF cup. Unattributed.(1) Last quarter sixth. *CV, Italy 8, pl. 11, B 6. Beazley, CF.
B] Int.: an arm with a bow. A: part of the Judgment of Paris.
C] Int.: EOI.(2)
D] + Florence 12 B 64 (join). + another Florence fr. + a Villa Giulia fr.

(1)in CF said to be in the Wider Circle of the Nikosthenes Painter, but not found in ARV(2) or Para. (2)so CV; not mentioned in CF.

3663.

Florence 11 B 9.

- A] Fr. of RF cup. Triptolemos Painter. First quarter fifth. *CV, Italy 8, pl. 11, B 9. Beazley, CF. ARV(2) 366/84.
B] Int.: young komast playing the flutes. At left, his stick; at right, a large wreathed krater.
C] Int.: ho πα[ι]ς καλός.(1)

(1)so CV; not mentioned in CF.

3664.

Florence 11 B 11.

- A] Fr. of RF cup. Painter of the Louvre Komoi.(1) First quarter fifth. *CV, Italy 8, pl. 11, B 11. Beazley, CF. ARV(2) 359/25.
B] Int.: cup-bearer: youth taking wine from a large krater on his left, with a cup in his left hand.
C] Int.: [ho] παῖς καλός.(2)

(1)"Rough work, somewhat akin to the Colmar Painter but on a much lower level," Beazley. (2)so CV; not mentioned in CF.

3665.

Florence 11 B 14.

- A] Fr. of RF cup. Painter of Paris Gigantomachy. First quarter fifth. *CV, Italy 8, pl. 11, B 14. Beazley, CF. ARV(2) 421/87.
B] Int.: head and shoulders of a youth leaning on his stick.
A: parts of two draped males.
C] Int.: ^^(?).(1)
D] Not clear that this is an inscription; two gammas?

(1)so CV; not in CF.

3666.

Florence 11 B 16.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *CV, Italy 8, pl. 11, B 16. Beazley, CF. ARV(2) 1593/44.
B] Int.: CV, CF: part of drapery, foot, arm holding a jug, of a running male. ARV(2): Dionysus running with an oinochoe.
C] Int.: CV: ἀλ(α.). CF: meaningless inscription. ARV(2): [Λε]αγρος, retr.(1)

(1)are these descriptions of the same fr., as I suspect?
In that case, ARV(2)'s reading should be accepted.

3667.

Florence 11 B 21.

- A] Fr. of RF cup. Unattributed. First quarter fifth. *CV, Italy 8, pl. 11, B 21. Beazley, CF.
B] Int.: symposium: knee and hand of a reclining person(?).
At left, maeander.
C] Int.: καλ[--].

3668.

Florence 11 B 22.+

- A] Frs. of RF cup. Colmar Painter. (1) First quarter fifth. Early (Beazley). Hauser, JdI 11 (1896) 186/27 (not ill.) [should be one of the frs., perhaps *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 18. *W. Kraiker, Katalog ... Heidelberg (1931), pl. 13. *CV, Germany 4, pl. 12,7 (Braunschweig and Dresden frs.). ARV(1) 226/1, *ARV(2) 354/26, 1647, Add.(2) 221. *Photo. (Int., part). A. Greifenhagen, AA 1977, 232/55, fig. 59 (dr.; the Dresden fr.). DAI Rome, neg. 75.704. *AJA 88 (1984) 352, bottom (on Tübingen fr., E 12, only). Meded. VVAPM 34 (1985) cover and pp. 1-3, figs. 1-3 (montage of frs.). *J. Burow, CV, Germany 54, Tübingen 5 (1986), Beilage 1, fig. 2 (ph. of A, I do not know if all frs.; it includes the Tübingen fr.). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pl. 30,4 (composite of some frs. showing inscr. above head of reclining symposiast; it shows the inscription on the Tübingen fr. (probably continuing on the Braunschweig fr.). [The bibl. on the frs. includes: Beazley, JHS 51 (1951) 46/23. CF ad pl. 11 B 22. CV, Braunschweig, pl. 12,7 with text. Kraiker, pl. 13. Watzinger, Tübingen, pl. 18. CV, Florence 1, pls. 6 B 11 and 11 B 22. (6 B 11 is a fr. mentioned by Hemelrijk whch I had no previously included. He also mentions 2 more frs. in Florence, probably from Beazley, JHS.)]
- B] Int.: nude warrior seen from behind, with helmet, shield and lance. A-B: symposium.
- C] Int.: A(v)τι[α]ς, retr. καλος, κ(α)λος.(2) A: nonsense(?): av(p)οκ(α) vac. v(o)(.)(3)
- D] + Heidelberg 96. + Leipzig T 522. + Tübingen E 12 + Dresden 305. + Braunschweig 538. + Amsterdam 2215. + Strasburg 848. ARV(2) 1643: the Tübingen, Heidelberg and Braunschweig frs. have been given to Dresden; the Amsterdam fr. joins Tübingen; an unpublished fr. in Florence probably also joins Tübingen. Status at time of Amsterdam CV: Heidelberg 96, Tübingen E 12, and Braunschweig 538 all given to Dresden.

(1)for the painter's connection with the wider circle of the Nikosthenes Painter, see ARV(2) 352 and 351. (2)so ARV(2); ARV(1) does not say that these inscriptions are on the Int. The photo. shows that they are. The nu reversed, one alpha without cross stroke: the letters of Antias are not properly retr. The dr. in AA 1977 (after DAI) shows a two-liner: between the warrior's legs, both lines bearing upward: h·o· παῖς and καλος. The reading of the first line is uncertain [and no doubt wrong.] (3)the part before the vacat is on Tübingen, the other on Braunschweig; for the former, see the dr. in Watzinger, pl. 18. He thought that it was part of a signature of Pamphaios ([Π]ανφαῖος), but this is rightly denied by Beazley, ARV(2) 1628, top. CV, Germany 4, considers the inscription nonsense, but I wonder if there could be a name hidden in it: Av·δ·ροκλ...(?).

3669.

Florence 11 B 32.

- A] Fr. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *CV, Italy 8, pl. 11, B 32. *Beazley, CF. ARV(2) 151/54, cf. 150/25.
- B] Int.: athlete. A: part of line border.
- C] Int.: [---]α[---].

3670.

Florence 11 B 59.+

- A] Frs. of cup. Unattributed. First quarter fifth. *CV, Italy 8, pl. 11, B 59. *Beazley, CF.
- B] Int.: arm holding a kantharos. A: parts of a huge reclining figure.
- C] Int.: [---]α[---].
- D] + Florence 12 B 81.

3671.

Florence 12 B 1.+

- A] Frs. of RF cup. Unattributed. Beginning fifth. *CV, Italy 8, pl. 12, B 1. *Beazley, CF.
- B] Ext.: 12 B 1: Kreousa preceding the shield of Athena.
11 B 12: a running warrior.
12 B 2: Aeneas carrying Anchises.
4 B 21: warrior's right leg; a crab.
- C] Ext.: 12 B 1: [---]α[---].
11 B 12: [---]ο[---].
12 B 2: [---]ο[---].
4 B 21: [---]υ[---].
- D] + Florence 11 B 12, 12 B 2, 4 B 21.

3672.

Florence 12 B 11.+

- A] Frs. of RF cup. Not far from Pistoxenos Painter.(1) Second quarter fifth. *CV, Italy 8, pl. 12, B 11. *Beazley, CF.
- B] Ext.: to left of a handle, part of a warrior bending to lift a shield; part of a white-haired man watching him, and of another such.
- C] Ext.: ho παῖς [---].
- D] + Florence 12 B 92. + Villa Giulia. + other Florence fr.

(1)so CF; not in ARV(2) or Para.

3673.

Florence 12 B 55.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *CV, Italy 8, pl. 12 B 55. Beazley, CF.
- B] Ext.: at right, a trace of some drapery?
- C] Ext.: to left of the drapery: κα[---].
- D] My note is poor.

3674.

Florence 12 B 56.+

- A] Frs. of RF cup. Kiss Painter. Last quarter sixth. *CV, Italy 8, pl. 12, B 56. *Beazley, CF, pl. Y,12 and Z,7. Kraiker, Cat. Heidelberg, pl. 7. ARV(2) 178/4.
- B] Int.: uncertain remains. A: komos: komasts to left.
- C] A: καλ[---]. κ[---].
- D] + Villa Giulia. + Heidelberg 38.

3675.

Florence 13 B 10.+

- A] Frs. of RF calyx krater. Polygnotos. Third quarter fifth. *CV, Italy 8, pl. 13, B 10. Beazley, CF. ARV(2) 1030/29. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 353/P32, fig. 176A-C (21 frs., 2 joining).
- B] Athletes.
- C] At the top of the picture:

[he]pμei(?)

[ανεθεκε]ν(?)

- D] Numerous fragments, many joining; Beazley says he cannot make out the position of some (they may be from B). The inscription is given by Beazley; it should be in pl. 13,11. I do not know whether Gr. or Dip.

3676.

Florence 13 B 27.

- A] Fr. of RF pot. Eucharides Painter. Early fifth. Middle (Langridge). *CV, Italy 8, III I, pl. 13, B 27. *Beazley, CF. ARV(2) 230/51. *Photo. *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 407/E 180, pl. 65, bottom.
- B] A: at left, three-stepped base (altar?); lower part of a figure in a long chiton with staff.
- C] On the top step of the altar, in large letters, BG: [--]ος. Probably [καλ]ος.(1)

(1)Langridge gives καλος, complete.

3677.

Florence 13 B 46.+

- A] Frs. of RF column krater. Unattributed. First quarter fifth. Early (Brazley). *CV, Italy 8, pl. 13, B, 46. Beazley, CF.
- B] A: lower part of picture: Dionysus(?) with the oschos on a donkey; a satyr on either side.
- C] CV, under fr. 46:
χγoγxπγπv
xγloνγoσ
γoνγoσ(1)
- D] + Florence 13 B 52, 57, 59, 68. - The above transcript does not adequately render the capital Attic letters in CV's text. Attic alphabet.

(1)not mentioned by Beazley. Clearly nonsense.

3678.

Florence 14 B 7-8.

- A] Frs. of RF cup. Unattributed. Second quarter fifth. *CV, Italy 8, pl. 14, B 7-8. *Beazley, CF.
- B] A: fr. 7: girl, youth. Fr. 8: similar.
- C] A: fr. 7: ho πα[ις ---]. Fr. 8: [--] καλ[ος ---].
- D] By the same hand: Florence 74,513, RF cup from Falerii [ARV(2) 718/240, Aischines Painter] (Beazley in CF, but not included in ARV(2)).

3679.

Florence 14 B 17-18.

- A] Frs. of RF cup. Santa Barbara Painter (Beazley). 460 (Hemelrijk). *CV, Italy 8, pl. 14, B 17-18. *Beazley, CF. ARV(2) 876/1. *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum, University of Amsterdam 1 (1988), pl. 44,1-2 (44,2 shows trace of inscr.), fig. 41 (facs. of inscr. on Amst. fr.). ARV(2) 876/3 (Amst.) [not in Add.(2)]. Florence frs.: ARV(2) 876/1 [14 B 17] and CF 22 [not in Add.(2)]. CV, Italy 8, Florence 1, III I, 14 B 17, 18, 23, 24.
- B] Int.: head of youth to right, holding a hooked stick; head of boy (himation wrapped high) to left; between them, tablets tied up, with stylus; Ext.: men wooing women; Amsterdam 2831 preserves the lower part of a seated woman and a

man (his upper part is Florence 24, ill. in CV, Netherlands 6, pl. 44,1,b); also the lower part of another woman. Also ill. in pl. 44,,1,a, is Florence 23, with upper parts of a man and a woman. Amsterdam 2843, pl. 44,3, is the upper part of a man to left.

- C] Int.: above the head of the left youth horizontal but slightly curved: καλ(ο)(ς).(1) Ext.: ho παῖς [---]. [The ext. inscr. not mentioned by Hemelrijk.]
- D] + Amsterdam 2831 (published in CV, Netherlands 6), + Florence 23, + Florence 24 (joins Amsterdam). The connections made by D. Williams. Amsterdam 2843 (CV, Netherlands 6, pl. 44,3. ARV(2) 876/2) may also belong. The Florence frs. are said by Hemelrijk to be in Villa Giulia.

(1)the kalos is near the lefthand margin so something could have preceded it: [---] καλ(ο)(ς)(?).

3680.

Florence 15 B 6.

- A] Frs. of RF cup. Painter of London D 12 (Penthesilean). Second quarter fifth. *CV, Italy 8, pl. 15, B 6. Beazley, CF. ARV(2) 960/22.
- B] Int.: a seated and a standing maenad.(1) A: a seated youth; male offering him a lyre; youth.
- C] A: [ho π]αῖς | [καλ]ος.(2)
- D] Part ex Villa Giulia.

(1)the standing maenad is a replica of Bologna 442, ARV(2) 962/66 (Beazley). (2)so CV; not in CF.

3681.

Florence 15 B 24.+

- A] Frs. of RF cup. Codrus Painter. 430-420. CV, Italy 8, pl. 15, B 24. *Beazley, CF 23. Boll. d'Arte 1928, 222-23. Kraiker, Cat. Heidelberg, pl. 46. *ARV(2) 1269/7.
- B] Int.: Phrixus and the ram. Ext.: Castor and Pollux leaving home. A: Castor; Leda with a horse behind; Pollux and Tyndareus. B: woman with phialae; man with his staff; column base; youth with a horse; woman.
- C] Int.: Φριξος. A: Λεδα. [Π]ολυδευκες. [Τυνδα]ρεως(?).(1) No inscriptions mentioned for B.
- D] + Florence 15 B 25 (listed in CF, but in ARV(2) only in the index), 30, 40-42. + Heidelberg 243. + Once Castle Ashby, Northampton. - Part ex Villa Giulia. - Mixed alphabet.

(1)so CV and Beazley's first reading in CF. But Beazley has a second reading, made after the the fr. had been waxed and the inscription was hard to read: [Μεν]ελεως(?), in error for the name of Tyndareos.

3682.

Florence 15 B 26.

- A] Fr. of RF rhyton?(1) Sabouroff Painter. Second quarter fifth. Early (Beazley). *CV, Italy 8, pl. 15, B 26. *Beazley, CF. ARV(2) 840/67.
- B] Youth with his stick.
- C] [---]ολ[---].(2)

(1)"part of a donkey rhyton probably belongs," Beazley. (2)It is not impossible that this is part of [κα]λο[ς], retr.

3683.

Florence 15 B 55-56.

- A] Frs. of RF cup. Unattributed. Second quarter fifth. *CV, Italy 8, pl. 15, B 55-56. *Beazley, CF.
- B] A: symposium or komos.
- C] A: [---]h[---].

3684.

Florence 17 B 15.+

- A] Frs. of RF cup. Unattributed. Second quarter fifth. *CV, Italy 8, pl. 17, B 15. *Beazley, CF.
- B] A: woman; girl.
- C] A: [---]κ[---](?).
- D] Joins Florence 18 B 43.

3685.

Florence 17 B 19.

- A] Fr. of RF cup. Manner of Douris ii. First or second quarter fifth. Late (Beazley). *CV, Italy 8, pl. 17, B 19. *Beazley, CF. ARV(2) 449/12.
- B] A: athlete with his right hand raised, halter in the left.
- C] A: to left and right of the top of his head: κ(α)λ(ο)ς.
- D] Casual letters.

3686.

Florence 17 B 20.

- A] Fr. of RF cup. Splanchnopt Painter (Penthesilean). Second quarter fifth. *CV, Italy 8, pl. 17, B 20. *Beazley, CF. ARV(2) 894/55.
- B] Int.: maeander. A: woman between a youth and a male.
- C] A: left-aligned horizontal two-liner: ho πα[ις] | καλος.
- D] I do not know whether stoich. or not.

3687.

Florence 17 B 40.

- A] Fr. of RF cup. Unattributed. Later fifth. *CV, Italy 8, pl. 27, B 55. Beazley, CF.
- B] Int.: maeander.
- C] Int.: in the field: καλος.
- D] Ionic alphabet.

3688.

Florence 18 B 48.

- A] Fr. of RF cup. Penthesilea Painter. Second quarter fifth. *CV, Italy 8, pl. 18, B 48. Beazley, CF. ARV(1) 586/64 = 74, ARV(2) 886/110.
- B] Int.: maeander. A: youths: one seated, with an outstretched arm; head and right arm of another.
- C] A: ho παλς καλος.(1)

(1)so Beazley in CF, not visible in the photo.

3689.

Florence 20 B 18.

- A] Fr. of RF cup. Unattributed. Fifth. *CV, Italy 8, pl. 20, B 18. Beazley, CF.
- B] Int.: owl.
- C] Int.: κν[.] (ε)ς κ[α]λος(?).(1)

(1)so CV ("iscrizione molto cancellata"); not in CF. The epsilon printed as a digamma; the whole in printed caps. kalos printed as κ[.]λος. Perhaps nonsense? Or a kalos-name?

3690.

Florence 22 B 324.+

- A] Fragmentary oinochoe (chous). Near Eretria Painter.(1) Heimarmene Painter? (L.-H.). Third quarter fifth. *CV, Italy 8, pl. 22, B 324 (part). Beazley, CF 29, left. ARV(2) 1258/2, *Para. 471. Boll. d'Arte 1928, 226, fig. 15,2 (one fr.). G. van Hoorn, Choes and Anthesteria (1951), fig. 365/568 (Leipzig fr.) and 530 (Florence fr., not ill.). CV, Great Britain 3, ad pl. 43,2 ("doubtful: only ...ος remains." (Beazley)). CV, Great Britain 9, p. vii (Beazley). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 207, 342/230, pl. 142,c (one fr. not ill.). Robertson, AVCA 229-30. A. Kossatz-Deissmann, GVG GettyMus 5 (1991) 157, KISSOS 7.
- B] Maenad with a lyre; satyr bending over, to lift a boy satyr; maenad putting on her himation.
- C] Above the satyr: Κισ[σ]ος.(2) To right of the right maenad's head: [Τ]ραγωῖδια.(3)
- D] + Leipzig T 527.(4) - Cf. Oxford 534, ARV(2) 1258/1, L.-H. no. 211, which has Tragoidia as a sleeping maenad attacked by a satyr named Kissos. - For discussion of the names Tragoidia and Komoidia, also Phalloidia (on a bronze mirror) see Beazley in CV, GB 9, p. vii, and Robertson in AVCA. - Mixed alphabet (mainly Ionic).

(1)"More or less akin to the work of the Eretria Painter" (Beazley). (2)Κισ is on the Florence fr., ος on the Leipzig. (3)or [Τ]ραγωῖδια(?). (4)In CF, Beazley says of Leipzig T 527, which "must join": head of satyr and upper part of boy satyr; above the former: [--](.)ος, but these letters are not incorporated in the name in CV, GB 9, where the reading is still Κισ[σος]. In Para., however, Beazley gives Leipzig T 527 with a question mark. He also says that the reading 'Kissos' "is extremely doubtful: only ...ος remains." K.-D. has correctly: Κισ[Florence;]ος Leipzig.

3691.

Florence A B 4.+

- A] Frs. of RF cup. Manner of Epeleios Painter.(1) Last quarter sixth. *CV, Italy 8, pl. A, B 4; cf. ad pl. 4, 83. Beazley, CF. ARV(2) 104/1, 1629 (add to 150 as 39 ter).
- B] A: athletes: discobolus; youth bending over; discobolus.
- C] A: nonsense? ναῖραι(?) (2)
- D] + Florence 1 B 11 and 12; 4 B 50.

(1)1629/39 ter; also listed among cups mingling Epeleian elements and Euergidean, as 104/1. (2)so CV; not in CF. Under pl. 4, 83 are given the letters: οσ(?), which ought to be part of this.

3692.

Florence B B 5.+

- A] Frs. of RF cup. Epeleios Painter. Last quarter sixth. &CV, Italy 8, pl. B, B 5. *Beazley, CF. Kraiker, Cat. Heidelberg, pl. 2. ARV(2) 146/8, 146/9(?). *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1 (1988) pl. 13,1-5 (includes

- Heidelberg and Florence frs.; 13,1 is Amsterdam fr. and shows its inscription), figs. 14,a (dr. of detail) and 14,b (facs. of inscr. on Amst. fr.). ARV(2) 146/8 (Florence fr. + Amsterdam fr.) and 146/9 (Heidelberg 24). Kraiker, Cat. ... Heidelberg, pl.2 (Heidelberg 24).
- B] Int.: part of line border. Ext.: A-B: komos of youths: originally six on each side.
- C] A: along top margin: $\text{ho } \pi\alpha\iota[\varsigma] \kappa\alpha\lambda\omicron\varsigma$. (1)
- D] Florence fr. (part ex Villa Giulia). Amsterdam fr.: ex Hauser, Arndt (no. 8151) and The Hague, Scheurleer collections. The Heidelberg fr. is in Amsterdam, the Florence fr. not (as of 1988).

(1)the first five letters are on the Heidelberg fr., the rest on the Amsterdam. The letters are interrupted by the heads; the Amsterdam fr. shows: $-\text{]}\alpha^{\wedge}\lambda(\omicron)^{\wedge}\varsigma$. The omicron seems incomplete. Beazley, CF, reads: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha[\lambda]\omicron\varsigma, [\kappa]\alpha\lambda\omicron\varsigma$.

3693.

Florence CB 1.

- A] Fragmentary RF cup. Colmar Painter. First quarter fifth. *CV, Italy 8, pl. 10, 156 and pl. C. Cf. Beazley, CF. ARV(2) 353/8.
- B] Int.: warrior. A: two young boxers; a bearded trainer. B: two young wrestlers; a young trainer.
- C] Int.: $[\kappa]\alpha\lambda\omicron[\varsigma] \text{ho } \pi\alpha\iota\varsigma$. (1) A: to either side of the boy at right: $[\text{h}]\omicron \pi\alpha^{\wedge}[\varsigma] \dots (?)$. (2) B: to right of the right youth's back: $\kappa\alpha[\lambda\omicron]\varsigma$. (3)

(1)so CV, but not in Beazley. (2)so the photo., pl. C; not in Beazley; the sigma ought to be there. (3)not in CV, text, nor in Beazley.

3694.

Florence D B 2.

- A] Frs. of RF cup. Tarquinia Painter. Second quarter fifth. *CV, Italy 8, pl. D, B 2. Beazley, CF. ARV(2) 866/2.
- B] Int.: a nude athlete at an altar. A-B: males.
- C] Int.: between his head and the altar, nonsense two-liner, the second line centered:
 $\text{O A M A I}^{\wedge}$
 P A I K^{\wedge} (1)
- D] An unreliable reading. Surely not nonsense but $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. Is it in oblique stoichedon?

(1)so CV; not in CF.

3695.

Florence D B 3.+

- A] Frs. of RF cup. Pistoxenos Painter. Second quarter fifth. *CV, Italy 8, pl. D, B 3. *Beazley, CF. ARV(2) 862/23. A.M. Esposito and G. de Tommaso, Vasi attici (Museo Archeologico Nazionale di Firenze, Antiquarium, exhibition, 1993) 69/106 (barely shows some letters).
- B] Int.: fragmentary: warrior running to left. Ext.: plain.
- C] Int.: on the right, along the margin, two-liner, the second line centered, probably in oblique stoich.:
 $\text{ho } \pi[\alpha\iota\varsigma] \kappa\alpha\lambda[\omicron\varsigma]$. (1)
- D] D B 3 = 151,428. + Florence 11 B 20, 20 B 3.

(1)so Beazley in CF and CV, appendix, p. 27, under pl. 20; I only saw $[-\text{]}\omicron\pi[---] | [.] \alpha\lambda[---]$ in the photos.

3696.

Florence D B 5.

A] Frs. of RF cup. Colmar Painter. First quarter fifth. *ARV(2) 357/67.

B] Int.: symposium: youth reclining. Ext.: plain.

C] Λυσί[ς] καλ[ος].

3697.

Florence D B 7.+

A] Frs. of RF cup. Colmar Painter. First quarter fifth. *CV, Italy 8, pl. D, B 7. Beazley, CF. ARV(2) 357/73.

B] Int.: a young victor with a hare and a stick. Ext.: plain.

C] Int.: γι(?).(1) Nonsense?

D] + Florence 11 B 17; 14 B 31.

(1)so CV on pl. 11 B 17; not in CF.

3698.

Florence D B 8.+

A] Frs. of RF cup. Unattributed.(1) Last quarter sixth. *CV, Italy 8, pl. D, B 8. *Beazley, CF. ARV(2) 105/2.

B] Int.: symposium: youth, with a cup, reclining. Ext.: plain?

C] Int.: along the right margin, facing in: [Παιδ(?)]κος.(2)

D] + Florence 3 B 13 and 4 B 40. Part ex Villa Giulia.

(1)compared to the Group of Acropolis 96, among the cups mixing Epeleian and Euergidean elements. (2)Beazley's suggestion in ARV(2). - kalos could be in the missing part.

3699.

Florence PD 54.

A] RF cup. From Populonia. Telephos Painter.(1) Second quarter fifth. *NSc 1926, 369-70, figs. 7 and 8. ARV(2) 819/36, Para. 421, Add.(2) 293.

B] Int.: woman. A: man, boy and youth. B: male, boy and youth.

C] Int.: around the woman's head: καλος. Ext.: nonsense: A: around the edges: πιλ(ο)συ(ο)πυ. B: similar (the first half of a semicircle): λυ(.).π.(2)

(1)follower of Makron. (2)the first letter consists of two parallel strokes, the third resembles an arrow pointing up.

3700.

Florence PD 56.

A] RF cup. From Populonia. Dokimasia Painter. First quarter fifth. *NSc 1926, 368, pl. 11. *A. Magi, CV, Italy 38, pl. 126,1-3. ARV(2) 412/6, Para. 372.

B] Int.: komast: youth at a krater playing the flutes. A: a man and a boy with a horse; at left, a tree. B: fragmentary: similar? Man; horse.

C] Int.: καλος. καλος.

3701.

Florence PD 57.

A] RF cup. From Populonia. Unattributed.(1) Last quarter sixth. *NSc 1926, 370, fig. 9. ARV(2) 103/8.

B] Int.: jumper. Ext.: plain.

C] Int.: beginning at left foot and going around the circle, facing in: πρ^ο^σα^γορε^υδ.

D] Damaged.

(1)"Cannot be said to be connected with the Euergides Painter,"
Beazley.

3702.

Florence PD 66.

- A] Fr. of RF cup. From Populonia. Undetermined Penthesilean.
Second quarter fifth. *ARV(2) 969/66, Add.(2) 308. *E. Fiesel,
Studi Etr. 8 (1934) 436. O. Brendel, AA 1935, 530-31 (not
ill.). NSc 1934, 366f. and 378, fig. 32. Webster, PP, 272 n.
1. RM 82 (1975), pl. 54,1-2. F. Brommer, Ancient Greek and
Related Pottery (1984) 181 and n. 45. A. Minto, NSc 1934, 378,
fig., fig. 32; idem, Populonia (1943) 237. M. Cristofani in D.
& F.R. Ridgway, eds., Italy before the Romans (1979) 398, fig.
4. G.M.A. Richter, ARFVS (1946) 21. *D.W.J. Gill,
'Metru.Menece: an Etruscan Painted Inscription on a
Mid-5th-century BC Red-figure Cup from Populonia,' Antiquity
61 (1987) 82-87, fig. 1 (dr.).
- B] Int.: two youths.
- C] Int.: Etruscan Dip.: metru.menece.(1)
- D] Fiesel 1934 suggested menece = made it or gave it. Gill
prefers the former and thinks the vase was actually made in
Italy (after Richter 1946), the clay being exported there.
The inscription is painted before firing, in the regular
manner (see Richter). Brendel thinks the subject is a youth
and a boy in conversation. He discusses the possibility of
the inscr. being Greek: the second word could be Μενελε[ος]
or voc. Μενελε [sic]. But the first word cannot be
explained as Greek. An Etruscan worker in Athens or an
illiterate Greek worker? - TGV 49: the vase is mentioned a
propos the question of Etruscan participation in the trade,
which had been claimed by Hackl 93.

(1)the dot is an interpoint.

3703.

Florence PD 115.

- A] Frs. of RF cup. From Populonia. Onesimos (0)?(1) First quarter
fifth. *ARV(2) 330. Studi Etr. 12, pl. 62,3-4.
- B] Int.: symposium?
- C] Int.: Ερ[οθεμις] καλος.
- D] Two small frs. - Erothemis occurs as a kalos-name on two
other cups by Onesimos: Florence PD 265 (fr.; ARV(2) 322/29;
καλος is missing) and Louvre G 105 (fr.; ARV(2) 324/60);
possibly also on Acr. 441 (cup fr., ARV(2) 333, bottom), not
remote from Onesimos.

(1)the two frs. are apparently from the same cup, which may
be by Onesimos, but not enough is preserved to be certain
(Beazley).

3704.

Florence PD 139.

- A] Fr. of RF cup. From Populonia. Unattributed. Date? *ARV(2)
1557/8. *NSc 1921, 312, fig. 13. A.
- B] Int.: youth (head, the back of which is covered by a mantle).(1)
- C] Int.: [--- επ|οι[ε

(1)wrongly called a woman in NSc.

3705.

Florence PD 194.

- A] Fr. of RF cup. Douris. 480-470. Late period (Beazley, B.-O.).
*D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/224, pl. 109.
ARV(2) 444/233.
- B] Int.: an arm; part of a kantharos. Ext.: plain.
- C] Int. [---? κα]λος.
- D] The inscription shows in pl. 109 but is not mentioned in
B.-O.'s cat.

3706.

Florence PD 248.

- A] RF cup. From Orvieto. Near Apollodoros. Early fifth. *NSc
1939, 31, pl. 4,2. *A. Magi, CV, Italy 30, pl. 86,3. ARV(2)
121/1. F. Lissarrague, The Aesthetics of the Greek
Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 85, fig.
72 (sketch of Int., with inscription).
- B] Int.: symposium: youth reclining and playing kottabos.
Ext.: plain.
- C] Int.: near the left margin, to left of the banqueter's
knees and his raised hand holding the cup, curving upward
but not parallel to the margin: ho παῖς καλος.

3707.

Florence PD 249.

- A] Fragmentary RF cup. Unattributed. Pamphaios potter. Last
quarter sixth. *NSc 1939, 31, pl. 3,2. *Vidi 8/29/61. ARV(2)
130/32, 131. *AJA 88 (1984) 351/44 (not ill.).
- B] Int.: Pegasus. Ext.: plain.
- C] Int.: beginning below the mouth and and curving to left in
a half-circle (i.e., upside down): Παν(φ)αι[ος επο]ιεσεν.
- D] On the (loose) connection with the Nikosthenes Painter, see
ARV(2) 131. Phi with horizontal bar (parallels in CV).

3708.

Florence PD 250.

- A] RF cup. From Orvieto, exc. of Fontana del Leone. Near
Dokimasia Painter.(1) First quarter fifth. 480-470 (CV). *A.
Magi, CV, Italy 38, pl. 123,4 (Int.). Para. 373 (bibl.).
- B] Int.: warrior with his shield, crouching in an ambush.
Ext.: plain.
- C] Int.: around the figure: nonsense: imitation letters: ιλ<<.

(1)Beazley, personal communication to Magi; and Para.

3709.

Florence PD 265.

- A] RF/WG cup. From Chiusi. Onesimos (O). First quarter fifth.
*ARV(2) 322/29, 333, Add.(2) 215. *Photos. *Vidi 8/29/61. A.M.
Esposito and G. De Tommaso, Firenze, Museo Archeologico: vasi
attici (1993) 57/84.
- B] Int.: a naked boy running with a tray (of food?). A white
zone around the tondo. A-B: athletes.(1)
- C] Int.: to left of the youth: [ho] π[αι]ς.(2) At right, below
the platter: καλος. In the white zone, above the scene, in
BG, widely spaced and well centered both vertically and
horizontally: Εροθεμης.(3) A: between the athletes' heads:
[ho] παῖς κα[λ]ος.
- D] = 151,562. For parallels to the kalos-name see Florence PD 115.

(1)Of B very little remains and no inscription is mentioned in CV. (2)so ARV(2); CV has: [ho] παῖς κα[λ]ος. (3)a blank space before and aft, but καλος could have occurred below the scene. Attic alphabet with four-stroke sigma.

3710.

Florence PD 269.

- A] RF cup. From Chiusi. Unattributed.(1) Ca. 480 (Magi). Later than Douris' 'bare cups' (Beazley). *A. Magi, CV, Italy 30, pls. 94,1-3 and 116,16 (no bibl.). ARV(2) 453.
- B] Athletes cleansing themselves: Int.: nude young athlete, partly frontal, head to left, both arms outstretched, sandals in left hand; at left, parts of a laver remain. A: athletes mainly at lavers. B: athletes mainly with strigils.
- C] Int.: around the figure, probably starting to left of his head: ho παῖς καλος.
- D] The photo., CV, pl. 94,2, shows some letters.

(1)Beazley: "... cannot be said to be in the manner of Douris: yet in composition and in the cut of the figures the resemblance to the 'bare cups' of Douris ... is too distinct to be accidental ...".

3711.

Florence PD 282.+

- A] Fragmentary RF cup. Unattributed. First quarter fifth. 490-480 (CV). *A. Magi, CV, Italy 38, pl. 120,1-5 (no. bibl.).
- B] Int.: part of a winged figure (goddess?). Ext.: A-B: komos.
- C] Int.: to right of the figure, at mid-height, along the margin: καλος. Ext.: fr. PD 277: ho παῖς. PD 283: [κα]λος. PD 284: [--]γα[--].(1)
- D] + Florence PD 277, 283, 284. + other frs.

(1)I wonder if the gamma is not a pi: (π)α[ις]?

3712.

Florence PD 315.+

- A] Fr. of RF cup. Unattributed. Second quarter fifth.
*ARV(2) 1612.
*Photo.
- B] Int.: feet of a woman, to right. A: symposium. Below, a row of objects (horn, glaux, shoe) in BG.
- C] A: in the row of objects, widely spaced, in BG: [--]εξ: κ[αλος(?)].
- D] + a fr. in Göttingen with the letter [--]κ[--] in a similar row? For the position of the kalos-inscription Beazley compares a similar cup (once?) in the Harding Collection (ex Hamilton Gray Collection) with the inscription ho παῖς καλος placed in the same way. [Another parallel is a cup ex Vienna, Trau collection, by the Tarquinia Painter (Beazley) or Hermonax (Isler-Kerenyi), ARV(2) 868/49, Add.(2) 299, AK 27 (1984) 159-61, pls. 22,8 and 23.] - The interpoint is close to the sigma.

3713.

Florence PD 328.

- A] Fr. of RF cup. From Orvieto. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *NSc 1939, 15-16, fig. 10. ARV(2) 443/220, Add.(2) 240. *D. Buitron-Oliver, Douris (Kerameus

9, 1995) 77/74, pl. 51.

- B] Int.: youth or man seated on a stool, writing with his stylus on a tablet. (Head and shoulders are missing). Ext.: plain.
- C] Int.: beginning at shoulder level on the left: [---]ς καλος.(1)
- D] The number is given in Add.(2); ARV(2) gives the vase without number and without the inscription, here rendered after NSc., who think it is perhaps Panaitios kalos. But it could be ho pais kalos. - The tablet is shown as a simple straight line, not as a polyptych; I wonder if it is really a tablet. Could it be a slate? Or a single tablet?

(1)retr. according to B.-O.

3714.

Florence PD 341.

- A] Fr. of RF cup. From Populonia. Epidromos Painter. Last quarter sixth. *ARV(2) 117/3.
- B] Int.: uncertain remains of drapery. A: feet (symposium?).
- C] Int.: [Επιδ]ρομ[ος].
- D] Two frs.

3715.

Florence PD 356.

- A] Fragmentary RF cup. From Chiusi. Near Bonn Painter. First quarter fifth. Ca. 500-490 (Magi). *A. Magi, CV, Italy 30, pl. 88,5. ARV(2) 352/4.
- B] Int.: warrior running in 'Knielauf'.
- C] Int.: to the warrior's left, along the margin: ho πας. Starting to right of his shoulder: καλ^ος.(1)

(1)his feet intervene.

3716.

Florence PD 362.

- A] RF cup. From Populonia. Antiphon Painter. First quarter fifth. *ARV(2) 341/80. *A. Magi, CV, Italy 30, pl. 97,1-3.
- B] Int.: youth leaning on his stick; at left, sponge, aryballos, strigil hung up. Ext.: fragmentary: hoplitodromoi: A: two hoplitodromoi arming on either side of a trainer. B: similar.
- C] Int.: nonsense: to left of his upper body, starting below the head, in an irregular line: κογγισ(?).(1) A: Λ[υσις]κ[αλος].(2) B: above and to left: nonsense: υγ.

(1)so CV, text. (2)so ARV(2); CV mentions no inscription on A.

3717.

Florence PD 376.

- A] RF oinochoe.(1) Painter of Florence 4021.(2) Second quarter fifth. *FR iii, 160, fig. 77 (Buschor's fr.). *B.B. Shefton, Hesperia 31 (1962) 354 and nn. 99-100, pl. 109,d. ARV(2) 874/6, Para. ARV(2) 874/6, Para. 427.
- B] Theseus and a Centaur.
- C] To right of Theseus' forehead: Θεσευς.
- D] + Breitbrunn, Buschor; also listed as Munich, Buschor. - A very large vase. Sigma three-stroke, once with a squiggle.

(1)fragments? (2)Group of the Pistoxenos Painter.

3718.

Florence PD 382.

- A] Fr. of RF cup. Onesimos. First quarter fifth. Ca. 480 (CV).
*A. Magi, CV, Italy 38, pl. 124,1,4. ARV(2) 323/49, Para. 359.
- B] Int.: legs and hand of an athlete holding a halter; two javelins. Ext.: boxers: A: very little is preserved. B: a fallen boxer; legs of his attacker; behind the latter, a pillar.
- C] Int.: above the scene, between the javelins: [--]ς.(1) A: at left: ho παῖς(?).

(1)my restoration; CV only mentions a sigma.

3719.

Florence PD 422.

- A] RF cup. Karlsruhe Painter. Second quarter fifth. 460-450 (Magi). *A. Magi, CV, Italy 30, pls. 104,1-5 and 116,22. ARV(2) 738/148.
- B] Int.: ruined: youth and woman(?). A, B, each: youths and women.
- C] Under the foot, an Etruscan Gr.: apud or apur, retr. (see the facs. in CV, pl. 104,5).

3720.

Florence PD 425.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. Ca. 470 (CV). *A. Magi, CV, Italy 38, pl. 125,1. ARV(2) 376/84, Para. 366.
- B] Int.: kitchen? a seated woman holds a round object over a pot, above which there is a kettle; higher up, a cloth is hung up.
- C] Int.: probably nonsense: CV says: to right of the woman's head and arms: καλ and a kappa upside down. The photo. shows two(?) disconnected kappas and some other letters.

3721.

Florence PD 591.

- A] Fr. of RF cup. From Populonia. Unattributed.(1) First quarter fifth. Late archaic (Beazley). ARV(2) 1573/1.
- B] Int.: waist and buttocks of a naked male.
- C] Int.: at left: [Διογ]ες(?).

(1)The Foundry Painter is not out of the question (Beazley).

3722.

Florence V.

- A] RF cup. From Chiusi. Oltos. Last quarter sixth. *ARV(2) 64/97.
- B] Int.: a naked youth (victor?). A: youth attacked by horses.
B: a satyr is preserved.
- C] Int.: Μεινὸ[v] καλός.
- D] V = Vagnonville.

3723.

Florence V.

- A] Fr. of RF cup. From Chiusi. Somewhat recalls the Thalia Painter. Last quarter sixth. *ARV(2) 1570/2.
- B] Int.: youth embracing a girl. A: arming. B: youths with horses.
- C] Int.: Χ[α]ρις καλος.
- D] V = Vagnonville.

3724.

Florence V 15.

- A] RF stamnos. From Chiusi. Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *Beazley, Der Kleophrades-Maler (1933), no. 45 (not ill.). ARV(2) 187/60, 1632.
- B] A: athletes and trainer. B: boy between youths.
- C] Nonsense inscriptions.(1)
- D] V = Vagnonville.

(1)on both sides?

3725.

Florence V 37-38.

- A] Frs. of RF cup. From Chiusi. Douris. Ca. 500. Very early. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 73/19, pl. 12. ARV(2) 428/7.
- B] Int.: parts of a satyr holding a drinking horn. A: parts of a komos.(1)
- C] Int.: along the margin: [Χα]ρις[ρα]τος καλος.
- D] V = Vagnonville. Two frs. The ph. in B.-O. shows the letters. Three-stroke sigma.

(1)Beazley and B.-O. say A-B: komos, but it seems to me that the two frs. are both from A.

3726.

Florence V 40.

- A] BF cup with merrythought handles. Unattributed. Second quarter sixth (Bothmer). *Bothmer, Amazons 9/35 and 22-23.
- B] A: Amazonomachy: Heracles and Andromeda: nine combatants in three groups. B: battle continued.
- C] Ext.: nonsense inscriptions.
- D] V = Vagnonville.

3727.

Florence V 497.

- A] Rf cup. From Chiusi. Douris. Python potter. First quarter fifth. Late middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/171, pl. 94. Bloesch, FAS 96/3. ARV(2) 443/230. L'Archeologia Racconta lo Sport nell'Antichità (Florence 1988) 81/26, pl. 11.
- B] Int.: boxer kneeling and tying his thongs; above, thongs and halteres; at right, javelins.
- C] Int.: καλος.
- D] V = Vagnonville.

3728.

Florence, Paribeni.

- A] Fr. of RF cup. Makron? First quarter fifth. *Para. 506.
- B] Int.: some drapery is preserved. A: stick, feet; stick, foot.
- C] Int.: ηικ[ε]τες --.(1)

(1)my restoration; Beazley gives: ηικ[ε]τες.

3729.

Florence Market.

- A] RF lekythos. Providence Painter. Second quarter fifth. *ARV(2) 641/92.
 B] Nike flying while holding her garments with both hands.
 C] ΝΙΚΗ.

3730.

Florence Market (Pacini).

- A] LM cup. Unattributed. Ergoteles potter. Third quarter sixth. *ABV 162/2. *Beazley, JHS 52 (1932) ...
 B] Ext.: No subject is mentioned in ABV.
 C] Ext.: Εργoteles.....εποίησεν.....εν ᾧ Ν[εαρχῶ].
 D] The inscription is here given from ABV after Pollak, AEM 16, 250-51 (mention). In JHS Beazley notes that the Pacini cup, according to Pollak, incorporates frs. of two cups, one with a Tleson signature, the other with the Ergoteles signature. This is not mentioned in ABV, nor is there an entry for the Tleson portion. Perhaps Pollak was misled by the occurrence of Nearchos in the fragmentary signatures. I have not made an entry for a Tleson signature, but I would suggest (after JHS): A: Εργoteles[ελε]ς εποίησεν [ᾧ Νεαρχῶ]. B (or another vase): [ᾧ δεῖνα εποίησεν] εν ᾧ Ν[εαρχῶ].

3731.

Once Fort Worth (Texas), Hunt 7.

- A] RF cup. Epidromos Painter (Bothmer). Last quarter sixth. *Add.(2) 394, 398. *J.M. Cody in D. von Bothmer et al., Wealth of the Ancient World: the Nelson Bunker Hunt and William Nelson Hunt Collections (1983) 62-63, no. 7 (all). New York Market (Sotheby), The Nelson Bunker Hunt Collection (sales cat. 19-6-1990), no. 8 (all). *Beazley Archive, no. 8840.
 B] Int.: young huntsman running to left while looking back, and with his spear directed to the left. A-B: komos: A: youth with one castanet and stick; youth playing flutes; two youths with castanets. B: youth with stick and amphora; bearded man advancing to right with difficulty; youth with stick and skyphos; youth to right playing lyre.
 C] Int.: Επιδρομος καλος. A: NONNOΣ(?) καλος.(1) B: NON[NOΣ](?) [no doubt with three-stroke sigma]. So printed in text of 'Wealth'.
 D] Last known location: New York Market (Sotheby). - Nonnos is not listed as a kalos-name in Beazley, nor as a name in LGPN ii. It is listed in Add.(2) 398, but is probably miswritten for a real name.

(1)Bea. Arch. gives NONNOS as a kalos-name and omits Epidromos. Add.(2) has both names, the second Nonnos with a question mark.

3732.

Once Fort Worth (Texas), Hunt 8.

- A] RF cup. Proto-Panaitian Group (Bothmer, D. Williams, Guy).(1) Late sixth or early fifth. *Add.(2) 393. *J.M. Cody in Bothmer et al., Wealth of the Ancient World: the Nelson Bunker Hunt and William Nelson Hunt Collections (1983) 11, 64-65, no. 8. Antike Welt, Sondernummer 64, fig. 106 (Int.). M. Ohly-Dumm, GettyMusJ 9 (1981) 21 n. 62. New York Market (Sotheby), The Nelson Bunker Hunt Collection (sales cat. 19-6-1990), no. 7 (all). *Beazley Archive, no. 8839.
 B] Int.: nude boy with hoop being courted by a youth; at left, sponge, aryballos, strigil, hung up; at right, stick. A-B: arming: A: a bearded warrior to right; a youth putting on a greave to left; two young warriors to left. B: young warrior to left; youth putting on his sword; youth to left with helmet and shield; naked youth with helmet, shield and spear.
 C] Int.: to boy's left, curving upward, ending at head height: Αθε^νοδοτος.(2) To youth's right, curving downward: κα^λος.(3)

A, B, each: ho pais kalos.

- D] Last known location: New York Market (Sotheby). Small lettering. Attic alphabet.

(1) Onesimos (Ohly-Dumm). Ashby Painter (Guy: but in 'Wealth' he is said to att. to Proto-Panaitian Gp.). (2) hoop and boy's hand intervene. (3) handle of stick intervenes.

3733.

Frankfurt, Liebieghaus 109.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. *dr. ARV(2) 371/22, Para. 365, Add.(2) 225. *K. Deppert, CV, Germany 30, pl. 85,1; facs. p. 34.
B] A: satyr and maenad: elbow of a maenad with a thyrsus; upper part of a satyr rushing with his head thrown back, krotala in the right hand.(1)
C] A: between the maenad and the satyr, at head height: nonsense: $\delta\sigma\epsilon(o)$.(2)
D] Listed as Liebieghaus 1515 in Add.(2).

(1) so ARV(2). (2) so the facs. The delta is clear. The sigma is very straight and could be a somewhat crooked iota. Probably not complete either before or aft: $[-]\delta\sigma\epsilon(o)[-]$.

3734.

Frankfurt, Liebieghaus 538.

- A] RF acorn lekythos. Painter of the Frankfurt Acorn. Late fifth. *CV, Germany 30, pl. 81 and p. 33 (facs. of inscription). ARV(2) 1317/1, *Para. 477, Add.(2) 362 (much bibl.). *Script 399. A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976) 91 n. 332, 96, 118/O 29, pl. 170,a-b. GAI ii, 769.
B] Seated woman (bride?) with Eros and a woman (Hera?). Behind her, two women (Aphrodite and Peitho?). See ARV(2).
C] On the lip, in faint red: $\Phi\iota\nu\tau\iota\alpha\varsigma\ \text{A}\theta\epsilon\nu\alpha\iota\omicron\varsigma\ \epsilon\pi\omicron\epsilon\iota$.
D] The inscription recently discovered in a cleaning and claimed to be genuine, but see 'Script'. Note that the sixth-century Phintias produced two cockle-shell aryballoi signed by him as potter on the mouth: ARV(2) 25/2-3. L.-H. obviously accepts the signature. Her phs. do not show it. - Note that the writing imitates sixth-century letter forms. Threatte in GAI ii also accepts the signature and discusses the word $\text{A}\theta\epsilon\nu\alpha\iota\omicron\varsigma$, when the name Phintias was originally that of a foreigner.

3735.

Frankfurt, Liebieghaus 544.

- A] BG sessile kantharos. Unattributed. Fifth century. *Agora xii, pp. 8 and 281/under 645. *Note on the museum card for Agora P 24,052.(1) *Hackl, Münch. Arch. Studien (1909) 104 (ill.). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 110-111, fig. 83 (dr. of vase (after Bol, fig. 64), with parts on inscription).
B] Undecorated.
C] On the outer edge of each handle, Gr.: $\lambda\acute{\epsilon}\nu\beta\omicron\varsigma\ \iota\delta\omicron\nu\omicron\mu\alpha$.
D] $\lambda\acute{\epsilon}\mu\beta\omicron\varsigma$ is a small boat; it is here a vase name because the pot resembles one as the sides are squeezed in (see Hackl).

(1) not in Agora xii.

3736.

Frankfurt, Liebieghaus 1509.

- A] Frs. of BF Nikosthenic neck amphora. Painter N?(1) Nikosthenes potter. Third quarter sixth. *ABV 225/14, Para. 106, Add.(2) 58. *K. Deppert, CV, Germany 30, Frankfurt/Main 2 (1968), pl. 57,5.
B] A: shoulder: at left, a bit of a palmette; the lower legs of two males facing each other (fight?); below: myrtle wreath; below, animal frieze of which only part of a cock remains. On a handle: woman.

- C] A: shoulder: starting below the palmette and continuing between the legs horizontally but not straight:
[N]ἰκοσθενες ^ επο^ιερ[εν].
- D] Ex Frankfurt, Städel? (ABV lists as such. But Para. says: not Städel but Liebieghaus 1509. So also Add.(2).) A small fr.

(1)so Deppert, and I think so too. Presumably, but not for certain (Beazley).

3737.

Frankfurt, Liebieghaus 1516.

- A] Fr. of RF cup. Unattributed. Second quarter fifth. 480-470 (D.). *K. Deppert, CV, Germany 30, pl. 85,3; facs., p. 34.
- B] A: head and upper body of a woman.
- C] A: above her arm: [--]κ[--].

3738.

Frankfurt, Liebieghaus St.V.2.

- A] BF prize Panathenaic. Unattributed. First quarter fifth.
*Beazley Archive db, no. 4965. CV, Germany 30, pls. 41,1-2 and 43,3. E. Schmidt, *Archaistische Kunst in Griechenland und Rom* (1922), pls. 1, 2, 6,2-6. H. Schaal, *Griechische Vasen aus Frankfurter Sammlungen* (1923), pls. 14-15 (A, B). J. Jüthner, *Die athletischen Leibesübungen der Griechen II* (1968) pl. 3,B (B). P. Bol, *Frankfurt am Main, Liebieghaus: Führer* (1980) 4-5, figs. 1 and 2 (A, B).
- B] A: Athena. B: foot race.
- C] A: to right of left column, at some small distance but parallel: τον Αθενεθεν αθλον vacat 4-5.
- D] CV lists as 'Städelsches Kunstinstitut V 2'. Very neat writing.

3739.

Frankfurt, Liebieghaus St.V.3.

- A] RF stamnos. Harrow Painter. Second quarter fifth. Ca. 470 (D.). *K. Deppert, CV, Germany 30, pls. 72,3-4, 74,5-6 and 75,1-2; facs., p. 29. Philippaki, *Stamnos* 64/18. ARV(2) 274/37, Para. 353, Add.(2) 207.
- B] A: three maenads. B: three maenads.
- C] A: between the middle and the right maenad, at head height: καλος.
- D] Ex Städelsches Kunstinstitut.

3740.

Frankfurt, Liebieghaus St.V.7.

- A] Rf cup. From Vulci. Close to the Castelgiorgio Painter.(1) Brygos potter. First quarter fifth. Ca. 480 (Deppert, Hayashi).(2) *ARV(2) 386, 387, 398/7, 1649, Add.(2) 229 (much bibl.). *CB ii, 89 (mention). T. Hayashi, *Bedeutung und Wandel des Triptolemosbildes vom 6.-4. Jh. v. Chr.* (1992) 138/46.
- B] Int.: Poseidon pursuing Aithra(?). A: Triptolemos. B: Herse and Aglauros.
- C] On the reserved right-hand part of handle B/A, in BG: Βρυγοσειοισεν. Written from the handle root outward and thus facing out, to right. Under the foot, two Grr.: ΛV, retr. (Attic lambda). Opposite: ηαι, retr.(3)
- D] = Städel Institut. Tailed rho?

(1)Manner of the Brygos Painter i. (2)somewhat before 480 (CB).
(3)alpha lack the cross stroke but is angular; closed heta.
Not in TGV.

3741.

Frankfurt, Liebieghaus St.V.9.

- A] RF cup. Telephos Painter. Second quarter fifth. 470-460 (D.). *K. Deppert, CV, Germany 30, pl. 63,1-5; facs. of Gr., p. 24; of Dip., p. 25; ph. of Gr., pl. 63,3. CV, *Adria* 1, under pl. 39,1. ARV(2) 818/16, Par. 420, Add.(2) 292.

- B] Int.: arming: a young warrior; woman. A, B, each: an arming scene.
 C] Int.: behind the warrior: $\kappa\alpha\lambda\omicron\varsigma\pi\iota$.(1) Under the foot, a long Gr., which I cannot read (certainly not Attic).
 D] Ex Städelsches Kunstinstitut.

(1)done from the facs.; Deppert does not explain the inscription; it appears to be $\kappa\alpha\lambda\omicron\varsigma$ with two nonsense letters added.

3742.

Frankfurt, Museum für Kunsthandwerk inv. WM 03.

- A] BF neck amphora. Three-line Group. 530-520. *C. Fränkel, Satyr- und Bakchennamen (1912) 21 and 84/I (information from G. Loeschke). *A. Greifenhagen, AA 1957, 6-14, figs. 1-5. *CV, Germany 25, pls. 26 and 33,1-3. Para. 140/9 bis. LIMC iv, s.v. Eupnous (ill.). A. Kossatz-Deissmann, GVG GettyMus 5 (1991) 154, EUPNOUS 1; 165, PHANOS 1; 175, ANTRO 1 = 2; cf. 170, SIMOS 4 = 5.
 B] A: Dionysus and Ariadne, with satyrs and maenads in a grape arbor. B: satyrs and maenads dancing.
 C] A: behind a maenad: $\omicron\pi\iota\varsigma$, i.e., $\omicron\upsilon\pi\iota\varsigma$.(1) In the lower front of a satyr: $\Sigma\phi\omicron[-]$.(2) In a similar position for a fluting satyr: $\epsilon\upsilon\pi\iota\omicron\varsigma$. In front of a maenad: $\alpha\nu\tau\rho\acute{o}$.(3) Behind the satyr with her: $[\Phi]\alpha\nu\omicron\varsigma$. Between the legs of another satyr: $(\Sigma)\mu\omicron\varsigma$, retr. [Loeschke's readings were: Satyr: $\Sigma\mu\omicron\varsigma$. Maenad: $\alpha\nu\tau\rho\acute{o}$.]
 D] Ex Roman Market (Penelli). Formerly Kunstgewerbe-Museum inv. 1391. For the names see Greifenhagen's discussion. He raises the question whether the Penelli vase is Frankfurt/Main, Museum für Kunsthandwerk WM 03, which is listed in Para. 140/9 bis, as Three-line Group, with bibl.: Die Kunstsammlung des Herrn Wilhelm Peter Metzler (1897), pl. 1. AA 1957, 770. CV, Frankfurt/Main 1, pl. 33,1-3. [I believe it is clearly the same vase (Loeschke's readings being incomplete) and I am so listing it.] - One sigma sideways.

(1)K.-D. reads $\omicron\pi\iota\varsigma$ ($\omicron\upsilon\pi\iota\varsigma$?), 'die mit dem eindruckvollen Blick,' after Greifenhagen, AA, p. 12. (2)Greifenhagen considered $\sigma\phi\omicron\delta\rho\acute{o}\varsigma$, with the possibility that the two inscriptions are continuous. Beazley suggested $\chi\alpha\rho\iota\omicron\phi\omicron\varsigma$, retr. But K.-D. is probably right in supplying $\Sigma\phi\omicron[\lambda\epsilon\alpha\varsigma]$, which is for $\Phi\sigma\omicron\lambda\epsilon\alpha\varsigma$; cf. Cervetri, Museo Nazionale, BF Tyrrhenian amphora, which has the satyr name $\Sigma\phi\omicron\lambda\epsilon\alpha\varsigma$. See the discussion by G. Neumann, ibid. (3)Fränkel 21 compares the Homeric and Hesiodic Nereid $\Sigma\pi\epsilon\omega$.

3743.

Frankfurt, Museum für Kunsthandwerk inv. WM 05.

- A] RF cup. Eucharides Painter. First quarter fifth. Late (Langridge). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 403/E 165 (not ill.). Para. 348/89. [CV is the only ref.] Para. 348/39.
 B] Int.: symposium: youth reclining on a couch and playing the lyre. Ext.: plain?
 C] Int.: running through the lyre: $\kappa\alpha\lambda\omicron\varsigma$.

3744.

Frankfurt, Museum für Vor- und Frühgeschichte B 285.

- A] Fragmentary BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *K. Deppert, CV, Germany 25, pls. 24,1-2 and 25,5-7. Para. 40, Add.(2) 28. Script 211. J. Kluiver, BABESCH 71 (1996) 8/154, fig. 42 (inscr. not mentioned).
 B] A: Centauromachy. B, fragmentary: fight.
 C] A: nonsense: imitation letters: between the legs of the

leftmost fighting group, not straight: 5 letters. Above the back of the second centaur: 5 letters. Above the back of the fourth centaur: more than five letters.

3745.

Frankfurt, Museum für Vor- und Frühgeschichte B 394.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth.
*Photos. in Beazley Archive. (Xeroxes in Paris at CRCSA.) *K.
Deppert, CV, Germany 30, pl. 57,4 (no bibl.).
- B] A: handle zone: in the center, symposium: two males reclining, a dog beneath; at right, two nude youths dancing; at left, remains of two similar figres. B: similar.
- C] A: handle zone: numerous nonsense inscriptions in largish letters, several beginning with epsilon and some being retr. To right of the couch: εἰοῦτ. Between the two right dancers: εἰοῦοο, retr. A similar inscription to right of the rightmost dancer, also beginning with epsilon. (The photo. shows remains of six inscriptions, some to left of the couch.) B: similar.
- D] Listed in Beazley Archive as 'Frankfurt, Historisches Museum', but I assume that the vases there are now in the MusVF. The inscriptions on B are more disjointed and hastier. - For nonsense inscriptions beginning with epsilon see e.g. Munich 2241, with parallels.

3746.

Frankfurt, Museum für Vor- und Frühgeschichte B 401.

- A] RF cup. From Capua. Bowdoin-Eye Painter. Hischylos potter. Last quarter sixth. *ARV(2) 167/13, Para. 337, Add.(2) 183. Hartwig, Meisterschalen, pl. 19,1. Buitron-Oliver, Douris (Kerameus 9, 1995) 5 and n. 51 (mention).
- B] Int.: komast.
- C] Int.: the false kalos-inscription has since been removed. It was Chairestratos kalos, as illustrated in Hartwig, Meisterschalen.

3747.

Frankfurt, Museum für Vor- und Frühgeschichte B 404.

- A] Frs. of RF cup. From Orvieto. Makron. First quarter fifth. 490-480 (CV). Hauptwerk II (Kunisch). *K. Deppert, CV, Germany 30, pl. 59,5-6; facs. of signature p. 22. H. Schaal, Griechische Vasen aus Frankfurter Sammlungen (1923), pl. 30,b. *ARV(2) 472/199, Add.(2) 246. J. von Freeden, Antikensammlung ... Mus. f. Vor- u. Frühgesch. Frankfurt am Main (Arch. Reihe 5, 1984) 53/37. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 204/407, pl. 139 (shows signature).
- B] Int.: feet and lower legs of a draped male. A: to right of the left handle: two bearded men (one fragmentary) and the foot of another figure are preserved.(1)
- C] On one handle, Gr.: κηρῶν ἐπὶ τοῖς σκεύ. [The sig. is a Gr. on the BG part of the right side of the handle. Direction: from the outside in.]
- D] Ex Frankfurt, University. Done from the facs. Type B. Pi pinched in.

(1)ARV(2): Int.: (male). A-B: (men, youth). Schaal has another fr., now lost, which probably joined at the left of the existing handle: youth.

3748.

Frankfurt, Museum für Vor- und Frühgeschichte B 411.

- A] RF stamnos. From Pozzuoli. Syriskos Painter.(1) Second quarter fifth. 480-470 (Deppert). *K. Deppert, CV, Germany 30, pls. 72,1-2 and 74,1-4; facss., p. 28. AA 1910, 469,9. Philippaki, Stamnos 153 (add. to p. 65). Para. 352.
- B] A: a bearded man with his stick, seated under a tree and conversing with another bearded man; at right, two youths conversing. B: at left, youth seated in conversation with a

bearded man; two bearded men conversing; that on the right is seated.

- C] A: above the left youth: κ(α)λος. B: above the left group: κα[λ]ος.
D] The kalos' on this vase are connected with youths. Mixed alphabet?

(1)Beazley in Para., in agreement with Deppert and Philippaki; earlier Beazley (apud CV) had preferred the Copenhagen Painter.

3749.

Frankfurt, Museum für Vor- und Frühgeschichte B 413.

- A] RF bell krater. From Nola. Hephaistos Painter (later mannerist). Third quarter fifth. *AA 1910, 460-63, figs. 4-5 (A, detail). ARV(2) 1683/31 bis, Para. 453, Add.(2) 331 (much bibl.). *K. Deppert, CV, Germany 30, pls. 77,1-2 and 78,1-2; facs., p. 31; ph. showing inscr., pl. 78,2. Simon, Opfernde Götter 102 and 125. CV, Bonn 1, under pl. 34,10.
B] A: sacrifice to Apollo: a flautist carrying flutes; man; a youth with spits; a priest placing an offering on an altar; near him, a small boy with an offering plate; a statue of Apollo on an Ionic column. B: three youths.
C] A: above the altar, twice, in oblique horizontal stoich.: καλος|καλος.(1)
D] Mixed alphabet? Ionic Lambda and three-stroke sigma(?).

(1)one is visible in the photo.

3750.

Frankfurt, Museum für Vor- und Frühgeschichte B 425.

- A] Fr. of RF cup. Unattributed. Third quarter fifth (Deppert). *K. Deppert, CV, Germany 30, pl. 85,3; facs. of Grr., p. 35. TGV 37.
B] Int.: two youths (nude and draped) conversing.
C] Int.: Under the foot, Grr.: in the center: ΔΔ|||. (1) On the resting surface ('Standing'): ΔΔΔ||.
D] 23(?) and 32: batch numbers (Johnston).

(1)the second delta has a vertical line through it: is it canceled (whence the number would be 13) or are the strokes later than the delta (whence 20 and 4)?

3751.

Frankfurt, University.

- A] Fragmentary WG lekythos. From Athens. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *ARV(2) 996/131. *J.H. Oakley, The Achilles Painter (1997) 138/181, pl. 99A-B (B shows some letters). Not in Add.(2). *S. Mayer-Emmerling and U. Vedder, CV, Germany 66, Frankfurt/Main 4 (1994), pls. 20,1-3, 21,1, figs. 4-5 (inscr. shows in pl. 20,3 and fig. 5 (dr.) (much bibl.).
B] Mistress and Maid: woman to right; behind her, a stool; at left, at top, a mirror hung up; woman to left, with offering tray; behind her, a stool; at top, a shash hung up.
C] Between the heads, at top, remains of the ends of lines 1 and 3 of a three-liner:(1)
[Δρομ]ιππος|καλος| [Δρομ]οκλει|δδ.(2)
D] Oakley lists as Frankfurt, University 1. The dr. in CV is wrong in showing the first pi as a vertical line; the ph. shows that both pi's are clear.

(1)the ph., pl. 99B, shows the letters probably stoich., and on the same fr.; I am puzzled by the fact that the last two letters are in the same stoichoi, although line 1 has 9 letters and line 3 has 11. Was the writing irregular as in Athens, NM 12,788? (2)the delta is given in Oakley's cat. and is clearly visible in the ph.

3752.

Frankfurt, Private.

- A] WG lekythos. Near Painter of Athens 12778. Second quarter fifth. *ARV(2) 663/4.
- B] Seated woman holding out a mirror; behind her, a wool basket; at right, an alabastron suspended.
- C] καλος.

3753.

Freiburg, University.+

- A] Frs. of RF cup. Unattributed. Date? *Beazley, Campana Fragments, app. no. 9 bis. *CB ii, 17-18. Nachod, RE s.v. Skythes, 695/20 (Halle fr.).
- B] A: Beazley in CB has no doubt that the subject is Achilles and Memnon.
Freiburg fr. a: Int.: border. A: warrior; arm of a woman(?).
Freiburg fr. b: A: upper part of a fleeing woman.
Halle fr.: A: archer running, with a horse; woman running off.
- C] Readings in CF:
Freiburg fr. a: καλ[---].
Freiburg fr. b: [h]ο π[αις ---].
Halle fr.: [---]ς καλο[ς---].
Readings in CB: A: [h]ο π[αις, καλ[ος] (sic). On Memnon's shield: κα[λος]. B: [---]ς καλο[ς].
- D] Two frs. + Halle 17. + three Göttingen frs. (one traced by Hartwig and joining).

3754.

Once Freiburg, University.

- A] Frs. of RF cup. Wedding Painter. Third quarter fifth. *Photos and dr. *Ullman Studies 22/6. ARV(2) 923/24. E. Pöhlmann, Würzb. Jbb. NF 2 (1976) 59 and 72/8. Beazley Archive db, no. 211,236.
- B] A: one fr.: male holding a book roll; youth leaning on his stick and holding out a wreath or head fillet to the reader. On each of the other two frs.: upper part of a youth, one arm extended.(1)
- C] A: on the book roll, written across the sheet, in BG: [---]ιος.
- D] Three frs. Apparently lost or destroyed by enemy action: see Ullman Studies 22 n. 2. Ex Roman Market 1898.

(1) this description conflates Ullman Studies and ARV(2).

3754a.

Frankfurt, University inv. 136.

- A] BF ovoid neck amphora (Tyrrenian). Kyllenios Painter (Bothmer). Second quarter sixth (Mayer-Emmerling). *S. Mayer-Emmerling, and U. Vedder, CV, Germany 66, Frankfurt/Main 4 (1994), pls. 11-13 (show inscriptions). Auktion 16 (1956) 24/84, pl. 20. Para. 39. S. Mayer-Emmerling, Erzählende Darstellungen auf >>tyrrhenischen<< Vasen (diss. Frankfurt 1979) 57ff. 200/K 58. K. Schauenburg, 'Die einköpfige Hydra', Stele (Gedenkschrift für N. Kontoleon (1980) 99, pl. 32, b. LIMC v,1 36/1997. M.S. Venit, Hesp. 58 (1989) 106.
- B] Shoulder: A; Heracles and the Hydra. B: fight. Below: three animal friezes.
- C] Nonsense: shoulder: A: to left of the left-facing chariot horses, upward: το:(.)ονοο(.)[---]. Between their legs, downward: φοουδουι, retr. In front of the charioteer's (i.e., Ioalaus') thighs, vertically down, not facing him: αδο(ξ):οι.(1) To right of his feet, vertically down, not facing him: νο(ξ)οι.(1) To right of the woman behind Heracles, who faces right, downward: νι(ο)μυφιο.(2) Behind Heracles' head is a four-letter inscription, roughly horizontal: (.)οε(,), retr. Another short inscription is found to right of his

thigh, diagonally down and facing him: αεσοε. B: between the heads of the pair of fighters at left, curving downward and facing the second man: ηοε(ο)ο.(3) To right of the shin of the left warrior of the right pair, diagonally downward: νοη Between their heads, vertically down and facing the left man(?): νοιοσ(.).(4) At the extreme right, under the left leg of a running figure, horizontal: [--]τοι vacat.

- D] Fragmentary. - Attic alphabet with sigma 1 and 2, but also the squiggly sigmas, if they are that. Digamma 2 (u-shaped). Large nu 6's and omicron 1's. See chart in 'Script'.

(1)note the letters that look like xi's. I think they are squiggly four-stroke sigmas, although there are also three-stroke sigmas! (2)the omicron has a vertical line on its right. (3)clearly a squiggly sigma. (4)the last letter looks like a '6'; it should be an omicron.

3755.

Freiburg, University S 133.

- A] Fr. of RF cup. Recalls Douris. First quarter fifth. Not late (Beazley). *ARV(2) 451, middle, 1653.
B] Int.: at right, part of a flute case, probably suspended. Ext.: plain.
C] Int.: also at right: [--]καλος.

3756.

Freiburg, University S 145.

- A] Frs. of RF cup. Douris. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 79/106, pl. 66. ARV(2) 433/61.
B] Int.: fr. 1: maeander. Fr. 2: male with his stick. A: fr. 1: a fallen warrior; Oriental trousers. Fr. 2: part of a handle palmette.
C] A: fr. 2: [--]γ[--].(1)
D] Two very small frs. Could be from a Douris signature. Attic gamma.

(1)not visible in ph.

3757.

Freiburg, University S 218.+

- A] Frs. of RF pot. Unattributed Pioneer. Last quarter sixth. *ARV(2) 35.
B] A: tail of a chiton; perhaps legs of a woman in chiton and himation.
C] A: on the fr. with the chiton tail: [--]ες.
D] + probably Freiburg S 211 and other frs. in Freiburg,

3758.

Freiburg, Private.

- A] WG cup. Unattributed. First quarter fifth. *Letter from M. Ohly-Dumm with supporting xeroxes, December 10, 1990.
B] Int.: satyr with a male goat.
C] In the reserved exergue: Λυκος v. κ(α)λος.
D] O.-D. and according to her letter, Bothmer and D. Williams, declared the vase false, but I was not told whether the shape was ancient and whether the WG could also be ancient. My feeling is that the inscription cannot be proved to be a forgery from the xeroxes, but that I strongly suspect the whole scene and thus also the inscription. The vacat between words and the sigma with a squiggle can be paralleled; however the former gives rise to suspicions. - Williams thought the model for the satyr's face was the centaur on Munich 2640 by the Foundry painter; O.-D. thinks another model was Munich 2645 by the Brygos Painter. Attic alphabet. Three-stroke sigma with a squiggle.(1)

(1)O.-D. found this sigma suspicious; she may be right.

3759.

Germany, Private (Zimmermann).

- A] BF oinochoe. Circle of Rhycroft Painter (Steinhart). Ca. 520-510 ((Steinhart). *M. Steinhart, *Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefasse aus der Sammlung Zimmermann* (1996) 45/7 (ill., showing inscription and Gr.). *Add.(2) 392. *Galerie Puhze* 1981, no. 147 (Freiburg Market). W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz* (Hamburg 1986) 60. Beazley Archive, no. 6605. A.W. Johnston, *Addenda to Trademarks on Greek Vases* (in preparation 1996) 11E 12a.
- B] Wedded Pair (Peleus and Thetis? Steinhart) in chariot to right; behind, Apollo with kithara and Dionysus with drinking horn; at right, a goddess to left.
- C] Along the right-hand margin, vertically down and facing the scene: καλὸς Στεσίλεος. Under foot, Gr.: delta with a vertical through it (see TGV 11E) and chi (cf. Warsaw 142,333. TGV 11 E 16).
- D] Ex Freiburg Market (Puhze). Inscription well spaced, filling the vertical dimension. ARV(2) only gives Στεσίλεος, which needs to be corrected to a regular kalos-inscription.

3760.

French Private.

- A] RF lekythos. Bowdoin Painter?(1) Second quarter fifth. *S. Lanz, *AK 16* (1973) 59, pl. 8,3. *Auktion 22 (M.M.), pl. 51/168. ARV(2) 683/122 bis, 1665.
- B] Satyr with a thyrsus holding out a kantharos from which wine is spilling (libation).
- C] Nonsense: to right of his beard: ππππππ.(2) Below the end of the thyrsus stalk, to right of the satyr's legs: γε(.)υ(σ).(3)
- D] Ex Philadelphia Market. Ex Basel Market (M.M.). The location of the vase is given in ARV(2) 1665. Pi with verticals of equal length.

(1)so Beazley in ARV(2); but a note from Cahn in *AK 16* (1973) 59 n. 15 says that he has abandoned the attribution [which had appeared in *Auktion 22*]. I too would be doubtful of the attribution as the hand-writing differs from that of the Bowdoin Painter. (2)to the edge of the photo. in *AK*; the inscription may continue. (3)unclear in the photo.

3761.

Gela.

- A] Foot of lekythos. From Gela. Unattributed. Sixth. *AA 1954, 663, fig. 108. Orlandini, *RendAccIt* 1954, 454, fig. 1.
- B] No decoration preserved.
- C] On the foot profile, Gr.: ἡρα.
- D] The Gr. is not Attic.

3762.

Gela.

- A] Fr. of RF cup. From Saraceno. Unattributed. Pamphaios potter. Last quarter sixth. *ARV(2) 129/26. *AJA 88 (1984) 352/54 (not ill.).
- B] Int.: rear foot of one moving, with the lower edge of a long chiton.
- C] Int.: [Πα]υφ[αιος ---].

3763.

Gela.

- A] WG oinochoe (mug). From Gela, sanctuary of Athena Lindia. Unattributed. End of sixth - beginning fifth (G.). *Guarducci, *EG iii*, 487-88, fig. 195. P. Orlandini, *Riv. dell'Ist. Naz.*

d'Arch. e Storia dell'Arte n.s. 15 (1968) 26, fig. 6. A.D. Trendall, JHS 87 (1967) 42f., fig. 23 (Arch. Reports for 1966-67).

- B] Owl to left of an olive branch.(1)
C] To left of owl, downward and facing out: [h]ο παῖς.(2) To its right, similar: καλ(ο)ς.(3)

(1) this is to left of the single handle; there must be further decoration on the other side. (2) there is space in the WG for the initial heta but it looks as if nothing had been written there; however the disappearance of BG on WG is common so [h] is probably justified. (3) the omicron looks like an epsilon, somewhat disjointed, but that may be a coincidence.

3764.

Gela.

- A] RF pelike. From Gela. Pig Painter. Second quarter fifth. 470-460 (CV). *CV, Italy 54, pls. 35,1,3, 36,1-3 and 37,1-2; facss. III I, p. 9 (bibl.). ARV(2) 565/32, Add.(2) 260. TGV 101/15B 12.
B] A: Theseus and the Minotaur, between Minos and Ariadne. B: conversations: man and boy; youth and boy.
C] Under one handle: louterion; inscribed on the bowl, in BG: καλός. Under the foot, Gr.: ΝΙ.
D] Ex Navarra-Jacona.

3765.

Gela. Duplicate of 7173 (Villa Giulia 50,321), q.v.

- A] Fr. of RF skyphos. From Gela. Unattributed. Second quarter fifth. *P. Orsi, NSC 1900, 276/(c). Beazley, JHS 68 (1948) 27, fig. 1. T.B.L. Webster, Potter and Patron in Classical Athens (1972) 77.
B] A: Death of Hipparchos (story of tyrannicides): a raised arm holding [a sword] above the head; at left, a bearded man.
C] Above the bearded man: Ἰππ(α)ρχος. Above the other figure: Ἀρμ|οδῖος.(1)
D] Orsi thinks another RF skyphos fr., also from Gela, NSC 1900, 276/(d), q.v., may belong, but the subject is evidently different and (according to Webster) Beazley does not connect the two frs.; it could of course be from the other side. Webster thinks the four representations of the Murder of Hipparchus, being all of 475-460, are reflections of the post-Persian Group of the Tyrannicides by Critias and Nesiotes. - Now in Palermo?

(1) Orsi gives the inscriptions in the Ionic alphabet, but I am not sure that this is right.

3766.

Gela.

- A] Fr. of RF skyphos. From Gela. Unattributed. Second quarter fifth. *P. Orsi, NSC 1900, 276/(d).
B] Draped right arm holding a long stick.
C] Παντιθεός, retr.
D] For the possible connection with the tyrannicides skyphos fr., see Gela, BSC 1800, 276/(c). The name is apparently unique in Attica; see LGPN ii.

3767.

Gela G 87.

- A] BG skyphos.(1) Unattributed. Third quarter fifth. 450-430 (CV). *CV, Italy 53, pl. 40,3-4; facs. p. III L, p. 1. *TGV 134/E 9 98.
B] Rays at the base; under the foot, on the reserved rim, BG lines.

- C] Under the foot, Grr.: ligature AP Ψ «AA.(2)
D] The ligature is the beginning of a name.

(1)of Corinthian type. (2)The rho tailed; for its use here
see TGV 212, bottom.

3768.

Gela, Ant. inv. 61.

- A] WG lekythos. From Gela. Brygos Painter. Ca 480-470 (CV). *CV,
Italy 54, pls. 24,1,4,5 and 27,1; facss. III I, p. 3.
*Fairbanks, Athenian Lekythoi (1907) Group C, Class 5, no. 75.
Griffo, Gela: Il Museo Nazionale (1961), pl. 2. Galinsky,
Aeneas, Sicily and Rome (1969), fig. 41,c. ARV(2) 385/223, Add.(2)
228.
B] Aeneas leading Anchises (shield device: trumpeter).
C] Nonsense: partly imitation letters: above Anchises' head:
γν(.) v. (.)(.). Below the shield: διν(.)α.
D] Ex Navarra collection. Fairbanks read traces of: Αινεας.
Ανχιοες. This must be wrong. But the nonsense inscriptions
'name' the two figures and perhaps imitate the two names.

3769.

Gela, Ant. inv. 63.

- A] RF Nolan amphora. From Gela. Painter of London E 342. Second
quarter fifth. 460-450 (CV). * CV, Italy 54, pl. 38,1-2; facs.
III I, p. 10. ARV(2) 668/21, Add.(2) 278.
B] A: woman holding a lekythos; at left, a chair; at right,
a bird. B: woman; at right, a rectangular object.
C] A: nonsense: non-stoich. two-liner(1): αοογγο|πχοοι.
D] Ex Navarra collection.

(1)according to the facs.

3770.

Gela, Ant. inv. 67.

- A] RF lekythos. From Gela. Brygos Painter. Ca. 480-470 (CV). *CV,
Italy 54, pls. 25,1, 26,3, and 27,2; facs. III I, p. 3.
Griffo, Gela: Il Museo Nazionale (1961), pl. 1. ARV(2) 384/219,
Para. 366, Add.(2) 228.
B] Flying Eros holding a lyre.
C] Under the lyre: κ(α)λος.(1)
D] Ex Navarra collection.

(1)the facs. in CV shows the inscription upside down.

3771.

Gela, Ant. inv. 69.

- A] RF lekythos. From Gela. Oionokles Painte. Second quarter
fifth. Ca. 470 (CV). *CV, Italy 54, pls. 31,2,6 and 32,5;
facs. III I, p. 7. *A. Greifenhagen, AA 1977, 204-46.
Benndorf, Bull. Inst. 1867, 234. ARV(2) 648/38, Add.(2) 275.
Griffo, Gela: Il Museo Nazionale (1961), pl. 1.
B] Youth (petasos, cloak on left arm) attacking with drawn
sword (Tyrannicide pose).
C] To right of his face and above his outstretched arm:
κ(α)λος.
D] Ex Navarra-Jacona collection. The alpha is irregular but
hte omicron is normal.

3772.

Gela, Ant. inv. 70.

- A] RF lekythos. From Gela. Dresden Painter. Second quarter fifth.
Ca. 465 (CV). *CV, Italy 54, pl. 34,1-2; facs. III I, p. 8.
*ARV(2) 656/17, Add.(2) 277.
B] Woman with a mirror; at right, a chair and clothes hung up.
C] Above her head: καλος(.). To her right: [X]αρμιδες.(1)
D] Ex Navarra-Jacona.

(1)Beazley says the shapes of the alphas are uncertain.

3773.

Gela, Ant. inv. 108/B.

- A] BF amphora (dubleen). From Gela. Unattributed. Early fifth. 500-490 (CV). *CV, Italy 56, pls. 20,2 and 21,1-2; facs. p. 15. Benndorf, Bull. Inst. 1867, 229/XI. Brommer, AA 56 (1941) 39/4. ABV 482/4, Para. 220, Add.(2) 121.
- B] A: a young flautist, and a satyr carrying a full wineskin.
B: Capture of Silenus: a warrior leads him.
- C] Nonsense: A: to the flautist's left, facing the margin: εοοο[.]εο(γ). Around the bearded head: (ε)ου(.)(1) B: between the figures: (.ο)[--]ς.(2)
- D] Ex Navarra collection. B is restored. The letters resemble the writing of the Sappho Painter.

(1)the first letter smeared, the last a tiny sigma(?) = <.

(2)not certainly complete at end.

3774.

Gela, Ant. inv. 112/B.

- A] RF lekythos. From Gela. Painter of the Paris Gigantomachy. Second quarter fifth. Ca. 470 (CV). *CV, Italy 54, pls. 25,3,5 and 26,2; facs. p. 4. ARV(2) 423/128, Add.(2) 235.
- B] Nike flying with lyre and phiale.
- C] On the phiale, below the rim, nonsense, in BG: λασσαα.(1)
- D] Ex Navarra collection.

(1)so the facs. in CV, but I wonder if there really is an inscription; the photos. are small.

3775.

Gela, Ant. inv. 113/B.

- A] RF lekythos. From Gela. Providence Painter. Second quarter fifth. Ca. 475 (CV). *CV, Italy 54, pls. 29,3 and 31,5; facss. III I, p. 6. *ARV(2) 641/91, Add.(2) 274.
- B] Nike, holding a wreath, flies over an altar.
- C] Above her left arm: Νικε. Above the altar flames, non-stoich. two-liner: ηηππον|καλος.(1)
- D] Ex Navarra-Jacona collection.

(1)word equalization if the facs. is correct.

3776.

Gela, Ant. inv. 115/B.

- A] RF lekythos. Unattributed. Hermonax(?) (CV).(1) Second quarter fifth. Ca. 470 (CV). *CV, Italy 54, pl. 32,1-4. Benndorf, Bull. dell'Inst. 1867, 232, XX. CB ii, 52.
- B] Zeus with his scepter and Ganymede with a cock.
- C] Read by Benndorf, but according to CV no longer visible: Ζευ.(2)
- D] Ex Navarra collection.

(1)not in ARV(2). (2)unclear in CV, whether Ζευ[ς], Ζευ<ς>, or Ζεῦ, vocative.

3777.

Gela, Ant. 9240.

- A] RF pelike. From Vassallaggi. Unattributed. Last quarter fifth. 420 (Johnston). *TGV 25, 150/1F 6, 164/19F 2, 167/23F 1, fig. 12,d (facs.). Johnston, ZPE 12 (1973) 295-99. *Arch. Reports 1957 (1958) 30, fig. 7,a-b (A, bottom with Grr.).
- B] Subjects not mentioned in TGV.
- C] Under foot, Grr.: in four parts of a circle around the circumference of the foot, with vacats between the words: π)τετορες)π vac. σταμνια, and separated by larger vacat's: λακυθια ENO vac. τριταμορα.
- D] The Gr. is in Sicilian Doric. LSJ: τὸ τριτήμορον a coin in Pollux

9.65; also inscr. on Delos: see LSJ rev. suppl. (1996).

3778.

Once Gela, Russo.

- A] RF lekythos. From Gela. Unattributed. Date? 500-450 (Kirchner). *ARV(2) 1567. *PA 1943.
- B] Warrior and woman.
- C] Ἀριστολεὼν καλός.
- D] Kirchner: De origine Attica dubitari licet. But LGNP ii shows that the name recurs in Attica in the fourth century B.C.

3779.

Geneva, Musée d'Art et d'Histoire HR 28.

- A] RF cup.(1) Unattributed. First quarter fifth. Ca. 500-490 (Chamay). *J. Chamay, 'Le chatiment d'Ixion,' AK 27 (1984) 146-50, pl. 20,1-2.
- B] Int.: Ixion on the wheel. Ext.: plain.
- C] Int.: ἡοπαῖς καλός.
- D] A good example of applying the kalos-inscription without reference to the scene depicted.

(1)type C.

3780.

Geneva, Musée d'Art et d'Histoire I 36.

- A] BF neck amphora. Phanyllis Painter (Haspels). Light-make Class (Bothmer). Last quarter sixth. End of sixth (CV). *CV, Switzerland 3, pls. 54,1-3 and E2 (facs.; bibl.). Haspels, ABFL 200/5. *TGV 135/9E 120.
- B] A: Dionysus reclining, with a satyr. B: three bearded athletes.
- C] Under the foot, Gr.: ΑΠΠ.
- D] Johnston (who gives the text) takes the common AP to be usually the initials of proper names; see 212-13. Hence: Αρϙ Π(?).

3781.

Geneva, Musée d'Art et d'Histoire I 498.

- A] RF pelike. Unattributed.(1) Class of Cab. Méd. 390. First quarter fifth. *CV, Switzerland 1, pl. 13,1,3, p. 20 (facs.). ARV(2) 254/7, Para. 350.
- B] Gigantomchy: A: Hermes and giants. B: Ares and giants.
- C] A: ἡερμης.

(1)but ARV(2) places the vase in the chapter on the Syleus sequence; Beazley says it recalls the Argos Painter; ARV(1) 168: related to the early pelikai of the Syleus Painter.

3782.

Geneva, Musée d'Art et d'Histoire I 529.

- A] RF cup. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. 510-500 (CV). *CV, Switzerland 1, pls. 7,1,3,4 and 9,5, p. 16 (facs.). ARV(2) 154/7, Para. 336.
- B] Int.: satyr running with two baskets (fish baskets? Beazley) on a pole. A-B: athletes: On B: in the center, a herm.
- C] Int.: between the satyr's legs: καλός. To right of his left foot (continuing the inscription?): λο(ς).(1) A: below the rim, widely spaced: καλός and three letters: αλ(.).(2) B: in a similar position: to left of the face of the second figure from the left (who is moving left): καλός(?), retr.(3) Between the third and second figures: four more letters.
- D] The lettering is extremely free and casual. Mixture of sense and nonsense, or badly written ἡο παῖς kalos?

(1)so CV. Could this be: (h)ο(π)αῖς? (2)so CV. The photo. seems to show the first two letters as: πα?. (3)so, it seems,

the photo. CV reads a nonsense inscription on B.

3783.

Geneva, Musée d'Art et d'Histoire MF 150.(1)

- A] Fragmentary BF prize Panathenaic. Unattributed. Fifth. Ca. 490 (CV). *CV, Switzerland 3, pls. 57,1,6,7, p. 26 (facs.). A. Smets, Ant. Class. 5 (1936) 90, no. 27. *Photos. Brauchitsch, no. 75. Stephani no. 17. Photo. DAI Vasenkasten 120 (A).(2) *Beazley Archive db, no. 5687. Brandt, Arch. Panath. I, 9/83, pl. 11 (A, B).
- B] A: Athena; shield device: pentagram. B: foot race: four runners to right.
- C] A: to right of the left column: τὸν Ἀ[---].(2)
- D] Frel (see CV) pointed out that the pentagram appears also on an unpublished Panathenaic fr. from the Acropolis. He attributes both MF 150 and MF 151 to the same painter and the same potter. Both belong to the group that includes Louvre F 273, 274, 278, 280, Toronto 915.25, Berlin 1831, London B 136 and the uninscribed London B 135.

(1)my note says F 150, but I have corrected it. (2)so the facs., but the photo. shows only the bottom of the left-hand bar of the alpha (if that is what it is).

3784.

Geneva, Musée d'Art et d'Histoire MF 151.

- A] BF prize Panathenaic. Unattributed.(1) Third quarter sixth. *CV, Switzerland 3, pls. 56,1-3 and F,4-5, p. 25 (facs.). A. Smets, Ant. Class. 5 (1936) 91ff., no. 39. *Photo. Photo. Giraudon 4955 (A).(2) *Beazley Archive db, no. 5688. Brandt, Arch. Panath. I, 8/76, pl. 10. TGV 135/10E 20.
- B] A: Athena; shield device: pegasos. B: foot race: four sprinters.
- C] On the BG band on the interior of the mouth, Gr.: ΙΙΙΜΕ.(3)
A: to right of left column: τὸν Ἀθηνεῖθεν ἀθλον.
- D] Poorly preserved. The facs. is inaccurate. For attribution to a painter other than Sikelos see Geneva MF 150. Johnston considers ME a proper name abbreviation; see p. 213. The same letters appear on the BF column krater Geneva inv. 15,053, CV, Switzerland 3, pls. 59,1-4 and 61,2, TGV ibid. no. 16 (Dip. in red; retr.).

(1)attributed to a painter Sikelos by Brandt (cf. Naples 112,848, ABV 403/1). (2)this information from J. Binder. (3)two short vertical strokes followed by a long one; plus the two letters.

3785.

Geneva, Musée d'Art et d'Histoire MF 156.

- A] BF neck amphora (Tyrrhenian). From Falerii? Prometheus Painter.(1) Second quarter sixth. Middle period (K.).
*Bothmer, Amazons 8/22, pl. 12. ABV 99/49, 684, Add.(2) 26.
*CV, Switzerland 3, pl. 43,1-4. *J. Kluiver, BABESCH 70 (1995) 59/12 and 65/12 (inscriptions done by C.J. Ruijgh) (not ill.).
- B] Shoulder: A: Heracles and Amazons. B: four horsemen. Body: athletes (sporting contests); judges; prizes; Hermes and the cattle of Apollo(?); one animal frieze.
- C] "There were at one time inscriptions, but from the present traces of them I could not make out their meaning,"
Bothmer, p. 20.
- D] The surface is very poorly preserved. According to CVA, only traces remain (K.).

(1)Bothmer; see Add.(2).

3786.

Geneva, Musée d'Art et d'Histoire MF 236.

- A] BF amphora. Unattributed.(1) Third quarter sixth. 540-530 (CV).
*CV, Switzerland 3, pls. 51,1-4 and C3 (facs.; bibl.).
Haspels, ABFL 201.
- B] A: Dionysus reclining, with a satyr playing the kithara,
and maenads. B: Dionysus riding a donkey, with two satyrs.
- C] Under the foot, Gr.: AΘ(T)I.
- D] Not Attic, I think. Alpha with curved right hasta. Theta
near the cartwheel shape, with a straight line at the
bottom of the circle. Tau has a diagonal above its
horizontal, making it look like a sideways epsilon open to
the left. Kahil compares the Gr. Hackl, nos. 289, 296, 298
(XXXIII, pl. 1). Cf. TGV 115/1D ii, 10-23, which does not
include the Geneva vase; for an attempt at interpretation,
see *ibid.* 204.

(1)Haspels thinks close to, or by, the Phanyllis Painter, but
Bothmer denies this.

3787.

Geneva, Musée d'Art et d'Histoire MF 239.

- A] RF cup. Wider Circle of Nikosthenes Painter. Last quarter
sixth. 510-500 (CV). *CV, Switzerland 1, pls. 6 and 8,2, p. 16
(facs.). Bloesch, FAS 57/4. ARV(2) 133/7, Para. 333.
- B] Int.: a running satyr. A: a running maenad, between satyrs
and donkeys. B: maenad with krotala between satyrs and
donkeys.
- C] Nonsense inscriptions imitating *ho paiz* and *kalos*,
according to CV, but I do not trust the readings and the
pictures do not allow an independent judgment.
- D] Very casual writing.

3788.

Geneva, Musée d'Art et d'Histoire inv. 18,043.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *CV,
Switzerland 1, pl. 22,1-2, p. 23 (facs.). Genava 21 (1943) 3.
ARV(2) 682/104 bis, Para. 406.
- B] Woman seated at a wool basket, holding a wreath.
- C] Above her head: Πασιθεα.(1) Above the wool basket:
nonsense: γμσε(ι)ορδ.

(1)I wonder if Pasithea is a correct reading: the Bowdoin
Painter usually has nonsense or (rarely) insignificant
inscriptions. Pasithea is the name of a Hesperid on New
York 08.258.20, ARV(2) 1472/1, Script 823; a Nereid in
Hesiod, Theog. 246; a Grace in Il. 14.269, etc.

3789.

Geneva, Musée d'Art et d'Histoire inv. 20,152.

- A] RF cup. Larger Circle of Nikosthenes Painter. Last quarter
sixth. Ca. 520 (CV). *CV, Switzerland 3, pls. 89-90, pp. 78-79
(facss.). Genava n.s. 13 (1965) 215. ARV(2) 1628/9 bis, Para.
333, Add.(2) 177.
- B] Int.: a nude hoplite blowing a trumpet. A: departure of a
warrior: two warriors seated, the older holding out a
phiale to the younger.(1) B: Theseus(?) and Amazons.(2)
- C] Intr.: καλε. καλος. καλο^ς. A: ε(ο)(ς)καλε. καλος. Under
one handle: καλε{ι}. B: καλ^ος. καλε.
- D] Ex Geneva Market (Koutoulakis). - The repetition of καλε in
scenes that have no women (Int., A) is odd: could it be
masc. voc.? - Sloppy writing, some of it visible in the
photos.

(1)warriors, departure of one (Kahil); Beazley says: two
heroes. (2)so Kahil; fight (Beazley).

3790.

Geneva, Musée d'Art et d'Histoire 5763.

- A] BF oinochoe. Unattributed. Beginning fifth. *CV, Switzerland 3, pl. 69,1-2, p. 37, facs.
- B] Warrior leading a horse.
- C] Under the foot, Gr.: $\sigma\iota\chi\iota\mu\alpha\kappa$.
- D] Is this part of a (non-Greek?) name? [--] $\sigma\iota\chi\iota\mu\alpha\kappa$ [--]? Alpha disjointed. Sigma = <.

3790a.

Geneva, Musée d'Art et d'Histoire (loan).

- A] RF lekythos. From Selinus? Achilles Painter (Chamay). 450-445 (Oakley). *J.H. Oakley, *The Achilles Painter* (1997) *11, 129/114, pl. 74A-D (front, details). Musées de Genève 214 (April 1981) 20-21, figs.
- B] Two maenads, facing, one holding up a doe.
- C] Αλκιμαχος
 καλος
 Επιχαρος (gen.).(1)
- D] Ex Geneva, Private. - Ionic alphabet. Sigma twice resembles C; once it is Σ .

(1)done from the text in Oakley's cat., as the ph. does not show the inscription. The third line is placed much lower and is curved (Oakley, p. 11).

3791.

Geneva, Fondation Thetis.

- A] RF lekythos. Unattributed. 500-450 (Bea. Arch.). *Beazley Archive db, no. 45,065. J.-L. Zimmermann, *Collection de la Fondation Thetis: developpements de l'Art grec de la préhistoire à Rome* (Geneva 1987) 109.
- B] Man in chitoniskos, petasos and chlamys, departing, with spears; woman with phiale.
- C] καλος Εισιυ [--].(1)
- D] Miswritten or misreported?

(1)transcribed by me from KALOS EISIY.... in Bea. Arch.

3792.

Once Geneva, Robert Boehringer.

- A] RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 466/108, Add.(2) 245. *N. Kunisch, *Makron* (Kerameus 10, 1997) 20 n. 88, 28, 189/275, pl. pl. 91 (shows inscription).
- B] Int.: youth seated, with his stick. A-B: komos.
- C] Int.: starting above the youth's head, curving downward and ending to right of the stick: $\text{Πολυ}^{\wedge}\text{δεμος}$.(1) Along the stick and parallel to the last 5 letters of the name, vertically down and roughly stoich.: καλος .
- D] Type B. Attic alphabet.

(1)the handle of the stick intervenes.

3793.

Once Geneva, Robert Boehringer.

- A] RF oinochoe. Triptolemos Painter. First quarter fifth. Ca. 480 (S.). *Schauenburg, *Ars Antiqua AG, Luzern, Auktion 1* (2-5-1959) 42/116, pl. 55. ARV(2) 363/26 (bibl.), Add.(2) 222.
- B] A: man with his staff, listening to: B: a youth with a lyre.
- C] Between the figures, in two lines: νο παις καλος .
- D] So the text in A.A. The figures are on the two sides of the oinochoe; hence the inscription must be in the front. S. does not say how the inscription is written.

3794.

Geneva, Private.

- A] RF cup. Epiktetos. Last quarter sixth. Ca. 510 (Cahn). *ARV(2) 76/67. *Auktion 22 (M.M.) 83/156, pl. 48.

- B] Int.: satyr squatting frontally, a drinking horn in the right hand. Ext.: plain.
 C] Int.: ΕΠΟΙΕΣΕΝ.(1)
 D] For ΕΠΟΙΕΣΕΝ without a name in Epiktetos see 'Script' 62.

(1)the picture shows the inscription to the satyr's left, along the left margin: ΕΠΟΙΕΣΕ ends close to the head. The nu must be on the other side of the head, as indicated in Cahn's text; it does not show in the photo.

3795.

Geneva, Private.

- A] RF lekythos. Providence Painter. Second quarter fifth. Ca. 470 (Cahn). *Auktion 34 (M.M.) 83/162, pl. 53. Para. 401, Add.(2) 274. E. Papoutsaki-Serbeti, *Ο Ζωγράφος της Providence* (Athens 1983), pl. 1.
 B] Nike flying with a sash.
 C] In upper right: ΗΠΠΩΝ and ΠΑ[--].(1)
 D] Ex Basel Market (M.M.). Cahn compares the lekythos New York 07.286.67 with Nike carrying a hydria and ΗΠΠΩΝ ΚΑΛΟΣ, also by the Providence Painter; and Gela, ARV(2) 641/91.

(1)Cahn says the inscription is hard to read; he prints: ΗΠΠΩΝ/ΠΑ... I conjecture that the slash in Auktion means that the words are in two lines; hence perhaps: ΗΠΠΩΝ [ΚΑΛΟΣ] | [Η] ΠΑ[ΙΣ ΚΑΛΟΣ], or some shorter version of this combination.

3796.

Geneva Market.

- A] BF Nikosthenic neck amphora. From Etruria. Painter N. 530-520. Ca. 530 (CV). *ABV 221/44, Add.(2) 58. The Marquess of Northampton, *Archaeologia* 32 (1847) 255-623, pls. 15-16. Burl. 1888, 47/107 and 1903, 94/G 3, pl. 89. Hoppin, BF 194 (A). Philippart, *AntClass* iv (1935) 212. Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 6/11. *J. Boardman and M. Robertson, CV, Great Britain 15, Castle Ashby (1979), no. 18, pl. 19,4-8.
 B] Mouth: dolphins. Neck: floral. Handles, each: youth. Shoulder: between palmettes: A: duel over a fallen warrior. B: duel. Body: lotus frieze; below it: animals including an alien piece with cocks fighting, with a hen on either side.
 C] On the shoulder, under the handle (left, seen from A): ΝΙΚΟΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. On the alien fr.: nonsense: above the left cock, slightly curved: χαίκασα.(1) Above the right cock, similar: [--]χαί.(2)
 D] Ex Castle Ashby, Northampton. Much repainting; the surface damaged. The readings of the alien fr. in CV are there said to differ slightly from those given by others. CV seems to consider the two inscriptions as parts of one inscription, which seems to me doubtful as they are obviously related to the two cocks. The Second Marquess read the first inscription ΑΙΑΚΙΔ and referred it to Achilles whom he identified in one of the duels. Klein and Hopkins read a kale-name; Burl. 1888, the names of the cocks (see Beazley, 'Castle Ashby'). - It is unclear whether the foot is also alien as Beazley thought it might be.

(1)so the text of CV, with three-stroke sigma printed. (2)the inscription is clearly incomplete fore, but possibly also aft.

3797.

Geneva Market.

- A] Fr. of RF cup. Dokimasia Painter.(1) First quarter fifth. *A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 183, MAINAS 1. ARV(2) 371/16, 1649, Para. 365, 372/25 bis, Add.(2) 225. S. Birch and

E. Gerhard, AZ 1846, 342/10. Furtwängler, AZ 1881, 302.
 Hoppin, RF i, 45. VA 93, top. O.S. Tonks, Brygos, no. 25.
 Philippart, AntClass 4 (1936) 213, para. 3/2. Beazley, 'Castle
 Ashby,' 19/28, pl. 10,3. D. Buitron, AJA 86 (1982) 458. *J.
 Boardman and M. Robertson, CV, Great Britain 15, Castle Ashby
 (1979), no. 63, pl. 41,1.

- B] A: upper parts of figures: hair, arm, thyrsus of a maenad;
 satyr playing the flutes; Dionysus seated with kantharos
 and thyrsus; satyr with a wineskin holds out an oinochoe to
 fill the kantharos; maenad with snake and thyrsus.
- C] A: in front of the right maenad's head: see CV, p. 25:
 Hartwig, following Furtwängler, read $\mu\alpha$ and suggested
 $\mu\alpha[\nu\alpha\varsigma]$, but pointed out that there was no trace of
 letters to the right of the maenad's head and that the
 existing letters might be nonsense. Beazley pointed out
 (this is confirmed by Hartwig's dr.) that there are only
 two letters, a lambda and a blob. K-.D. refers to CV,
 Castle Ashby, p. 25.
- D] Ex Northampton, Castle Ashby. - Furtwängler's error of
 combining this fr. with the Apollodoros fr. in Castle Ashby
 (no. 64, q.v.) was repeated by Klein, Brunn and Hoppin, but
 corrected by Hartwig.

(1)so ARV(2) 1649 (tentatively) and Para. 365 and 372.
 Attributed to the Brygos Painter in ARV(2) 371/16. NB:
 Hartwig accepted Furtw.'s att. to the Brygos Painter and so
 did Beazley (still in ARV(2) 371), but on p. 1649
 tentatively, and in Para. definitely, he changed to the
 Dokimasia Painter.

3798.

Geneva Market.

- A] RF cup. Douris. 480-470. Late period (B.-O.). *D.
 Buitron-Oliver, Douris (Kerameus 9, 1995) 83/179, pl. 101 (no
 bibl.).
- B] Int.: Zeus, seated, holds out a phiale; Hebe pours from an
 oinochoe.
- C] Int.: $\eta\kappa\epsilon\tau\epsilon\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.
- D] Done from B.-O.'s cat.; not visible in the photo.

3799.

Geneva Market (Koutoulakis).

- A] Fr. of BF lip cup. Tleson Painter. Third quarter sixth. *Para.
 75. Bothmer, AJA 66 (1962) 257 (mention).
- B] A: sphinx lifting her left foreleg.
- C] A: $\sigma\upsilon\ \chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\upsilon\ \tau\omicron\iota$.
- D] Unsigned. The same inscription is found on Berlin 1769, and
 parts are on a fr. in Munich and on two frs. (from different
 cups?) in Florence (see Para.).

3800.

Geneva Market (Koutoulakis).

- A] BF eye cup. Unattributed. Pamphaios potter. Last quarter
 sixth. *Para.109/1 bis. *AJA 88 (1984) 348/5.
- B] Int.: gorgoneion. Ext.: between eyes: A: Dionysus and two
 satyrs. B: satyr and a naked maenad riding a donkey. At
 each handle, a vine.
- C] B: $\Pi\alpha\upsilon\phi\alpha\iota\omicron\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

3801.

Geneva Market (Koutoulakis).

- A] BF/RF cup. Painter of the Cambridge Hischylos.(1) Hischylos
 potter. Last quarter sixth. *ARV(2) 1621/40 bis and *1630, top
 (add as 1 bis to p. 161).
- B] Int.: BF: warrior. Ext.: RF: between eyes: A: nose. B:
 similar.
- C] Under one handle, Gr.: $\eta\iota\sigma\chi\upsilon\lambda\omicron\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Ex Rome, private (? seen by Rumpf, ARV(2) 162/14). The same

signature is a Gr. under a handle on Cambridge 37.14 and Vatican, Astarita 297, ARV(2) 161/2. See B. Cohen, 'The Literate Potter,' *MetMusJ* 26 (1991) 58 and fig. 15 (the Koutoulakis vase is very briefly mentioned).

(1)i.e., of Cambridge 37.14, ARV(2) 41/40 and 161/1, where it is not yet attributed; it is slightly earlier (Beazley).

3802.

Germany, Private.

- A] BF neck amphora (Tyrrhenian). O.L.L. Group (Bothmer). Second quarter sixth. 570-560 (Bothmer). *Bothmer in W. Hornbostel et al., *Kunst der Antike: Schätze aus Norddeutschem Privatbesitz* (Exhibition Hamburg 1977) 251/233 (A, B, details of A). *L. Cerchiai, *AK* 38 (1995) 84-85 and n. 23, pl. 23,3-4 (A, after Hornbostel).
- B] Neck: A: lotos-palmette. B: head of a bearded male. Body: main frieze: A: fragmentary: Achilles and Memnon fighting over a fallen warrior; at left, Hector and Eos; at right, Thetis and Diomedes. B: a boar and a lion, facing. Lower frieze: animals.
- C] Body: main frieze: A: to Hector's lower right, facing him: $\eta\epsilon\kappa\tau\omicron\rho$. Between Memnon's legs: Μεμνον , miswritten for Μεμνόν . Above the head of the fallen warrior: $\Phi\omicron\kappa\omicron\varsigma$, retr. Below Achilles' shield (he is mostly missing): $[\text{A}\chi\iota\lambda\epsilon\upsilon\varsigma]$, retr. Between the legs of Thetis and Diomedes (both figures are fragmentary), facing him: $[\Delta\iota\omicron]\mu\epsilon\delta\epsilon\varsigma$.(1)
- D] Untidy lettering. Irregular variations of epsilon. Lambda without the short stroke? Peculiarities of the treatment of the myth are: Hector was killed before the fight with Memnon; Phokos (a half-brother of Peleus and cousin of Achilles on the mother's side) is not known as having been at Troy; the regular victim is Antilochos. Diomedes at the fight with Memnon occurs also on a Tyrrhenian neck amphora in Cervetri (Bothmer, referring to CV, *Met. Museum* 4, pp. 3f.).

(1)read from the picture in Hornbostel on p. 254; I am not sure I have read the direction correctly.

3802a.

Germany, Private.

- A] BF cup. Unattributed. 560-550 (Hornbostel). *W. Hornbostel, ed., *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz* (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 40/4 (A, B).
- B] A, B, each: Boar Hunt: in the center, a boar to left; on either side, a woman (Atalante duplicated?); at left and right, each, a horseman; on the boar: two dogs.
- C] A, B, each: numerous nonsense (imitation) letters and dots. E.g., B: above the boar, along the margin, horizontal: 23 letters, including many Attic lambdas and some kappas. Between the dogs, vertically down: 11 'letters', mainly dots. Under the boar's belly, curving upward: 15 letters, including a largish omicron S 14 (see the chart in 'Script') and some lambdas. A has at least seventeen inscriptions; B has 22; under one handle: one more. These are long strings of tiny imitation letters.
- D] Hornbostel gives no location or bibl.

3803.

Germany, Private.

- A] BF skyphos.(1) Unattributed. Third quarter sixth. 540-530 (H.). W. Hornbostel in W. Hornbostel et al., *Kunst der Antike: Schätze aus Norddeutschem Privatbesitz* (Exhibition Hamburg 1977) 274/242 (A).
- B] A, B, each: chariot with charioteer, with a warrior jumping

up on it.

- C] A: nonsense: between the left palmette and horses, in an uneven line: 11 letters (many sigmas). Between the warrior and the right-hand palmette, similar: $\sigma\epsilon\sigma\upsilon\epsilon\tau\nu\chi\sigma\iota$, retr.
D] H. lists two other Hermogenean skyphoi with nonsense inscriptions: Carlsruhe B 2598 and Heidelberg S 36.

(1) of Hermogenean type.

3804.

Germany, Private.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 2651. AA 1974, 198ff., figs. 1-3. Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Hamburg, Museum für Kunst und Gewerbe; Mainz 1977) 267/238 (Int., A).
B] Int.: siren on a floral. Lip: A: animals (panthers, mules). B: similar.
C] Handle zone: A: inscription between palmettes.

3804a.

Germany, Private.

- A] BF lip cup. Unattributed. Third quarter sixth. Ca. 550 (Hornbostel). *W. Hornbostel, ed., Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 43/6 (Int.).
B] Int.: surrounded by a tongue border: a doe to left, scratching its head with its left hind leg.
C] Int.: above the doe, nonsense: $\phi\iota\lambda\epsilon\delta\iota\epsilon$. (1)
D] Hornbostel does not mention the inscription; he gives no location or bibl.

(1) the third letter = V-shaped upsilon; the fourth letter no doubt an epsilon with one stroke omitted. One is tempted to read $\phi\iota\lambda\epsilon\delta\iota\epsilon$ 'delight', referring to the scratching, despite the non-Attic ending.

3804b.

Germany, Private.

- A] Plain lip cup. Unattributed. Tleson Painter (P. Heesen). Third quarter sixth. Ca. 540 (Hornbostel). *W. Hornbostel, ed., Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 50/13 (A, exc.).
B] No figured decoration.
C] A: between handle palmettes: $\chi\alpha\rho\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\upsilon$. B: similar.
D] Mentioned by P. Heesen in CV, Netherlands 8, Allard Pierson 2, p. 50, and attributed to the Tleson Painter. - Other plain lip cups in CAVI with the same inscription include: New York Market (Para. 76: near Tleson Ptr.; CAVI 5768) and 'Unlocated.(1)', Plain(?) lip cup (Photos. in Beazley Archive, CAVI 7820a). The former could be this vase (but I am not sure the hand-writing fits), the latter probably not.

3804c.

Germany, Private.

- A] BF band cup. Unattributed. 540-530 (Hornbostel). *W. Hornbostel, ed., Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 47/10 (A).
B] A, B, each: a chariot with charioteer to right (he carries his shield on his back).
C] Nonsense: A: to left of the scene, horizontal: at least 15 letters. Above the chariot, roughly horizontal: a long

inscription: the beginning has 4 letters, then comes a long gap, the end has at least 6 letters. To right of the scene, bearing slightly downward: at least 16 letters.
D] The cup is somewhat fragmentary. Hornbostel gives no bibl. and no location.

3805.

Germany, Private.

- A] RF cup. Epeleios Painter. Last quarter sixth. Ca. 500 (H.).
*W. Hornbostel in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 304/261 (Int.). U. Lindner, Munich, Lagerliste der Antiken ii (n.d.), no. 31.
B] Int.: Fight of two warriors. Ext.: plain.
C] Int.: around the margin: $\text{ho pais kalos.}(1)$

(1)H.'s text has this in Ionic caps without heta.

3805a.

Germany, Private.

- A] RF cup. Manner of Epeleios Painter (Hornbostel). Ca. 510-500 (Hornbostel). *W. Hornbostel, ed., Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 88/40 (A, part of B; some letters show).
B] Int.: (not ill.!) komos: a youth with his stick and his cloak on his arm rushes to right, looks back. A: four naked warriors, all with shields, three with Phrygian caps, one with helmet and greaves, two with horses (these have peltae). B: naked warriors with helmets and shields fighting with spears.
C] Int.: ho pais kalos (so the text, not ill.). A: the ph. shows letters along the top margin, not mentioned in the text. B: the ph. shows nonsense letters on the shield of a falling warrior: $(?)\pi\alpha^{\wedge}(\iota)(.)\sigma.(1)$
D] Hornbostel connects the vase with the 'Coarser Wing'.

(1)this somewhat resembles $\pi\alpha\iota\varsigma$. The first letter is a slight dot, perhaps not a letter; the fourth letter is a stroke ending in a blot; the fifth letter resembles a gamma; the sigma is four-stroke. The leg of a warrior intervenes.

3806.

Once Germany, Private.

- A] RF cup. Unattributed.(1) Pamphaios potter. Last quarter sixth.
*Add.(2) 406. *AJA 88 (1984) 350/35. *K. Schauenburg, 'Herakles bei Pholos: zu zwei rotfigurigen Schalen,' AM 86 (1971) 43ff., pls. 29-31. Rheinisches Landesmuseum, Bonn, Antiken aus rheinischem Privatbesitz (1973) 44/55, pl. 25. F. Lissarrague and F. Thelamon (eds.), Image et Céramique Grecque (1983) at 150, figs. 3-4. London Market (Christie), cat. 6-7-1994, 176/518 (color, A, B, part of Int.). Beazley Archive, no. 5026.
B] Int.: maenad running with crotala. A: Heracles and Pholos. B: centaurs.
C] Int.: starting to left of the back of the woman's head, along the margin and facing out, ending to right of her left (forward) leg: $\text{Πανφαίος ἐ^ποίη^σεν.}(2)$
D] A special shape: see AJA 88.

(1)I think the vase is connected with the circle of the Nikosthenes Painter. (2)the feet intervene.

3806a.

Germany, Private.

- A] RF cup. Phintias (Hornbostel). 520-510 (Hornbostel).
*W. Hornbostel, ed., Aus der Glanzzeit Athens:

Meisterwerke griechischer Vasenkunst in Privatbesitz
(cat. of an exhibition in Hamburg, Kiel and Bremen,
1986-1987) 84/38 (side; Int., showing letters).(1)

- B] Int.: a youth reclining to left, and holding a lyre in the left hand; below, a table and a dog. Ext.: plain.
C] Int.: on the youth's left, roughly along the margin, starting near his lower leg and ending near the forehead: a name beginning with sigma and containing about 11 letters. Below the couch and to left of the table, downward, in a curve: I see five letters (probably καλος), on both sides of the left table leg.
D] H. does not give the name and I cannot read it in the ph.

(1)H. promises a fuller publication, in which the kalos-name will be discussed.

3807.

Germany, Private.

- A] BF lekythos. Diosphos Painter. First quarter fifth. *W. Hornbostel in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 296/257 (ill.).
B] Heracles and Nereus; at left and right, a fleeing Nereid; fish.
C] Nonsense: imitation inscriptions: to right of the left Nereid's middle: (γ)υ(.) (.) (σ). Above the wrestlers: σ(.)σ(σ)(.).
D] Perhaps more inscriptions at the right.

3808.

Germany, Private.

- A] RF cup. Onesimos (P). First quarter fifth. 490-480 (Hoffmann). *H. Hoffmann in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 307/263 (all).
B] Int.: a shepherd driving his shorn sheep home. A: satyr approaching a sleeping naked maenad; clothes hung above; at left, her thyrsus. B: symposium: satyr and a naked hetaera; above, a nautilus cup hung up; at left, a small wineskin hung up.
C] A, B, each: ἡοπαῖς and καλος.
D] Done from the text as the photos. do not show the inscriptions. Given by H. in common Greek caps, without heta. E. Simon by letter suggests that the Int. gives the time of day when the activities on the outside take place; sheep were shorn in the spring, hence the reference might be to the Dionysiac festival.

3809.

Germany, Private.

- A] Fr. of RF cup. Onesimos. First quarter fifth. 490-480 (H.). H. Hoffmann in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 310/264 (A).
B] A: head of Theseus fighting with Sinis; behind them, a tree.
C] A: letters: [-]δρ[-].(1)

(1)my reading from the photo; the triangular rho is read by H. as an omicron, perhaps rightly: it could be Δ, O and I.

3810.

Germany, Private.

- A] Fragmentary RF cup. Antiphon Painter. First quarter fifth. *H. Hoffmann in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 312/266 (Int.).
B] Int.: archer in Oriental costume stringing his bow; at

left, a spear; below, a shield. A-B: Amazonomachy (must be very fragmentary).

- C] Int.: [h]ο παῖς καλός]. A or B: [--]αῖος [--].(1)

(1)text has: [ΑΙΟΣ]. Misread for [κ]αλός?

3811.

Germany, Private.

- A] WG lekythos. Unattributed. Side-palmette Lekythoi (S.). First quarter fifth. 490-480 (S.). K. Schauenburg in W. Hornbostel et al., *Kunst der Antike: Schätze aus Norddeutschem Privatbesitz* (Exhibition Hamburg 1977) 310/265 (ill.). Idem in *Monumentum Chiloniense: Kieler Festschrift für E. Burck zum 70. Geburtstag* (1975) 552ff., fig. 8.
- B] Heracles with a trident breaking up the furniture and 'china' of Nereus who refuses to tell him the way to the Hesperides.
- C] To right of Heracles' mouth: καλός.

3812.

Germany, Private.

- A] RF pointed neck amphora. Copenhagen Painter (Isler-Kerenyi). 480-470. Early (Cahn). *H.A. Cahn, *Symposium Copenhagen* (1988) 107-109, figs. 1-9 (A, B, side). *Beazley Archive db, no. 30,676. LIMC vi, pl. 18 Ladon II (part of A). *Bothmer in *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collections* (MMA 1990) 171 (mention). M. Tiverios, *AM* 106 (1991) 129-36, pls. 22-25.
- B] Shoulder: Centauromachy, with Theseus and Peirithoos. Body: Heracles in the Garden of the Hesperides: Heracles seated on a block; men seated; Athena; women with sprigs.
- C] Shoulder: (Θ)εσ[ε]υς. Π[ε]λ[ι]θός.(1) A warrior: [--]δ[ι]α.(1) Body: seated man with staff to left of the first tree (from the left): Οκεανός. To right of the first tree, a similar person: Στρίβμων. Two pairs of a man conversing with a woman; The first woman: Αμναός. The second man: Ν[ι]λ[α]ός.(2) Seated to right of a second tree: h[ε]ρ[α]κλ[ε]ς.(3) Facing Heracles: Α[θ]εν[α]ία. A bearded man seated to right of a third tree, his name missing (it should be Atlas); a woman faces him. Youth and man conversing; between them: [--]ς. To right of this man and to left of a woman approaching Ocean: Ἄδρό.(4) At the level of the last three heads: an Etruscan Gr.(5)
- D] Cahn's handling of the inscriptions leaves many questions unanswered. Tiverios discusses the relation to Pherecydes. Mixed alphabet?

(1)so Cahn. The first is supposed to be for Peirithoos.

Probably: Π[ε]ρ[ι]θός. (2)Guy, who identified this fr.

(3)possibly h[ε]ρ[α]κλ[ε]ς. (4)should be Ἄδρό. (5)see Cahn, p. 109. A similar Gr. is found on a pointed neck amphora by the Copenhagen Painter, Zürich, University (loan): see C. Isler-Kerenyi, *Lieblinge der Meermädchen* (Zürcher Archäologische Hefte 3, 1977) 7 and 46 n. 88.

3813.

Germany, Private.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. 480-470 ((Z.-D.). E. Zwierlein-Diehl in W. Hornbostel et al., *Kunst der Antike: Schätze aus Norddeutschem Privatbesitz* (Exhibition Hamburg 1977) 314/268 (ill.).
- B] Young trainer with a branch; at left, sponge, strigil and aryballos hung up; at right (on the ground), a discus with a BG owl in the center, to which the trainer is pointing.
- C] Nonsense: on the discus around the owl, in BG: τοοοο[.](1)

(1)so the text; the photo. shows one O and blots.

3813a.

Germany, Private.

- A] RF lekythos. Circle of Providence Painter. Ca. 470 (Fischer). *S. Fischer in B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 177/68 (ill.). Rhein. Privatb. 46/60, pl. 27.
- B] Nike flying, with a torch in each hand.
- C] On her right: kalos. Under foot, Gr.: X.

3813b.

Germany, Private.

- A] RF skyphos. Agathon Painter (Froning). Ca. 470 (Froning).(1) *H. Froning in B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 67/12 (B, A [ph. captions reversed]).
- B] A: a draped youth running to right, turning back. B: a draped youth running to right.
- C] A: to left of the youth's forehead, horizontal: kalos, retr.
- D] The ph. shows the location of four of the letters; the text says 'Kalos-Inschrift'].

(1)too early?

3814.

Germany, Private.

- A] RF hydria. Manner of Meidias Painter (Hornbostel). Last quarter fifth. *Beazley Archive db, no. 10,078. Sammlung Holger Termer, Kunst der Antike, Katalog 1 (Hamburg [n.d.]), no. 36. W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke Griechischer Vasenkunst in Privatbesitz (Hamburg 1986), no. 69.
- B] Aphrodite seated, with a mirror; goddesses (Graces?) with an incense burner and a box, one seated; bird.
- C] Aphrodite.

3814a.

Germany, Private (Zimmermann).

- A] BF lekanis lid. Painter of Louvre F 6 (Christie's). Ca. 550 (Steinhart). * M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefäße aus der Sammlung Zimmermann (1996) 31/3 (ill.). Christie's (Geneva) 5-5-1979, no. 46. *W. Hornbostel, Aus der Glanzzeit Athens (exhibition Hamburg, Kiel, Bremen, 1986) 39/3 (exc. picture).
- B] On top of the lid, surrounding the central knob: at each of the four quadrants, a draped youth to right; between them, sphinxes and panthers.
- C] Rows of thick dots: downward to right and left of three of the youths; also one row under one sphinx.
- D] These dots are typical of this painter; do they represent inscriptions?

3814b.

Germany, Private (Zimmermann).

- A] BF neck amphora. Manner of Antimenes Painter (Steinhart). 520-510 (Steinhart). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefäße aus der Sammlung Zimmermann (1996) 57/10 (ill., showing Mercantile Dip. and Gr.; colored plate 6). W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (Hamburg 1986) 61/22. A.W. Johnston, Addenda to Trademarks on Greek Vases (in preparation 1996) 11E 12a.
- B] A: Heracles and the Erymanthian Boar, between Iolaus and Athena. B: Dionysus and Ariadne between a maenad and satyr.
- C] Under foot, Dip.: ΣΟ, with three-stroke sigma. Opposite: Gr.: five short vertical strokes.
- D] 'SO' may refer to the Aeginetan Sostratos. The five strokes

may be a price (or, as Steinhart thinks, the amount of the contents). For the latter, Steinhart refers to A.W. Johnston, Bull. du Musée Hongrois des Beaux-Arts 83 (1995) 22, on no. 1, figs. 11,a-b.

3814c.

Germany, Private (Zimmermann).

- A] BF hydria. Leagros Group.(1) Last quarter sixth. Ca. 510-500 (Cahn). *Auktion 56 (M.M.; 1980), pl. 31/80.
*M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgelasse aus der Sammlung Zimmermann (1996) 70/13 (ill., incl. color pl. 5). E. Moignard, BSA 77 (1982) 206 A 4., no. 4, pl. 10a. W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (Hamburg 1986) 70/29.
- B] Shoulder: Heracles and the Lion, between Athena and Iolaus. B: three horsemen to right with three dogs, getting ready for the hunt; a fourth man on foot.
- C] Body: nonsense: the photo. shows three letters to right of the left horseman's face; two letters (the second an epsilon) to left of the middle horseman's (who looks left); two letters by his spears; three letters, vertically down, to upper right of the right horseman; four letters vertically down to right of the right horse.(2)
Note from Steinhart: The inscriptions are partly imitation, very slight and unclear; also not well preserved: to right of the leftmost horseman's face, not straight: (v)(.)^(.). (two spears intervene). To left of the second horseman's face (he looks back): γε. To right of the second horse's head (near the head of the third horseman), vertically down: κyo. (Steinhart reads KLO but he misreads the gammas as lambdas.) To right of the third horse's upper body, downward: vye(i). Under the head of the rightmost dog: perhaps two letters, horizontally.
- D] Cahn compares two hydriae attributed by Beazley to Antiope Group I: Oxford 1947.264, CV, Oxford 3, pl. 40,2 (not in CAVI), same body picture, probably same hand; and London B 306, Para. 165/68 (CAVI 4276), probably also by the same hand.

(1)Cf. Antiope Group I (Cahn). Leagros Group (GPZ Painter) (Steinhart).: a new painter: 3 hydriai: Geneva (CV, Geneva 2, pl. 60,2,3,5) - Paris (Kurtz, AWL, pl. 19) - Germany, Private (Zimmermann). (2)this does not correspond to Cahn's text who gives:
...γε...κyo...vye...γ.

3814d.

Germany, Private (Zimmermann).

- A] BF neck amphora. Group of Würzburg 199 (Hornbostel). Ca. 510 (Steinhart). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgelasse aus der Sammlung Zimmermann (1996) 61/11 (ill., showing inscriptions). W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (Hamburg 1986) 67/27.
- B] A: Theseus and the Minotaur, between a woman and a youth. B: chariot, with charioteer and warrior, turning round toward the left.
- C] B: nonsense: to left of the horses, between handle palmettes, diagonally downward: oooo(o)(o), retr.(1) Under the horses' legs, bearing slightly downward: γποργo.
- D] The Group of Würzburg 199 is related to the Antimenes Painter (Steinhart).

(1)the letters are rather indistinct.

3814e.

Germany, Private (Zimmermann).

- A] BF lekythos. Edinburgh Painter (Cahn). Ca. 510-500. *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 77/15 (ill., incl. Gr.).
- B] Ajax and Achilles playing dice, with Athena.
- C] Under foot, Gr.: ΠΙΙΙΙΣΑ.(1)
- D] S. discusses the game, with bibl. Probably a batch inscription: π<omicron>ικίλοι 4. SA. Probably not a price inscription.

(1)normal pi; three-stroke sigma.

3814f.

Germany, Private (Zimmermann).

- A] BF skyphos. Theseus Painter (H. Jucker). Ante 500 (Steinhart). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 81/16 (ill.; colored pl. 9). Galerie Günter Puhze, Kunst der Antike (1981) no. 139. W. Hornbostel, Aus der Glanzzeit Athens (exhibition Hamburg, Kiel, Bremen, 1986) 77/33. LIMC iv (1988) 812. Herakles 1451. K. Schauenburg in 'Kotinos' (festschrift E. Simon, 1992) 340 n. 14. M. Steinhart, AA 1993, 204 n. 6. S. Wolf, Herakles beim Gelage (1993) 126.
- B] A: Heracles, seated to right on a rock, playing the lyre among his cattle and two birds; in the field, ivy branches. B: Heracles, seated to right on a rock, with his club on the shoulder, guarding his cattle; one bird; no branches.
- C] B: nonsense: imitation: inscriptions in lieu of the ivy branches: above the two heads of the leftmost cattle, bearing slightly upward: h(.)eo(.)(). On their right, downward: λ(.)(). Between the feet of the second animal, downward: three imitation letters. Starting to right of Heracles' head, bearing slightly upward: (v)(e)(.)(.)(.)(1) Between his outstretched arm and the cattle on the right, downward: two letters. Above the heads of the cattle on the right, roughly horizontal but wavy: (.)voie e(.)(). Between the cattle: (e). Between their legs, downward: e(o)(.).
- D] The letters so far as they can be identified are often disjointed. Epsilon with the bottom stroke disconnected.

(1)the last letter = quotation marks.

3814g.

Germany, Private (Zimmermann).

- A] RF cup. Painter of Berlin 2268 (Sotheby cat.). Ca. 510. *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 91/18 (ill.). Sotheby's London, 13-14 Dec. 1982, no. 238; 17 July 1985, no. 514; 18 May 1987, no. 263.
- B] Int.: a nude warrior with his shield, spear and helmet running to right, looking back. A: palaestra: a javelin thrower seen from the back; a javelin thrower between two young trainers(1); a discobolus and a trainer(1). B: Heracles and Geryon: at left, Iolaus and Athena to right; Heracles shooting at Geryon (one body is down); a bald and bearded man to left (Chrysaor, father of Geryoneus?).
- C] Int., A, B, each: ho pais kalos.

(1)so Steinhart; or are they visiting youths leaning on their sticks?

3814h.

Germany, Private (Zimmermann).

- A] RF cup. Painter of Berlin 2268 (Hornbostel). Ca. 510-500. *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 95/19 (ill.; colored pl. 12 (Int.)). W. Hornbostel, Aus der Glanzzeit Athens (exhibition Hamburg, Kiel, Bremen, 1986) 86/39.
- B] Int.: a Thracian peltast with his horse, both to left. Ext.: youths and their horses: A: at left a horse to right; behind it a column (representing a stable?); a youth to right leaning on his stick and touching a horse to left; at right, a naked boy with a kentron pulling the right horse away. B: at left, a youth to left leaning on his stick, looking at his horse; at right, a naked boy pulling a horse towards the left.
- C] Int.: around the figures: ho pais kalos. A: [k]a[los] kalos?
B: "schön! schön!".

3814i.

Germany, Private (Zimmermann).

- A] RF cup. Onesimos (H. Hoffmann). Ca. 490-480 (Steinhart). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 98/20 (ill.; colored pls. 11 (A, B) and 13 (Int.)) (bibl.). H. Hoffmann in W. Hornbostel et al., Kunst der Antike (exhibition at Hamburg(2), 1979) 307/263. H. Hoffmann, Sexual and Asexual Pursuit (1977) 9 n. 32. D. Buitron, AJA 82 (1978) 263. H. Hoffmann in W. Hornbostel, ed., Aus Gräbern und Heiligtümern: die Antikensammlung W. Kropatscheck (exhibition Hamburg 1980) 123/72. A. Lezzi-Hafter in Ancient Greek and Related Pottery (Copenhagen 1987, 1988) 332 n. 5a. S. Wolf, Herakles beim Gelage (1993) 135 n. 712.
- B] Int.: a shepherd boy with his goad leading a young ram to right; before them the tail-end of a sheep of the herd he is driving. A: symposium: a bald and bearded satyr (not ithyphallic) with drinking horn reclining and greeting a naked maenad reclining beside him. B: a bald and bearded ithyphallic satyr attacking a naked maenad(1); at left, her thyrsus; above her, her clothes hung up.
- C] Int.: ho pais kalos.(2)
- D] Steinhart reports on an interpretation that all three images refer to the evening of 12 Anthesterion and the time of the marriage of Dionysus with the Basilinna.

(1)her pose is that of the sleeping maenad but her eye is open; Steinhart thinks she is awaiting the visitor.

(2)Steinhart thinks this could refer to the shepherd. He does not refer to inscriptions on the Ext., but I seem to see a few letters in the ph. of A on p. 100.

3814j.

Germany, Private (Zimmermann).

- A] RF stamnos. Circle of Pan Painter (Steinhart). Pan Painter (M. Robertson(1)). Ca. 480-470 (Steinhart). *M. Steinhart, Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann (1996) 113/25 (ill.; colored pl. 18 (A)). Christie's Geneva 5 May 1979, no. 70. W. Hornbostel, Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (Hamburg 1986) 98/46.
- B] Komos: A: three komasts: a youth with an oinochoe turning away from the group; a youth to right, with skyphos and stick, engaged by a bearded man, with skyphos, to left. B: three youths: at left, one moving away; two youths facing, that at right holding a cup by its foot.
- C] A: above the picture: ho pais kalos. B: above the picture an incomplete inscription: KALOS ... K.L.I.K.(2)

D] Steinhart 119 argues against Robertson's attribution to the Pan Painter himself. - The reading on B is uncertain.

(1)apud Hornbostel. (2)so Steinhart, text.

3814k.

Germany, Private (Zimmermann).

A] RF hydria (kalpis). Follower of Meidias Painter. Class of Brussels A 3099 (Steinhart). Ca. 410 (Steinhart, Hornbostel). *M. Steinhart, *Töpferkunst und Meisterzeichnung: attische Wein- und Ölgefässe aus der Sammlung Zimmermann* (1996) 146/34 (ill., ph. on p. 147 shows inscription). H. Termer, *Kunst der Antike I* (1978), no. 36. *W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz* (Hamburg 1986) 139/69 (best picture for inscription). L. Burn, *The Meidias Painter* (1987) 105/MM 12.

B] Aphrodite and companions(1): in the upper center, Aphrodite seated to left, looking at herself in a mirror; at left, a standing companion to right, with fruit in one hand and taenia and chest in the other. Below Aphrodite, a seated companion plays with a bird (crane? Hornbostel says goose); at right, a companion standing to left. Hornbostel identifies the three companions as the three Charites.

C] Above Aphrodite, horizontal: Αφροδιτη.(2)

D] Ionic alphabet. Phi with long vertical but a large head.

(1)Charites? (Hornbostel, Steinhart). (2)so the phs.

3815.

Giessen.

A] BF prize Panathenaic. Kuban Group. After 401/0 (Eschbach). *N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' *JdI* 107 (1992) 33ff.

B] A: Athena. B: ?

C] A: prize inscription.

D] E. dates the Kuban Group after 401/0 and into the fourth century, not, as Süsserott, in 403/2.

3815a.

Giessen, University inv. KIII-41.

A] WG alabastron. Villa Giulia Painter. Ca. 470-460 (CV).

*M. Sipsie-Eschbach, CV, Germany 70, pl. 44,1-6 (3-6 show inscriptions), sketches of inscriptions, p. 88 (much bibl.). ARV(2) 625/93, Add.(2) 271 (bibl.). Mertens, *AWG* (1977) 130/25, 134f. CV, Tübingen 5, p. 78.

B] A: a woman to left, feet frontal, spinning, holding a distaff and spindle; behind her, a chest; before her, a bird(1). B: a woman to right, holding a mirror; in front of her, a kalathos. Between A and B, on each side, a maeander with crosses.

C] A: starting to left of her face, diagonally downward: καλε{η}, retr. Along her back, vertically down (starting below the arm holding the distaff): καλο(ς)(2). B: behind the woman's back, vertically down and not facing: κα(λ)ος(3).

D] Mixed alphabet in a peculiar manner. Note the confusion between epsilon and eta on A.

(1)said to be probably a 'Steinhuhn' by S.-E., whatever that is. (2)the sigma is written vertically; it is not a nu. (3)the lambda has a crook in it, making it look like a four-stroke sigma. - The word for spindle (ἄτρακτος) can be masculine; and κάλαθος certainly is; this may explain the two kalos', although they are not placed near these objects; otherwise they ought to refer to unseen admirers.

3815b.

Giessen, University inv. KIII-55.

A] Fragmentary RF plate. Unattributed. Ca. 430-425 (CV).

*M. Sipsie-Eschbach, CV, Germany 70, pl. 37,1-4 (inscription not shown), fig. 6 (dr., including inscription), Beilage 7,5 (profile). R. Neuffer, Beilage zum Giessener Anzeiger 33, 18. 8 (1932) 130. 132. fig. 7.

B] A woman, seated on a rock and approached from the right by a winged woman (Nike); in the field, flowers.

C] Above the woman, bearing upward: καλε.

D] The author's lengthy discussion does not appear to lead to any conclusion regarding subject and attribution. Mixed alphabet.

3815c.

Giessen, University inv. KIII-56.

A] Attic BG kantharos. Unattributed. Second quarter fourth (CV). *M. Sipsie-Eschbach, CV, Germany 70, pl. 47,2-4 (2 and 3 show inscriptions), facss. on p. 71 (no bibl.).

B] No figured decoration. Int.: three circles of short strokes.

C] A: on the neck, in large letters, starting near the left handle, Gr.: εοπραξις, for εὔπραξις. Under foot, Gr.: (Δ)ΔΠΠΠ, with regular pi.(1)

D] The inscription on A is considered a 'Trinkspruch' by S.-E.: 'Wohlergehen!'. eo- for eu- is of Ionic origin. Common Greek alphabet, not Attic.

(1)the first delta has an upright cross, or chi, scratched over it, which S.-E. takes to mean that it has been crossed out, changing the numeral 28 to 18; she thinks this refers to the number of pots of this kind delivered. [The ph., pl. 47,3, gives the impression that the cross is more casually drawn than the original letters and may thus be by another hand, which supports S.-E.'s interpretation.]

3815d.

Giessen, University inv. KIII-99.

A] RF cup. From Chiusi. Manner of Epeleios Painter (CV). Ca. 510-500 (CV). *M. Lipsie-Eschbach, CV, Germany 70, pls. 39,3-4, and 40,1-2; sketches with inscriptions on pp. 56-57; Beilage 8,3 (profile) (bibl.).

B] Int.: fragmentary: a warrior to right, mostly missing. A-B: battles: A: six figures on foot. B: two horsemen to right, pursuing two hoplites.

C] Int.: on the warrior's left, curving downward: κα[λος], retr.; on his right, starting at the head, curving downward: ho π[α]ς. A: between the figures, at head height: [h]o π^αις ^ καλο^ς. B: similar: [h]o π^αις ^ κα[λ]ος.

D] Attic alphabet.

3816. = 3817.

Gioia del Colle, Museo Archeologico Nazionale.

A] Fr. of BF column krater. From Gioia in Apulia. Unattributed. 550-500 (Bea. Arch.). *Beazley Archive db, no. 10,433. E. de Juliis et al., Archeologia in Puglia (Bari 1983) 87, fig. 155 (A).

B] A: Heracles and Amazons. B: Athena in chariot.

C] A: Herakles.

D] Surely the same as the ff. item.

3817. = 3816.

Gioia del Colle, Museo Archeologico Nazionale MG 29.

A] Fragmentary BF column krater. From Monte Sannace (excavations

of 1961). Leagros Group (Ciancio). Last quarter sixth. 520-510 (Ciancio). *A. Ciancio, CV, Italy 68, pls. 21,1-2 and 22,1-4; fig. 4 (facs. of inscriptions) (no bibl.). Beazley Archive db, no. 10,433. E. de Juliis et al., *Archeologia in Puglia* (Bari 1983) 87, fig. 155 (A).

- B] A: upper portion of a scene: Amazonomachy: Heracles and the Amazons. B: very fragmentary: Amazon in a chariot; Athena.
- C] A: to right of the left Amazon's helmet: nonsense: οασ^οασ(.). (1) To right of the second Amazon's helmet: ηηπ<π>οοοι/Λς. (2) Above, and to right of, Heracles' head: ηερακλες. Coming from the lost head of his adversary and running into Heracles' head: [Αν]δρομα(χ)<ε>, retr. (3)
- D] The museum is located in Bari and houses the finds from the excavations at Monte Sannace. The inscriptions written by a semi-literate.

(1) the last letter resembles the 'Argive' lambda with a longish horizontal; a spear intervenes. (2) mock inscription: half sense: ηηπ<π>οο(θ)<εν>ι(α)ς(?). The sixth letter is a theta showing the dot on the circle in the ph., but given as O in the facs. (3) the inscription bends upward to avoid H.'s head; the chi is a blob; the final epsilon was never written.

3818.

Gioia del Colle, Museo Archeologico Nazionale MG 324-328.

- A] Frs. of RF lekanis lid. From Monte Sannace (excavations of 1961). Polygnotos (Ciancio). Third quarter fifth. 440 (Ciancio). *A. Ciancio, CV, Italy 68, pls. 32,1-4 and 33,1-2; fig. 5 (facss. of dipp.) (no bibl.).
- B] Very fragmentary: Rape of the Leucippidae: part of Clytaemnestra; Pollux running; lower part of a draped figure; woman, hand outstretched, running; altar; scant remains of a female (Aphrodite?).
- C] To left and right of her head: [Κλυται]^μεστρα. Between Pollux and the draped figure, at mid-height: [Πολυδ]ε]υκης. (1) Above the altar: Αμφινοε. (2)
- D] Neat writing. Ionic or mixed alphabet.

(1) so the photo. The facs. has: [Πολυδ]υκης; the text has: Πολυδ[ε]υκης, both apparently wrong. (2) Ciancio says the name is unknown and suggests that it stands for Ἀμφινόμῃ, a Nereid.

3819.

Glasgow, Art Museum.

- A] Calyx krater with outline decoration. Unattributed? Date? *Vidi.
- B] A: a bearded head in red outline. Floral ornaments on top and sides.
- C] A: to left of the forehead in large red letters: Ακρατος.
- D] Akratos is listed in Pape both as an epithet of Dionysus and as a human proper name; it is not listed in LGPN ii.

3819a.

Glasgow, Art Museum 1883.32a.

- A] RF pelike. From Bomarzo. Hermonax. Second quarter fifth. *CVA, Great Britain 18, pl. 28,1-4. ARV(2) 485/30 (bibl.). TGV 110/15C 2, fig. 5, t (facs. of Gr.).
- B] A: a youth leaving home. B: a woman with a man and a youth.
- C] A: καλος. Under foot, Gr. in ligature: ΧΕ, retr.
- D] A similar Gr., also ligatured, on Los Angeles 50.8.35, RF pelike by Hermonax, TGV 110/15C 3, fig. 5, s (twice) (not in CAVI); possibly Etruscan, see TGV 202.

3820.

Godalming, The Museum, Charterhouse 1960/74.

- A] RF cup. Makron. First quarter fifth. *D.C. Kurtz (ed.), Greek

Vases: Lectures by J. D. Beazley (1989) 94, pl. 75,3 (Int.).
ARV(2) 479/330, Add.(2) 247.

- B] Int.: a naked woman laying down her boots before washing.
Ext.: plain.
C] Int.: above the woman's back, following its curve:
καλε.

3821.

Once Goluchow 76.

- A] RF kantharos. Sotades Painter. Sotades potter. Second quarter fifth. *CV, Poland 1, pl. 35. ARV(2) 764/7 and 772/γ.
B] A: two groups of satyr and maenad. B: similar.
C] A: between the two groups, quasi-stoich. two-liner, slightly slanting upward: Σοταδες|εποιε.
D] Apparently not in Warsaw?

3821a.

Gordion P 2440.+

- A] Frs. of BF cup. From Gordion. Unattributed? Mid-sixth (DeVries). *K. DeVries in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 447, fig. 2 (no bibl.).
B] "Sherds of cup depicting, l., Herakles with lion scalp on head, Aphrodite(?), and Hermes."(1)
C] Fr. P 3252: back of a head with long tresses to left; at right, downward: Αφ[ροδι]τε(?). Fr. P 3633: has only letters: in upper left, horizontal: [ησρα]κλες. Below it, bearing slightly downward: Ελο[-], retr.(2) At right, slightly lower than the Heracles inscription, slightly bearing downward: [-](.)τοι vac., retr.(3)
D] + Gordion P 3252, P 3633 and P 4210. Attic with four-stroke sigma.

(1)so DeVries. I cannot identify the remains on the first two frs.; the third has only inscriptions; the fourth has the upper part of Hermes to left, with caduceus, and the tail of a horse(?). (2)there may be slight traces before and aft but not at the right distance or height to be part of the inscription. (3)or λοτ(.)[-], whatever that may mean.

3821b.

Gordion SF 89-130.

- A] Fragmentary WG/BF lekythos. From Gordion. Athena Painter. 500-480 (DeVries). *K. DeVries in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 449, fig. 3 (shows letters, not clearly) (no bibl.).
B] Centaur to right, attacking a falling warrior.
C] Nonsense? To right of the centaur's head, horizontal: four letters. To left and right of warrior's raised arm, curved: two and two letters.(1)
D] Preliminary listing.

(1)there may be other inscriptions.

3822.

Gotha, Schlossmuseum.

- A] BF column krater. Unattributed. Date? *Photos.
B] A: Heracles and Triton; at left, two Nereids; at right, Nereus. B: Dionysus with thiasos.
C] A: nonsense: to right of the right Nereid's head: ντοο. Around Triton's tail: υ(τ)λυοτο(ο). Above the combatants: (υ)συ|. More.
D] The letters are ill-formed, partly imitation letters.

3823.

Gotha, Schlossmuseum.

- A] RF skyphos. Hobart Painter. Third quarter fifth. 430-420 (Rohde). *E. Rohde, CV, Germany 29, pls. 51,7-8 and 52,5-6. Cat. Sonderausstellung Gotha 1959, Antike Vasen, no. 21. ARV(2) 1258/3, Add.(2) 355.
- B] A: satyr dancing with castanets; at left, a thyrsus leaning against a pillar. B: satyr with kantharos and thyrsus.
- C] A: to right of the satyr's head, at some distance: $\kappa\alpha\lambda\omicron\varsigma$.(1) B: at the upper left: $\kappa\alpha\lambda\omicron\varsigma$.
- D] No number.

(1)CV, pl. 52,5 shows some letters. The inscription is in smallish letters to right of the face, but not close.

3824.

Gotha, Schlossmuseum Ahv. 31.

- A] BF neck amphora. From Tarquinia. Unattributed. Last quarter sixth. Ca. 510. *A. Greifenhagen, CV, Germany 21, pls. 33,1-2 and 36,1; dr. facing p. 44; facs. of Gr., p. 43 (bibl.). TGV 115/1D 19.
- B] A: Heracles and Cerberus. B: Dionysus with two satyrs.
- C] Under the foot, Grr.: AΘT|, retr.(1) and Y (or Attic gamma).
- D] For a discussion of this graffito (which occurs mainly on neck amphorae of the last quarter of the sixth century, with a variant αθ| on hydriai) see TGV 204. Cartwheel theta.

(1)so TGV, rightly; the facs. in CV has: AΘ||, retr.

3825.

Gotha, Schlossmuseum Ahv. 32.

- A] BF neck amphora. From Tarquinia. Nikoxenos Painter. Last quarter sixth. Ca. 500. *A. Greifenhagen, CV, Germany 21, pls. 31,1-2 and 32,1-2; p. 42 (facs. of Gr.). ABV 392/3, ARV(1) 149/29, Para. 172. TGV 73/8A 3.
- B] A: Gigantomachy: Athena and giants. B: Dionysus and Ariadne with satyrs.
- C] Under foot, Gr.: EY:A:-EY.
- D] TGV lists 13 vases with this inscription, all BF neck amphorae by the Nikoxenos Painter, of which at least two others are in CAVI (Louvre F 247 and Mainz inv. 73). For the meaning see TGV, p. 187. I do not know the meaning of the horizontal line. The Gr. not Attic? Alpha with horizontal cross bar. Epsilon with a short middle hasta.

3826.

Gotha, Schlossmuseum Ahv. 45.

- A] BF amphora. From Tarquinia. Affecter. Third quarter sixth. Ca. 540 (R.). *E. Rohde, CV, Germany 24, pl. 27,1-2 (bibl.). Karo, JHS 19 (1899) 160/8 bis. ABV 245/62, Para. 110, Add.(2) 63.
- B] A: Zeus seated, and Hermes; at right, a man; at left, a woman; at the far left, a small man. B: fragmentary: similar, but the small figure at left is omitted.
- C] B: to left of Hermes' middle, very slightly bearing downward, in small letters: JWNWK.(1) Nonsense?
- D] Clearly not properly read in CV.

(1)rendered in this peculiar manner in CV; I do not understand the omegas.

3827.

Gotha, Schlossmuseum Ahv. 48.

- A] WG/RF cup. From Cape Kolias. Unattributed Pioneer (Beazley).(1) Euphronios (Ohly-Dumm).(2) 510-500. *E. Rohde, CV, Germany 24, Gotha 1 (1964), pls. 42,1-2 and 43,1-3.; drs. after Mon. Inst. 10 (1877), pl. 37,a - opposite p. 54; facs. of Dipp., p. 54 (much bibl.). Heydemann, AdI 49 (1877) 279-90. A. Furtwängler, AM 6 (1881) 114 n. 2 (ἱερὸν ἐποίησεν). Klein, MS, 218/7 (Nikon?). F. Hauser, Die neu-attischen Reliefs 166 n. 1

(Πασιαδης εγραψεν(?)). Langlotz, Gnomon 4 (1928) 327 (by the old Euphronios). [CV has much more bibl. on attributions.] Hoppin, RF ii, 329 (ditto). *ARV(2) 20, Para. 322, Add.(2) 153 (much bibl.). *M. Ohly-Dumm, Münchner Jb. 25 (1974) 22, n. 11. Boardman, ARFV, fig. 51,1,2 (Int., A). Mertens, 'Attic White-ground Cups: a Special Class of Vases,' MetMusJ 9 (1974) 96 and 98, figs. 13-14. Mertens, AWG, pl. 26,2,3 (Int., Ext.). Wehgartner, AWK, pls. 14-15 (all). Script 425. Robertson, AVCA 55 and n. 71.

- B] Int.: RF: youth courting a boy. Ext.: WG: symposium. A: male reclining, playing kottabos. B: man reclining.
 C] Int.: illegible.(3) See FR. A: νι[.....]εσε, ARV(2). [Ευφο]νι[ος]εποιεσε, Ohly-Dumm.(4) To left of the male's outstretched arm: Π?ασιαδης, retr.(5) B: to left of man's head: .ε.αγορι?ς, retr.(6)
 D] CV: Hieron and Pasiades are now rejected by most. The vase is very poorly preserved, having been repainted and later cleaned in Berlin in 1959-60. Rohde does not discuss the inscriptions. The old dr. in Mon. as reproduced by FR is probably unreliable; it shows many letters on the Int., A and B. ARV(2) gives the two inscriptions on A as being on two different sides and does not mention the inscription given in FR for the other side of the exterior.

(1)influenced by Euphronios and the Sosias Painter. (2)potter and painter. Robertson inclines toward an attribution to the Eleusis Painter. (3)said by Hauser to have disappeared; see FR iii, 17 n. 8. Furtwängler had read λερωνεποιησεν, which is impossible. (4)the dr. in Mon. shows traces of letters for the omicron sigma of the name. (5)The pi is very uncertain. Hauser had read [Π]ασιαδης[εγραψεν]; see FR. Ohly-Dumm considers Pasiades the name of the symposiast. (6)so FR after Mon. This should be a name ending in -αγορας.

3828.

Gotha, Schlossmuseum 51.

- A] RF stamnos. From Cervetri. Polygnotos. Third quarter fifth. *Photo. *E. Rohde, CV, Germany 29, pls. 56-58; poor facss., p. 13 (much bibl.). Webster, PP 51. Philippaki, Stamnos 133/2. Simon, Opfernde Götter 86 n., F 55, F 60 and F 61. ARV(2) 1028/10, 1678, Para. 442, Add.(2) 317. Script 924. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 49-50, *276 and n. 33, 348/P10, pl. 37.
 B] A: Diomedes sacrificing to Apollo: at left, a bearded man holding a phiale; a crouching youth holds a spit with meat over an altar, on which a tail is being roasted; above the altar, Nike flies to left, about to pour from an oinochoe into the phiale; at right, Apollo with his lyre. B: man and youths at altar.
 C] The inscriptions in (faded) white. A: the bearded man: Διομεδης. Near the youth: (Ι)ολεος.(1) Near the Nike: ΙΑΙ.(2) Near Apollo: Απολλων.(3)
 D] Beazley lists as 'Once Gotha 51,' but Add.(2) without the 'Once'. Listed in 'Script' as having a dotted delta. Matheson omits the inscription for Iolaus. Webster read the Nike-inscription [Πυθ]ια. Mixed alphabet.

(1)the iota is a dot. (2)so the facs. in CV; these should be remains of the inscription Νικε. Matheson prints: Νι[κη].
 (3)my correction of the facs. in CV: Απιλον.

3829.

Gotha, Schlossmuseum Ahv. 61.

- A] RF skyphos. From Capua. Unattributed. Second quarter fifth. *E. Rohde, CV, Germany 29, pls. 51,5-6 and 52,3-4. Cat. of Sonderausstellung Gotha 1959, Antike Vasen, no. 16.
 B] A: bearded satyr dancing, having risen from a rock at right. B: maenad running, with a thyrsus in her left

hand and and a round object in the outstretched right.(1)
C] A: above the satyr: καλος.(2) B: similarly: καλος.
D] = A.K. 301.

(1)Rohde calls the round object an aryballos, but I wonder if it is not a stone; at any rate, she is about to throw it at him. (2)some letters show in CV, pl. 52,3.

3830.

Gotha, Schlossmuseum Ahv. 64.

- A] RF pyxis with lid. From Capua. Carlsruhe Painter. Third quarter fifth. Ca. 450 (R.). *E. Rohde, CV, Germany 29, pls. 62-63. Beazley, AJA 36 (1932) 141. ARV(2) 736/199, ARV(2) 283.
B] Lid: women and youths; kalathoi. Body: similar.
C] Body: above one kalathos are said to be two rows of white blots ('Tupfen'). I do not know whether they imitate an inscription. On the knob of the lid are five short Gr. lines radiating from the center outward.

3831.

Gotha, Schlossmuseum 66.

- A] RF oinochoe (chous). From Greece. Unattributed. Late fifth. 430-420 (Rohde). *Van Hoorn, Choes and Anthesteria, no. 547, fig. 250. *Photo. *E. Rohde, CV, Germany 29, Gotha 2 (1968), pl. 64,7. Cat. Sonderausstellung des Schlossmuseums Gotha 1959, Antike Vasen no. 9.
B] Baby boy crawling toward a chous and a base with another chous; grapes.
C] On the base, horizontal, in BG: κ(α)λος.
D] = A.K. 328. Ex Rhousopoulos collection.

3832.

Gotha, Schlossmuseum 73.

- A] RF bell krater. Dinos Painter. Last quarter fifth. *Photo. *J. Chittenden, Hesp. 16 (1947) 111, pl. 16,e (dr.). ARV(2) 1154/33.
B] A: Hermes playing the lyre, with three dancing Pans. B: two youths and a boy.
C] A: Above Hermes: Ερμης.
D] "Might be a school piece," Beazley. Ionic alphabet.

3833.

Gotha, Schlossmuseum Z.V. 2477.

- A] BF ovoid neck amphora (Tyrrenian). Unattributed. Ca. 550. 570-560 (Rohde). *E. Rohde, CV, Germany 24, pl. 26,1-4. ABV 101/80, Para. 38.
B] Neck: A, B, each: lotus palmettes. Shoulder: A: three pairs of fighting warriors. B: one pair of fighting warriors between, on each side, a mounted horseman leading a void horse.
C] Nonsense inscriptions: A: at least two between the legs of warriors. B: one inscription between the warriors.

3834.

Göttingen, University.

- A] Fr. of LM cup. Unattributed. Third quarter sixth. *Jacobsthal, Göttinger Vasen 12 n. 1 (mention).
B] A: no figured decoration.
C] A: χαρει και [πι]ει.

3835.

Göttingen, University.

- A] Fragmentary RF cup. Antiphon Painter. First quarter fifth. *K. Peters, AA 1967, 171-75, fig. 1. Para. 362/9 ter, Add.(2) 218.
B] Int.: symposium: youth reclining and playing kottabos.
C] Above the raised cup: ho πας. Below the couch and below the thumb of his left hand (the arm is stretched out vertically down): καλος.
D] Peters notes that the vase is not included in Jacobsthal's

Symposiaka. Now cleaned.

3836.

Göttingen, University.

A] RF pelike. Unattributed.(1) Ca. 450 (Hackl). *Hackl 56/608 and 75. *TGV 168/26F 1, 233/26F and n. 1. Amyx, Hesp. 27 (1958) 299.

B] A: woman with a cup and youth leaning on his stick(2). B: youth.

C] [Under the foot,] Gr.: ΔΔΔ||:τιμη: |-|-|||C.

D] Ex Berlin 2361. Hackl reads: 32 (sc. pelikai): price: 2 drachmas 4 1/2 obols. Johnston follows Amyx in having some doubts (about the vases intended): it is odd that 16 1/2 obols are asked for 32 pieces [if they are figured pelikai?].

(1)not in Beazley. (2)scepter, Hackl.

3837.

Göttingen, University 66.

A] Fragmentary plain band cup. Tleson Painter. Tleson potter. Third quarter sixth. *Jacobsthal, Göttinger Vasen 12 n. 1 (mention).(1) ABV 183/51.

B] No figured decoration.

C] Τλεσών ho Νεαρχὸ ἐποίησεν.(2)

(1)J. does not mention the number. I hope my identification is correct. (2)so Jacobsthal, but in the common Greek form.

3838.

Göttingen, University 68.

A] Fr. of BF LM cup. Unattributed. Third quarter sixth. *ABV 187/14.

B] A: no figured decoration preserved. At right, a handle palmette.

C] A: Handle zone: [---]σεν.

3839.

Göttingen, University J 20.

A] BF/WG lekythos. From Greece. Unattributed. Date? *Jacobsthal, Göttinger Vasen 14/20, pl. 6,19.

B] Satyr; satyr playing the flutes; a pointed amphora, upright; flute case; satyr.

C] Above the amphora, four imitation letters, diagonal, perhaps retr.: σφι.

D] The 'digamma' is U-shaped, probably a misshapen epsilon.

3840.

Göttingen, University J 22.

A] BF/WG lekythos. From Greece. Recalls the Sappho Painter. Late sixth or early fifth. *P. Jacobsthal, Göttinger Vasen (1912) 14/21, pl. 6. ABV 508/1. *H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 80, figs. 52-54 (fig. 54 shows the inscription well.).

B] Race of Pelops and Oenomaus.

C] Nonsense: under Pelos' winged horses, horizontal: (.)ε)h, retr. The inscription runs into the horses' rear legs. It is very peculiar: the first letter is very large and looks like an Ionic gamma; it touches the top of the next letter so that it is not quite clear that that letter is an archaic epsilon. The next letter is a rectangular epsilon with very short hastae; it is much smaller; the last letter is a normal heta, still smaller.

D] The reading, from the photo., is incomplete.

3841.

Göttingen, University J 24.

A] BF/WG alabastron. Unattributed. Date? *Jacobsthal, Göttinger

Vasen 14-15/24, pl. 6,22. Helbig, Cat. [of Margaritis Collection], no. 97.

- B] Bearded man, seated; palm tree; youth with taenia; woman seated, with a wreath; dog; woman with kalathos.
- C] Nonsense: along the youth's back: eleven or more letters, some legible in pl. 6.
- D] Ex Margaritis Collection.

3842.

Göttingen, University J 28.

- A] Fr. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *Jacobsthal, Göttinger Vasen 17/28, pl. 7,26. ARV(2) 151/57.
- B] Int.: wreathed youth with his stick, seated on a stool.
- C] Int.: starting to right of his head: $\text{ho } \pi\alpha\iota\varsigma$. To left of the forehead: $[\kappa]\alpha\lambda\varsigma$, retr.

3843.

Göttingen, University J 29.

- A] Fr. of RF cup. Manner of the Epeleios Painter (Coarser Wing iii). Last quarter sixth. Ca. 520. *P. Jacobsthal, Göttinger Vasen (1912) 17/29, pl. 8, 28. ARV(2) 151/58. Script 984. H.E. Schleiffenbaum, Der griechische Volutenkrater (199-), fig. 29.
- B] Int.: satyr getting wine from a krater. Ext.: plain.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma$ and $\kappa\alpha\lambda\varsigma$, the latter retr.
- D] Coarse writing.

3844.

Göttingen, University J 31.

- A] Frs. of RF cup. From Italy. Sabouroff Painter. Second quarter fifth. *Jacobsthal, Göttinger Vasen 18, pl. 8,32 (part of A and B). ARV(2) 839/39, *Para. 423.
- B] Int.: maeander; woman seated and youth (part). A: fr. a: parts of five youths, one with a lyre, another with a taenia. B: fr. b: youth presenting a lyre to another; a third youth.
- C] A: $[\text{ho } \pi\alpha\iota]\varsigma \kappa\alpha\lambda\varsigma$. B: $[\text{h}]\text{o } \pi\alpha\iota[\varsigma \kappa\alpha\lambda\varsigma]$. (1)
- D] = H 59 and H 77. Two frs.

(1)so Jacobsthal.

3845.

Göttingen, University J 35.

- A] Fragmentary RF cup. From Italy. Unattributed. Date? *Jacobsthal, Göttinger Vasen 21, pl. 12,37.
- B] Int.: satyr before a burning altar.
- C] Int.: starting above an altar: nonsense: imitation letters: $(\gamma)(\pi)(\gamma)(\kappa)[-]$.
- D] The gammas, pi, and kappa may all be the same "letter."

3846.

Göttingen, University J 40.

- A] RF cup. Angular Painter (Penthesilean). Second quarter fifth. *Jacobsthal, Göttinger Vasen 21/40, pls. 13,41a, 14,41b. ARV(2) 953/46. Script 1109.
- B] Int.: satyr and maenad. A: a seated goddess and satyrs. B: similar.
- C] Int.: oblique stoich.: $\kappa\alpha\lambda\varsigma$ | $\kappa\alpha\lambda\varsigma$. A: stoich.: $\kappa\alpha\lambda\varsigma$ | $\kappa\alpha\lambda\varsigma$. Similar: $\kappa\alpha\lambda\varsigma$ | $\kappa\alpha\lambda\varsigma$. B: two more kalos-inscriptions.
- D] Coarse writing.

3847.

Göttingen, University (loan).

- A] Fr. of RF hydria. From Athens, Acropolis. Eretria Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 353/297, pl. 187,k.
- B] Upper half of a woman; at left, a wreath hung up.

C] Uncertain incscription: καληρ.(1)

D] Loan of Berlin 2398.

(1)information from Chr. Boehringer, by letter. For καλη or καλος? Miswritten? Or nonsense?

3847a.

Graz, University G 22.

A] RF cup. From Capua. Related to Epeleios Painter (Beazley). Ca. 510 (G. Schwarz). *G. Schwarz in M. Lehner, T. Lorenz, G. Schwarz, Griechische und italische Vasen aus der Sammlung des Instituts für klassische Archäologie der Karl-Franzens-Universität Graz (1993) 35/20, fig.s 27 and 28 (profile; Int., letters showing). ARV(2) 152/8 (bibl.).

B] Int.: jumper: a naked youth with halteres to right. Ext.: plain.

C] Int.: starting to left of his head, curving downward: ho pais, retr.(1) Starting to right of the head, curving downward: κα^λο^ς.(2) I.e. ho παϊς καλος.

D] Cup type C. Attic alphabet.

(1)the ph., fig. 28, does not show the letters clearly.

(2)one halter and the left leg intervene.

3847b.

Graz, University G 23.

A] RF skyphos. From Capua. Painter of Brussels R 330 (Penthesilean; Schwarz). 460-450 (Schwarz). *G. Schwarz in M. Lehner, T. Lorenz, G. Schwarz, Griechische und italische Vasen aus der Sammlung des Instituts für klassische Archäologie der Karl-Franzens-Universität Graz (1993) 42/23, figs. 32 and 33 (A, B, inscriptions show well).

B] A: a youth to right holding out a lyre. B: a woman hurrying to left; on her left, a taenia hung up.

C] A: to the youth's upper right (above the lyre), bearing very slightly upward: καλο(ς). B: to left of the woman's face, downward and not facing: καλη.

D] Acquired 1872/73, but previously unpublished. Schwarz suggests that the woman is a hetaera rushing to accompany the lyre player to the symposium. - The sigma is very peculiar: first there is a raised dot, then a four-stroke sigma with horizontal top and bottom (Σ), but facing left. A similar sigma is found on Mainz, University inv. 112 (CAVI 4916); peculiar sigmas are frequent in the Penthesilea workshop. The inscriptions are exceptionally well preserved. Ionic alphabet.

3847c.

Graz, University G 40.

A] RF pyxis. From Attica. Unattributed. Ca. 410 (Schwarz). *G. Schwarz in M. Lehner, T. Lorenz, G. Schwarz, Griechische und italische Vasen aus der Sammlung des Instituts für klassische Archäologie der Karl-Franzens-Universität Graz (1993) 56/31, fig. 48 (part of body; top of lid).

B] Lid: on top: head and neck (and the beginning of shoulders) of a woman to right.

C] Under the lid and on the bottom, Gr.: a pi.

D] Such marks are made to attach the correct lid to the pyxis; cf. TGV 38 and 180f.

3847d.

Great Britain, Private.

A] RF cup. Apollodoros. Ca. 490 (Lissarrague). *F. Lissarrague, The Aesthetics of the Greek Banquet, tr.

by A. Szegedy-Maszak (1990; orig. 1987) 81-83, fig. 68 (sketch of parts of A and B showing several inscriptions; after Vickers, fig. 17). *M. Vickers, Greek Symposia (n.d.) 15, fig. 17. *H. Giroux, CV, France 28, p. 44, under pls. 66,3-4 and 67,1-2 (mention).

- B] Int.: horseman. A-B: symposium with kottabos players.(1)
C] Signature of Apollodoros (see Giroux). A: at right, a youth to right and a bearded man with a lyre to left, on a couch; the youth holds two cups with offset lips, one raised for the kottabos; on each cup, on the lip: $\kappa\alpha\lambda\omicron\varsigma$. Under the handle A/B: a flat pan, on which is a small tripod surmounted by a phallos bird (taking the place of a kottabos stand); on the pan's body: $\kappa\omicron\tau\tau\alpha\beta\omicron\varsigma$.(2) B: at left, two youths on a couch; that on the left raises a cup for the kottabos throw; that on the right holds a cup; the kottabos cup is apparently shown in profile with an inscription on the inside: $\kappa\alpha\lambda\epsilon$; on the body of the other cup: $\kappa\alpha\lambda\omicron\varsigma$. Neither cup has an offset rim.
D] The above readings are from the sketch in Lissarrague; they are clearly incomplete. I know the signature only from its mention by Giroux. Lissarrague discusses the game of kottabos on pp. 80-86.

(1)very similar to those on Louvre G 129-140 (cf. Giroux).
(2)"Sous un anse, un recipient bas, sur lequel on lit l'inscription: $\kappa\omicron\tau\tau\alpha\beta\omicron\varsigma$, port un support a trois pieds sur lequel se trouve un oiseau-phallos." (Giroux).

3847e.

Great Britain, Private.

- A] Fragmentary RF cup. Makron (Guy). Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 180/189, pl. 66.
B] Int.: satyr and maenad. A: two satyrs attacking two maenads. B: similar. Under each handle: a crouching satyr.
C] On handle A/B, on the right hasta, in red:
 $\eta\epsilon[\rho]\acute{\omicron}\nu\epsilon\pi\omicron\iota[\epsilon\sigma\epsilon\nu]$.
D] Done from the sketch on p. 180; not visible in the ph. Previously unpublished.

3847f.

Great Britain, Private.+

- A] Frs. of RF cup. Makron (Guy). First quarter fifth. Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 190/288, pl. 94.
B] Int.: parts of two women facing, that on the right holding a plemochoe. B:(1) Peleus and Thetis; on either side, parts of two fleeing Nereids.
C] $\Pi\epsilon\lambda\epsilon\varsigma$, i.e. $\Pi\epsilon\lambda\epsilon\upsilon\varsigma$.(2)
D] Three frs. + New York 1985.11.9 (Bothmer). Type B. Omitted by Kunisch on p. 100, n. 401. Previously unpublished (including the NY frs.).

(1)so Kunisch: the Ext. continues the *bottom* of the frs. of the Int. (2)so the sketch in Kunisch, p. 190; not visible in the ph. For the ending $-\epsilon\varsigma$ as an alternate to $-\epsilon\upsilon\varsigma$ see now GAI ii, 235-36, who considers the form to have short e, with upsilon carelessly omitted, a doubtful explanation.

3848.

Greifswald, University 218.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive.
B] Handle zone: A: head of a chariot horse; at right, an outstretched arm.
C] Handle zone: A: between the figures: nonsense: $\pi\gamma\omicron/[-]$.
D] A small fr.

3849.

Greifswald, University 229.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive. *Beazley Archive db, no. 16,692. A. Hunt and K. Peters, Greifswalder Antiken (1959), pl. 18/229.
- B] Handle zone: A: Dionysus with a drinking horn; satyrs; maenad.
- C] Handle zone: A: bits of diagonal inscriptions.
- D] Nonsense?

3850.

Greifswald 278.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *ARV(2) 65/118.
- B] Int.: Nereid (an arm holding a dolphin). Ext.: plain?
- C] Int.: inscription below the outstretched arm with the fish: [M]εμν[ο]ν[---]. Only a small bit of the epsilon is preserved.
- D] Ex Roman Market (Hartwig): cf. ARV(1) 42/97.

3851.

Greifswald 280.

- A] RF cup. Epiktetos. Last quarter sixth. *ARV(2) 74/43.
- B] Int.: satyr. A: Dionysus and satyrs. B: fight.
- C] Int.: [E]πικ[τε]τος.(1)

(1)according to Beazley's transcription, it appears that there was no εποίησεν.

3852.

Greifswald 363.

- A] WG lekythos. From Athens. Providence Painter. Second quarter fifth. *ARV(2) 643/114.
- B] Nike.
- C] Γλαυκὸν καλός.
- D] Compare Athens 1806, ARV(2) 643/118.

3853.

Once Lord Guilford.

- A] BF lekythos. From Attica. Unattributed.(1) Late sixth. *ABV 664 (much bibl.), 665 and 669/6, Para. 317. O.M. Baron von Stackelberg, Die Gräber der Hellenen (1837) 12,3, whence AZ 1853, pl. 51,1. W. Schulze, Kleine Schriften 714. A. Rumpf, Gnomon 14, 451. Haspels, ABFL 49. W.B. Dinsmoor, AJA 50 (1946) 104 and 118 (mentions; bibl.). Script 439.
- B] Athletes.
- C] Χαρίς καλός.(2) Αἰνίος καλός. Λε[αγρο]ς καλός. Λ[εαγ]ρ[ος]? Damaged at left: not read.(3) αποδος το διαμεριον.(4)
- D] All information is from ABV 664, s.v. Ainos. - The kalos-names may refer to the figures.

(1)recalls the BF amphora Vatican 373 (ABV 479/2) and the Edinburgh Painter (Para. 317). (2)Χαρης or Χαρις? (ABV). (3)hardly Anti[as], as Klein, nor Ant[imen]es (ABV). (4)see W. Schulze, Kleine Schriften 714; Rumpf, Gnomon 14, 451.

3854.

The Hague, Carnegiealaan Museum.

- A] Fr. of BF skyphos of LM type. Unattributed. Third quarter sixth. *Beazley, AJA 31 (1927) 345/2.
- B] A: two horses' heads (part of a chariot scene).
- C] A: [--]ος. [--]α[φ]αί[ν]αι[---](?).
- D] Now: Amsterdam, Allard Pierson Museum inv. 2145. Ex Lunsingh Scheurleer Collection. Ex Arndt Collection. Beazley thinks the infinitive stands for an intransitive imperative: "off".

3855.

The Hague, Gemeente Museum inv. 318.

- A] BF/WG alabastron. From Attica. Unattributed. Second quarter fifth. Middle fifth (CV). *CV, Netherlands 1, III J a, pl. 1.1
- B] Peleus and Thetis between two fleeing Nereids.
- C] Nonsense letters, distorted.
- D] The photo. in CV is unclear.

3856.

The Hague, Gemeente Museum 1712.

- A] RF cup. Painter of Berlin 2268. Last quarter sixth. *CV, Pays Bas 2, III I c, pl. 7. Scheurleer, Cat. 401. ARV(2) 154/14, Add.(2) 180.
- B] Int.: youth, dressed, with his stick, before a laver. Ext.: komos. A: five youths. B: four youths. Under the left handle, a full wineskin.
- C] Int.: on the basin, in BG: καλε. Ext.: on the wineskin, in BG: καλ(α).(1)
- D] The second inscription is unclear.

(1)the last letter is a blob, vaguely resembling an alpha; CV reads καλα.

3857.

The Hague, Museum Meermannno-Westreenianum 608.

- A] BF neck amphora (Tyrrhenian). From Vulci. Guglielmi Painter (Bothmer). Early period (K.). Third quarter sixth. 550-530. *JdI 5, 244 (A,B). Ber. Saechs. Ges., ph.-hist. Kl., 12 (1860) 4 (inscriptions). Thiersch 48. ABV 98/38, 683, Para. 37, Add.(2) 26. Bothmer, AJA 48 (1944) 169/4.(1) Script 188. J. Kluiver, BABESCH 71 (1996) 21/199 (inscr. not mentioned). Idem 1992, no. 6, figs. 23-29 (27-28 show inscriptions on A clearly; 29 shows them clearly on B, and 62 (profile) (bibl.).
- B] A: Heracles and Nessus. B: komos: men and youths dancing.
- C] A: nonsense.
- D] Listed as 608/821. Ex Canino collection.

(1)attributed to the Komos Painter.

3858.

The Hague, Museum Meermannno-Westreenianum inv. 619.

- A] BF hydria (kalpis). Athena Painter. First quarter fifth. *Photo. I. Scheibler, Griechische Töpferkunst (1983) 155, fig. 136 (dr. after Köster, Seewesen, fig. 47). *A. Scholl, JdI 108 (1993) 353 and 371, fig. 8.
- B] Shoulder: ship; at left, dolphin.
- C] Shoulder: above the steersman (in the stern of the ship), near horizontal: nonsense: (κ)ιονιυ:.
- D] The vase is not listed by Beazley.

3859.

Once The Hague, Scheurleer Museum 287.

- A] BG cup skyphos. From Thebes. Unattributed. Fourth. *CV, Pays Bas 2, III L, pl. 3,16 and facs. of inscription. Scheurleer, Cat., 468.
- B] Undecorated (BG).
- C] Under the foot, Gr.: Κλαιδ.
- D] Neat lettering. Ionic lambda. CV gives parallels for the inscription. Owner.

3860.

Once The Hague, Scheurleer Museum 568.

- A] BF/WG lekythos. From Greece. Unattributed. Date? *CV, Pays Bas 1, III H e, pl. 5,8. Scheurleer, Cat. 378.
- B] Hoplite; chariot; below the horses, a fallen warrior.
- C] Nonsense: imitation: to right of the left hoplite's helmet, five letters: (.) (σ) υ (λ) (σ). Above the fallen hoplite: seven letters.
- D] The letters are mostly indistinct. More can be read in the photos. in CV.

3861.

Once The Hague, Scheurleer Museum 1850.

- A] RF cup. From Italy. Foundry Painter. First quarter fifth. *CV, Pays Bas 1, III I c, pl. 4,1-2. Beazley, AV 474.
- B] Int.: arming: youth holding two spears and a helmet; a shield behind his feet. Ext.: plain.
- C] Int.: around the figure, nonsense: to left of his head: υ(γ)γ vac., retr. To right of it (not retr.): πλοπυ[--].(1)
- D] This vase seems to have dropped out of Beazley's lists after AV. - The inscriptions are in the typical hand of the Foundry Painter: the vase was not turned to write them. Perhaps now Amsterdam, Allard Pierson Museum inv. 1850.(?).

(1) this inscription is interrupted by spears and a hand with a helmet: πλ^oπυ[--].

3862.

Halle, University inv. 560.

- A] Fragmentary BF prize Panathenaic. Resembles Lydos (Beazley). Lydos (Rumpf). Second quarter sixth. *Photo. *J.R. Brandt, *Archaeologia Panathenaica i* (Acta Inst. Rom. Norv. 8, 1978) 3/2. Rumpf, *Sakonides*, pls. 8,c and 27,a (B). Beazley, *AJA* 47 (1943) 440. ABV 120, Add.(2) 33. Beazley, *Dev.*(1) 90 and n. 10; *Dev.*(2), pl. 91,3 (B); see p. 83. *Boardman, *ARFV*, fig. 295 (B).
- B] A: Athena. B: foot race: three runners (one beardless) to right.
- C] A: the athla inscription not preserved. B: in upper right corner: [αυ]δρῶν.(1)
- D] Small, squarish and disjointed letters.

(1) a trace of the first nu preserved may be preserved.

According to Brandt, p. 3 n. 6, Brauchitsch suggested: διαύλο ἄνδρῶν, but there is not room for this extension of the inscription.

3863.

Hamburg, Museum für Kunst und Gewerbe 81.

- A] BF lekythos. Gela Painter. First quarter fifth. *Photo. Haspels, *ABFL*, no. 100. Para. 214/100, Add.(2) 119. *E. Brummer, *CV*, Germany 41, pls. 29,7 and 30,1-3.
- B] Thiasos of three maenads and two satyrs: the first and last of the maenads play the flutes; that in the middle carries two flaming torches; the satyrs are crouching.
- C] An excellent example of repeated N's. Also an epsilon lying on its side.
- D] = 1899.96. So in Add.(2) - For the N's see Script 571.

3864.

Hamburg, Museum für Kunst und Gewerbe 89.

- A] BF neck amphora. Diosphos painter. First quarter fifth. *Photos. Haspels, *ABFL*, no. 142. AA 1927, 310-313, fig. 33 (A, B). ABV 703, Para. 248/142, Add.(2) 127. *E. Brummer, *CV*, Germany 41, Hamburg 1 (1976), pl. 20,1-2, fig. 9 (profile) (bibl.).
- B] A: Amazon with two horses. B: Amazon in a two-horse chariot, with two companions.
- C] Nonsense: imitation letters: A: three vertical inscriptions: above the left horse: 6 letters. Below it: 5 letters. Below the belly of the right horse: 5 letters. B: three inscriptions: to right of the face of the Amazon who stands in the chariot: 4 letters. Similarly for the right-most Amazon: 5 letters. To the horses' right, under a head: 4 letters.
- D] = 1927.143. The inscriptions are similar to Berlin 1837 and 3995.

3865.

Hamburg, Museum für Kunst und Gewerbe 94.

- A] RF Nolan amphora. Phiale Painter. Third quarter fifth. *J.H. Oakley, *The Phiale Painter* (Kerameus 8, 1990) 71/32, pls. 12, a and 34, g (much bibl.). ARV(2) 1016/32, Add.(2) 315.
- B] A: two hoplitodromoi running. B: youth.
- C] A: on each shield, in BG on reserved ground, a large: A.
- D] = 1897.222. Note that the alpha is old-fashioned. The same device on three other vases by the Phiale Painter, all Nolans: Warsaw 142,338, Naples 81,473 and a Nolan in the Market (Oakley 72/34: here the alpha is close to the classical shape, with horizontal cross bar).

3866.

Hamburg, Museum für Kunst und Gewerbe 1893.101.

- A] RF stemless cup.(1) Splanchnopt Painter (Penthesilean). Second quarter fifth. *AA 1928, 318-20, figs. 39-41 (handle, A, B). ARV(2) 898/137, 1674, Add.(2) 303.
- B] A: a seated boy and a standing youth. B: two youths facing, that at right holding out a flute case.
- C] A: ho παῖς καλός. B: between the two: ho παῖς καλός.

(1)cup skyphos.

3867.

Hamburg, Museum für Kunst und Gewerbe 1900.164.

- A] RF cup. From Nola. Penthesilea Painter. Second quarter fifth. (Early, Diepolder). *FR i, 281-82, pl. 56, 4-6. ARV(2) 880/4, 1673, Para. 428, Add.(2) 301 (much bibl.). Script 653.
- B] Int.: boy seated with a lyre, and youth. A-B: youths with horses.
- C] Int.: diagonal stoich. two-liner: ho παῖς | καλός. A: stoich.: ho παῖς | καλός. Similar: ho παῖς | καλός. B: similar: twice more.

3868.

Hamburg, Museum für Kunst und Gewerbe 1907.510.

- A] Fragmentary BF Panathenaic amphora. Eucharides Painter (Brummer). Near (Beazley). Ca. 500 (Brummer). *E. Brummer, CV, Germany 41, pl. 23, 1-2, fig. 13 (profile); p. 35, facs. of inscription (bibl.). ABV 397/3, Add.(2) 104 (bibl.). H. Hoffmann, JbHamburg 12 (1967) 26ff., fig. 21.22.
- B] A: Athena between cock columns. B: palaestra: a bearded trainer; discobolus; part of a runner.
- C] A: on Athena's shield, in the upper half: (h)ονδοε[--].(1)
- D] According to CV, Hoffmann in JbHamburg 12, 26f., restored Sakonides; I do not see how this is possible. I consider the inscription nonsense. The left-hand column is lost, but there clearly was no inscription, since B shows that this is not a real Panathenaic. The delta could be a rho.

(1)done from the facs. The first letter perhaps a kappa.

3869.

Hamburg, Museum für Kunst und Gewerbe 1908.253.

- A] BF hydria (kalpis). Unattributed.(1) Last quarter sixth. End of sixth (Brummer). *E. Brummer, CV, Germany 41, pl. 27, 1-3, fig. 17 (profile). E. von Mercklin, AA 1928, 316/31, fig. 36.
- B] Woman holding a drinking horn and mounting a chariot(2); at right, a dog.
- C] Nonsense: imitation letters: to the woman's left: 3 + letters. To right of her face: at least 4 letters. Below the horses: 3 letters. Above their heads: 3 letters. Around the dog: 7 letters (perhaps 4, plus 3 around the right margin).
- D] The 'letters' tend to be mere dots.

(1)Brummer says the vase recalls the Rycroft Painter, but it is not in Beazley. (2)perhaps Ariadne or a maenad? (Brummer).

3870.

Hamburg, Museum für Kunst und Gewerbe 1917.987.

- A] BF hydria (kalpis). Unattributed. Last quarter sixth. 510-500.
*AA 1928, 317-18, figs. 37-38. *TGV 94/9B 5. Hackl 42/liii.
CV, Germany 41, pl. 38.
- B] Seated woman with wool before a kalathos. Seated woman before another kalathos.
- C] Under the foot, Gr.: Ευ<.
- D] Johnston takes this as the beginning of a proper name. Owner?

3871.

Hamburg, Museum für Kunst und Gewerbe 1952.143.

- A] BF lekythos. Unattributed. First quarter fifth (Brummer). *E. Brummer, CV, Germany 41, pl. 32,1-3.
- B] Two centaurs drawing wine from a pithos.
- C] Nonsense: around the figures, thick dots, perhaps imitating inscriptions.

3872.

Hamburg, Museum für Kunst und Gewerbe 1960.1.

- A] BF ovoid neck amphora (Tyrrhenian). Castellani Painter (Bothmer, Cahn). Second quarter sixth (B.). Early period (K.). *E. Brummer, CV, Germany 41, pls. 12,1-2 13,1-2 and 14,1-4, fig. 4 (profile) (bibl.). H. Hoffmann, AA 1960, 77ff./11, figs. 18-23. Schauenburg, AA 1962, 66 n. 4 (on B). Para. 35 and 40, Add.(2) 28. J. Kluiver, BABESCH 71 (1996) 8/138 (inscr. not mentioned).
- B] Shoulder: A: Slaughter of the Niobids: Apollo shooting his bow; four Niobids (male, female, male, female) running; Artemis shooting. B: Heracles and Nessos: in the center, Heracles, Deianeira and Nessos; at left, woman (Athena?) and a centaur; at right, woman and man (the parents?) and a centaur.
- C] Shoulder: A: behind Apollo, starting from his head: nonsense: seven imitation letters. To right of Artemis' back, around the head: three similar letters.
- D] The inscriptions are not mentioned in CV. I am rather certain of the first, no so certain of the second.

3873.

Hamburg, Museum für Kunst und Gewerbe 1962.124.

- A] RF oinochoe (chous). Unattributed. Second quarter fifth. Ca. 460 (H. H.). *H. Hoffmann, AA 1969, 355/39, fig. 39 (side view). Idem, HambJb. 8 (1963), 222f. (ill.). Idem, Griechische Kleinkunst (1963), no. 20.
- B] At right, a bearded man (peasant) with a pestle; at left, a donkey standing on a heap of chaff (threshing floor).
- C] Between the donkey and the man: Μαστυκας.
- D] Beazley, by letter, remarked on a certain similarity of this vase to the Niobid Painter. - The name is not in LGPN ii, Pape, or PA. There is a name Μάστακος. - Why the pestle ('Mörserkeule')?

3874.

Hamburg, Museum für Kunst und Gewerbe 1962.171.

- A] BF cup. Unattributed. Segment Class. Ca. 500. *H. Hoffmann, AA 1969, 348/33, fig. 34 (bibl.). Idem, HambJb. 8 (1963) 217f.
- B] Int.: filling the whole interior, with a line marking off the exergue: satyr pursuing maenad.
- C] Int.: above the pair, following the rim: nonsense: six imitation letters, mostly blobs.

3875.

Hamburg, Museum für Kunst und Gewerbe 1963.20.

- A] RF cup. Unattributed. Last quarter sixth. Ca. 520 (Hoffmann). *ARV(2) 1593/37, 1699, Para. 507 (wrong number), Add.(2) 389. *H. Hoffmann, AA 1969, 350/35, figs 35,a-b (Int., A).
- B] Int.: a naked boy running with a lyre and flute case. Ext.: between large palmettes: A: fight: a hoplite and an Amazon

archer. B: fight: two warriors.

- C] Int.: Λαγρος καλος. A: beside the warrior: καλος. Beside the Amazon: καλε. B: Λαγρο[ς] καλο(ς), retr.
D] Ex London Market (Sotheby). It is unclear whether the whole inscr. is retr., or just kalos is.

3876.

Hamburg, Museum für Kunst und Gewerbe 1966.34.

- A] RF amphora. Eucharides Painter. First quarter fifth. Ca. 480 (H.H.). *Para. 347/8 ter, Add.(2) 199 (much bibl.). *H. Hoffmann, AA 1969, 351/37, figs. 37,a-c. *K. Schauenburg, JdI 84 (1969) 29, fig. 2 (photo. shows inscriptions). J.-M. Moret, RE 1990, 3-5, figs. 1-2. Robertson, AVCA 119 and fig. 121 (A), part). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 356/E 37 (not ill.).
B] Neck: A: Death of Actaeon, with Artemis at left. B: Death of Argos; at left, Hermes; at right, the cow Io. Body: BG.
C] Neck: A: to right of Artemis' body: Αρτεμις. Above Actaeon's head: Ακταῖον, retr. (Written as Ακταῶν). B: ηρμις. Αργος. καλε.(1)
D] I owe the reference to this vase to E. Langridge.

(1)referring to Io, even though (according to Hoffmann) she is represented as a bull. For Io depicted as a bull, see reff. in 'Once Blaydes.'

3877.

Hamburg, Museum für Kunst und Gewerbe 1967.34.

- A] Fr. of BF lip cup. Tleson Painter (Hoffmann). Third quarter sixth. *H. Hoffmann, AA 1969, 347/13, fig. 31. *Beazley Archive db, no. 427. CV, Germany 41, pl. 35,1. H. Hoffmann, Collecting Greek Antiquities (New York 1971) 115, fig. 91.
B] Lip: A: grazing deer.
C] A: handle zone: χαρεκα[ι---].
D] H. compares Karlsruhe inv. 65/43, a lip cup with grazing deer and the signature of Tleson: Karlsruhe, Neuerwerbungen 1952-1965, 14ff., colored plate.

3878.

Hamburg, Museum für Kunst und Gewerbe 1970.99.

- A] BF eye cup. Unattributed. Nikosthenes potter. 530-520. Ca. 530 (Cahn). *Add.(2) 401. *Auktion 40 (M.M.), pl. 22/67 (all). André Emmerich Gallery, 2/7-3/19, 1968, 13/12 (A, B). *E. Brummer, CV, Germany 41, Hamburg 1 (1976), pls. 40,3-4, and 42,1-4, fig. 30 (profile); p. 58, facs. of inscription. Beazley Archive db, no. 1167.
B] Int.: gorgoneion. A: between eyes: Athena. B: between eyes: Heracles with kantharos. Under the handles: vine.
C] B: Above Heracles' head, below the rim: Νικοσθεν[ες] μετοισεν.(1)

(1)so Add.(2), but Cahn and Bea. Arch. have Νικοσθεν[ες]. The photo. in 'Auktion' shows a gap of two letters and no sign of restoration; Cahn says restorations are insignificant. It is unclear whether the two letters were ever written.

3879.

Hamburg, Museum für Kunst und Gewerbe 1980.174.

- A] RF pelike. Painter of the Birth of Athena (Kurtz). Second quarter fifth. *Beazley Archive db, no. 5647 (bibl.). C. Boulter, ed., Greek Art, Archaic into Classical (Leiden 1985) pl. 72 (part of A). Gallerie Neuendorf [in Hamburg], Kunst der Antike ii (1980, 34-37, no. 14 (A, sides). Jb. der Hamburger Kunstsammlungen, NF 1 (1982) 105-108 (all). Kunst der Etrusker (Intersersa, Hamburg 1981) 13/154 (A). LIMC iii, pl. 113 Boreas 34 (A).
B] A: Boreas and Oreithyia; Erechtheus; a woman. B: Departure

of Theseus, Aegeus, a woman (Athena?).

C] A: Boreas. Oreithyia.

3880.

Hamburg 1981.173.

- A] RF oinochoe.(1) Manner of Triptolemos Painter (Schauenburg). Second quarter fifth. *K. Schauenburg, 'EYPYMEΔΩΝ EIMI,' AM 90 (1975) 102ff., pl. 25,1-3; p. 103 (dr. of inscription). *K. Schauenburg in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Hamburg, Museum für Kunst und Gewerbe, exhib. 1977; Mainz 1977) 317/271 Ill.). W.B. Hornbostel, Jb. der Hamburger Kunstsammlungen, NF 1 (1982), 110-111. E.G.F. Pinney, JHS 104 (1984) 181ff., pl. 8,c-d. M. Golden, 'Slavery and Homosexuality at Athens,' Phoenix 38 (1984) 314f. n. 34. Keuls, The Reign of the Phallus (1985) 292, fig. 261. REG 99 (1986) 113. *E.D. Francis and M. Vickers, Image and Idea in Fifth-century Greece (1990) 39, fig. 12. Beazley Archive db, no. 1107.
- B] To right of the handle: a naked man, bearded and with his chlamys behind him, his left arm outstretched, running to right while holding his erect penis in his left hand. To left of the handle: Oriental (Persian archer, Schauenburg) in sleeved and legged costume leaning forward, facing right but the head frontal and his hands raised to it, the gorytos hanging from his left arm.
- C] Starting to right of left figure's head and continuing to to the Persian's right foot:
Εὐρυμέδων εἰμι[ι], κυβάδεῃ ἥστῃκα.(2)
- D] Ex Germany, Private. - Francis translates: 'I am Eurymedon. I stand bent over.' - Schauenburg thinks the Persian is named after the battle at the Eurymedon and the Greek intends to sodomize him; probably from a theatrical farce. [Note that the figures are on the sides of the oinochoe and cannot be seen at the same time.] Differently Pinney. See also REG 99 (1986) 113.

(1)type VII, which is discussed at length by Schauenburg.

(2)κυβάδε is discussed by Schauenburg on p. 103. S. Laser (see 103 n. 38a) suggested κύβαλες or κυβάτες. ἥστῃκα: GAI ii, 608.

3881.

Hamburg Market, Termer.

- A] BF lip cup. Manner of Tleson Painter (Kurtz).(1) Third quarter sixth. *Photos. in Beazley Archive.
- B] Lip: A: two sirens facing, but each looking away. B: similar, but a bit farther apart.
- C] Handle zone: A, B, each: a short nonsense inscription, in squat letters and imitation letters hard to identify: A: σ-υφ-ν(κ)(α)(.) (ε)ν.(2) B: similar: also starting in sigma and ending in nu.
- D] The Int., not illustrated, was presumably without figured decoration.

(1)but placed at the Bea. Arch. in the Unattributed box, since not known to Beazley? (2)the horizontal strokes represent similar strokes bearing downward.

3882.

Hamburg Market, Termer.

- A] RF cup. Penthesilea Painter (Kurtz, Robertson). Second quarter fifth. *E. Keuls in E. Bohr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 83-86, pls. 14,1-2 and 15,1. Sammlung Holger Termer: Kunst der Antike, Katalog I (Hamburg, ca. 1982), no. 30. W. Hornbostel, ed., Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz (cat. of an exhibition in Hamburg, Kiel and Bremen, 1986-1987) 127/61

(all, showing some inscriptions; also exc. detail of one two-liner, on p.127) (listed as Germany, Private).

- B] Int.: youth with two spears(1) pursuing a fleeing woman; at right, an altar. A, B, each: three pairs of satyr and maenad.
- C] Int.: two left-aligned stoich. two-liners: between tops of heads, bearing slightly upward: $\text{ho } \pi\alpha\upsilon\nu | \kappa\alpha\lambda\omicron\nu$. To right of the youth's upper right, diagonally downward, two-liner in oblique stoich.: $\text{ho } \pi\alpha\upsilon\nu | \kappa\alpha\lambda\omicron\nu$. (2) A: Hornbostel's text says, three kalos-inscriptions; ph. shows one, horizontal, near each pair of figures. B: text says, three inscriptions, ph. shows a few unclear traces. Inscriptions are probably all left-aligned stoich. two-liners. I am not sure that all replace final sigmas with nu's.
- D] The nu's are clearly found on both inscriptions on the Int.; one inscription on A seems to have $\kappa\alpha\lambda\omicron\nu$ also; I cannot tell about the rest. But this is not the 'upside down' four-stroke sigma one sees on other vases by the Penthesilea Painter, but a substitution of real nu's.

(1)Theseus (Termer cat.). (2)this is the inscription of which there is an enlarged detail on p. 127 in Hornbostel.

3883.

Hannover, Kestner Museum 757.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive DB, no. 1931. *A.-B. Follmann, CV, Germany 34, pl. 25,3-4, fig. 1 (ref. to a guide book only).
- B] Lip: A: goat. B: deer.
- C] Handle zone: A: nonsense inscription. B: similar.

3884.

Hannover, Kestner Museum 1958.57.

- A] RF cup. Colmar Painter. First quarter fifth. Ca.490 (F.). *A.-B. Follmann, CV, Germany 34, pls. 31,5, 34,3-4, and 35,4; fig. 9 (profile) (no facs.). Auktion 18 (M.M.) 38/112, pls. 34 and 35. ARV(2) 356/51, Para. 363/51, Add.(2) 221.
- B] Int.: youth leaning on his stick and contemplating a pillar (stele?). A: three youths: that in the center presents a hare to a youth, who is leaning on his stick(1); that on the right holds out an astragalon; at right, a pillar. B: a youth in the center, between two other youths leaning on their sticks; in the field, halteres.
- C] Int.: to left and right of the youth: $\text{ho } \pi\alpha\upsilon\varsigma$ and $\kappa\alpha\lambda\omicron\varsigma$. On the pillar, in BG: $\text{ho } \pi\alpha\upsilon\varsigma$. A: to left and right of the central youth's head: $\pi\alpha\upsilon\varsigma \wedge \kappa\alpha\lambda\omicron\varsigma$. On the pillar, in BG: $\text{ho } \pi\alpha\upsilon\varsigma$. B: to left of left youth's head (he faces right): $\text{ho } \pi\alpha\upsilon\varsigma$. Between the left and central youths: $\kappa\alpha\lambda\omicron\varsigma$. To left of the head of the right-hand youth (who faces left): $\text{ho } \pi\alpha\upsilon\varsigma$.
- D] Done from the text in CV. Is one 'ho' really missing? - Youths leaning on sticks are not usually eromenoi I think.

(1)or has he received a hare from the youth on the left?

3885.

Hannover, Kestner Museum 1961.23.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ARV(2) 122 n. 1/7, 1627, *Para. 106/58 bis (main entry), Add.(2) 175 (ad 122/7). Auktion 22 (M.M.), pl. 43/141. Beazley Archive db, no. 201,948.
- B] Unique decoration: Mouth: dolphins. Neck: A: eye. B: similar. Shoulder: three patches: 1. (on A): a naked youth reclining on the ground and holding a horn. 2-3. (on B: to right and left of handles): a horizontal palmette. Body: black except for base rays. Handles: A: tripod. B: maeander with lotus buds.
- C] A: shoulder panel: to left of the youth, curving downward

along the margin and upward along the youth's outstretched
left leg: Νικόσθενε^ς ἐποίησεν.(1)

D] Typical lettering of Painter N; note the nu's.

(1)the youth's left foot intervenes.

3886.

Hannover, Kestner Museum 1964.5.

- A] RF cup. Painter of the Louvre Komoi. 480-470 (Follmann).
*A.-B. Follmann, CV, Germany 34, pls. 31,3, 32,3 and 35,2;
fig. 7 (profile); p. 45, facs. of Dip. ARV(2) 359/26, Para. 364,
Add.(2) 222 (bibl.).
B] Int.: oinochoos: youth with oinochoe and phiale, running.
Ext.: plain.
C] Int.: above the youth: ἡ(π)αῖς καλός.

3887.

Hannover, Kestner Museum 1964.9.

- A] BF neck amphora. From Cervetri. Group of Würzburg 199
(Follmann).(1) Last quarter sixth. 520-510 (Follmann). *A.-B.
Follmann, CV, Germany 34, pls. 982, 11,1-2 and 14,2; facs. of
Dipp., p. 23 (bibl.). *TGV 77/19A 1 and p. 189. with n. 1.
Johnston, PP 27 (1972) 421 n. 12.
B] A: Apollo citharoedus between Hermes and Athena. B:
Heracles and the Lion, between Iolaus and Athena.
C] Under the foot, glaze Dipp.: three separate lines, not
parallel: 1. in small letters: νοῖν(σ).(2) 2. in larger
letters: γαβ, if Attic; or λαβ.(3) (F. does not have an
explanation.) 3. in medium-sized letters: Σιμόν.(4)
D] Simon(5) perhaps a trader; see TGV, p. 189. Johnston also
refers to his article in PP in which he pointed out that
the first letter in γαβ is hard to interpret as Attic (it
may be an Ionic lambda); but he prefers to read it as a
gamma. This is the only letter in the glaze dipinti which may
not be Attic. J. implies a date in the last quarter of the
sixth century when he compares Munich 1686 which he dates
520-515.

(1)not in Beazley. (2)Follmann takes the first two letters
(which touch) as one, but cannot decipher them; the others,
she suggests, are most likely: iota, nu, iota xi or sigma.
For the first letter, F. cites Munich 1706 (cf. TGV
86/33A 11, Hackl, pl. 2) and Munich 1384 (TGV 86/33A 1);
hence my reading may be quite wrong. (3)Johnston prefers
gamma. (4)so also F., but she thinks the omicron (which has a
squiggle added to the circle) is an omega. She cites as a
parallel the Gr. on Munich 1686, Hackl 105, TGV 77/19A 2
[see further]. Johnston too thinks the inscriptions are
connected. (5)Johnston says the name Simon occurs twice, but
I do not have this from CV.

3888.

Hannover, Kestner Museum 1966.99.

- A] RF cup. Colmar Painter (Follmann). First quarter fifth. *Add.(2)
397. Beazley Archive, no. 1926. *A.-B. Follmann, CV, Germany
34, pls. 31,3, 32,4, 34,1-2, 35,3; fig. 8 (profile); pp.
45-46, facss. of Dipp.
B] Int.: a naked youth (hoplitodromos) with shield and helmet
in his hands, running. Ext.: symposium: A: three youths
reclining, two of them playing kottabos. B: three youths
reclining, one playing kottabos, another shown in back
view.
C] Int.: to left and right of the youth, along the margins:
καλός ἡ(π)αῖς. A: above the heads: ἡ(π)αῖς καλός. B:
above the heads: Λυσίς καλός.

3889.

Hannover, Kestner Museum 1968.31.(1)

- A] BF lekythos. Unattributed. First quarter fifth. *A.-B.
Follmann, CV, Germany 34, pl. 22,6-8 (no bibl.).
- B] Pyrrhiche: male flautist between two armed dancers.
- C] In the field: nonsense: imitation letters (blots): between
the left dancer and the flautist: 5 letters. To right of
the flautist's forehead: 4 letters. Above and below the
right-hand dancer's right leg: 2 and 4 letters.(2)

(1)The number is probably 1966.31. (2)the leg intervenes.

3890.

Hannover, Kestner Museum 1968.93.

- A] RF lekythos. Unattributed. Second quarter fifth? 475-425 (Bea.
Arch.). *Add.(2) 392. *A.-B. Follmann, CV, Germany 34, pl.
44,1-4; p. 54, facs. of inscr. (no bibl. other than
Jahresbericht 1968-70, 309/6). Archive, no. 1925.
- B] Winged Nike with a wreath; a shield on the ground; Athena
frontal, turning left.
- C] Between the two figures, at shoulder height: Αλκιμαχος.
At the height of the shield (which is upright): καλος.
- D] Surely the same Alkimachos as that named by the Alkimachos
and other painters, but the vase is not by any of them
(Follmann).

3891.

Hannover, Kestner Museum 1977.40.

- A] BF neck ovoid amphora (Tyrrhenian). Castellani Painter
(Deppert, Beazley). Ca. 550. Early period (K.). *K. Schauen-
burg, 'Zwei neue Tyrrhenische Amphoren,' AA 1962, cols. 67-69,
figs. 3-4. Para. 42, Add.(2) 28. Script 212. Jahresbericht
Hannover 1977-81, 146/56 (A). J. Kluiver, BABESCH 71 (1996)
8/140 (inscrr. not mentioned).
- B] Shoulder: A: a wedded couple in a galloping chariot; women
and some men are following and preceding. B: komos: five
men and two women. Below: lotus frieze and two animal
friezes.
- C] A: nonsense: three short inscriptions are visible in AA,
fig. 3. B was apparently not inscribed. A: at left, two
women: inscriptions to right of their lower bodies (that on
the right has four letters). Under the horses' bellies:
four letters.
- D] Ex Munich (?), Bareiss 301.

3892.

Hanover, NH, Dartmouth College C 959.35.(1)

- A] RF cup. Epidromos Painter. Last quarter sixth. *D.M. Buitron,
Attic Vase Painting in New England Collections (1972) 79/36
(Int., A). C.G. Boulter, Hesp. 49 (1980) 296-97, pl. 77,c.
*ARV(2) 117/6, Add.(2) 174. *J. Neils et al., Goddess and Polis:
The Panathenaic Festival in Ancient Athens (Hood Museum of
Art, Dartmouth College, New Hampshire; Princeton University
Press; 1992) 161/27, colored fig. on p. 76.
- B] Int.: boxer sitting on the ground, binding up his hand;
pick axe, halteres, discus; aryballos and sponge hung up.
Ext.: plain.
- C] Int.: to left and above the boxer, along the margin:
Επιδρομος. To right of his face: καλος.
- D] Ex Dublin, New Hampshire, R.W. Smith. Listed as Hanover,
Dartmouth in Add.(2).

(1)Buitron gives the number as 970.35.

3893.

Hanover, NH, Dartmouth College C 959.53.

- A] BF prize Panathenaic. Berlin Painter. First quarter fifth.
480-470 (Neils). *ARV(2) 214, Para. 177/2 ter (add to ABV
407ff.), Add.(2) 197. *D.M. Buitron, Attic Vase Painting in New
England Collections (1972), 62/26 (A, B). D.C. Kurtz (ed.),

Greek Vases: Lectures by J. D. Beazley (1989) 75, n. 31 (mention). *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 171/39, colored plate on p. 28 (A), b/w fig. on p. 30 (B); b/w fig. on p. 41 (A, inscription) (bibl.).

- B] A: Athena. B: two wrestlers; at left, a bearded trainer.
- C] A: τον Αθηνεθεν αθλον vacat 3.(1)
- D] The alpha with nearly horizontal hasta. Epsilon with horizontal hastae.

(1)the line is not quite parallel to the column.

3894.

Harrogate, B.W.J. Kent.

- A] BF ovoid neck amphora. From Tarquinia. Manner of Lydos. Third quarter sixth. *Charlton, AJA 48 (1944) 255, figs. 4-5. ABV 115/2, Para. 46.
- B] A: komos: a naked man and a youth, dancing. B: swan between panthers.
- C] A: two vertical rows of dots.

3895.

Harrow, School Museum 53.

- A] RF cup. From Chiusi. Colmar Painter. First quarter fifth. *ARV(2) 356/53.
- B] Int.: cup bearer. A-B: youths.
- C] A: on a pillar: Άνσις καλος.
- D] For inscriptions on pillars see Script 100.

3896.

Harrow, School Museum 55.

- A] RF neck amphora. Kleophrades Painter. Ca. 480. Later, Beazley. *Beazley, JHS 30 (1910), pl. 7, and 36 (1916) 123 ff., pl. 6 (dr.), figs. 1-2. ARV(2) 183/11, Para. 340, Add.(2) 187. Script 1017. Robertson, AVCA 64, fig. 51 (A or B?).
- B] A: satyr holding a helmet and greaves. B: satyr holding aspear and shield.
- C] B: to right of the satyr's legs: καλος.
- D] Alpha a highkicker. Kappa resembles quotation marks. Three-stroke sigma, sharp-angled.

3897.

Harrow, School Museum 56.

- A] RF oinochoe. Harrow Painter. First quarter fifth. *Beazley, JHS 36 (1916) 128 ff., pl. 7,2 (dr.), fig. 6 (photo.). ARV(2) 276/76, Add.(2) 207. Script 888.
- B] Boy with hoop and stick.
- C] To right of his right arm, starting near the face: ηε παις.
- D] I thought the inscription might refer to a missing person, e.g. Eos?

3898.

Harrow, School Museum 110.

- A] BG stemless cup. Unattributed. Late fifth (Johnston). *TGV 239/ 14A n. 1 (mention), fig. 14,v (facs.).
- B] No figured decoration.
- C] [Under the foot,] Gr., curving to left: larta, retr.
- D] Johnston notes that the first alpha is larger and probably was already there when the Etruscan Gr. was made.

3899.

Harvard 12.15.

- A] RF lekythos. Unattributed. Second quarter fifth. Ca. 460. *CV. USA 8, pl. 17,6. ARV(2) 1606. *Vidi.
- B] Woman running with sash and mirror.
- C] On the sash in BG (brown): (Φ)α ινιππος καλος.
- D] I.e., 1912.15. The (circular) phi lacks the central stroke.

3900.

Harvard 1925.30.28.

- A] RF cup. Unattributed. Date? *Vidi.
- B] Int.: satyr with oinochoe.
- C] Nonsense: around the figure: (ε)(α)λυ ^ κσκ.(1)

(1)the two parts are separated by the head. The first epsilon is upside down.

3901.

Harvard 1925.30.34.

- A] RF pelike. Geras Painter. Second quarter fifth. *Vidi. CV, USA 1, pl. 12,3-4. ARV(2) 285/7.
- B] A: Heracles carrying a pair of pointed amphoras on a pole.
B: satyr getting water from a well.
- C] B: about the satyr's middle, far to the right: κ(α)ι.(1)
Under the foot, Gr.: Διι.(2)

(1)beginning of καλος or nonsense? (2)the first upright is short, the second long. Not in TGV.

3902.

Harvard 1925.30.49.

- A] BF/WG lekythos. From Greece. Unattributed. First quarter fifth. *CV, USA 1, pl. 19,1.
- B] Peleus and Thetis with Chiron; at right, an altar and a Nereid.
- C] Nonsense: imitation inscriptions: along Peleus' back: 7 letters. Between his legs: 6 letters. Along Thetis' back: 5 letters, a break of 1 letter, 2 letters. To left of Nereid's middle: 6 letters.
- D] The photos. in CV show the letters, but small; I saw the vase, but did not copy the inscriptions as they are mostly strokes, with a few letters, once a lambda.

3903.

Harvard 1925.30.51.

- A] WG lekythos. From Greece. Unattributed.(1) Diosphos Potter. Early fifth. *CV, USA 1, Hoppin, pl. 19,5. ARV(2) 302/21, 1643, Para. 357, Add.(2) 212. *Vidi.
- B] Side palmettes. A young hunter.
- C] To right of the back of his head: καλος.
- D] Listed by Beazley under Cambridge, Mass.

(1)By the same hand as Palermo, Banco di Sicilia 27 (ARV(2) 1643), which has a female figure and καλε.

3904.

Harvard 1925.30.124.

- A] Panathenaic prize amphora. From Capua or vicinity. Nikomachos series. 340/39. Archon Theophrastos. *CV,USA 1, pl. 6.
*Beazley, Dev.(1) 98-99, 118, pl. 48,1-3; (2) pl. 101,3-4 (A, B). Brauchitsch 57/92. Smets 99/118. Peters, JdI 147. Beazley, AJA 47 (1943) 458/2. ABV 414/2, Para. 178, Add.(2) 108. AJA 84 (1980), pl. 7,3. C.M. Havelock, AJA 84 (1980) 42 and n. 5, pl. 7,3. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 91/cat. 58, pl. 25,3-4 (details of A). Script 838. Robertson, AVCA 237 and 285-86, figs. 288-89; cf. 290. Bea. Arch. db, no. 3372.
- B] A: Athena to right; column figures: Athena; Zeus with Nike.
B: boxers; woman watching.
- C] A: To right of the left column, κιον.: τον Αθηνεθεν αθλον.
To left of the right column, κιον.: Θειοφραστος ηρχε. B: to right of the woman's forehead: Ολυμπίας.
- D] = 1925.30124A (so Bea. Arch. - Olympias is the spirit of Olympia. The same figure is mentioned on a painting ordered by Alcibiades from Polygnotos' brother or son, in which he

was seen being crowned by Pythias and Olympias (one ref. is Athenaeus 12.47, cf. also Plut., Alc. 16). According to Robertson, the meaning of the figure is that the winner of the Panathenaea will go on to the much more prestigious Olympic festival. The column symbols have the same reference; they reappear on Louvre MN 706, which must be of the same year. - The athla inscription is Attic, the archon inscription and the name are Ionic.

3905.

Harvard 1925.30.126.

- A] RF column krater. Göttingen Painter. First quarter fifth. *CV, USA 1, pl. 7. ARV(2) 234/11, 235. *Vidi. Script 964.
- B] A: neck, in silhouette, centaurs fleeing. Body: in silhouette: warriors lying in wait. B: body: similar to A.
- C] A, neck: nonsense, the letters very rough: (v)γγ(v)(o)χv. υγχογσ(.). γχοογ!γγσογκυ. Body: σφσ(κ). εσν. φογ(ι). (.)γ(σ). (γ)φογ(φ)(.). On the shield, in a circle: (o)οοοχ(v)οχvσ(.).υογγ(.).σ v.(1) B: body: σπσ.(2)
- D] All inscriptions are nonsense, and are here read left-to-right, but that is uncertain. Coarse writing, many letters misformed [indicated by ()]. The gammas could be read as upsilons, but not as lambdas.

(1)read Χολχος σπσκαλος>λ in CV, quite wrongly. (2)I saw no more on B.

3906.

Harvard 1925.30.129.

- A] RF cup. From Capua. Douris (B.). Painter of London E 55 (Guy). Python potter.(1) First quarter fifth. 480-470. *CV, USA 1, pls. 9,1-2 and 10,1-2. ARV(2) 436/112, Add.(2) 238 (bibl.). *D.M. Buitron, Attic Vase Painting in New England Collections (1972), no. 53 (Int., A, B) (much bibl.). *Vidi. M. Wegner, Duris (1968) 149, 154ff., 246. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 87/E 8, pl. 123.
- B] Int.: satyr accosting a maenad; rock. A: Dionysus between two pairs of satyr and maenad. B: two satyrs and three maenads.
- C] Int.: to the satyr's left: ηε παις καλε.(2) Under the foot, Gr.: OE, retr. Not in TGV.

(1)Bothmer apud Buitron. (2)irregular spacing in a typically Dourian manner (cf. TAPA 79 (1948) 184): there are vacats of one space between the heta and epsilon of ηε and between παις and καλε.

3907.

Harvard 1927.148.

- A] RF Nolan amphora. Alkimachos Painter. Second quarter fifth. *CV, USA 8, pl. 16,1. ARV(2) 529/7. *Vidi.
- B] A: Theseus and Sinis. B: a wreathed youth.
- C] A: Nonsense: stoich. two-liner, approximately left-aligned, in misshapen letters: γο(o)γ(o)γ! (λ)ογο(o)γ. Under the foot, Gr.: NV, the upsilon looking like an Attic lambda. See TGV 156/9F 4. A modern trident mark, also found on Harvard 1927.150.
- D] My transcription is an approximation. Imitation of early two-liners, perhaps of a kalos-name?

3908.

Harvard 1927.153.

- A] RF skyphos. Manner of the Euaion Painter. Second quarter fifth. Ca. 460-450. *CV, USA 8, pl. 18,3. ARV(2) 799/13. *Vidi.
- B] A: satyr. B: satyr with an amphora, frontal.
- C] A: to right of his forehead: καλος. B: to left of his mouth: καλ|o|ς, retr.
- D] Formerly Harvard 1646.95.

3909.

Harvard 1942.209.

- A] RF Nolan amphora. From Nola. Group of Polygnotos. Third quarter fifth. *Vidi. ARV(2) 1059/125 (no bibl.). *Fifth Ep. Congress, Acta (1967) 58/8. Hackl 55/605 (bibl.). TGV 160/11F 17; 168/25F 2 and p. 233 with n. 4. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 475/PGU136 (inaccurate).
- B] Youth leaving home: A: youth and woman. B: king.
- C] Under the foot, Gr.: καὶ δια(?)μακρὰ and opposite: III.(1)
- D] Ex Pourtalès Collection 318. The Gr. probably refers to the amphora (and its mates); see TGV; Johnston thinks it may perhaps be a price inscription (3 obols).

(1) Hackl gives Letronne's reading: ΜΑΚΡΑΙΙΙΙ, but I saw only three strokes.

3910.

Harvard 1959.124.

- A] RF cup. From Capua. Douris. 480-470. *CV, USA 6, pls. 13-14. D.M. Robinson, AJA 25 (1921), pls. 1-3. ARV(2) 438/140.
- B] Symposium: Int.: a bearded man with flutes and a woman on a couch; basket; flute case. A: two couples. B: similar (fragmentary).
- C] Int.: above the basket: [ho] παῖς ἂ κ[αλός].
- D] Ex Baltimore, Robinson.

3911.

Harvard 1959.127.

- A] BF plate, fragmentary. From Attica. Lydos. Ca. 550. *CV, USA 4, pl. 19,1. Beazley, Dev.(1) 47 and 110; (2), pl. 38, fig. 5 (poor for inscription). ABV 112/54, Para. 44, Add.(2) 31 (bibl.). *Sprunt Studies 46 (1964) 15/1. *M.H. Tiverios, ho Λυδός, pl. 40. M. Moore, AJA 83 (1979) 99, n. 171. Script 125. E. Kunze-Götte, 'Ein besonderer Flügeljüngling archaischer Zeit,' AK 42 (1999) 58 and nn. 8 and 32: K.-G. refers to the winged figures on the plate and compares them to the winged youth named Kastor (one of the Dioskouri) on the lip cup Basel, Antikenmuseum BS 1452.
- B] The sons of Boreas.
- C] In front and back, Gr. in large letters: Ἐριά[ν]θε[ς] (?) ἀνέθεκεν or divinity, or both τῆς (?) τέχνης ἔργον.(1)
- D] Ex D.M. Robinson. Now in the Sackler Museum where I saw it in 1991. Possibly the potter's dedication, giving his name. The coarse lettering might conceivably fit Lydos' hand.

(1) not [σοφί]ες ἔργον, poetic, which does not scan. Possibly [περικαλλί]ες ἔργον. For τέχνης ἔργον see DAA no. 244 as restored. Robinson had read Ἐριν ἔς ἔργον or Ἐριδες ἔργον, which will not do.

3912.

Harvard 1959.128.+

- A] Fragmentary BF prize Panathenaic. From Attica. Robinson Group. Third quarter fifth. 440-430. *Beazley, AJA 47 (1943) 452/2 (ill., London sherd). CV, USA ..., pls. 31,2 and 33,5. ABV 410/3, Add.(2) 107. *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 171/40. fig. on p. 86 (B). M.B. Poliakoff, Combat Sports in the Ancient World (1987) 35, fig. 19.
- B] A: Athena.(1) B: boy wrestlers at left; at right, trainer.
- C] A: τω[ν Αθηνηθεν αθλων].
- D] Ex Baltimore, Robinson. + London Mrs. Leonard Russel (Mrs. Dilys Payne). - Said to have been found in the same tomb as Baltimore Mus. of Art 1960.55.3 (boy wrestlers); Mississ. 1977.3.59; (both Robinson Group); and Harvard 60.309

(Achilles Painter).

(1)the scene is fragmentary.

3913.

Harvard 1960.236.

- A] RF calyx krater. Kleophrades Painter. Ca. 500. Very early (Beazley). *G.M.A. Richter, AJA 40 (1936) 100ff., figs. 1 (photo.) and 2-3 (drs.). ARV(2) 185/31, Add.(2) 187 (much bibl.).
- B] A-B: Return of Hephaestus: Dionysus on one side, Hephaestus on the donkey on the other; satyrs.
- C] Nonsense: to left of a satyr with an axe: ιοι. To right of his open mouth: ιστε. Elsewhere: (γ)ειο(γ)(.)(1) ωε. εις.
- D] Ex [New Haven,] Watkins. - The inscriptions resemble other nonsense inscriptions by the early Kleophrades Painter, e.g. Princeton, University Museum, RF psykter, Compiègne 1068, RF psykter; see also Script, p. 82.

(1)the first and fifth letters resemble Ionic gamma; the last letter is a dot.

3914.

Harvard 1960.309.

- A] BF prize Panathenaic. From Attica. Achilles Painter. Third quarter fifth. *ABV 409/5 (bibl.), Para. 177.
- B] A: Athena. B: foot race.
- C] A: prize inscription.

3915.

Harvard 1960.332.

- A] BF lekythos. From Greece (Athens?). Taleides Painter. Third quarter sixth. 550-530. *Auktion xiv (M.M.), no. 56, pl. 13. *Beazley AJA 58 (1954) 187-88, pl. 28, fig. 1. ABV 175/8, Para. 73. Beazley, AJA 61 (1957) 5.
- B] Nude youth on horseback setting out between, on the left, a woman and a youth, and on the right, a youth.
- C] On the back, below the top edge, Dip.: Ταλειδ v. ο v. ειμι, i.e., Ταλειδδ ειμι.
- D] Ex Basel Market (M.M.) and Baltimore, Robinson. "possessive rather than signature," ABV. "The statement [in AJA 1956] lines 4-7 [sic] is based on a misunderstanding of my words in AJA, 1954, 188," Para.

3916.

Harvard 1960.335.

- A] WG lekythos. From Attica. Timokrates Painter. Second quarter fifth. Ca. 470. *CV, USA 4, pl. 39,1. ARV(2) 743/4.
- B] Two women facing, with offerings (that on the left holds a basket).
- C] Below the basket, left-aligned horizontal three-liner: Γλα[υ]κ[ω]ν|καλ[ος]|Λεφ[αρ]ος.(1)
- D] Ex Baltimore, Robinson. Ionic alphabet.

(1)wrongly given as Attic alphabet in ARV(2).

3917.

Harvard 1960.336.

- A] WG lekythos. From Attica. Sabouroff Painter. Second quarter sixth. *CV, USA 4, pl. 40,2. ARV(2) 846/192.
- B] Seated girl holding a wreath; behind her, a tree.
- C] Above her head: καλ(ε).
- D] Ex Baltimore, Robinson. The epsilon lacks the vertical.

3918.

Harvard 1960.345.

- A] RF bell krater. From Vari. Hephaistos Painter (Later Mannerist). 430-420. *CV, USA 6, pl. 48,2. Beazley, JHS 58

(1938) 268. *Sprunt Studies 46 (1964) 24/7 (bibl.). ARV(2) 1115/30, Para. 453, Add.(2) 331. *Photo. *Vidi.

- B] A: Bouzyges(1) and the first plow; olive tree; woman.(2)
B: three youths.
- C] Graffiti: Modern: redrawn: B: Διο^κλες ^ χαλα^ευς. A: continued from B: Κε...πια...(3)
Ancient: Διοκλ[ε]ς χαλα[ι]ε[υ]ς | [K]εκροπιδ[ο]ς.
[The rendering of the inscription above is unclear: the alpha of Halaieus and the kappa of Κε...πια... are partially in plaster; the two final sigmas and the iota of Halaieus are totally in plaster. In the last line ('Ancient:'), which is based on Beazley's ph., both the dotted and undotted letters are ancient.]
- D] Ex Baltimore, Robinson. From a cemetery at Vari, Attica.
Robinson says some bones were found in the vase. A photo. in Beazley's possession showed the vase before its reconstruction. Large coarse letters. Mixed alphabet.

(1)Beazley puts a question mark. (2)falsely identified with Athena by Robinson, see Beazley, JHS. (3)^ shows intervening heads, which are not disturbed by the inscription; in the first rendering (called 'Modern') the lambda alpha and the upper-case kappa are partially redrawn on plaster; double underlining shows letters fully in the plaster; the other letters are ancient.

3919.

Harvard 1960.349.

- A] RF cup. From Vari. Near Ancona Painter.(1) Second quarter fifth.
*CV, USA 6, pls. 19-20. ARV(2) 875, Add.(2) 300.
- B] Int.: two bearded men seated on chairs.(2) A: trainer between wrestlers at left and boxers at right. B: hoplitodromoi.
- C] Int.: starting behind the head of the left man:
ho πα[ι]ς κ[α]λος.(3) A:above the scene, very widely spaced:
καλ[ο]ς.
- D] Ex Baltimore, Robinson. From a cemetery. Sprawling letters.

(1)"may well be his," Beazley. Much restored. (2)judges at the games? (Beazley). (3)or κ<αλος(?)

3920.

Harvard 1972.39.

- A] RF cup. Onesimos. First quarter fifth. *Vidi. ARV(2) 323/55, Add.(2) 215.
- B] Int.: hoplitodromos. A-B: hoplitodromoi.
- C] ho π...(1)
- D] Sackler Museum (where I saw it in 1991). Ex New Haven, Watkins. Based on a hasty note.

(1)retr. except pi.

3921.

Harvard 1972.40.

- A] RF kalpis. Unattributed Pioneer.(1) Last quarter sixth. 510-500.
*Auktion 34 (M.M.) 76, pls. 46 and 47, no. 149. *The Frederick M. Watkins Collection (1973), no. 19. Para. 324/13 bis, Add.(2) 157. Script 422.
- B] The ransoming of Hector.
- C] Πριαμος. χεχι, retr. χετοι, retr. χιμι. τετλ, retr. χετει.
- D] Ex Watkins. The inscriptions after Auktion 34. The nonsense inscriptions are of Euthymidean type; see Script, p. 71 n. 35.

(1)recalls Euthymides and the earliest Kleophrades Painter (Para.).

3922.

Harvard 1972.45.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth.

*Vidi. Fogg Art Museum, Ancient Art in American Private Collections (exhibition 12/28/54 - 2/15/55, 1954) 35/277, pls. 82 (detail of B) and 84 (A). ARV(2) 638/43, Add.(2) 273. Fogg Art Museum, Harvard University, The Frederick A. Watkins Collection (exhib. 31-1 - 14-3 1973) 64/25 (A, B, part of A).

B] A: woman seated and man. B: man.

C] kale. kalos.

D] Sackler Museum (where I saw it in 1991). Ex New Haven, Watkins. Based on a hasty note.

3922a.

Harvard 1995.18.33.

A] Frs. of RF cup. Penthesilea Painter. Ca. 460.

*A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 37/11 and 7, fig. 111 (A and B, the inscription shows on A).

B] Int.: (on b): part of tondo maeander. A: fr. a: upper part of a filleted youth to right. Fr. b: left foot and lower part of himation of a figure to left; lower part of himation of another figure at right.

C] A: fr. a: to left of the youth, horizontal left-aligned (I think) stoich. two-liner: [ho] παῖς | [κα]λός.

/ /

/ /

D] 2 frs. Mixed alphabet? The extant letters are Ionic.

3922b.

Harvard 1995.18.51.

A] Fr. of RF skyphos-krater. Meidias Painter. Ca. 410.

*A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 37/118 and 68, fig. 118 (shows inscr.).

B] A: below a palmette chain: Eros and Demonassa: wing tip of Eros to left and top of head of Demonassa to left, wearing a stephane.

C] A: above the head, bearing upward, in small letters: Δημω[νασσα].

D] Ionic alphabet.

3922c.

Harvard 1995.18.55.

A] Frs. of cup (foot). [Unattributed.] Pamphaios potter.

Last quarter sixth. *A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 26/30, 52, fig. 30 (fr. A, exc. for inscriptions).

B] No figured decoration preserved.

C] On the reserved foot profile, in BG: Πανφαι[ο]ς ἐποίησεν.

D] 2 frs. of foot; only fr. a is illustrated. The profile is of the 'cyma reversa', i.e., Nikosthenic, variety, with large letters in the hollow part (cf. AJA 88 (1984) 344), but the writing is coarse and cannot be identified with any of the signatures illustrated in that article.

3922d.

Harvard 1995.18.93.

A] Fr. of RF cup. Near Antiphon Painter. Ca. 480.

*A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 28/47 and 56, fig. 47 (Int., A).

B] Int.: part of tondo maeander. A: legs of a figure leaning on his stick to left.

C] Int.: along the border: Λυσ[ις καλός].

3922e,

Harvard 1995.18.107.

- A] Fr. of RF cup. Unattributed. Ca. 490-480. *A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 40/144 and 71, fig. 144.
- B] A: symposium: back of head, neck and right shoulder of a male facing down to right, while raising a large cup.
- C] A: at the rim of the fr., above the cup: [κα]λος. On the body of the cup, [in BG]: [πα]ις.

3922f.

Harvard 1995.18.149.

- A] Fr. of RF [sic] oinochoe (mug). Unattributed. Ca. 500-450. *A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997) 44/180 and 75, fig. 180 (bottom; upside down).
- B] No figured decoration mentioned. The underside is reserved except for 2 concentric circles. Glazed inside.
- C] On the underside, Gr.: $\kappa\rho\upsilon\theta\rho\alpha\sigma$, retr. At left, (upside down to the inscription: ligature AT .(1))
- D] Etruscan. The first letter looks like an Etruscan c. The cat. prints: CRUTHRAS.

(1)the vertical of the tau is the right leg of the alpha.

3922g.

Harvard. Various.

- A] *A.J. Paul, Fragments of Antiquity: Drawing upon Greek Vases (Harvard University Art Museums, Bulletin, spring 1997). The ff. have very few Greek letters:
- | | | | | | | |
|----|-----|------------|-------------------|----------------|-----------|------------|
| C] | 14 | 1995.18.80 | Fr. of BF eye cup | Unattributed | c.530-520 | [--]v |
| | 29 | .73 | Fr. of RF cup | Skythes | c.510-500 | [κα]λος |
| | 36 | .138 | Fr. of RF stamnos | Copenhagen P. | c. 470 | [κα]λε |
| | 37 | .18.1 | Fr. of RF cup | Onesimos | c. 490 | [καλ]ος |
| | 39 | .171 | Fr. of RF cup | Onesimos | c. 490 | κ(?) |
| | 41 | .95 | Fr. of RF cup | Onesimos | c. 480 | [--]α[--] |
| | 49 | .131 | Fr. of RF cup | nr Antiphom P. | c. 480 | κα[λος] |
| | 50 | .146 | Fr. of RF cup | nr Antiphon P. | c.480-70 | παι[ς] |
| | 58 | .103 | Fr. of RF cup | Triptolemos P. | c. 480 | ho π[αις] |
| | 108 | .32 | Fr. of RF cup | Stieglitz P. | c.470-60 | [--]λ[--] |
| | 110 | .102 | Fr. of RF cup | Pistoxenos P. | c. 470 | πα[ις] |
| | 120 | .65 | Fr. of RF cup | Unattributed | c. 510 | [--]ο[--] |
| | 121 | .68 | Fr. of RF cup | Unattributed | c. 510 | [--o/i]ς |
| | 125 | .123 | Fr. of RF cup | Unattributed | c. 500 | Nl or hl |
| | 134 | .72 | Fr. of RF cup | Unattributed | c.500-490 | h |
| | 141 | .170 | Fr. of RF cup | Unattributed | c. 490 | π[αις] |
| | 142 | .84 | Fr. of RF cup | Unattributed | c. 490 | [κ]αλο[ς] |
| | 154 | .161 | Fr. of RF cup | Unattributed | c. 480 | π[αις] |
| | 155 | .173 | Fr. of RF cup | Unattributed | c. 480 | [--]εσ[--] |

3923.

Harvard 2236.

- A] RF lekythos. Unattributed. 480-470. *CV, USA 8, pl. 17,5. Beazley, JHS 62 (1942) 99. *Vidi.
- B] Uncertain subject: a bearded man holds out a snake and perhaps grapes. A woman with a purse or bag and a flower(?) stands behind a block on which there is a snake; this side of the block are two more snakes.
- C] Midway between the heads: κ(α)λος.

3924.

Harvard inv. 2388.

- A] Fr. of RF cup.(1) From Vulci. Unattributed.(2) Ca. 500. *CV, USA 8, pl. 17,2. ARV(2) 1593/41, Para. 507. *Vidi.
- B] Int.: a dancing girl.
- C] Int.: starting behind the girl's back and continuing to

right of her head: $\Lambda\epsilon^{\alpha}\gamma\pi\omicron\varsigma$.

D] Ex Canino, see Mus. Etr., no. 584.

(1)cut down to the tondo. (2)circle of Euergides Painter (CV).

3925.

Harvard inv. 2397.

- A] BF alabastron. Unattributed. Early fifth. *CV, USA 8, pl. 21,3. Beazley, JHS 62 (1942) 99. *Vidi. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 47, pl. 22,d-e.
- B] A: aulodia: a youth and a boy on a platform (no doubt playing flutes and singing, respectively), with a man looking on.(1) B: citharode.
- C] Nonsense: A: to right of the onlooker: $\nu\nu(\lambda)$. Between the musicians: $-\lambda(\lambda)\epsilon\nu$. To right of the platform: $-\lambda\epsilon\nu\epsilon(\lambda)$. B: to left of the citharode: $-\lambda\nu\omicron\nu(\lambda)$. To his right: $-\lambda\kappa\nu$.(2)
- D] Hasty writing. The letter here written (λ) consists of an upright with a blob attached above the middle; it is not really a lambda. Epsilons are disjointed.

(1)Shapiro: unclear whether the left-hand figure was playing the flutes; the right-hand one is too enveloped in his garment to have played an instrument. S. thinks this is an aulodia (singer + flautist). The single man leaning on his stick is an audience of one; the column shows an architectural setting. (2)some of the nonsense letters simulate words tumbling from the mouths of performers [Shapiro].

3926.

Havana.

- A] BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive (A). *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 97/29 (A). Brijder, Bull. BABesch 50 (1957) 162.
- B] Handle zone: A: in the center, horseman; at left, youth running; at right, youth running while looking back and raising his left hand in greeting.
- C] Handle zone: A: between the figures, and between figures and palmettes: four nonsense inscriptions.
- D] This is probably the vase Havana, Museum 118: see the foot note. Ex Hirsch collection. On Brijder's Runners Painter, see BABesch., pp. 159-62.

(1)the vase has the number 857 on it, but I do not know if it pertains to this collection. Was it a dealer's?

3927.

Havana, Museum 112.

- A] BF band cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 96/27 (A).
- B] Handle zone: A, B, each: lion attacking a horse.
- C] Handle zone: A, B, each: horizontal, on either side of the scene, filling the space to the handle palmettes: nonsense inscriptions.(1)
- D] Ex Chigi collection. Ex Havana, Conde de Lagunillas. Beazley (in a note to a photo.) compares a vase in Reading but I could not read the number.

(1)so also Olmos in text.

3928.

Havana, Museum 117.

- A] BF band cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive (A). *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 96/28

- (A). Cat. Sotheby, 14 May 1946, lot 20.
 B] Handle zone: A: a warrior mounting a chariot.
 C] Handle zone: A: on each side one vertical nonsense
 (imitation) inscription, imitating kionedon writing, but
 these are not real letters.
 D] Ex collection Marshall Brooks. Ex Havana, Conde de
 Lagunillas.

3929.

Havana, Museum 141.

- A] BF/WG lekythos. Athena Painter (Beazley). First quarter fifth.
 Ca. 490 (Olmos). *R. Olmos, Catalogo de los vasos Griegos del
 Museo Nacional de Bellas Artes de la Habana (1993) 144/62
 (ill.). ABV 523/7. Cat. Parke Bernet 11-14 May 1949, 173/1.
 B] Centauromachy: a Greek defeated by a centaur.
 C] A nonsense inscription for each figure: imitation letters:
 above the Greek's shield: five letters. Under the centaur's
 belly: five letters.
 D] Ex Brummer P 737.

3930.

Havana, Museum 163.

- A] RF cup. Pentheseilea Painter. Second quarter fifth. 460-450
 (Olmos). *R. Olmos, Catalogo de los vasos Griegos del Museo
 Nacional de Bellas Artes de la Habana (1993) 179/81 (all).
 Auktion Helbing 30 Oct. 1930, 104, pls. 26-27.(1) ARV(2) 884/78,
 Para. 428. Olmos, Vasos griegos de la Coleccion Condes de
 Lagunillas (1991), no. 36.
 B] Int.: youth and girl; at left, a stool. Ext.: men and
 women: A: the men have purses.(2)
 C] Int.: to the girl's left: (.)οιγ|NQ.(3) B: ho παις|καλος.(4)
 D] Ex Baron von Heyl. Ex Lagunillas collaaction.

(1)= Langlotz, Cat. of the collection belonging to Max von
 Heyl. (2)R. Sutton (diss.), 276ff. thinks they do not contain
 money. See also Sutton, AJA 87 (1983) 263f. (3)so the text,
 p. 179. (4)so the text, p. 180.

3931.

Havana, Museum 164.

- A] RF cup. Telephos Painter (Beazley). Second quarter fifth.
 470-460 (Olmos). *R. Olmos, Catalogo de los vasos Griegos del
 Museo Nacional de Bellas Artes de la Habana (1993) 167/74
 (all; inscriptions). ARV(2) 817/9. Revista I.N.C i,
 iii-iv, 13,2. R. Olmos, Vasos griegos de la Coleccion Condes
 de Lagunillas (1991), no. 35.
 B] Int.: youth at a burning altar; at right, another altar or
 offering table. Ext.: A-B: palaestra.: A: three youths, one
 at a pillar. B: similar; clothes on the pillar.
 C] Int.: καλος. A: nonsense: above the scene: πφλασλ.(1) B:
 nonsense: above the scene: κπχλππχι.(1)
 D] Ex Lagunillas collection.

(1)the inscriptions taken from the text; not visible in phs.
 Surely there is no digamma. The readings are poor.

3932.

Havana, Museum 168.

- A] RF column krater. Earlier Mannerists viii. Undetermined.
 Second quarter fifth. *Photos. *ARV(2) 585/26. *R. Olmos,
 Catalogo de los vasos Griegos del Museo Nacional de Bellas
 Artes de la Habana (1993) 176/80 (A, B). R. Olmos, Vasos
 griegos de la Coleccion Condes de Lagunillas (1991), no. 37.
 B] A: warrior leaving home: woman; youth holding a helmet,
 spear and shield (device, lion); man. B: a man and two
 youths.
 C] A: on the shield, above the lion, in dilute BG: καλος.

D] Ex Hirsch Collection 178. Similar inscription on New York 10.210.14, ARV(2) 585/24.

3933.

Havana, Museum 199.

- A] WG lekythos. From Gela. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *Photo. *ARV(2) 995/124. *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 214/100 (inscription small). Kurtz, AWL 46/5. R. Olmos, Vasos griegos de la Coleccion Condes de Lagunillas (1991), no. 40. *J.H. Oakley, The Achilles Painter (1997) 12, 137/174, pl. 95B-C (left and right figures; both show inscription somewhat distorted).
- B] Woman with lyre to right, greeting woman with sash facing her; at upper left, oinochoe hung up.
- C] To right of left woman's head and starting right under the top margin, left-aligned stoich. three-liner:
Πιστοξενοῖ | καλὸς | Ἀρεσάνδρῳ.
.....
.....
.....
- D] Ex Hirsch Collection 682. Ex Havana, Conde de Lagunillas. - Typical hand of Achilles Painter.

3934.

Havana, Museum 209.

- A] RF hydria. Cassel Painter (Bealey). Third quarter fifth. 450-440 (O.). *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 185/23. ARV(2) 1085/23. R. Olmos, Vasos griegos de la Coleccion Condes de Lagunillas (1991), no. 44.
- B] Seated woman twining a wreath, surrounded by four women, three of which are bringing a chest, a mirror and a taenia respectively.
- C] Three times kale(1): by the woman with the mirror; by the seated woman; and by the woman with the chest (i.e. by the three women at the left).
- D] Ex Lagunillas collection.

(1)the alphabet is left unclear in Olmos.

3935.

Havana, Museum 215.

- A] RF cup. Painter of Agora Chairias Cups?(1) Last quarter sixth. *ARV(2) 1570/11. Hesp. 24 (1955) 74, under b. *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 159/68 (Int.). Pellegrini 316/240.
- B] Int.: youth reclining and raising his hand in greeting; at left, a flute case. Ext.: plain.
- C] Int.: above, between the right hand and the head: καλὸς. Between the right thigh and the raised right arm: καλὸς. In the exergue: Χαίρεας.(2)
- D] Ex Siena, Chigi. Ex Havana, Lagunillas. - The same spelling error as on three cups from the Agora by this painter.

(1)Beazley does not attribute the vase, but says the handwriting is the same as on the Agora Chairias cups.

3936.

Havana, Museum 226.

- A] BF prize Panathenaic. Michigan Painter (Bothmer). Ca. 515 (Bothmer). 510-500 (Olmos). *R. Olmos, Catalogo de los vasos Griegos del Museo Nacional de Bellas Artes de la Habana (1993) 132/52 (A, shield device (owl), B), 229-230 (colored phs., A, B). F. Prat, Salas de arte antigua (1956) 5, 9, and 16 [since cleaned]. R. Olmos, Vasos griegos de la Coleccion Condes de Lagunillas (1991), no. 11.
- B] A: Athena. B: four hoplitodromoi.

- C] A: to right of the left column:
vac.1 τον Αθηνεθεν αθλον vac.1. B: the shield device
of the front runner: A (white on BG background).
- D] Ex Lagunillas collection. Probably = Brandt, Arch. Panath. I,
8/66, and J. Frel, AAA 2 (1969) 384, fi5 (A). Olmos thinks the
front runner on B is Achilles; this is denied by R. Lindner in
Kotinos (Festschrift E. Simon, 1992) ca. 196ff., n. 16; I think he
is an Athenian.

3937.

Havana, Museum R 79-1011.

- A] RF skyphos. Euaion Painter (O.). Second quarter fifth. 460-450
(O.). *R. Olmos, Catalogo de los vasos Griegos del Museo
Nacional de Bellas Artes de la Habana (1993) 182/83 (A, B,
shows inscriptions) (no bibl.).
- B] A: a bearded and bald satyr, leaning on his stick, holds
out a chest over a stool. B: a woman, with the right hand
stretched out, stands before a chair; at left, a kalathos.
- C] A: to left and right of the satyr's head: κα^λος. B: as on
A: καλ^ε.
- D] Ex M.T. Royas collection. (Not Lagunillas.) O. discusses
the possible interpretation of a connection with the
Anthesteria.

3938.

Haverford College.

- A] RF lekythos. Pan Painter. Second quarter fifth. *H. Comfort,
Attic and South Italian Vase Paintings at Haverford College
(1956), no. 24. J.V. Noble, The Techniques of Painted Attic
Pottery(1) (1966), fig. 125. ARV(2) 557/116, 1659, Para. 387,
Add.(2) 259. *Vidi. Script 696.
- B] A servant girl ladling from a skyphos into a phiale and a
seated woman holding the skyphos and a loaf(?). Plemochoe
on the floor, kylix on the wall.
- C] To left of the woman's mouth, above the skyphos, but not
retr.: ο(ρ)ευσ. Above her head: καλε.
- D] Ex Haverford, Alden Simpson. The first word looks like a
proper name, but is unexplained, although M. Lang tries to
decipher it in 'Aspects of Ancient Greece' (Allentown Art
Museum). The καλε refers to the mistress. The rho
miswritten; could perhaps be alpha or kappa? - Fairbanks,
Ath. Lekythoi (1907) Gp C, Class 5, no. 39 and p. 218 n. 1,
refers to this lekythos; he has no accurate information
beyond the fact that it has the Hygiainon kalos inscription
[which it does not].

3939.

Heidelberg.

- A] WG lekythos. Said to be from Odessa. Unattributed. Second
quarter fifth. *Beazley, AJA 33 (1929) 364/9, figs. 2-3
(photos.). *ARV(2) 1579/4. Script 1139.
- B] Woman holding out an oinochoe; at right, a chair.
- C] To right of her head, stoich. left-aligned tabella:
Ευαι(δ)ν|καλος|Αισ(χ)υλο(.). Αισχυλδ corrected to
Αισχυλδ by changing the sigma to chi and the chi to
upsilon. A blot after the name.
- D] Mixed alphabet. Omicron miswritten in the name Euaion; this
last is read omega in ARV(2), but that is uncertain. I am
now not sure that 'Script' is correct in calling the alphabet
near-Ionic.

3940.

Heidelberg.

- A] WG lekythos. Painter of Copenhagen 3830. Second quarter fifth.
*AA 1916, 186-88, figs. 15 and 15a. ARV(2) 724/4.
- B] Youth leading a dog on a leash.
- C] καλος ho παις.(1)

(1)so AA, text; the ph. shows only the last two words.

3941.

Heidelberg.

- A] "Grossgriechisch - RF Kraterfragment." Unattributed. Date? *AA 1954, 629 (mention). B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitätssammlung (Heidelberg 1948) 60/5, fig. 30.
- B] Not mentioned.
- C] After cleaning: Ευσαιδὼν καλὸς Αἰσχυλῶ.
- D] Is this Attic? Does 'Grossgriechisch' refer to the provenance? Not listed in Beazley or in Add.(2) Is the inscription genuine?

3942.

Heidelberg.

- A] RF oinochoe (chous). Unattributed. Late fifth? Van Hoorn dates in early fourth. *G. van Hoorn, Choes and Anthesteria (1951), no. 553 (not ill.). P.E. Corbett, Hesp. 18 (1949) 306/under no. 1 (mention). W. Kraiker, Katalog ... Heidelberg i (1931), pl. 45/235. Deubner, Attische Feste 243.
- B] Two boys; a stylized plant.
- C] Χρυσος. Παις.
- D] Both Chrysos and Pais are generic names.

3943.

Heidelberg.

- A] Fr. of pottery. Unattributed. Date? *R. Hampe, AA 1969, 107-108.
- B] No figured decoration mentioned.
- C] Gr. on sherd apparently in four lines:
[--ca.5--]ς
[--ca.3--]λευς
[.]πολωνιδες(1)
- D] If the Gr. is really in four lines, it should be a list of names, not an ostrakon (Hampe).

(1)the first extant letter in line 2 could be sigma. Line three is uncertain; if pi is read correctly, [O]πολωνιδες could be for Ophelonides, cf. DAA 120 and 291 (Ὀφολονίδης). Why not: [A]πολ'λ'ονιδες(?).

3944.

Heidelberg 3.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *Photo. *ARV(2) 64/98. W. Kraiker, Katalog ... Heidelberg i (1931), pl. 2.
- B] Int.: jumper. A-B: a piece of ground line.
- C] Int.: around the jumper, starting at upper left, in a circle: Μεμ'νὸν καλὸς.
- D] Beazley compares Amsterdam 2229, q.v. - Typical large lettering as on some other Oltos vases.

3945.

Heidelberg 19.+

- A] Frs. of RF cup. Euergides Painter. Last quarter sixth. *Beazley, JHS 33 (1913) 347f., 351/29, fig. 1 (ph. and dr.; Heidelberg part only). *ARV(2) 95/116, Add.(2) 171.
- B] Int.: a woman running.
- C] Int.: starting to right of her head and following the lip, widely spaced: Ευ[εργ]ιδες επο[ισεν].
- D] = B 2. + Göttingen H 88 and Dresden AB 199.

3946.

Heidelberg 23.+

- A] Frs. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *CV, Italy 8, pl. 5 B 11. *Beazley, CF. ARV(2) 151/44, Para. 335.

- B] Int.: athlete with a pick axe. Ext.: athletes: A: two wrestlers between onlookers. B: two pairs of boxers or pankratiasts; between them, a trainer.
- C] Int.: ho παι[ς] καλ[ος].(1) A: ho π[α]ις καλ[ος].(1) B: [ho παι]ς κ[αλ]ος.(1)
- D] + Florence 5 B 11, 13-17, 19, 21, 34; 11 B 62; 12 B 34. Part ex Villa Giulia.

(1)so Beazley in CF.

3947.

Heidelberg 32.+

- A] Fragmentary RF cup.(1) Related to Scheurleer Painter. Last quarter sixth. *Photo. *Beazley, JHS 51 (1931) 53/3. *ARV(2) 50/191, 170/2.
- B] Int.: satyr with a horn and a wineskin. A: between palmettes and eyes: feet of a warrior or hoplitodromos.
- C] Int.: Αντιμαχος κα[λος].(2)
- D] + Dresden. In JHS, Beazley says that the Heidelberg fr. is mislaid, but shows on an old photo.

(1)palmette eye cup. (2)so ARV(2); in JHS, Beazley gives: Αντ[ι]μαχος κα[λος].

3948.

Heidelberg 36.

- A] Fr. of RF cup. From Athens. Hermaios Painter. Last quarter sixth. *ARV(2) 111/12. *AA 1923-24, 167.
- B] Int.: komast: feet and part of the back of a running nude male.
- C] Int.: between the feet, along the bottom: [---εποι]εσεν.
- D] = B 62.

3949.

Heidelberg 43.

- A] Fr. of RF cup. From Orvieto. Unattributed. Last quarter sixth. *ARV(2) 1593/42. *Photo.
- B] Int.: hair and hand (probably one at an altar).
- C] Int.: Λεαγρος.

3950.

Heidelberg 51.

- A] Frs. of RF neck amphora.(1) Euphronios. Last quarter sixth. 510-500. *Antikemuseum Berlin, Euphronios der Maler (exhibition 20/3-26/5 1991) 161/23 (ill.). *Musee du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 147/23 (ill.). ARV(2) 16/16, 1563. *drs.
- B] A: athletes: fr. a: at left, part of a halter(?); at right, the frontal chest and raised right arm of an athlete. Fr. 2: perhaps from the same figure: left calf of a male.
- C] A: fr. a: between the halter and the chest, not facing: [Αν]τιας [---(?)].(2)
- D] = B 4. Frs. a and b.

(1)with a question mark in ARV(2); given as certain in 'Euphronios'. (2)need not be complete aft (Beazley). A break soon after the sigma; kalos could have followed.

3951.

Heidelberg 52.+

- A] Fr. of BF/RF cup. Manner of Onesimos (Beazley). Onesimos (Williams). First quarter fifth. Early (Beazley, Williams). *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) 42 and 44, figs. 3,a-b. *Beazley, JHS 51 (1931) 45/15. ARV(2) 52, 330/1. Cohen, Bilinguals 526/B 133.
- B] Int.: top of a satyr's head, with drinking horn. Ext.: coral red.(1)
- C] Int.: above the satyr's head: καλος, retr.

D] + Florence fr., which may give the lower half(?) (Beazley).
The inscription refers to the satyr, as there is a large
vacat fore.

(1)Williams says that the coral red suggests that the Ext.
may once have been decorated with figures, possibly BF. For
the latter, cf. Basel BS 458, CV, Switzerland 6, pl. 3; and
Louvre MNB 2042, ABV 400. See also Cohen, Marsyas 15
(1970-71) 9-10. Beazley in ARV(2) says about the Ext.: "A,
in bf. on a coral-red ground, (bit of cloak)."

3952.

Heidelberg 61.+

- A] Fragmentary RF cup. Chaire Painter.(1) Last quarter sixth. *dr.
*ARV(2) 144/1, Add.(2) 178.
B] Int.: komast (youth with a wineskin), before a krater.
C] Int.: along his back: χαῖρε.
D] + Vatican 22,961 (joins; see Add.(2)). - The other cups with
χαῖρε are: Toronto, Wallace; Indianapolis 47.37; Cervetri;
Reading, University 39.viii.3.

(1)named after the occurrence of χαῖρε on five cups.

3953.

Heidelberg 62.

- A] RF cup. Onesimos (O), First quarter fifth. *Photo. ARV(2)
324/69.
B] Int.: athlete. A-B: youths and horses.
C] Ext.: ho παῖς, etc., written near the youths' heads.

3953a.

Heidelberg inv. 74/1.

- A] RF cup. Euergides Painter. Ca. 510. *Alltag und Fest in
Athen: griechische Vasen zur Ausstellung Freiburg im
Breisgau (1987), no. 7. R. Hampe, Pantheon 36 (1978)
109ff.
B] Int.: a naked boy, wreathed, to right, straddling a very full
wineskin (trying to manipulate it or about to ride it in
the askoliasmos). A: pyrrhiche. B: a youth to right with a
mare that is being served by a donkey (to produce a mule).
C] Int.; around the scene, starting at right by a spout of
the wineskin and running to left, facing in: h^o π^αλ^{ις}.
D] The writing is coarse.

3954.

Heidelberg 78.+

- A] Frs. of RF cup. Douris. 480-470. Late period (B.-O.). *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 85/223, pl. 110.
ARV(2) 444/231, Add.(2)240.
B] Int.: Upper part of a warrior in Thracian costume and with
the pelta. Ext.: plain.
C] Int.: to left and right of his head, along the rim:
[-]ς ^ καλός.(1)
D] = B 51. Two frs. added by Bothmer. B.-O. does not mention
the inscription.

(1)I do not see any trace of a letter before the first sigma;
hence either [hιπποδαμ]ς or [ho πα]ς.

3955.

Heidelberg 79.+

- A] Fr. of RF cup. Douris. First quarter fifth. 480-470. Late
period (B.-O.). *ARV(2) 439/145. 1931), *D. Buitron-Oliver,
Douris (Kerameus 9, 1995) 83/189, pl. 105.
B] Int.: male and woman. A: Heracles and Linos? (Foot, shank,
foot).
C] Int.: [hικετ]ες(?).(1)
D] Bryn Mawr P 236 and P 940 (D. Buitron-Oliver, Douris

(Kerameus 9, 1995) 83/190 and 191, pl. 105) may belong
(B.-O., citing Ashmead and Phillips).

(1)sigma with what may be the lower arm of an epsilon before
it (Beazley). I read from the photo.: [---](.)ς. [The ph.
shows that this is definitely a final sigma. The date of
the fr. suggests [ηκετ]ς.]

3956.

Heidelberg 95.+

- A] Frs. of RF cup. Colmar Painter. First quarter fifth. *Photo
(Heidelberg only). ARV(2) 354/28.
- B] Int.: fight. A-B: symposium.
- C] Int.: on a shield, in BG: καλος.
- D] + Florence (two frs.); Villa Giulia. - Similar: London
97.10-28.1, also by the Colmar Painter, ARV(2) 354/24; on B,
while on A the inscription is Λεαγρος, retr.; the shields
are both in profile: is that true of Heidelberg 95+? - This
inscription (καλος) seems common in the Colmar Painter.

3957.

Heidelberg 97.

- A] RF cup. Unattributed. Late sixth or early fifth. *Photo. W.
Kraiker, Katalog ... Heidelberg i (1931), pl. 18.
- B] Int.: hoplitodromos kneeling.
- C] Int.: to left and right of the head: καλος. On the shield
(which is in profile), following its rim and filling the
space, in BG, nonsense: λεσοα.

3958.

Heidelberg 102.

- A] Fr. of RF cup. Manner of Antiphon Painter. First quarter
fifth. *Photo. ARV(2) 346/92.
- B] Int.: man leaning on his stick. A: males.
- C] Int.: ho pais kalos or the like.

3959.

Heidelberg 103.+

- A] Frs. of RF cup. Antiphon Painter. First quarter fifth. *ARV(2)
338/39, 40, 41, Add.(2) 218.
- B] Int.: youth. A-B: komos.
- C] Int.: [Λυ]σις καλος.
- D] + Heidelberg 99, 100, and 106 (all joining, Bothmer).

3960.

Heidelberg 125.

- A] RF pelike. Syriskos Painter. First quarter fifth. *drs. ARV(2)
262/36.
- B] A: satyr. B: satyr.
- C] Near each satyr: A: ho pais καλος. B: ho pais καλος.

3961.

Heidelberg 158.

- A] Fr. of RF cup. Veii Painter (Penthesilean; probable, Beazley)
Second quarter fifth. *dr. ARV(2) 907/2.
- B] Int.: youth with his stick and a lyre. A: athletes:
wrestlers or the like.
- C] Int.: around the upper part of the youth: nonsense:
[---]ανδυο(γ)ς.
- D] The gamma is uncertain (the right hasta is shortened). I am
not sure that this is really nonsense and not a misreading.

3962.

Heidelberg 211.

- A] BF ovoid neck amphora. Painter of Vatican 309.(1) Ca. 550. *CV,
Germany 10, pl. 32,1-2. ABV 685/8 bis. B. Neutsch, G. Hafner
and H. Luschey, Die Welt der Griechen im Bilde der Originale
der Heidelberger Universitätssammlung (Heidelberg 1948) 15,

17.

- B] Neck: A, B, each: head of a man. Body: A: woman between sphinxes. B: two nude horsemen.
C] Body: A: on either side of the woman: dots. B: behind the head of the left horseman, Gr.: (ε)υ.(2) Under the foot, Gr.: λεξε, retr.(3)
D] Unclear lettering. The epsilons as printed look archaic. Not in TGV.

(1)a companion of Lydos. Neutsch attributed the vase to Sakonides. (2)so CV, text; the epsilon reversed. Could be υε, retr. (3)so CV, text.

3963.

Heidelberg 241.

- A] Fr. of Panathenaic prize amphora. Very close to Kleophrades Painter. Early fifth. *CV, Germany 10, pl. 38,3. ABV 406/8, ARV(2) 192, Para. 176. *H. Gropengiesser, Heidelberg Jbb. 26 (1982) 140, fig. 9.
B] A: left-hand column; part of Athena's shield, with the hoof of a Pegasus.
C] Along the right side of the column: τον Αθενεθεν α[θλον].
D] The letters are perhaps not quite like the hand of the Kleophrades Painter.

3964.

Heidelberg 253.

- A] BF oinochoe (olpe). Unattributed. Last quarter sixth. 510-500. *Schweitzer, JdI 44 (1929) 118-19, fig. 7. *CV, Germany 10, pl. 39,3. D. Wegener, Die Olpe (Diss. Heidelberg 1946) 74, 163. B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitäts-sammlung (Heidelberg 1948) 69,1. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 57, fig. 80 (shows the first inscription, distorted, but not the second).
B] Man resting a spit with meat on a table; an animal beneath; a dog; a man cutting meat from a spit; a second dog.
C] At extreme left: δυοΚΔ.(1) In front of the left man (vertically?): TE.(1)
D] The surface is damaged. Schweitzer (whose readings agree with CV's) thinks the vase is by same hand as Berlin 1915 [ABV 377/247, BF olpe, Leagros Group, "Fischzubereitung"], but it is not in Beazley. Here a butcher shop?

(1)so text, not visible in the photo.

3965.

Heidelberg 66.4.

- A] Fr. of RF cup. Brygos Painter (Hoffmann). First quarter fifth. *Add.(2) 397 (bibl.). Beazley Archive, no. 4025.
B] Int.: youth (komast). A: komos.
C] Int.: [Αυ]οις.

3966.

Heidelberg 70.13.+

- A] RF cup. Phintias. Last quarter sixth. 510-500. *Para. 323/13, *Add.(2) 155. *Ars Antiqua 5 (1964) 31/126, pl. 32. Script 396.
B] Int.: symposium: man reclining and playing kottabos. Ext.: plain.
C] Behind the symposiast's back, starting above his pillow, moving along the margin and ending near his knee (facing in): Λεα^γροςκα^λος [vacat after κα], retr.(1)
D] + New York 1983.524.1a-b and another fr. added by Guy. Wrongly listed as 'Carlsruhe' in Para.; see Add.(2) The reading is taken from Para. and Ars Ant. Neat lettering. On the erotic connotations of kottabos see Mingazzini, AA 1950/51, 35ff.

(1)the ph. in Ars Ant. shows the inscription clearly: there was definitely room for completing the word.

3967.

Heidelberg 81/10.

- A] BF band cup. Unattributed. Third quarter sixth. *Vidi photos. *H. Gropengiesser, Heidelberg Jbb. 26 (1982) 145 and fig. 15 (A) (mention).
- B] A: handle zone: sphinx between two cocks. B: handle zone: swan between two sphinxes.
- C] A, B, each: in the narrow reserved band on the lower part of the bowl: Τλεσδν μεποιεσεν.
- D] The photos. were shown me by Fellmann at the Antikensammlungen in Munich, on April 18. The vase will be published by H. Gropengiesser who has graciously permitted inclusion here. I think that neither the hand of the inscription nor its position are by the Tleson Painter.

3968.

Heidelberg 91/1.

- A] BF lip cup. Unattributed. Third quarter sixth. *Vidi photos.
- B] Int.: the bowl is filled with concentric lines in the Ionian manner. A, B, each: lip:two cocks facing.
- C] A: handle zone: Τλεσδν ε(π)οι|εσεν. B: handle zone: Τλεσδν ε(π)οιεσεν.
- D] The photos. were shown me by Fellmann in Munich together with those of Heidelberg 81/10, q.v. The vase will be published by H. Gropengiesser who has graciously permitted its inclusion here. She notes (by letter) that the father's name is omitted also on a LM fr. in Siena, ABV 182/43. The lettering seems to me by the Tleson Painter (note the backhand at the beginning), although the text is not in the usual form.

3969.

Heidelberg K 195.

- A] Fr. of RF cup. Calliope Painter. Third quarter fifth. 440-435 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 324/100, pl. 82,b. ARV(2) 1261/46.
- B] A: handle palmette; on its right, a male in short chiton and petasos.
- C] A: to left of his head: N[--]. Or: v[--](?).(1)

(1)e.g.v[αιχι].

3970.

Heidelberg L 22.

- A] BF/WG lekythos. Manner of Haimon Painter. Second quarter fifth (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 175,1-2 (no bibl.).
- B] Chariot race: two chariots.
- C] Above the left charioteer's outstretched arms: nonsense: three imitation letters.(1)

(1)the corresponding portion of the other chariot is not shown.

3971.

Heidelberg L 56.

- A] BF lekythos. From Thebes. Unattributed. Third quarter sixth. Ca. 540 (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 168,1-2 (no facs.). Haspels, ABFL 195/32.
- B] Woman between a man and a youth.
- C] Between the man and the woman, starting below some clothes(?) and a wreath hung up high: nonsense: eight thick dots.
- D] The shape: group of small lekythoi with BG neck; see Haspels 195 and ABV 454f.

3972.

Heidelberg S 6d.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *H. Gropengiesser, CV, Germany 31, pl. 155,2 (no bibl.; see below).
- B] A: handle zone: lower part of a draped figure; a young horseman.
- C] A: handle zone: three nonsense inscriptions: between the horseman and the draped figure: 6 letters. Below the horse: 6 letters. To right of the horseman's back: 3 letters are preserved.
- D] Formerly considered part of Heidelberg S 6a-c but rightly separated by Gropengiesser. It is from another multified band cup.

3973.

Heidelberg S 7.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *H. Gropengiesser, CV, Germany 31, pl. 155,2; facs. of Gr. p. 33 (no bibl.).
- B] A: handle zone: parts of a warrior(?) and a man; warrior; two horsemen.
- C] A: handle zone: two nonsense inscriptions, faintly preserved: between the man and the central warrior: six(?) letters. Above the horses' rumps: four(?) letters. On the BG lip, in large and coarsely incised letters, Gr.: [--- αv]εθεκ[ε].
- D] Cartwheel theta in the Gr.

3974.

Heidelberg S 25.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, Germany 10, pls. 43,8 and 44,1. B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitätssammlung (Heidelberg 1948) 50/8. Beazley Archive db, no. 12,447.
- B] Lip: A: Heracles and the Lion. B: similar.
- C] Handle zone: A and B: nonsense inscription.

3975.

Heidelberg S 27.

- A] BF lip cup. From Corinth. Unattributed. Third quarter sixth. *CV, Germany 10, pl. 44,5-6. AM 59 (1934) 110 n. 1. B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitätssammlung (Heidelberg 1948) 50/9.
- B] Int.: Heracles carrying the boar.
- C] Handle zone: A: χαip(ε) : και πτεi ευ.(1) B: similar.(2)
- D] Casual lettering.

(1)so the reading from pl. 44,5; CV omits the interpoint. (2)I do not know whether this side had the interpoint.

3976.

Heidelberg S 28.

- A] Fr. of lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 181/9, Add.(2) 50. *H. Gropengiesser, CV, Germany 31, pl. 154,1; facs. p. 30. Beazley, JHS 52 (1932) 184.
- B] Undecorated.
- C] A: handle zone: starting at some distance from the left handle palmette: Τλεσών ho Neapχō [---].
- D] The typical hand of the Tleson Painter. A slight backhand in some letters, e.g. sigma. The question whether any of the Heidelberg frs. S 28, S 29, S 30, S 31 are from the same cup has not been resolved.

3977.

Heidelberg S 29.

- A] Fr. of lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 181/7, Add.(2) 50. Beazley, JHS 52 (1932) 180. *H. Gropengiesser, CV, Germany 31, pl. 154,2 (no facs.).
- B] A: lip: partly missing; it could have had a picture.
- C] A: handle zone: [Τλεσδ]υ ho Νεαρχδ εποιεσεν.
- D] From the same cup as S 30? (Beazley); but CV does not mention any possible connection with S 28 or S 30. The hand is typical of the Tleson Painter. The epsilons have longer strokes than on S 28.

3978.

Heidelberg S 30.

- A] Fr. of lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 181/8, Add.(2) 50. Beazley, JHS 52 (1932) 180. *H. Gropengiesser, CV, Germany 31, Heidelberg 4 (1970), pl. 154,3; facs. p. 31.
- B] Most probably undecorated.
- C] A: handle zone: [Τλεσδ]υ ho Νεαρχδ εποιε[σεν].
- D] From the same cup as S 29? (Beazley); but CV does not mention any connection with S 29. The hand is typical of the Tleson Painter.

3979.

Heidelberg S 31.

- A] Frs. of plain lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 181/10, Add.(2) 51. *H. Gropengiesser, CV, Germany 31, pl. 154,4. Beazley, JHS 52 (1932) 184.
- B] Undecorated.
- C] A: [Τλεσδν ho Νεαρχ]δ εποιεσεν.(1) B: [χα]ιρε και πι[ιει ευ].
- D] The fr. of B mentioned by Beazley in ABV is lost (Gropengiesser). Note the combination of signature and greeting. Epsilon with very short hastae; the sigma in backhand.

(1)CV: εποιεσε[ν].

3980.

Heidelberg S 32.

- A] Fr. of lip cup. Unattributed. Third quarter sixth. *H. Gropengiesser, CV, Germany 31, pl. 154,5 (no facs.; no bibl.).
- B] A: no figured decoration preserved (only a bit of the lip).
- C] A: handle zone: [---ε]ποι[εσεν].
- D] Gropengiesser does not mention any connection with Tleson and the letter forms do not suggest it to me.

3981.

Heidelberg S 33.

- A] Fr. of lip cup. Unattributed. Third quarter sixth. Mid-sixth (G.). *H. Gropengiesser, CV, Germany 31, pl. 154/8 (no facs.; no bibl.).
- B] A: lip: no figured decoration preserved.
- C] A: handle zone: at right, a trace of the handle palmette; at left, nonsense in large letters: [--](.)ο(σ)λ(ρ)λι vacat.
- D] I assume the inscription is Attic, although Gropengiesser thinks the vase perhaps an Ionian imitation of an Attic LM cup; but the writing looks more like an illiterate attempt. The letters are uncertain and lack direction.

3982.

Heidelberg S 34.

- A] Fr. of BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 4055. *H. Gropengiesser, CV, Germany 31, pl. 154/7 (no facs.; no bibl.).
- B] A: lip: Heracles and the Lion (one leg of the lion remains).
- C] A: handle zone: starting (as preserved) to left of Heracles: [--](ι)υεπιυχου[--].(1)
- D] Done from the photo. The inscription may mock epoiesen but

not as closely as S 35.

(1)the first letter is no doubt an iota. The fifth letter and the ff. are faint but clear.

3983.

Heidelberg S 35.

- A] Fr. of BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 4054. *H. Gropengiesser, CV, Germany 31, pl. 154,6 (no facs.; no bibl.).
- B] Lip: A: bull.
- C] A: handle zone: probably well centered: nonsense:
εποιεποουποινου(.)[-].(1)
- D] Mocking an epoiesen signature. Small letters. For the mock inscription Gropengiesser refers to Beazley, JHS 52 (1932) 194f. and to Berkeley 8/358. Cf. Script 282-284. Fellmann in CV, Germany 56, Munich 10, compares Heidelberg S 35 to Munich 9422 (which has a different animal on the lip and long nonsense inscriptions with repeated ωπ and ων) saying that the former has a bull on the lip and inscription with ωπ pattern. He asks: is coincidence excluded? [I rather think it is.]

(1)the last letter is in the break.

3984.

Heidelberg S 36.

- A] Fragmentary BF skyphos.(1) From Tarentum. Unattributed. Compare Hischylos potter. Third quarter sixth. Ca. 530 (CV). *CV, Germany 10, pl. 41,12. ABV 688 (compared to 166, Hischylos potter 1). Beazley, VPol 4 n. 6. B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitätssammlung (Heidelberg 1948) 64,4. Beazley Archive db, no. 306,560.(2)
- B] A: between palmettes: chariot at a gallop. B: similar.
- C] A: on either side of the chariot: nonsense inscriptions. B: [probably similar].

(1)Hermogenean type. (2)Beazley, ABV 688, does not attribute this vase to the potter Hermogenes.

3985.

Heidelberg S 37.

- A] Fragmentary BF skyphos.(1) From Tarentum. Unattributed. Compare Thrax potter. Third quarter sixth. Ca. 530 (CV). *CV, Germany 10, pl. 42,1. ABV 688 (compared to 178, Thrax potter, Tarentum). Beazley, VPol 4 n. 6. B. Neutsch, G. Hafner and H. Luschey, Die Welt der Griechen im Bilde der Originale der Heidelberger Universitätssammlung (Heidelberg 1948) 29,9. Beazley Archive db, no. 306,563.
- B] A: between palmettes: warrior; chariot. B: similar.
- C] A: on either side of the chariot: nonsense inscriptions. B: [probably similar].

(1)Hermogenean type.

3986.

Heidelberg S 43.

- A] Fr. of stamnos foot (Gropengiesser). *B. Freyer-Schauenburg, CV, Germany 55, Kiel, Kunsthalle, Antikensammlung 1 (1988), under pl. 47,10-12 (mention). W. Kraiker, Die RF attischen Vasen, Katalog Heidelberg I(2) (1978) 33/113, suppl. pl. 6.
- C] Dedicatory inscription in the same style as Kiel B 592, q.v.

3987.

Heidelberg S 63.

- A] Fr. of BF hydria. Unattributed. Third quarter sixth (G.). *H.

- Gropengiesser, CV, Germany 31, pl. 146,10 (no bibl.).
- B] A: upper portion of the shoulder picture: above it, tongue border; below the border, at left, the top of a pillar [or column?]; at lower right, traces of perhaps Heracles and Triton.
- C] A: above the traces and to right of the pillar: $\eta\epsilon\rho[\alpha\kappa\lambda\epsilon\varsigma](?)$.

3988.

Heidelberg S 89.

- A] Fr. of BF prize Panathenaic. From Athens. Unattributed. After 336/35 (Gropengiesser).(1) *H. Gropengiesser, CV, Germany 31, pl. 148,9 (no bibl.).
- B] A: right-hand edge of panel.
- C] A: to left of the edge, kionedon: $[\text{---}(?) \alpha\rho]\chi\omega\nu[\text{---}(?)]$.
- D] Somewhat calligraphic.

(1)336/5 is the archonship of Pythodelos when the archon inscription first appears to the right of the right-hand column; see Brauchitsch 123. and cf. London B 607, ABV 415/4.

3989.

Heidelberg S 99.

- A] BF cup. From Thebes. Manner of Haimon Painter.(1) First quarter fifth. *AA 1916, 173-75, figs. 6 and 6a (Int., A). *H. Gropengiesser, CV, Germany 31, pl. 158,1-4. ABV 560/516, Add.(2) 136. ABV 560/516, Add.(2) 136.
- B] Int.: eagle flying with a snake in his beak. A-B: chariot race.
- C] Nonsense: Int.: widely spaced; to left of the eagle: three dots. Above the eagle: three dots. To right of its lower wing: three(?) dots. A-B: there are two chariots on each side; above the rumps of each horse team: 3-4 dots (not all are preserved).
- D] A Preyss cup: BF cup with BG lip. Named after the former owner of this cup. The dots are very small, not blots.

(1)probably by the Haimon Painter himself (Beazley).

3990.

Heidelberg S 130.

- A] Fr. of BF cup. Unattributed. Segment Class. End of sixth (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 162,1-3, facs. p. 43; ph. of Gr., pl. 162,3 (no bibl.).
- B] Int.: two eyes; below them: symposium: parts of a reclining figure. Ext.: no figured decoration preserved.
- C] Under the foot, a long Etruscan Gr.
- D] Bought in Rome. The fr. preserves the foot and the center of the bowl.

3991.

Heidelberg S 144.

- A] Fr. of BF pot. From Athens. Unattributed. Mid-sixth (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 146,7 (no bibl.).
- B] A: knee with parts of a thigh and shin.
- C] A: nonsense: to right of the leg: three large dots are preserved.

3992.

Heidelberg Z 18.

- A] Small BG plate. Unattributed. End of fifth - beginning of fourth (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 182,6-7; shape, p. 73.
- B] In the center, four impressed palmettes.
- C] Above the palmettes, in a partial circle, Gr.: $\delta\lambda\beta\omicron\varsigma$.
- D] A forged Gr.; according to Raubitschek, by the forger described in BSA 50 (1955) 251ff., pls. 50-53. Ionic

letters.

3993.

Heidelberg Z 19.

- A] Small BG plate. Unattributed. End of fifth - beginning of fourth (Gropengiesser). *H. Gropengiesser, CV, Germany 31, pl. 182,4-5; shape, p. 73.
- B] In the center, four impressed palmettes.
- C] Above the palmettes, in a partial circle, Gr.: ὁμόνοια.
- D] A forged Gr.; according to Raubitschek, by the forger described in BSA 50 (1955) 251ff., pls. 50-53.

3994.

Heidelberg Z 20.

- A] Small BG plate. Unattributed. First half fourth. *H. Gropengiesser, CV, Germany 31, pl. 182,2-3; shape, p. 73.
- B] In the center, drainage depression as in a fish plate.
- C] Above the depression, in a partial circle, Gr.: οἰωνός.
- D] A forged Gr.; according to Raubitschek, by the forger described in BSA 50 (1955) 251ff., pls. 50-53. Ionic letters.

3995.

Helgoland, Kropatscheck.

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter (Bothmer). Third quarter sixth. 560-550 (Schauenburg). *Schauenburg in W. Hornbostel et al., Kunst der Antike: Schätze aus Norddeutschem Privatbesitz (Exhibition Hamburg 1977) 258/235 (A, B, sides). *W. Hornbostel, Aus Gräbern und Heiligtümern: die Antikensammlung Walter Kropatschek (1980) 68/48 (ill.). Schnapp. RA 1979, 205f.
- B] Shoulder: A: Calydonian Boar Hunt. B: two duels of naked warriors; at right three draped figures (one with a wreath, two with spears). Below: dot band; lotus palmette frieze; animal frieze.
- C] Nonsense: shoulder: A: to right of the leftmost warrior's outstretched arm: γογογ. To right of the second warrior's forehead: λονογγ.(1) Under the boar's belly (and above a dying warrior): γογογγ. Between the dog on top of the boar and the first warrior to its right: λονογ(.)(1) B: between the legs of the third warrior: νο(.)[--]. Above the shields of the second pair of duellists: νοονογ. To left of the upper part of the male with the wreath: (ι)ονον. To left of his lower legs: νοονο(ο).(2)
- D] Listed as Germany, Private in Hornbostel, Schätze; as Hamburg, Kropatschek in the Kropatschek cat.; I have changed this to Helgoland. - The style of the inscriptions differs from those of the Kropatschek cat. 73/49, by the same painter. - Listed also as Basel Market.

(1)the last letter damaged. (2)this could also be read: γογογο(ο), retr., i.e. facing the figure.

3996.

Helgoland, Kropatscheck.

- A] BF band cup.(1) Hermogenes potter. Third quarter sixth. *Add.(2) 405.
- B] A: erotic: man and youth; man and woman.
- C] A: ἡρμο[γενε]ς εἰποίησεν ἐμε.

(1)listed as RF in Add.(2)

3997.

Helgoland, Kropatscheck?

- A] RF column krater. Nikoxenos Painter. Last quarter sixth. 510-500. Ca. 520 (Shapiro). *E. Langridge (ref.). ARV(2) 1636/16 bis, Add.(2) 198. Sonderliste N (M.M.) (May 1971) 8/5 (A, B). W.

Hornbostel, ed., *Kunst der Antike, Schätze aus Norddeutschem Privatbesitz*, Museum für Kunst und Gewerbe, Hamburg (Mainz 1977) 299/259 (A, B). Idem, ed., *Aus Gräbern und Heiligtümern*, Die Antikensammlung Walter Kropatscheck (Mainz 1980) 113/67 (A, B). H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 72 n. 46.

- B] Fragmentary: A: Dionysus between a pair of maenad and satyr on each side. B: three pairs of maenad and satyr; at right, a fourth satyr.
- C] A: at left: [Αρι]ο[τ]ειδες. Under the foot, Gr.: Mo.(1)
- D] Ex Basel Market (M.M.)(?): so ARV(2) and Add.(2). L. told me, Helgoland, Private. Add.(2) has a reference to the cat. of the Kropatscheck Collection; the statement that it is now in the Basel Market may be an error or the Kropatscheck collection is being sold. - Shapiro thinks this should be Aristides the Just whose birth he puts ca. 535. Davies, APF, had been vague on the birth date, 530 or 520. A. was a grandson of Kallias I of the family of the Kerykes.

(1)the readings are taken from the Sonderliste and Hornbostel. I assume that the kalos is lost.

3998.

Herakleion, Archaeological Museum 936-1896.

- A] BG Attic salt cellar. From a tomb at Marion. Unattributed. Fourth. *Vidi.
- B] Impressed decoration.
- C] Grr.: τετρα<ρα>. Σ.(1)

(1)so the museum label; the inscriptions is probably on the bottom.

3999.

Herakleion, Archaeological Museum 26,554.

- A] BF prize Panathenaic. From Praisos. Kuban Group. Early fourth. *Vidi. *P. Valavanis, 'La proclamation des vainqueurs aux Panathénées,' BCH 114 (1990) i, 327/1, figs. 1-8 (bibl. 326 n. 2).
- B] A: Athena; on columns: Nikai. Owl sitting on a wreath to left of the shield. B: proclamation of a victor; three figures, poorly preserved.
- C] A: τον Α[θ]ε[ν]ε[θ]εν αθλον vac.
- D] Attic alphabet except for Ionic lambda.

4000.

Herakleion, Archaeological Museum 26,555.

- A] Fragmentary prize Panathenaic. From Praisos. Kuban Group. Early fourth. *P. Valavanis, 'La proclamation des vainqueurs aux Panathénées,' BCH 114 (1990) i, 331/2, figs. 9-12 (bibl. 326 n. 2). *N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 56/2. *N. Eschbach, *Statuen auf Panathenaischen Preisamphoren des 4. Jhs. v. Chr.* (1986) 7/cat. 2 (bibl.) (I think this is the same vase).
- B] A: Athena. B: crowning of a victor (four persons).
- C] A: to right of the left column, facing it: τον Αθ[ε]ν[ε]θ[ε]ν αθλον.
- D] Attic alphabet. - E. dates the Kuban Group after 401/0, not 403/2 as Süsserott. See further Herakleion 26554.

4001.

Hildesheim 1253.

- A] Panathenaic prize amphora. From Ptolemais in Cyrenaica. Hildesheim Group.(1) Aristophanes (Peters). Late fifth (403/2?). *AA 1919, 79 and 86 (ill.). *Beazley, AJA 47 (1943) 455/2. ABV 412/2. *Sprunt Studies 46 (1964) 27. Script 1215. *N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 56/10.
- B] A: Athena. B: foot race.

- C] A: τῶν Ἀθηνεσθῶν ἀθλῶν.
 D] Eschbach dates the Kuban Group later than Süsserrot. Mixed alphabet. Ionic are lambda and omega, Attic is epsilon for eta; 'syllabic' heta is used after theta: see Sprunt Studies.
 - GAI i, 46 misunderstands my analysis of θῆ in Sprunt Studies.

(1)by the same hand as Hildesheim 1254, ARV(2).

4002.

Hildesheim 1254.

- A] Panathenaic prize amphora. From Ptolemais in Cyrenaica. Hildesheim Group, cf. Hildesheim 1253. Late fifth (403/2?).
 *AA 1919, 79 and 86 (ill.). *Beazley, AJA 47 (1943) 455/1. ABV 412/1. *Sprunt Studies 46 (1964) 27. Script 1216. *N.
 Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 56/9.
 B] A: Athena. B: chariot.
 C] τῶν Ἀθηνεσθῶν ἀθλῶν.
 D] Eschbach dates the Kuban Group later than Süsserrot. The lettering as on Hildesheim 1253, but the last theta is not omitted.

4003.

Hildesheim 1630.

- A] Fr. of column krater, BF or RF. Manner of the Göttingen Painter.(1) First quarter fifth. *ARV(2) 235, Add.(2) 200.
 B] Neck: silhouette: a naked man sitting on the ground, with goats.
 C] Neck: in the silhouette picture: mock inscriptions.
 D] One cannot say whether the main picture was BF or RF (Beazley).

(1)the silhouette neck pictures with mock inscriptions may be compared to several other vases by the Göttingen Painter or related to him.

4004.

Hillsborough, CA, William Randolph Hearst 12.

- A] RF eye cup. Nikoxenos Painter (I. Raubitschek). Last quarter sixth. *Letter from I. Raubitschek, July 7, 1969, incl. photo. (detail of Int.). I.K. Raubitschek, The Hearst Hillsborough Vases (Mainz 1969), no. 12.
 B] Int.: two women, back to back, placing pillows on couches. Ext.: between eyes: A: Heracles with a kantharos reclining on the ground under a vine. B: Dionysus reclining, with a rhyton; a crouching satyr. To left and right of eyes on A: satyr; amphora; maenad. Similar for B: satyr; amphora; satyr and maenad. Left and right of eyes on aaaa
 C] Int.: nonsense: downward between women's heads and shoulders: ο(ι)σιχτ.
 D] My reading from the photo. The first iota is doubtful.

4005.

Hillsborough, CA, William Randolph Hearst 13.

- A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. *Letter from I. Raubitschek, July 7, 1969 (mention). ABV 404/3, Para. 175, Add.(2) 105. I.K. Raubitschek, The Hearst Hillsborough Vases (Mainz 1969), 50/13 (A, B, parts: fig. 13a shows inscription well; 13d shows the beginning).
 B] A: Athena. B: chariot.
 C] To right of the left column: τῶν Ἀθηνεσθῶν ἀθλῶν v.
 D] ABV lists as San Simeon, Hearst 9400, Para. and Add.(2) as Hillsborough, Hearst. Typical strong lettering; one-space vacat at end.

4006.

Hillsborough, CA, William Randolph Hearst 20.

- A] RF bell krater. Kadmos Painter. Last quarter fifth. 435-420

(I.K.R.). *I.K. Raubitschek, The Hearst Hillsborough Vases (Mainz 1969) 71/20, (A, B and parts). *E.M.W. Tillyard, The Hope Vases (1923) 82/139, pl. 23. W. Tischbein, Collection ... Hamilton (1791-95) i, 82/139, pl. 33. Inghirami, pl. 327 (after Tischbein). Élite, ii, pl. 62 (after Tischbein). Gerhard, Auserl. Vasenb. i, 210. Kretschmer, Vas. 145. C. Fränkel, Satyr- und Bakchennamen (1912) 70, 96/u. RE, s.v. Molkos (Scherling). ARV(2) 1185/13, 341, Add.(2) 341. H. Froning, Dithyrambos und Vasenmalerei (1971) 37 with n. 234, and 40/K 10. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 163, MOLKOS 1.

- B] A: in the center, a satyr (Marsyas) seated on a rock and playing the flutes; to his right, a tripod; at left, a woman holding a torch; at right, a youth (Apollo) with his staff ending in laurel.(1) B: three youths.
- C] A: above the woman: Νόσος. Above the satyr: Μολκος. Above the youth: Αλκίς.(2)
- D] Gerhard had suggested reading Μολπος and this and the reading Αελιος are found in Élite. Kretschmer, who read Μολκος, relates this name to μολπή. G. Neumann apud K.-D. rejects Kretschmer's connection of Μολκος with μέλομαι unless the name is emended to to Μολπος; he suggests perhaps a dialectal variant to μαλακός ('schlaff'), possibly Cretan, but considers the word obscure. I.K.R. compares the scene on A with the neck of the Kadmos Painter's volute krater, Ruvo 1093, ARV(2) 1184/1 and cites Sichtermann for considering its pictures theatrical (note the tripod). If so she thinks the names may be the names of dithyrambic choreutae, reading Νόσος(3). Kossatz-Deissmann lists Molkos as a satyr name.

(1)Apollo and Marsyas (Tillyard). (2)so I.K.R. Tillyard had Αλκος or Αλχος, and the inscriptions in a different order. Not in LGPN ii, but see Pape (both mythological and human). (3)Cf. Νόσος, iv B.C., LGPN ii.

4007.

Himera.

- A] Frs. of BF band cup. From Himera. Unattributed. Third quarter sixth. *Beazley Archive db, no. 41,444. Himera: zona archeologica e antiquarium (Palermo 1986), pl. 31,2.
- B] A: handle zone: animals; deer.
- C] A: handle zone: inscription.

4008.

Himera, Antiquarium.

- A] Attic vase. From Himera, Temple D. Unattributed. last quarter sixth? 525-500? (Johnston). *L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 455/H (not ill.). Manni Piraino, ΚΩΚΑΛΟΣ 20 (1974) 266, pl. 42,,a-b. CEG 392.
- C] On the foot, Gr.: Dedication to Athena.

4009.

Himera, Museum H 73.42.

- A] Frs. of RF cup. Himera. Douris. First quarter fifth. *Add.(2) 403. Beazley Archive, no. 20,037.(1)
- B] Int.: symposium? A: satyrs; palmette.
- C] Int.: Δοπίς.
- D] Is Δοπίς complete and is it a signature of Douris or the name of a hetaera? Add.(2) lists as a signature.

(1)the location listed as unknown.

4010.

Holland, Private.

- A] BF Siana cup. Ainiptylos Painter (Brijder).(1) Second quarter sixth. 560-550 (B.). *H.A.G. Brijder, 'War and Peace on a New Siana Cup by the Ainiptylos Painter,' in E. Böhr and W.

Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 21ff., fig. 1, pl. 4,1-2 (A, B). London Market (Sotheby, cat. 17-18 July 1985), no. 513.

- B] A: conversation of two bearded men, between two horsemen and eagles facing the center. B: duel of nude hoplites between similar horsemen and eagles.
- C] Nonsense: imitation inscriptions: A: between the bearded men: 6 letters. Between the legs of the right man and the right-hand horseman: 6-7 letters. There is no inscription on the left. B: above the shields of the combatants, horizontal: α(.)ο(.)αλ.
- D] Overlap. Very sloppy letters; those on A are quite illegible. B. considers whether the inscriptions [on B.], although nonsense, are meant to lift the scenes to the heroic plane. For the idea, B. refers to P.A.L. Greenhalgh, Early Greek Warfare (1973) 98.

(1)related to Lydos. By the same hand as Missouri-Columbia, Moon, ed., Midwestern ... 60/35; Frankfurt, ABV 681/11 bis, pl. 4,4 in festschrift Schauenburg, is in the manner.

4011.

Houston 34.129.

- A] BF nuptial lebes. Painter of Louvre F 6. Ca. 550 (Moore). *M. Moore, Hesp. 44 (1975) 234 and n. 4, pl. 53,a (A); mention. ABV 125/32, Para. 51, Add.(2) 34.
- B] A: men and youths, with antithetic sphinxes. B: ?
- C] A: between the legs and body of each sphinx, four and five thick blots imitating inscriptions.
- D] Cf. Boston 60.1452 and Samothrace 65.1057A.+

4012.

Houston, Ménil Collection.

- A] BF eye cup. Unattributed. Nikosthenes potter. 530-520. *Add.(2) 401. Boardman, ABV, fig. 176. Beazley Archive, no. 477.
- B] A, B, each: nose between eyes between satyr ears.
- C] On the foot: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

4013.

Houston, Ménil Collection.

- A] RF eye cup. Antiphon Painter. Ca. 500. Very early (Williams). *D. Williams, 'The late Archaic Class of Eye-Cups,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 677, fig. 3 (Int.). ARV(2) 1646/85 bis, 1622/210 bis, 1573/5, 1574, Add.(2) 219. Bothmer in E. Böhr and W. Martini, eds., Studn zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 69 n. 26 gives the number as 70.48.
- B] Int.: javelin thrower, partly frontal, testing his javelin; at left, a stool with clothes; discus bag; halteres. Ext.: between eyes: A: youth seated on a rock. B: youth seated on a rock; halteres.
- C] Int.: starting above the stool, along the margin, over the head of the youth: Διογενεςκαλος. A: on the rock, in BG: Λυκος. In the field: [-]ς.(1) B: ho παις. Under the foot, Gr.: ΛΑΣΝ, retr. (Attic letters).(2)
- D] Ex Oxford, Oakeshott.

(1)this could be the [καλο]ς to go with Lykos; Auktion 40 (M.M.), no. 90, restores it as kalos. (2)for LA, see TGV 75/14A; I am uncertain of the rest of the graffito.

4014.

Houston, Ménil 70.53.

- A] BF psykter. Painter N. Nikosthenes potter. 530-520? *Add.(2) 401. H. Hoffmann, Ten Centuries that Shaped the West

- (1970) 378-85, fig. 175,a-g. Apollo 93 (Feb. 1971) 95 (part). Boardman, ABFV 154,1-2 (parts). S. Drougou, *Der attische Psykter* (Beiträge zur Archäologie 9, 1975) 13/A 7, 72-74 (not ill.). LIMC iv, pl. 123 Gigantes 153 (parts). Beazley Archive, no. 478.
- B] Neck: horseman. Body: Gigantomachy: Athena in chariot; Hermes; Hera(?); Dionysos; Ares(?) in chariot; Poseidon; goddesses.
- C] On the rim: ΝΙΚΟΘΕΝΕΣ ΜΕΤΡΟΙΕΩΝ.
- D] Drougou is doubtful about the attribution to Painter N.
4015.
Huelva.
- A] Fr. of BF oinochoe (olpe). From Huelva. Unattributed (Beazley). Kleitias (Olmos and Gabrera). Second quarter sixth. *J.G. Chamorro, 'Survey of Archaeological Research on Tartessos,' AJA 91 (1987) 225, fig. 24. R. Olmos and P. Cabrera, 'Un nuevo fragmento di Clitias en Huelva,' Archivo Espanol de Arqueologia 53 (1960) 6-9.
- B] Judgement of Paris with Athena: shoulder and raised arm of a female; at left, a lance point.
- C] To left of the (missing) face: [A]θεναια, retr.
- D] Large, clear and early letters. Dotted theta.
- 4015a.
Iaitas.
- A] Fragmentary RF cup. From excavations at Monte Iato, 1996. Painter of Agora Chairias Cups. Last quarter sixth. *H. P. Isler. AK 41 (1998) 3-16, figs. 1-2 (incl. dr.), pl. 1,1-2 (shows inscription).
- B] Int.: woman washing: a naked woman (hetaera) crouching to right and putting her hand into a basin.
- C] Int.: above her back, curving upward: Χαίριας. On her right, downward: (κ)αλ<ο>ς.
4016.
Once Ikaria.
- A] Fr. of RF cup. From Ikaria, sanctuary of Artemis Tauropolos. Unattributed. Date? *E.P. Blegen, AJA 44 (1940) 539 (reported by Politis).
- B] Figured decoration not mentioned.
- C] Gr.(?): [--- T]αυροπ[ολοι].
- D] A dedication. Where is the fr. now?
4017.
Istambul.
- A] Attic cup. From Xanthos. Unattributed. First quarter fifth. 500-475 (Johnston). *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 474/R (not ill.). Metzger, Xanthos iv, 167-70, pl. 85. CEG 465.
- C] Gr. tag under foot.
4018.
Istambul.
- A] RF Nolan amphora. Unattributed. Second quarter fifth. *ARV(2) 1572/22, Para. 506.
- B] A: Zeus and Ganymede. B: a naked boy (companion?) running.
- C] A: Χ(α)ρμίδες καλός.
- D] Ex Brussels, van Branteghem. Ex Castellani (1884), no. 75.
4019.
Istambul L. 3149.
- A] Fr. of BF prize Panathenaic. From Lindos. Unattributed. Bakchios potter. 375/4. Archon Hippodamas. *Beazley, AJA 47 (1943) 456f., fig. 9 (after Blinkenberg, Lindos i, pl. 139). ABV 413/2, Add.(2) 107. Robertson, AVCA 276 and 292. P. Valavanis in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 88 and n. 38.

- B] A: (Athena): part of the right-hand column shaft.
 C] A: to left of the shaft, not facing it: Βαχχ[ιος εποισεν].
 To its right, starting at about the same height, facing:
 Ιππο[δαμιας ηρχεν].
 D] Blinkenberg wrongly thought Bakchios was an agonothete. The
 inscriptions start some way below the (missing) column
 capital. This is the earliest certainly restorable archon
 name; the restoration for 392/1 in Berlin inv. 3980 is
 uncertain. For the family of Bakchios see Robertson 292-95.
 - Valavanis considers this, and all signed prize Panath-
 enaics, 'competition samples' (in Beazley's phrase)
 submitted in the second year of the Panathenaic cycle for
 the contract for the subsequent (not the immediately
 following) games.

4020.

Isthmia IP 335.

- A] Frs. of RF mug. From Isthmia. Unattributed. (1) Late sixth.
 *Hesp. 24 (1955) 133/19, pl. 52,a.
 B] Subject not mentioned.
 C] On the rim of the largest fr., Gr.: ηιερος Ποσει[δονος ---].
 D] Three frs. Dedication.

(1) i.e., not in Beazley; related to the Painter of Berlin
 2268 (see Hesp.).

4021.

Isthmia IP 356.

- A] Fr. of LM cup. Isthmia. Unattributed. Third quarter sixth.
 550-530. *Hesp. 24 (1955) 133/17, pl. 51,d. Script 1086.
 B] Subject not mentioned.
 C] Handle zone: [---]ς με εποισεν.
 D] Attic alphabet with four-stroke sigma. On early four-stroke
 sigma see Script.

4022.

Istria, Museum.

- A] BF band cup. Unattributed. Third quarter sixth. *Photo. in
 Beazley Archive. Archaeological Reports 1962-63 (1963) 37, fig. 9 (A).
 B] Handle zone: two horsemen between three figures on each
 side.
 C] Lip: Gr. in large letters on BG: ιερη.
 D] The inscription is not Attic. A dedication.

4023.

Ithaca.

- A] Fr. of cup foot, perhaps a Siana cup. From Ithaca.
 Unattributed. Second quarter sixth? *S. Benton, BSA 39
 (1938-39) 28, viii, no. 3.
 B] Subject not given.
 C] Καλ·λ·ια.
 D] The inscription is clearly not Attic.

4024.

Izmir.

- A] Fr. of lip cup. From Old Smyrna. Tleson Painter. Tleson
 potter. Third quarter sixth. *ABV 182/27, Para. 76.
 B] No figured decoration preserved; a bit of a palmette.
 C] Handle zone: A: Τλ[εσον ho Νεαρχος εποισεν].

4025.

Izmir.

- A] Fr. of band cup. From Izmir. Unattributed. Third quarter
 sixth. *Boardman, BSA 53-54 (1958-59) 166/50, pl. 36.
 B] No decoration preserved.
 C] A: handle zone: ρο[---] or ρο[---].
 D] Boardman says there is no known potter or painter with

these initial letters; but it could be an unknown name or even nonsense.

4026.

Izmir.

- A] Fr. of BF Droop cup. From Izmir. Unattributed. Third quarter sixth. Ca. 540 (Boardman). *Boardman, BSA 53-54 (1958-59) 166/53, pl. 35.
- B] A: handle zone: at left, palmette; youth, man, woman, warrior (the two figures at left hold spears).
- C] A: handle zone: to right of the two left-most heads: nonsense: a row of dots.
- D] Very little is preserved of the third and fourth figures.

4027.

Izmir, inv. 3332.

- A] BF lebes gamikos on stand. From Old Smyrna. Sophilos. Second quarter sixth. Ca. 570. Late (Boardman). *Boardman, BSA 53-54 (1958-59) 154/1, pls. 31-32, figs. 1-6. ABV 40/20, 714, Para. 18, Add.(2) 11. *G. Bakir, Sophilos: ein Beitrag zu seinem Stil (1981) 69/A 21, pl. 40, fig. 72, and 45, fig. 81 (differently Add.(2)). Script 67.
- B] Shoulder: A: wedding of Menelaus and Helen; two chariots are preserved. B: floral between sphinxes.
- C] A: two men in the left-hand chariot. On their right, above the horses' backs: Πολυδ[ε]υ[κ]ε[ς].(1) Below it, parallel but not a two-liner: [K]αστορ. The relation is:
...../..../
/.....
On the right-hand chariot, man and woman: at the upper right, at some distance: ηλεν[ε].(2)
- D] Closed heta.

(1)(after Bakir). Boardman gives: Πολυ[δ]ευ[κ]ε[ς]. (2)my note from Boardman has: ηλε[ε]ν[ε].

4027a.

Izmir, Archaeological Museum inv. 9634.

- A] Fragmentary BF volute krater (Tyrrhenian). From Phocaea (Eski-foça), the settlement. Fallow Deer Painter (J. Kluiver).(1) 550-540 (T.-N.). J. Kluiver, BABESCH 71 (1996) 26/252 (inscriptions not mentioned). *V. Tuna-Nörling in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 435-38, figs. 1-.. (1-2 show inscriptions; 3 is profile). Idem, Arkeoloji ve Sanat 59 (1993) 16ff., figs. 8-9. C. Isler-Kerenyi in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 525: dates shortly before 550.
- B] A: the neck is missing. Body: top frieze: Heracles and the Amazons. Second frieze: horse race to right. There was a third frieze. B: neck: symposium: male symposiasts on couches. Body: Top frieze: hoplite battle.
- C] Nonsense: A: top: to right of Heracles' face, downward: σφ(ρ)σο. Above the shield of an Amazon coming to rescue Heracles' opponent, nearly horizontal: σδγ[ε]σ. Second frieze: under the horses' bellies, short rows of imitation letters (two show in fig. 1, another in fig. 6; not all horses have them). B: the frs. show no inscriptions.
- D] The phs. are not very clear. - T.-N.'s article is on Tyrrhenian vases exported to the East (an important article for the location of Tyrrhenian in Attica). The clay has been identified as Attic (see p. 444).

(1)T.-N. earlier attributed to Guglielmi Painter.

4027b.

Izmir, Bayrakli inv. 109.

- A] Frs. of BF Nicosthenic pyxis. From Phocaea (Eski-Foça), the settlement. Archippe Group (T.-N.). 540-530 (T.-N.). *V. Tuna-Nörling in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 438-39, figs. 8-11 (all show inscriptions; figs. 9 and 11 are drs.). Idem, Arkeoloji ve Sanat 59 (1993) 16ff., figs. 10-11.
- B] Fr. a: Birth of Athena? At left, a foot-stool with feet of one seated (Zeus?) and a standing female facing; lower part of Hermes to right; sprig (or part of a bush?). Fr. b: a bearded male (Dionysus) seated to right holding up a kantharos; below it, two wreaths held up by someone.
- C] Fr. a: to left of Hermes' legs, vertically down and facing Hermes: [he]pueç, retr. Fr. b: once starting at the top of the head, downward in front of the figure, and facing him: [Δι]ovvocoç, retr.
- D] 2 frs. T.-N. compares the inscriptions on Boston 67.1006 (CAVI 2819), of the Archippe Group (esp. Hermes).

4028.

Jena 813.

- A] Frs. of RF cup. From Athens. Manner of the Jena Painter ii. First quarter fourth. Ca. 390. *ARV(2) 1517/1. Script 832. Robertson, AVCA 270, fig. 270.
- B] Int.: fight of heroes. A-B: komos.
- C] Int.: one combatant: [Aχ]λλευç.
- D] The reading is from ARV(2).

4029.

Jerusalem, Israel Museum 74.9.8.

- A] BF hydria. Unattributed. Mid-sixth (TGV). *TGV 177/suppl. list 1, 21; 59 n. 14. Sotheby cat. 3-12-1973, 129.
- B] Shoulder: chariot race.
- C] Shoulder: Gr.: ΘΑ.
- D] Cartwheel theta.(1)

(1)see the rendering in Sotheby as reproduced in TGV 177. But Johnston on p. 59 n. 14 says he read a phi rather than the theta given in the Sotheby cat. He thinks the letters may refer to the action and compares the owl hoots on the RF amphora AJA 31 (1927) 348 [= Kyoto, Hashimoto collection 8, q.v.].

4030.

Jerusalem, Israel Museum 124/1.

- A] RF neck amphora. Group of Polygnotos.(1) Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) *239, 473/PGU136, pl. 146A-C (A, details of A). R. Hachili, 'A Neck Amphora in the Israel Museum,' Scripta Classica Israelica 2 (1975) 26-37. Boardman, 'Heracles, Theseus, and Amazons,' Eye of Greece (1982) fig. 5,a. LIMC i, 602 Amazones 234; 859 Antiope 19.
- B] A: Theseus and the Amazons: at left, an Amazon; in the center: Theseus nude and armed; at right, an Amazon defending herself.
- C] The left-hand Amazon: Αντιοπε. The hero: [Θε]σευç.
- D] Sold at Christie's in London on July 12, 1972. - Hachili thinks Antiope as Theseus' bride is supporting him; Boardman and Matheson argue against this. Antiope is Theseus' opponent on Cab. Méd. 421 by Polygnotos and on Ferrara 2890 (T 1052) by the Achilles Painter.

(1)so LIMC and Matheson (see 332 n. 10); Polygnotos (Boardman after Bothmer).

4031.

Once Joly de Bammerville, Edmond.

- A] RF stemmed plate. From Vulci. Near Oltos. Sikanos potter. Last quarter sixth. Early (Beazley). *ARV(2) 68/13, 69, Add.(2) 166.
- B] Artemis.
- C] Σικανος εποιησεν.
- D] Ex Canino.

4032.

Once Joly de Bammerville, Edmond.

- A] RF cup. Douris. First quarter fifth. Early (period 1).
*Kalkmann, JdI 11 (1896) 27-28, fig. 10 (Int., after AZ, pl. 149). Hartwig, Meisterschalen 125ff. ARV(2) 429/25, 1568, Add.(2) 236. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 75/41, pl. 25 (drs.: A-B: from Gerhard's apparatus in East Berlin; Int. from AZ 1861, pl. 150 [sic: 149?]).
- B] Int.: a female cup-bearer with oinochoe and phiale; end of a table. A: Heracles and Antaeus. B: Heracles and Syleus.
- C] Int.: at the woman's left: ηε παις καλε. At her right: ho παις καλος. A: above Heracles and Antaeus: καλο[s]. B: above the scene: ηοο παις καλος.(1)
- D] Ex Rome, Campana.

(1)Or: h[o](?), but there is no extra space. A and B are done from the drs.

4033.

Kalamitsa (Thrace).

- A] Fr. of RF skyphos. From Kalamitsa. Unattributed. Fourth.
*J.-P. Michaud, BCH 97 (1973) 359, fig. 226.
- B] At left, the lower part of a figure; at right, palmette.
- C] Under the foot, a large Gr.: Ασκληπιό.
- D] From a sanctuary of Asclepius. I think the pot is Attic.

4034.

Kalamitsa (Thrace).

- A] Fr. of RF pot [skyphos?]. From Kalamitsa. Unattributed. Second half fifth. *J.-P. Michaud, BCH 97 (1973) 359, fig. 227.
- B] Head of a woman and her outstretched hand; a torch, held by someone. At the rim: egg pattern.
- C] To left and right of the head, Gr.: Ασκληπιό.
- D] From a sanctuary of Asclepius. Two other inscribed frs. are figured in BCH: 1.: rim fr.: Gr.: Επιγεν[---]. 2.: under the foot of a skyphos(?), Gr.: Θεο[---]. I am not sure that either pot is Attic.

4035.

Kansas City 30.13.

- A] RF amphora with lid. From Paestum. Syleus Painter. First quarter fifth. Ca. 480 (Berge). *L. Berge in W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 155/90. ARV(2) 249/1, Add.(2) 203.
- B] A: Adrastus comes to Athens to ask for help against Creon, with Polyneices and Tydeus of Calydon?(1) B: Dionysus with oschos and drinking horn between two satyrs, that on the right also holding a drinking horn.
- C] A: on one warrior's shield: imitation letters, perhaps: καλος (Berge). B: on the drinking horns: imitation letters (three on that held by Dionysus). Under the foot, Grr. (see 'Midwestern', p. 157).
- D] Ex Jacob Hirsch collection.

(1)so Berge (see Add.(2); Berge's interpretation depends on one by Erika Simon of a similar scene on a vase at Ferrara); Beazley says: unexplained subject: Athena, two warriors and an old man (see ARV(2) further). G.F. Pinney and R. Hamilton, AJA 86 (1982) 581-84, pl. 77,1 (A), suggest a secret ballot: two heroes are shown each depositing a leaf in a phiale

held by Athena [the open shape of the phiale seems to me an obstacle to their interpretation]. On p. 582 n. 7 they raise the possibility that the leaves are thought of as inscribed.

4036.

Kansas City 31.80.

- A] WG squat lekythos. From Apiro (Macerata)? Eretria Painter. Last quarter fifth. 420-415 (L.-H.). Ca. 420 (Shapiro). *Photo. *ARV(2) 1248/8, Add.(2) 353. *I. Jucker, 'Kephalos im Göttergarten,' AK Beiheft 9 (1973) 63, pl. 20. *A. Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 233-34, 344/240, pls. 156-57. *H.A. Shapiro, Personifications in Greek Art (1993) 237/30, 80-82, figs. 33-34, 182, fig. 139, 204, fig. 164 (the last three pictures show several inscriptions). LIMC s.vv. Aglauros, Herse and Pandrosos; Aphrodite; Eukleia; Eunomia.
- B] Shoulder: a woman (Aphrodite?) and Eros.(1) Body: a young mother, with a baby facing her; at left, Antheia and Peitho; at right, Eunomia (or Harmonia) and Paidia.
- C] Body: above the head of the woman at left: Ἀνθεῖα. Similar for the second woman from the left: Παῖθω. Woman seated with a bird in her right hand: the inscription lost.(2) A baby boy moves toward her. To right of the woman's chest: Κεφαλος.(3) Woman with a platter; above her: (Ε)ὐνομία.(4) Woman with a necklace; above her: Παῖδιά.(5)
- D] Mixed alphabet. Omega nearly pointed, typical of Eretria Painter. - Shapiro: for the central figure in the body picture, Jucker suggested Eukleia or Aphrodite. U. Kron, following H.R.W. Smith, suggested Herse, the mother of Kephalos (see Kron in LIMC i, 291, s.v. Aglauros, Herse, Pandrosos, no. 36). E. Simon, 'Kephalos,' Studiengenossenfest Humanistisches Gymnasium Aschaffenburg (1990) 67-83, returns to Kephalos. L.-H. thinks of a funeral connection, whence the identity of the woman is not so important. I think the inscriptions are hard to read, but it is likely that Kephalos and perhaps other names are miswritten. Kephi/emos does not exist in Pape.

(1)so ARV(2), but it does not agree with my readings from the photo. (2)the area above her head is restored; Jucker speaks of illegible traces. (3)so ARV(2) in transcription and AK Beiheft and LIMC in Greek letters. The photo. is not clear: my reading differs: the second letter is probably an epsilon; the fourth letter is NOT alpha; the fifth letter is miswritten, perhaps intended for a three-stroke sigma, but the sigmas are irregular. I thought the reading ought to be Κ(ε)φι(ο)ς, but that is hardly likely. L.-H. reads: to right of the woman's face, and above the baby: Κεφημος [but the eta seems quite clear in the photo., very narrow]. Shapiro: Jucker read Kephalos; L.-H. and others cited by her read Kephimos or Kephemos. [See L.-H., p. 233 and n. 371: Κεφαλος, I. Jucker.Κεφημος, Bloesch. Κεφημος, H.R.W. Smith. Κεφημος, L.-H.]. Shapiro himself, vidit: KEA[.]ΜΟΣ. (4)so my reading of the photo.; the second letter is upsilon, not rho. L.-H. reads: Εὐνομία or ἡρμονία; Shapiro argues against Harmonia. Shapiro reads EYNONIA, i.e. Εὐνομία misspelled (see p. 82 n. 173). (5)except for the first, the inscriptions are taken from my notes.

4037.

Kansas City 52.22.(1)

- A] BF Nikosthenic neck amphora. Painter N. 530-520. *ABV 219/23, Para. 104, Add.(2) 58. *W.G. Moon and L. Berge, eds., Greek Vase Painting in Midwestern Collections (exhib. 22/12/79 - 24/2/80, Chicago 1979) 64/38 (A, B).
- B] Neck: A: Nike. B: similar. Shoulder: A: boxers. B: similar.

Lower: satyrs and maenads. On each handle: floral.
C] On the shoulder, under one handle: Nikosthenes epoiesen.

(1)so Add.(2); Para. gives 52.220.

4038.

Karlsruhe B 3.

- A] RF calyx krater. From Agrigento. Villa Giulia Painter. Second quarter fifth. 460-450 (CV). *CV, Germany 7, pl. 19,1-2. ARV(2) 618/3, Add.(2) 270. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 72, 94/p. Script 705. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 161, MARSYAS 1 (much bibl.).
- B] A: a family of satyrs in procession. B: king, and two women running.
- C] A: inscriptions in white: Σοτελες. Μαινας. Ποσειδων. Μαρσυνας.
- D] = 208. From the text of CV. Mixed alphabet with Ionic lambda and sigma.

4039.

Karlsruhe B 32 (167).

- A] BF/WG column krater. From Locri. Sappho Painter. Last quarter sixth. 510-500. Haspels, ABFL 228/57. *J. Boardman, BSA 50 (1955) 62/under no. 28 (mention). *CV, Germany 7, 9,1-3. ABV 507/57, 702, Add.(2) 126. *Photo. (A).
- B] A: Odysseus under the ram. B: Amazons.
- C] A, B, each: long curving rows of small letters, partly imitation, including many λ, ι, σ, υ.(1)
- D] = 167.

(1)Boardman cites: ... "strays to combinations like λισλις, etc. ..."

4040.

Karlsruhe B 35.

- A] RF oinochoe. Persephone Painter (Lezzi-Hafter). Ca. 430-420 (Weiss). *C. Weiss, CV, Germany 60, pl. 43,1-5, figs. 26 (dr. of ornament) and 27 (profile); p. 86, facs. of inscription. Gerhard, AZ 1851, 34/16. H. Winnefeld, Grossh. Vereinigte Sammlungen zu Karlsruhe (1887) 53/212. W. Fröhner, Die griechischen Vasen ... Karlsruhe (1860) 23/35. A. Lezzi-Hafter, Der Schuwalow-Maler (1976) 16 n. 85.
- B] Three young athletes: at left, one with a strigil; terma; another frontal, looking left; discobolus.
- C] To right of the left youth's forehead: [κ]αλ[ος]. To right of the middle youth's back of head: καλος.(1)
- D] Poorly preserved. The facs. (from which my readings) shows tiny letters. Weiss accepts L.-H.'s attribution, but the vase is not in Beazley.

(1)Weiss, p. 87 notes that Gerhard and Winnefeld give the inscriptions as one: παιςκαλος; probably it was then better preserved. CV's index reads: π(α)[ις]καλος.

4041.

Karlsruhe B 36 (259).

- A] RF hydria. From Ruvo. Painter of the Karlsruhe Paris.(1) Late fifth. 420-400 (Shapiro). 400-390 (CV). *FR i, 141-45, pl. 30 (dr.). *CV, Germany 7, pls. 22,4-5, 23, 24,1-5. ARV(2) 1315/1, 1619, Para. 477, Add.(2) 362 (much bibl.). Script 809. *E. Zahn, AA 1983, 588-89, fig. 3. LIMC i, 499/12, s.v. Alexandros. *H.A. Shapiro, Personifications in Greek Art (1993) 233/14, 58-61, figs. 13 (dr. after Nicole, Meidias, pl. 2,2), 15, and 40 (phs., details). *L. Burn, The Meidias Painter (1987) 65, 100/C 1, pls. 39-41. LIMC ii, 99, s.v. Athena 412; iii, 848, s.v. Eris 8. LIMC ii, 122, s.v. Aphrodite 1275; 99, s.v. Athena 412; iii, 453, s.v. Dionysos 316; 848, s.v. Eris 8. J. Boardman, Athenian Red Figure Vases: the Classical Period

(1989), fig. 294 (after FR, pl. 30 (dr., shows location of inscriptions).

- B] Upper row: Judgment of Paris, with six extra figures, one unnamed. Lower row: Dionysus with maenads and satyrs.
- C] Upper scene: above the heads: Ζευς. Κλυμένη. Ηρα. Αθηνά.(2) Αλεξανδρος. To upper right of Eris' head: Ερις. Ερμης.(3) Αφροδιτη. Ευτυχία.
- D] = 259. Klymene attends Hera; Eutychia and another attend Aphrodite. At the top, Eris emerges. Zahn suggests Oinone (Paris-beloved before Helen) for the unnamed figure. Note the peculiar alphas (with vertical cross bar) and the tau with two dots.

(1)"Labourer copies of the Meidias Painter." (ARV(2)). (2)facsim. in FR, 142, n. 2. (3)ERMH, pl. 30 (Reichhold); Ερμης, FR, text; EPMHΣ, CV.

4042.

Karlsruhe B 39 (278).

- A] RF aryballos.(1) From Ruvo. Unattributed (sub-Meidian, Furtwängler). Early fourth. Ca. 390 (CV). *FR ii, 98-101, pl. 78 (dr.). *CV, Germany 7, pl. 27,1-4. Script 821.
- B] Gardens of Adonis: woman on a ladder receiving a pot from an Eros.
- C] To right of the woman's mouth: (κ)αλ(η).(2) Above Eros: υμνλι, FR, pl. 78. καλος, CV. Furtw. thought this last was intended. Inscriptions horizontal.
- D] = 278. Ionic alphabet. Very casual writing. On the significance of the ladder, see J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 40; C.M. Edwards, 'Aphrodite on a Ladder,' Hesp. 53 (1984) 59-72.

(1)so FR; lekythos, CV. (2)eta is a vertical stroke.

4043.

Karlsruhe B 40.

- A] RF bell krater. From Locri. Villa Giulia Painter. Second quarter fifth. 460-450. *CV, Germany 7, pl. 20,1-2. ARV(2) 619/15, Add.(2) 270. Script 706.
- B] A: Castor and Pollux. B: old king and women running.
- C] A: inscriptions in white: Κασστωρ. Πολυδευκες.
- D] = 209. Mixed alphabet with Ionic lambda and probably four-stroke sigma. For double sigma before tau, see GAI i, 510 and 527-29.

4044.

Karlsruhe B 42.

- A] RF cup. Painter of London D 12 (Penthesilea workshop). Second quarter fifth. Ca. 460. *CV, Germany 7, pl. 25,4-6. ARV(2) 960/24.
- B] Int.: seated youth playing the lyre; stick. A: a seated youth; man holding horses. B: youth; horse; man with staff.
- C] Nonsense: Int.: imitation letters: (.) (.) γν(ο)ς. A, B, each: nonsense inscription.
- D] = 245.

4045.

Karlsruhe B 120 (242).

- A] RF alabastron. From Athens. Psiax. Ca. 520. *CV, Germany 7, pl. 28,1-3. ARV(2) 7/4, Para. 321, Add.(2) 150 (bibl.). Script 314.
- B] A: athlete pouring oil into his hand. B: maenad dancing.
- C] Inscriptions vertical. A: Gr.: ηιλινος εποιεσεν. B: Gr.: Φσιαχς εγραψε.
- D] = 242. The last letter written above the epsilon for reasons of space. Triangular rho. Sigmas three- and four-stroke. Phi once circular, and once with peculiar inner markings. Attic alphabet.

4046.

Karlsruhe B 121.

- A] BF Lip cup. Unattributed. Third quarter sixth. 550-530. *CV, Germany 7, pl. 10,3. E. Wagner and Eyth, Vorlagen aus dem Gebiete des klassischen antiken Ornaments (1877-81), pl. 66,1. Winnefeld, no. 162. Script 1076.
- B] Lip: A, B, each: three men.
- C] Handle zone: A: χαίρε και πιει τενδε. B: ?

4047.

Karlsruhe B 146 (204).

- A] RF Nolan amphora. From Nola. Manner of Alkimachos Painter. Second quarter fifth. 460. *CV, Germany 7, pl. 15,2,4. ARV(2) 534/9. GAI ii, 67.
- B] A: Pegasus. B: boy(1) running.
- C] A: between the legs: Νικονδας ^ καλος.(2)
- D] = 204. Nikondas kalos occurs also on Athens, WG lekythos, Para. 508. Threatte in GAI ii thinks perhaps not Athenian.

(1)so Beazley; CV says girl. 2)so CV; Beazley has it without word division.

4048.

Karlsruhe B 152.

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. Ca. 510 (CV). *CV, Germany 7, pl. 25,1-3. ARV(2) 149/19, Add.(2) 179.
- B] Int.: warrior. A: battle: four hoplites. B: two youths with a horse each.
- C] Int.: starting to left of the warrior's face: καλος, retr. To right of his helmet: ho παis. A: along the top of the scene: παis καλος.(1) B: an inscription at left, running in a V-shape behind the left youth: παis καλος.(1)
- D] = 244.

(1)is this complete? The formula without the article seems to be rare.

4049.

Karlsruhe B 1815.

- A] BF lekythos. Sappho Painter. Ca. 500. *Luce, AJA 26 (1922), 188/79. ABV 507/12.
- B] Heracles and Triton, between a marine divinity and a Nereid.
- C] [.]οπ...λος. I.e., [h]ο π[αις κα]λος.
- D] = 184.

4050.

Karlsruhe B 2423.

- A] BF neck amphora (Tyrrhenian). From Tarquinia.(1) Unattributed. Third quarter sixth. 550-530. *CV, Germany 7, pls. 5,5 and 6,3-4. H. Thiersch, 'Tyrrhenische' Amphoren (1899), no. 58, pl. 6 (A). R. Schnellbach, Antike Vasen ... Karlsruhe (1954), fig. 9. ABV 100/65, 684.
- B] A: fight over the body of a hero. B: horse race: three riders between two bearded men.
- C] Nonsense: A: under the legs of the fallen warrior: γ(τ)ο...(2) B: on either side of the bearded man at right: τοοτ(.)νο, retr.(3) γλογγλ, kion.(3)
- D] = 200.

(1)so CV; Winnefeld [Cat.], no. 200, says "Fundort Orvieto;" ABV: "from Cervetri? (see Rumpf in Anz. 1923-4, 68-69)."

(2)no more visible in photo. of CV. (3)thick imitation letters, hardly recognizable.

4051.

Karlsruhe B 2591.

- A] BF neck amphora (Tyrrhenian). From La Tolfa. Unattributed. Third quarter sixth. 550-530. *CV, Germany 7, pls. 5,4 and 6,1-2. Schumacher, JdI 4 (1889) 218/1, pls. 5-6,1. Roscher iii, 3091, fig. 4,c (after JdI). ABV 97/29.
- B] A: The freeing of Prometheus (fragmentary). B: 3 pairs of warriors fighting.
- C] A: curved lines: ογι. νερο, retr. except nu. οχλ(.)σο><νι<, retr. except nu. νο.(1) B: τυνοκι. h...(1)
- D] Thick letters, partly imitation.

(1)these are partial readings; not all inscriptions were copied.

4052.

Karlsruhe B 2596.

- A] BF lip cup. From Capodimonte. Unattributed. Third quarter sixth. *Beazley, JHS 52 (1932) 180. *CV, Germany 7, pls. 10,2,4, 11,1. Script 227. GAI ii, 457.
- B] Int.: winged Artemis with lions. Lip: A: two centaurs fighting. B: cock fight.
- C] Handle zone. A: χαίρε και πει{ει} ευ :.(1)
B: χαίρε και πει ευ.
- D] (1)the punctuation is given by Beazley, but not in CV.

4053.

Karlsruhe B 2597.

- A] BF band cup. From Orvieto. Group of Louvre F 81. Third quarter sixth. *CV, Germany 7, pl. 10,5 (A). ABV 191/1.
- B] A: a frontal chariot. B: similar.
- C] A: on either side of the chariot: dots.

4054.

Karlsruhe B 2598.

- A] BF skyphos. From Orvieto. Unattributed. Skyphoi of Hermogenian Type. Third quarter sixth. 550-530. *CV, Germany 7, pl. 10,8. ABV 166, foot, Para. 87/9.
- B] Handle zone: A, B, each: chariot.
- C] A, B, each: to left and right of the picture: an imitation inscription.
- D] The painting is compared by Beazley with Civitavecchia 1524, signed by Hischylos, and Tarentum (ABV 178), signed by Thrax.

4055.

Karlsruhe B 3056.

- A] RF alabastron. From Haliki. Near the Painter of Munich 2676.(1) Ca. 450. *CV, Germany 7, fig. 8 (facs.), pl. 29,1-2. ARV(2) 395/12.
- B] Hera(2) leaning on a tree and Zeus.
- C] Nonsense: between the figures: κρε. To right of (behind) Zeus: κρε.

(1)started as a Brygan, but lost touch with the Brygan style in his early classic phase (Beazley). (2)rather than a Hora (Beazley).

4056. SEE 4066.

Karlsruhe 59.61.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. 150 Jahre Antikensammlungen in Karlsruhe 1838-1988, 171, pls. 105-106.
- B] Int.: Artemis with her bow between two rampant lions facing out; around the scene, tongue pattern bordered by groups of three lines. Lip: A: two naked runners.
- C] Int.: between Artemis and the left lion: nonsense: πν(.)πν^(δ)πσ^σ(α)(.)ν. Similarly by the right lion, but fewer letters more widely scattered: πον^(.)ο. Handle

zone: A: χαίρε κα[ι] <π>ει ου. Miswritten.

- D] No photo. of B. --> Despite some differences, this is the same vase as 4066, where the museum number is correctly given as 69.61. The divinity on the Interior is Apollo, not Artemis.

4057.

Karlsruhe 63.104.

- A] RF cup. Phintias. Last quarter sixth. 510-500.(1) *C. Weiss, CV, Germany 60, pls. 26,1-5, 27,1-2, figs. 11-12; p. 59 (facss.). *K. Schauenburg, AJA 83 (1979), pls. 24-25, figs. 11, 13 (A). *C. Weiss, 'Phintias in Malibu und Karlsruhe,' GVGettyMus 4 (1989) 83ff., figs. 1,a-i (incl. dr. of Int.; much bibl., n. 2). ARV(2) 1700/12 ter, Para. 323, Add.(2) 155. *Vidi photos., Beazley Archive. Script 395. Boardman, ARFV i, fig. 39,1,2 (Int., A). J. Thimme, Antike Meisterwerke im Karlsruher Schloss (1986), no. 41.
- B] Int.: centaur with frontal head holds a tree and a rock. Ext.: between large palmettes: A: satyr running toward a reclining youth who plays the lyre. B: a naked woman attacking a seated satyr.
- C] Int.: in a circle, along the margin, starting to left of the centaur's head: Φιντίας ε^γ[ρ]αφσε^ν.(2) A: above the scene: Φιντίας ^εγραφσεν.(3) B: similar: [Φ]ιντίας[s] vacat ε[γ]ραφσεν.
- D] Weiss compares Malibu 80.AE.31, which also has Phintias' signature three times. The gamma on the Int. is upside down. One sigma on the Int. is sideways.

(1)for the date of 510 see GVGettyMus 93. (2)the centaur's head and his feet intervene. (3)the satyr's head intervenes.

4058.

Karlsruhe 64.52.

- A] BF Nicosthenic neck amphora. Painter N (D. Metzler). Nikosthenes potter. 530-520. *Add.(2) 401. Beazley Archive, no. 4706. D. Metzler, AA 1969, 143 n. 20. *C. Weiss, CV, Germany 60, pls. 10,2, and 11,1-7, fig. 2 (profile); p. 34, facs. of inscription; pl. 11,3, ph. of inscription (bibl.).
- B] Neck: Nike or Iris. Shoulder: A, B: komos. On each handle: an old man. Body: three floral friezes.
- C] Shoulder: A: starting under the armpit of the left komast and curving downward in a double curve to end between the legs of the right komast: Νικοσθενης επ^οιεσεν.(1)
- D] The handwriting is Painter N's (note the nu).

(1)the right komast's right leg intervenes. The Beazley Archive has εποισεν - a misprint?

4059.

Karlsruhe 65.43.

- A] BF lip cup. Tleson Painter (Beazley, Weiss). Tleson potter. Third quarter sixth. *Add.(2) 402. Intern. Art Treasures, Victoria and Albert Museum (1962), 328. Apollo (London) March 1962, 15. ABV 179/22, Para. 74, Add.(2) 50. M. Maass, Wege zur Klassik, Führer ... Landesmuseums (Karlsruhe 1985) 121, fig. 88 (A). J. Thimme, Antike Meisterwerke im Karlsruher Schloss (1986), no. 35. D. Metzler, AA 1969, 140 n. 9. *C. Weiss, CV, Germany 60, pls. 23,1-5,, fig. 8 (profile); p. 53, facss. of inscriptions (bibl.).
- B] A, B, each: deer.
- C] A: Τλεσών ho Νεαρχῶ εποιεσεν. B: Τλεσών ho Νεαρχῶ εποιεσεν.(1)
- D] Ex New York Market. Ex London Market (Spink). Typical Tleson Painter's backhand, but not with the short-hasta'd epsilons.

(1)the third epsilon is repainted.

4060.

Karlsruhe 65.45.

- A] BF Panathenaic prize amphora. From Vulci? Exekias. Third quarter sixth. 540-530. 545-535 (Brandt). *Badisches Landesmuseum, Karlsruhe. Bildkatalog: 400 ausgewählte Werke aus den Schausammlungen (E. Petrarch, ed., 1976), figs. 44-45. J. Frel, Panath. Preisamphoren (1973) 11f., fig. 8. P. Valavanis, AA 1987) 467 n. 1. Para. 61/8 bis, Add.(2) 39. Brandt, Arch. Panath. I, 4/23 and 11. Script 1202. Neils et al., Goddess and Polis (1992) 30, figs. 20 and 22 (A, B). *C. Weiss, CV, Germany 60, pls. 17,1, 18,1, 19,1 and 20,1,5-6, fig. 5 (profile); p. 43, facs. of inscription; pl. 181,1, good ph. of same (much bibl.).
- B] A: Athena. B: wrestlers.
- C] A: between Athena's back and the right-hand column, about equidistant, vertically down and facing the column, in red: $\tau\omicron\nu\ \text{A}\theta\epsilon\nu\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$ vacat, retr.(1)
- D] The first standard representation on A (Neils). [But the inscription is not yet standard.]

(1)the letters are rather small, leaving a lot of space below. Cf.Brandt, p. 4; retr., ibid., p. 11.

4061.

Karlsruhe 67/90.

- A] BF lip cup. Unattributed. Manner of Centaur Painter; Tleson potter.(1) Third quarter sixth. *Photo. (in color, of the center of A) in Beazley Archive. 150 Jahre Antikensammlungen in Karlsruhe 1838-1988, 170, pl. 92. *Beazley Archive db, no. 355 (vast bibl.). *D. Metzler, 'Eine attische Kleinmeisterschale mit Töpferszenen,' AA 1969, 138-52, figs. 1-4. J. Ziomecki, Les representations d'artisans sur les vases attiques (Warsaw 1975) 24-25, figs. 2-3 (A, B). M.A. Tiverios, Προβλήματα της μελανομορφής Αττικής κεραμικής (1981), title page. I. Scheibler, Griechische Töpferkunst (1983) 80, fig. 68 (detail of B) and 83, fig. 71 (A). W. Hornbostel, Aus der Glanzzeit Athens (1986) 12 (A, B, parts). CV, Germany 60, pl. 24. K. Vierneisel and B. Kaeser, eds., Kunst der Schale (1990) 59, figs. 6.7a-c (A and details of A and B).
- B] Lip: A: potter at the wheel forming a vase, with a seated boy turning the wheel. B: potter with a formed cup on the wheel, with a youth (customer or owner?) facing him.
- C] Handle zone: nonsense: partly imitation letters: A: starting a bit to left of scene:
 $\text{f}\nu(\nu)(.)().().\nu(\alpha)\nu(\omicron)\nu().().\nu().\nu.$ B: well centered:
 $\epsilon(\pi)\nu().\sigma().\nu(\sigma)(\omicron)\nu\chi\lambda\lambda(\sigma)\nu\sigma.(2)$
- D] Thick and indistinct letters, clearer on B than on A. Uncertain readings. Metzler thought the inscriptions written by an illiterate.

(1)Metzler. (2)the ph. in the Bea. Arch. shows only a part. Kunst der Schale, fig. 6.7a shows the whole inscription on A, but small: it begins with a large epsilon: $\epsilon\omicron\nu\ldots$ (plus 8 imitation blobs) ... $\lambda\lambda\lambda\omicron\sigma$. 16 letters in all. The fourth letter an 'Argive' lambda?

4062.

Karlsruhe 68.101.

- A] RF volute krater. From Sicily? Berlin Painter. First quarter fifth. Early (Beazley). 490-480 (Weiss). *C. Weiss, CV, Germany 60, pls. 38,1-3, 39,1-2, and 40,1-4, fig. 22 (profile of part); pp. 77-78, facss. of inscriptions (much bibl.). Para. 344/131 bis, Add.(2) 194. I. and A. Raubitschek, Hesp. suppl. 20 (1982) 112 n. 21. L. Byvanck-Quarles van Ufford, in Enthousiasmos [Festschrift Hemelrijk, 1986] 135ff.
- B] A: Demeter and Triptolemos standing on either side of an altar, with D. giving him the sheaves of grain, while he

holds his scepter; at right, the winged chair. B: woman about to pour a libation for a bearded man with a scepter (Persephone and Hades?).

- C] A: traces of two inscriptions: to right of Demeter's mouth: Δεμετερ. To right of Triptolemos' back of head: [T]ριπτολεμος.
D] The surface is not well preserved, especially on B, where no inscription can be seen. For the date see also the discussion in CV, p. 79: cf. Lullies, in Sammlung Ludwig I 224, but the vase belongs to Cardon's 'Frühphase IV' and is earlier than the dinos in the Ludwig collection [now in Basel, Antikenmuseum]. The date given by van Ufford is too late, as the vase combines late archaic and early classical features. The Berlin Painter is fond of Eleusinian scenes; the Raubitscheks emphasize the political background.

4063.

Karlsruhe 69.20.

- A] RF lekythos. Karlsruhe Painter (J. Thimme). Second quarter fifth. Ca. 460 (Weiss). *C. Weiss, CV, Germany 60, pls. 41,5-7 and 42,1; p. 81, facs. of inscription (bibl.). J. Thimme, JbKuSammlWürt 7 (1970) 122, 124. B. Cook apud P. Amandry, BCH 95 (1971) 612. J. Burrow, CV, Tübingen 5, 85, on pl. 39,4-6.
B] Woman facing her servant; between them a kalathos; at left, a chair.
C] Between their heads: [h]ε παις : καλε.(1)
D] Not in Beazley. Fine writing, according to the facs.

(1)or <h>ε? The facs. gives no indication that there ever was a heta. The index in CV has: ε without the heta.

4064.

Karlsruhe 69.35a.

- A] Fragmentary RF cup. Eretria Painter.(1) Third quarter fifth. 430 (Weiss). *C. Weiss, CV, Germany 60, pl. 37,1-7, fig. 21 (profile); p. 75, facs. of Gr. and dr. of part of Int. with inscription. Lezzi-Hafter, Eretria-Maler (1988) 357, cat. XVI 72 (no other bibl. in CV).
B] Int.: two young athletes, that on the left with a javelin; that on the right holds out a scraper; at left, terma. A and B: small parts of several athletes.
C] Int.: above and to right of the left youth: [κ]αλος. Under the foot, Gr.: AM(A).(2)
D] Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1)B. Otto, Weiss, Lezzi-Hafter. (2)Weiss apparently thinks that this is Etruscan; he cites TGV, p. 32. The last letter need not be an alpha: it looks more like a rho in the facs.

4065.

Karlsruhe 69.35b.

- A] Fr. of RF cup. Unattributed.(1) Fourth quarter sixth. 510-500 (W.). *C. Weiss, CV, Germany 60, pl. 28,1-2, fig. 13 (dr. of Ext.) (no bibl.).
B] Int.: the bottom of the tondo showing a chair leg and a bit of a himation; feet and garment of one facing right. A: toe to right.
C] A: to right of the toe: σ[--]. Could also be: [--]^σ[--].
D] Three-stroke sigma.

(1)Pioneer Group (Weiss).

4066.

Karlsruhe 69.61.

- A] BF lip cup. Epitimos Painter (Thimme, Robertson) = Lydos (Tiverios). Third quarter sixth. *Beazley Archive DB, no. 4861 (much bibl.). J. Thimme, Griechische Vasen: eine Auswahl aus

den Sammlungen des Badischen Landesmuseums (1975), fig. 15 (Int.). M. Tiverios, *Ο Λυδός και το Έργον του* (Athens 1976) pls. 65,a-b and 66,a. LIMC ii, pl. 209 Apollo 317 (Int.). Antidoron: Festschrift für Jürgen Thimme (Carlsruhe 1983) 77, fig. 2 (Int.). J. Thimme, *Antike Meisterwerke im Karlsruher Schloss* (1986), no. 36. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 59, pl. 29,d (Int.). B. Fellmann, CV, Munich 10, p. 48, on pl. 29,1-4. *C. Weiss, CV, Germany 60, pl. 22,1-7, fig. 7 (profile); p. 51, facss. of inscriptions (much bibl.).

- B] Int.: Apollo with bow between two lions. Ext.: fragmentary, esp. B: lip: A, B, each: two naked youths running to right.
 C] Int.: nonsense: between the heads of the left lion and Apollo: πυρον.(1) Between the lion's back and the lower part of Apollo: σπο^φα(υ)(ο). To right of Apollo's head: γοσ.
 Ext.: handle zone: [χ]αιρε κα[ι] πε[ι] συ.(2) B: χαιρε κ[α]ι πε[ι] σ[υ]---.(3)
 D] All readings from the facss. in CV. For 'Hail thee and buy me', see 'Script', p. 48.

(1)a gap before the last letter. (2)the upsilon is in the break. The index has σ[υ]. (3)the rho is pointed with a large head and disjointed at the top. In the index, this reading is confirmed: χαιρε κ[α]ι πε[ι] σ[υ] με].

4067.

Karlsruhe 69.65.

- A] BF prize Panathenaic. Berlin Painter (Robertson); or workshop (Weiss). Second quarter fifth. 470-460 (Weiss). *C. Weiss, CV, Germany 60, pls. 17,2, 18,2, 19,2 and 20,2-4, fig. 6 (profile); p. 47, facs. of inscription; pl. 18,2, good picture of inscription (much abraded). Para. 519/2 quater, Add.(2)106.
 B] A: Athena (device: gorgoneion). B: men's foot race (sprint).
 C] A: to right of the left column: τον Αθηνεθεν αθλον.
 D] The inscription is well spaced to fit the space. Neat lettering, somewhat dainty.

4068.

Karlsruhe 70.395.

- A] RF cup. Related to Douris (Bea. Arch.). Douris (Weiss, Buitron).(1) First quarter fifth. *Add.(2) 393. *C. Weiss, CV, Germany 60, pls. 30,2-4, 31,1-2 and 32,1-6, fig. 18 (profile); pp. 66-68, facss. of inscriptions (much bibl.). Beazley Archive, no. 4704. J. Thimme, *Antike Meisterwerke im Karlsruher Schloss* (1986), no. 44. D. Buitron, 'A Cup for a Hero,' *GVGettyMus* 5 (1991) 65ff.
 B] Symposium: Int.: youth assisting a reclining man who is vomiting; in upper left, a flute case and lyre hung up. A: three couches with five bearded symposiasts: 1. One singing and another playing the flutes; 2. One playing kottabos, another with two cups, and at left, standing, a naked oinochoos; 3. At right, seen from the back, a symposiast drinking; at the extreme right, kottabos stand; at the extreme left, a flute case; in the middle, a lyre hung up. B: komos: six drunk and boisterous komasts, fighting, five bearded, one a youth; column krater.
 C] Int.: above the figures, the upper line curving along the margin, left-aligned non-stoich. two-liner:
 Αρισταγορας | καλο(ς).

(2)
 A: above the scene: ho [π]αις κα[λ]ος. B: above the scene:
 h[o] παις κ[α]λος.
 D] Bothmer and Buitron, in her diss. on Douris, attributed the vase to the manner of Douris, but she now (*GVGettyMus*) attributes it to Douris himself (so CV). I have no note

from her book on Douris. For further information on the attribution, see CV, p. 68.

(1)the shape of the cup suggests the potter Kleophrades (Weiss). (2)the lambda of kalos is below the two sigmas of the name, which are close together.

4069.

Karlsruhe 85.1.

- A] RF lekythos. Perhaps from S Italy. Bowdoin Painter. 480-470 (Weiss). *C. Weiss, CV, Germany 60, pl. 41,1-4; p. 81, facs. of Gr. ARV(2) 685/164, Para. 406, Add.(2) 279. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 61, fig. 86 (traces of inscriptions).
- B] Sanctuary of Hermes: at left, a column from which hangs a dead ram ('Böckchen'); altar with a herm on a base; above, a pinax depicting a satyr.
- C] To left of the pinax: nonsense: four blobs.(1) On the top step of the two-step base of the herm three BG blobs, the middle one perhaps an omicron; I am not sure that these are letters; Weiss does not mention them. Under foot, Gr.: ΠΙΙΙ.(2)
- D] Ex Nocera de' Pagani, Fienga. Ex Basel Market (M.M.). Weiss on p. 81 discusses the vertical position of the inscription by the pinax, which is a favorite position for both nonsense and sense. Weiss cites the ff. sense inscriptions: Würzburg ZA 1 (Sammlung Ludwig I, 233, and 237f.) and H 4978.

(1)so CV, text; not visible in the ph. (2)Attic pi. The numeral 8. Johnston (by letter, see CV) agrees it may be a batch-mark for sending 8 vases, as the number is too high for a price.

4070.

Karlsruhe 86.357.

- A] Frs. of RF cup. Unattributed. Last quarter sixth. Ca. 510-500 (Weiss). *C. Weiss, CV, Germany 60, pl. 29,3-4, fig. 16 (dr. of fr. b) (no bibl.).
- B] Ext.: fr. a: parts of three figures. Fr. b: a bent elbow.
- C] Ext.: fr. b: [--]κ(σ)[--].(1)
- D] Frs. a and b. Nonsense?

(1)the lower part only; the first letter may be chi or gamma.

4071.

Karlsruhe 86.358.

- A] Frs. of RF cup. Unattributed. Last quarter sixth. 510-500 (Weiss). *C. Weiss, CV, Germany 60, pl. 29,5-7, figs. 17,a-b (drs. of Ext. of frs. a and b) (no bibl.).
- B] Ext.: fr. a: part of an animal's back. Fr. b: two animal legs. Fr. c: animal tail(?) and part of a palmette(?).
- C] Ext.: fr. a: above the animal: [--]γ(.)[--].(1) Fr. b: to right of the left leg: [--]λ(ε)[--].(2)
- D] Frs. a - c.

(1)Attic gamma. Bottom of a left diagonal line as of an alpha. (2)Attic lambda. Epsilon with two horizontals only. Weiss reads this as part of a kalos-inscription, perhaps reading the epsilon as an open and somewhat angular omicron, which is possible: [--]κα]λο[ς](?).

4072.

Kassel, Staatliche Kunstsammlungen T 355.

- A] WG lekythos. Manner of Providence Painter (Lullies).(1) Second quarter fifth. Ca. 460 (Lullies). *R. Lullies, CV, Germany 35, pl. 46,1-2 (no bibl.).
- B] Goddess with scepter and phiale; behind her, an Ionic

column.

C] High above the phiale, at head-height, in BG: καλε.

(1)not in Beazley.

4073.

Kassel, Staatliche Kunstsammlungen T 386.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Castellani Painter (Bothmer). Middle period (K.). Third quarter sixth. *CV, Germany 35, pls. 17,1-4, 18,2. ABV 99/61, 684, Para. 35, 38, Add.(2) 27. Script 205. *R. Lullies, CV, Germany 35, pl. 17,1-4. Thiersch (1899) 149f., and 16/74. Bothmer, Amazons 10/50, pl. 23,2. Greifenhagen, Eine attische schwarzfigurige Vasengattung (1929) 69,15 and p. 73. J. Kluiver, BABESCH 71 (1996) 8/151 (inscr. not mentioned).
- B] A: Amazonomachy. B: komos of men.
- C] B: to right of the leftmost figure, vertically in quasi-kionedon: nonsense: (ο)ιοιγ(ρ).
- D] Typical of some vases by the Castellani Painter; see 'Script'. The first and last letters are unclear.

4074.

Kassel, Staatliche Kunstsammlungen T 429.

- A] RF cup. Veii Painter. Third quarter fifth. Ca. 440 (Lullies). *R. Lullies, CV, Germany 35, pls. 38,1-2, 38,3 and 40,5; fig. 16 (profile). Auktion Hugo Helbing, Munich, 1-2 May 1899, no. 124. ARV(2) 904/70, Add.(2) 303.
- B] Int.: two draped boys conversing. Ext.: symposium: A, B, each: two reclining banqueters: A: between them, a flute case. B: the right banqueter plays the flutes; between them, a lyre.
- C] A: above each symposiast: καλος. B: above each symposiast: καλος. [Four in all.]
- D] Done from the text of CV.

4075.

Kassel, Staatliche Kunstsammlungen T 436.

- A] RF cup. Villa Giulia Painter. Second quarter fifth. *J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen, 8/31 - 9/4, 1987) (1988) 77, fig. 8 (dr.). Jiri Marsa, 'Eine neue Schale des Villa-Giulia-Malers,' Listy Filologicke (Prague) 89 (1966) 109f. (includes shape attribution). ARV(2) 626/105, Add.(2) 271. *R. Lullies, CV, Germany 35, pls. 37,3-4, 39,2 and 40,4; fig. 15 (profile). *K. Yfantidis, Antike Gefässe [Kassel] (1990), no. 162.
- B] Int.: draped and wreathed youth (komast) with his stick, holding a cup by its handle and standing before a burning altar. A-B: komos.
- C] Int.: to left and right, curving upward and curving downward respectively: καλος, twice.(1)
- D] So the text; the ph. shows the letters but not very clearly; the final sigma of the right-hand kalos may be hidden in the flames.

(1)Yfantides has a good ph. of the Int.

4076.

Kassel, Staatliche Kunstsammlungen T 504.

- A] RF cup. From Gela. Group of Adria B 300 (Coarser Wing ii).(1) Last quarter sixth. Ca. 510 (Lullies). *R. Lullies, CV, Germany 35, pls. 39,1 and 40,2. *Bloesch, FAS 121/28 (not ill.). Klein, L.(2) 89/7 (kalos-name Chairias). Fröhner, Collection van Branteghem (Paris sale 16-18 June 1892, no. 39 (not ill.). Hartwig, Meisterschalen 180ff., fig. 25 (incl. inscription; att. to Phintias). ARV(2) 142/5, Add.(2) 178.
- B] Int.: naked youth squatting beside an amphora and holding a hand to it to see (by its temperature) how full it is. Ext.: plain.

- C] Int.: above the youth: καλος Χα[ρις].(2)
D] Cup type C.

(1)ARV(1) 117/7 attributed the cup to the manner of the Pithos Painter. Lullies does not have a separate attribution. (2)so Lullies; Klein's reading of the name is probably correct, although Χα[ρις] is an alternative, cf. 3235, Copenhagen, NM 127, by the Charops Painter. καλος Χα[-], Bloesch. Not in Beazley.

4077.

Kassel, Staatliche Kunstsammlungen T 664.

- A] RF cup. Foundry Painter. First quarter fifth. 490-480 (Schauenburg). *Schauenburg, *Ars Antiqua* iii, 44/104, pl. 44 (Int., profile view). *R. Lullies, CV, Germany 35, pls. 37,1-2, and 40,1,3; fig. 14 (profile). ARV(2) 401/10 bis, 1651, 1706, Para. 370 (bibl.), Add.(2) 231 (bibl., includes ill.'s of the Int.). *K. Yfantidis, *Antike Gefässe [Kassel]* (1990), no. 161.
B] Int.: a reclining man holding out a cup and holding another in his left hand; at left, his stick; above, a basket. Ext.: athletes: A: discobolus; jumper; a draped youth with his stick (trainer); pillar. B: discobolus between two trainers. (On A and B, numerous paraphernalia.)
C] Int.: between the cup that is held out and the basket: καλ[ος or -ε(?)].(1)
D] Ex Lucerne Market (A.A.).

(1)the string by which the basket is suspended intervenes; it is unclear whether the letter(s) to its right were ever written. Lullies does not mention any; he gives only the masc. restoration.

4078.

Kassel, Staatliche Kunstsammlungen T 682.

- A] RF stamnos. From Vulci. Group of Polygnotos. Third quarter fifth. *R. Lullies, 'Neuerwerbungen der staatlichen Kunstsammlungen Kassel,' AA 1966, 107/11; p. 107 (facs.) and fig. 20 (B, part) - 21 (A). *R. Lullies, CV, Germany 35, pls. 34,1-2, 35,1-2, and 36,9; p. 55, facs. of Gr. Para. 445/7 bis, Add.(2) 321. *TGV 105/21B 9. *K. Yfantidis, *Antike Gefässe [Kassel]* (1990), no. 152. LIMC iv, pl. 398 Hephaistos 163a.
B] A: Return of Hephaestus on a donkey, led by a boy satyr; at left, a satyr playing the flutes; at right, Dionysus leading. B: a satyr playing flutes between two maenads.
C] A: at the top of the scene, between the heads of the donkey and Dionysus: καλος. Under the foot, Gr.: monogram: see TGV.
D] Done from CV, text. Ionic alphabet?

4079.

Kassel, Staatliche Kunstsammlungen T 698.

- A] BF column krater. Unattributed (Lullies). Last quarter sixth. Ca. 510 (Lullies). *Para. 69, Add.(2) 47. AA 1966, 98 and 100 (A). CV, Germany 35, pls. 25,2 and 26,1-2. *R. Lullies, 'Neuerwerbungen der staatlichen Kunstsammlungen Kassel,' AA 1966, 98/5; p. 98 (facs.), fig. 9 (A). *K. Yfantidis, *Antike Gefässe [Kassel]* (1990), no. 78.
B] A: Oriental horseman(1) galloping and two warriors running. B: warrior and driver in a chariot galloping and a warrior running.
C] A: diagonally upward in two lines, the first along the diagonal spear of the right-hand hoplite, the second along his diagonally poised leg: ηισχυλος and εποιεσεν.(2) Under the foot, Gr.: ligature ΛΞ.(3)

(1)Amazon (Lullies); Para. points out that the figure has a white face, but black arms and legs. (2)the signature is considered modern (false) by Beazley in Para. R. Lullies, *Griechische Kunstwerke, Sammlung Ludwig (Aachener*

Kunstblätter 37, Düsseldorf 1968), p. 72 says that the signature has recently been shown to be modern; he refers to AA 1966, 98/5, fig. 9. Yet both Para. and TGV list the vase under the potter Hischylos. (3) Lullies compares Hackl 141/49b and 67. See also TGV 145/21E 9.

4080.

Kassel T 820.

- A] RF neck amphora. Related to Pezzino Group. (1) Last quarter sixth. Ca. 520 (Cahn). *Auktion 56 (M.M.; 1980), pl. 38/92. *K. Yfantidis, *Antike Gefässe* [Kassel] (1990), no. 144.
- B] A: Hermes with his kerykeion, looking back. B: a naked youth running, while supporting a large object on his left arm and holding an animal leg in his right; he too looks back.
- C] A: to Hermes' right: nonsense: ο-πε...ο. (2) At his left: /...ε-ε.../... (2) B: nonsense: to left of the youth's face, along the right arm: χλεκοπ, retr. Between the arm, the animal leg and his body: κλ-εχο, retr. (3) Between the youth's legs: επι.../ε/ο. (3) Under the foot, Gr.: ligature PA, with D-shaped rho.
- D] Ex Basel Market (M.M.). Is the youth on B an acolyte preparing for a sacrifice to Hermes?

(1) and the earliest Kleophrades Painter (Guy). (2) so the text in Auktion; the ph. shows no certain traces. Presumably vertically down. I do not know the meaning of - and /. (3) done from the text; the ph. is unclear.

4081.

Kassel, ALg 48.

- A] RF cup. Onesimos. First quarter fifth. Ca. 490 (Cahn). *ARV(2) 328/122, Add.(2) 216. *Auktion 51 (M.M.), pls. 31, 37, no. 154. *K. Yfantidis, *Antike Gefässe* [Kassel] (1990), no. 166.
- B] Int.: youth leaning on his stick, setting a hare for the race; at left, a discus in a bag; below, a spear and pick axe; at right, aryballos and strigil. Ext.: blank.
- C] To the youth's right: Λυκος; to his left: καλος, retr. (1)
- D] Ex Swiss Private. Ex Basel Market. For the hare race see Auktion 51, p. 66.

(1) so Beazley; Cahn has κ(α)λο(ς), retr., with alphas lacking the cross stroke and three-stroke sigma reversed.

4082.

Kassel ALg 214.

- A] RF cup. Unattributed. (1) Pamphaios potter. Last quarter sixth. *Add.(2) 406. *AJA 88 (1984) 351/46. *Beazley Archive db, no. 14,933. AA 1983, 472, figs. 1-2. *P.J. Connor, 'Cups with Offset Lips Potted by Pamphaios,' AA 1983, 471, figs. 1-2. *K. Yfantidis, *Antike Gefässe* [Kassel] (1990), no. 146 (exc. ph.).
- B] Int.: satyr masturbating into a pointed amphora. (2) Ext. plain.
- C] Int.: starting to right of feet and curving upward to above the satyr's body, ending below his tail: Πανφαί^{ος} ἐποίησε^ν. (3)
- D] Ex(?) Cassel, Dierichs. Is this in the museum or simply on loan? See Bea. Arch.: 'Kassel, Staatliche Kunstsammlungen.' So also AJA 88. Nikosthenic lettering.

(1) Connor attributes to the Nikosthenes Painter. I noted that the writing resembles him. (2) is he masturbating or urinating into it? Why is he putting his ear to the amphora (the face frontal, which indicates excitement)? (3) the amphora and the tail intervene. ἐποίησεν is upside down. The inscription goes to right along the margin and faces out.

4083.

Kavala?

- A] Fr. of BF column krater. From sanctuary of Parthenos at Neapolis (Kavala). Unattributed. Ca. 550. *G. Daux, BCH 8 (1962), Chronique 838, fig. 12. Delt. 17.2 (1961/62) Chronika, pl. 283.(1)
- B] One handle plate plus a part of the rim: on the handle plate: head of youth [but see note 1] to left; on the rim, a pointed tooth ornament from the inner edge.
- C] Gr. on the handle-plate and the rim: starting along the left edge of the plate, jumping over the youth's head to the right edge and continuing along the outer edge of the rim: [Ν]υνφίς και Πέργαμος ἀνεθέσαν.

(1) information from C. Isler-Kerenyi in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 530 and n. 73; she connects the picture with marriage: "Büste einer anonymen jungen Frau" and the inscription.

4084.

Kavala.

- A] Fr. of lip cup. From Kavala. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 182/25. E.P. Blegen, AJA 43 (1939) 344; 44 (1940) 240 (not ill.). AA 1939, 256.
- B] No figured decoration preserved.
- C] Blegen gives: [Τ]εσδὺν ἡ Νεαρά|χῶ ἐποίησε[ν].

4085.

Kavala.

- A] Fr. of lip(?) cup. From Neapolis (Kavala). Unattributed. Third quarter sixth. *Delt. 16 (1960) B', 219-20, pl. 189,b; 1961, 832, fig. 2. *BCH 85 (1961) 832, fig. 2. *Acta, Fifth Epigraphic Congress 1967 (1971) 57/6.
- B] No figured decoration preserved; handle zone only.
- C] A: handle zone: [χ]αίρε και π[ρ]οῖεμ[ε].
- D] Very neat. A blot below the mu must be accidental. πρῶ, 'buy': see Script 48 and n. 44; add Louvre Cp 52, CV, France 14, III H e, pl. 88,7.

4086.

Kavala?

- A] Fr. of BF cup. From Neapolis (Kavala). Unattributed. Date? *To Ergon 1938, 150/296, fig. 24,1.
- B] Maenad and satyr.
- C] Under the satyr's outstretched arm and behind his body: [-]ιδᾶ.
- D] I take the fr. to be Attic. The inscription is in red on reserved ground. Other Grr. on Attic pottery from Neapolis: BCH 1962, 839, figs. 11 and 12.

4087.

Kea, Agia Eirene.

- A] Fr. of BG skyphos. From shrine at Agia Eirene. Unattributed. Beginning fifth. Ca. 500 (Johnston). *J.L. Caskey, Hesp. 33 (1964) 333-34, pl. 64,a-b. *G. Daux, BCH 88 (1964) 828-30. Lazzarini, Arch. Class. 25-26 (1973-74) 347, pl. 67,1-2. LSAG(2) (suppl. by A. Johnston) 466/H, pl. 78,7 (transliteration, p. 419). *L.G. Mendoni, 'Addenda et corrigenda ad inscriptiones Ceae,' ΠΟΙΚΙΛΑ (Research Center for Greek and Roman Antiquity, National Hellenic Research Foundation, Meletemata 10, Athens 1990) 300/5, figs. 6 (ph.) and 7 (dr. by Caskey).
- B] No figured decoration.
- C] On the bottom, Gr.:
εὐχσάμηνος
Ἀνθίππος
Διονύσοι
ἀντήθ[ε]κην(1)
τὴν κύλικα
τήνδε

ho'loλίτης.(2)

On the resting surface, a Gr., very hard to read:

hód akóres{σ}τος και[χ]όμενος νικά[ν] τὸσδη ἱτα[μ]ὸς ἔστῶ.(3)

- D] In the museum at Chora on Kea? - The first five lines are written across, one under the other; the sixth line is written along the righthand margin, in a curve; Caskey thinks that it was an afterthought. He puts this line at the end of the main text, Mendoni as the continuation of line 2 [a later addition to it?].- Mendoni refers to other inscriptions with Dionysus from Kea: see Caskey, AJA 84 (1980) 200 and Keos ii.1 (1986) 39-41, pl. 64. M. thinks the main Gr. (7 lines) and the rim Gr. are related, although written by different hands; the second he thinks refers to a drinking contest in the the symposium. - Kean alphabet.

(1)the third letter is an epsilon corrected to eta or vice versa (Daux). (2)καυχόμενος: Caskey compares Bacchylides fr. 16 Jebb, POxy 1361, fr. 1 (so Daux). In general: eta for epsilon, which should give epsilon for eta: but this is not the case in τηνδη or λολίτης; hence Johnston puts a question mark with the restored epsilon in line 4. Note the confusion of eta and heta (Mendonni has a discussion). (3)this reading is largely due to Vanderpool whose notes are found in the Caskey archive (Mendonni). - For the second word of the second graffito Κορέσιος may be suggested; καιχόμενος is almost certain (Caskey in Hesp.).

4088.

Kea, Agia Eirene K 4356.

- A] Fr. of amphora.(1) Unattributed. Date? (Archaic or Classical). *K.L. Butt, 'A Deposit of Archaic and Classical Greek Pottery at Ayia Irini, Kea,' Hesp. 46 (1977) 299-314, pls. 65-70.
B] No figured decoration preserved.
C] In large letters: Gr.: [--- ε]ι[μ](?).
D] No doubt in the museum in Chora on Kea. - There are numerous frs. with Grr., many Attic, some with Grr. on the bottom (perhaps owner's inscriptions), others with Grr. on the sides of pots (perhaps dedicatory). Not entered in CAVI, except for this one.

(1)BG or BF?

4089.

Kiel, inv. B 44.

- A] BF/WG lekythos. From Greece. Circle of Diosphos Painter (F.-S.). First quarter fifth. 490-470 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pl. 18,1-3; p. 44, facs. of inscriptions. H.P. Isler, Acheloos (1970) 20, 101, 107, 137/80. LIMC i, 27 Acheloos 243. Westermann's Museum (1987) 38.
B] Heracles and Acheloos; at left, Athena; in front of Acheloos, Oineus; at right, Deianeira.
C] Nonsense: four inscriptions: between Athena and Heracles, facing him: ἄλχυυχ, retr. Between the legs of Heracles and Acheloos: ἄλχιν. Above Acheloos, close to Oineus: ἡ(σ)υχιν. Between Deianeira's lower legs and Acheloos' rear, facing her: ἡχιν.
D] An inscription for each figure? The lettering is neater than what I know of the Diosphos Painter. Read as in the Attic alphabet. Upsilon and lambdas are indistinguishable.

4090.

Kiel, inv. B 456 and 456a.

- A] Frs. of BF skyphos. Painter of Nicosia Olpe (F.-S.). Third quarter sixth. 540-530 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pl. 21,1-5; (no bibl.); cf. p. 50.
B] Fr. 456: A: arming: in the center, a youth putting on his

greaves; at left, a bearded man(1) and two other males with spears; at right, a woman(1) and two youths with spears. Fr. 456a: B: arming: part of a leg with a greave; helmet.

- C] Fr. 456: A: to right of the youth's raised knee: a short row of 5(?) small dots, very close together. Diagonally downward from youth's crotch: a similar row of 6 dots.
- D] It is unclear whether the rows are meant to simulate inscriptions (reduced to ornaments, F.-S.). The position is very odd. F.-S. cites a parallel at Brauron, Para. 196/8 quater, by the same painter. Not in Beazley.

(1)father and mother?

4091.

Kiel, inv. B 494.

- A] BG cup. Unattributed. Ca. 500 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pl. 53,1-4, fig. 51 (profile); p. 110, facs. of Gr. (no bibl.).
- B] No figured decoration.
- C] To right of the left handle, Gr.: Φλῖδα.
- D] Probably a Boeotian name. N. Ehrhardt suggests Φ<υ>λῖδα<ς>. For parallels to the name, its location near a handle, for the omission of the vowel and of the final sigma (E. thinks the name is in the nom.) see Johnston and Ehrhardt in CV, p. 111. Pape lists Κύλλης and Κύλλος.

4092.

Kiel, inv. B 510.

- A] BF ovoid neck amphora (Tyrrhenian). Pointed Nose Painter (Bothmer). Third quarter sixth. Ca. 560-550 (F.-S.). Middle period (K.). *B. Freyer-Schauenburg, CV, Germany 55, pls. 10,1-4 and 11,1-3, fig. 10 (profile); p. 31, facs. of Dipp. K. Schauenburg, Aachener Kunstblatt 44 (1973) 32ff., 37, figs. 46-49. Brommer, Vasenlisten(3) 154/9. S. Meyer-Emmerling, Erzählende Darstellungen auf 'tyrrhenischen' Vasen (1982) 47ff./6 and 197/51. Westermann's Museum (1987) 33.40. J. Kluiver, BABESCH 71 (1996) 17/186 (inscrr. not mentioned).
- B] Shoulder: A: Heracles and Nessos with Deianeira; at left, a bearded man with kerykeion and a woman (Athena); at right, a woman and Hermes with kerykeion. B: duel of warriors between two bystanders on each side. Body: two animal friezes.
- C] Nonsense: shoulder: A: to left of Heracles' middle, not facing him: μογ(.). Between his left leg and Nessos' rump: (ο)ο(π)(ο).(1) To right of Heracles' face: υθκου(ο). To right of Nessos' chest: υον. Between the right-hand woman and Hermes: υουσου.(2) B: under the overlapping shields of the duelists: υοκλοι. Neater than the inscriptions on A.
- D] Thick letters, often unclear. Note the confusion of the two kerykeia.

(1)different shapes of incomplete omicrons? (2)the sigmas reversed.

4093.

Kiel, inv. B 539.

- A] BF lip cup. Unattributed.(1) Third quarter sixth. Ca. 550 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pl. 23,1-6, fig. 21 (profile); p. 53, facs. of inscription. K. Schauenburg, MededRom NS 6 (1979) 9ff., pls. 1-2, fig. 1-4 (all) (for the inscription, see 10 n. 15). Westermann's Museum 31.37. *Beazley Archive, no. 7846.
- B] Int.: Heracles and the Ceryneian Hind. Lip: A: Bellerophon and the Chimera. B: two antithetical cocks, with a flower between. Under the foot: BG circles.
- C] Handle zone: A: well centered: χαίρε[:] κα<υ> πτεῖ ευ.
- B: similar: χαίρε : καὶ πτεῖ ευ.

(1)F.-S. attributes this cup to the same hand as the BF lip cup London B 417, ABV 162/2, which is signed with the name of the potter Eucheiros and is also very similar in shape; it too has circles under the foot.

4094.

Kiel, inv. B 547.

- A] RF column krater. Unattributed. Second quarter fifth. Ca. 470 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pls. 31,1-2,5 and 32,1-5, fig. 30 (profile); p. 68, facss. of Dipp. and Gr. (no bibl.).
- B] A: Heracles and Pholos; in the center, a young Heracles at the pithos; on either side, a centaur with his rump cut off at the margin. B: two young komasts.
- C] A: near the head of the right centaur: traces of a kalos-inscription (two letters are shown in the facs.). Just below the lower right-hand corner of the picture on A, Gr.: ΛX.(1)
- D] The two letters shown in the facs. are at some distance from each other and are unclear. The position of the Gr. is very odd.

(1)Ionic lambda (hardly Attic gamma) and upright chi.

4095.

Kiel, inv. B 592.

- A] Frs. of cup-skyphos(?). Unattributed. 500-450 (Bea. Arch.). *Beazley Archive db, no. 30,077. *B. Freyer-Schauenburg, CV, Germany 55, pl. 47,10-12, fig. 46 (profile); p. 101, facs. of inscriptions (no bibl.).
- B] No figured decoration preserved.
- C] Fr. 592a: [--]λοτ(ε)νος μανεθε[κεν].(1) Frs. 592b and c: [--]νογενης ε[--](.)σεν).(2)
- D] Frs. a-c; from the foot. A similar foot fr.: Heidelberg S 43 with a similar dedicatory inscription in the same style.(3) The names of dedicator and painter (or potter) are unknown.

(1)the first epsilon looks like a fourstroke sigma; the letter before that shows only two dots; the final sigma of the name preserves only the tip at the top. (2)Bea. Archive db has: GOT.ENOS MANETHE. Also: signature: ...NOGENES. The signature could be the painter's or the potter's. (3)"eine im Schriftduktus übereinstimmende Weihinschrift," F.-S.; see Kraiker, Die RF attischen Vasen, Katalog Heidelberg I(2) (1978) 33/113, suppl. pl. 6. Gropengiesser restores as a stamnos fr. - The reverse index in LGPN ii has: Athenogenes, Menogenes, Eirenogenes, Oinogenes.

4096.

Kiel, inv. B 651.

- A] RF phiale ('Umkreis') of Marley Group (F.-S.). 430-420 (F.-S.). *B. Freyer-Schauenburg, CV, Germany 55, pl. 49,4-9, fig. 47 (profile); p. 103, facs. of Dip. Idem, Festschrift Schauenburg 115ff., pl. 19.
- B] Int.: in a zone round the omphalos: four crouching satyrs in pairs of two; between the pairs: amphora and lug(?) krater.
- C] To left of the amphora: καλο[ς] or καλος(?). On its right: [κα]λος.
- D] Mixed alphabet. Ionic lambda; three-stroke sigma.

4097.

Kiel, inv. B 782.

- A] Fr. of cup, probably East Greek, resembles a Siana cup. Unattributed. Third quarter sixth (P.). *M. Prange, CV, Germany

64, pl.45,5; p. 70 facs. of Dip.

- B] Int.: thick dot surrounded by a circle within reserved circular area.
- C] Int.: around the circle, facing in, in BG:
[---]ργες : [---(?)], retr.
- D] Another possible reading is: [---]δγες : [---], but the first letter is probably a D-shaped rho. The second letter is a sideways 'Attic gamma'. The sigma is three-stroke, reversed in retr. LGPN ii has a name Θρασυέργης, 4th cent. P. says the inscription cannot be read. I wonder if the fr. cannot be Attic after all. The name would be a kalos-name.

4098.

King's Point (N.Y.), Schimmel.

- A] RF cup. Onesimos. First quarter fifth. *ARV(2) 329/125 bis, Para. 359, Add.(2) 217, top (the reference missing; bibl.).
- B] Int.: stable boy grooming a horse. Ext.: plain.
- C] Int.: Λυκος καλος.

4099.

King's Point, Schimmel.

- A] RF cup. Antiphon Painter. First quarter fifth. *Para. 362, Add.(2) 219.
- B] Int.: komast. A-B: komos.
- C] Int.: Αριστ[αρχο]ς καλος.
- D] Done from Para.

4100.

King's Point, NY, Schimmel.

- A] RF psykter. Oltos. Last quarter sixth. 510-500. *H. Hoffmann, Norbert Schimmel Collection (1964), no.25. *ARV(2) 1622/7 bis, Para. 259, 326, Add.(2) 163. A.D. Trendall and T.B.L. Webster, Illustrations of Greek Drama (1971) 24, no. I.15. *O.W. Muscarella, Ancient Art: the Norbert Schimmel Collection (1974), no. 57. *G. Sifakis, Parabasis and Animal Choruses (1971) 88-90. Script 341. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 115, fig. 88 (sketches of the 6 figures with their inscriptions).
- B] Six armed men ('heroes', Beazley) riding on dolphins.
- C] By each rider, from the mouth: ἐπιδελφῖνος, retr.
- D] Listed in Add.(2) as: New York L. 1979.17.1 (on loan from Schimmel). - I interpret the inscriptions as ornamental additions to the pictures; Sifakis thinks they are words sung by a dolphin chorus. Beazley in ARV(2) points to parallels which add a flute player. It is clearly a chorus, but it does not follow that the words are a song. Drougou agrees with Sifakis. - Lissarrague reads *epidelphinos* 'mounted on a dolphin'; is this a printing error or does he think it is an adj.? L. notes the shield devices, three of which are vase shapes. When the psykter is set in a krater the dolphins swim in the wine-dark sea. He has more on dolphins and symposium scenes.

4101.

Königsberg 109.

- A] BG alabastron. From Aegina. Unattributed. Last quarter sixth. *ARV(2) 1575/4.
- B] Undecorated.
- C] Gr.: Δοροθεος καλος.
- D] A similar alabastron with the same inscription is at Delphi (ARV(2) 1575/5). Also incised is the name Dorotheos on a RF plate by Paseas, Boston 03.785, ARV(2) 163/1, Script 311. For other occurrences of the name see ABV and ARV(2), s.v., and LGPN ii, s.v., nos. 1-3.

4102.

Kos, Archaeological Museum.

- A] RF pelike. From Antimacheia, Kos. Manner of Kleophon Painter. 430-420. *S.B. Matheson, Polygnotos and Vase Painting in

Classical Athens (1995) 422/KLM4 (not ill.). Clara Rhodos 8
(1936) 212-13, figs. 1-2. ARV(2) 1148/2, Add.(2) 335.

B] A: Amazonomachy. B: Three youths.

C] B: Grr.: ΦΤ. Φιντο. Φιντο.

D] Is this an owner's name attempted three times? See Clara
Rhodos.

4102a.

Krannon.

A] BF lekythos. Sappho Painter (Hourmouziades). First quarter
fifth. *J.-P. Michaud, BCH 97 (1973) 341, fig. 186.

*Archaeological Reports 1973-74 (1974) 23, fig. 41.

B] Heracles to right in a fight with warriors.

C] Nonsense: imitation letters: to right of his forehead,
bearing upward above an adversary's Boeotian shield: seven
letters. Below the shield, diagonally upward: six(?)
letters.

D] From Hourmouziades' excavation.

4103.

Kurashiki, Ninagawa.

A] BF Nicosthenic neck amphora. Painter N. Nikosthenes potter.
530-520. *ABV 217/9, 590, Add.(2) 57 and *401 (duplication).

B] Shoulder: A, B, each: warrior running. Midband: animals.
Body: horsemen galloping. On each handle: a dancing woman
(maenad).

C] B: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

4104.

Kurashiki, Ninagawa.

A] RF cup. Euergides Painter. Euergides potter. Last quarter
sixth. *ARV(2) 1625/52 bis, *1611, 1625, top, Para. 330, Add.(2)
171. *Ars Antiqua v (1964) 32/128, pl. 33.

B] Int.: Triptolemos flying in his winged throne. Ext.:
between sphinxes between palmettes: A: two young komasts
dancing, that at left putting his hand on an upside-down
amphora, that at right holding castanets. B: two young
komasts, that at left playing the flute, the other with
crotala.

C] Int.: Ευεργιδες εποιεσε(ν). A: Τλεμπολεμε καλος, for
Τλεμπολεμος. B: ηιππαρχος καλος.

D] Ex Lucerne Market (Ars Ant.). Beazley gives parallels for
the name Tlempolemos in ARV(2) 1611.

4105.

Kurashiki, Ninagawa.

A] RF pelike. Painter of the Birth of Athena. Ca. 450 (Cahn).
*Auktion 34 (M.M.) 86/166, pl. 55. *Para. 380/5 bis, Add.(2)
250.

B] A: The Dioscuri: Iris with oinochoe and phiale, wingless;
Zeus; Athena; Kastor(1); Polydeukes(1). B: Demophon and Akamas;
Pompeus (old man); Phaleros; Demophon with spear and helmet
in hand; Akamas; old man, Dosippos. (The old men talk
agitatedly).

C] Above the figures: A: Ιρις. [Ζ]ευς. Αθena. Καστωρ.
Πολυδευκες. B: Πονπευς. Φαλερος. Δεμοφ(ω)ν(2). Ακαμας.
Δοσιπ<π>ος, retr.

D] The inscriptions from 'Auktion''s text. Pompeus and Dosippos
are apparently unknown. Mixed alphabet (Attic with omega).
I think B is about sending out the sons of Theseus.
(Phaleros is the eponymos hero of the deme of Phaleron.)
Hence A is probably about sending out the Dioscuri.

(1)Cahn thinks they are being sent out, but they are not on
horseback. (2)the omega corrected from an omicron (Cahn).

4106.

Kurashiki, Ninagawa 25.

- A] BF band cup. Oakeshott Painter or near (Robertson, Kurtz). Third quarter sixth. *Photo. in Beazley Archive.
- B] Handle zone: A: maenad between two ithyphallic mules and [two?] dancing satyrs. B: not illustrated, but probably similar.
- C] Handle zone: A: (or A and B?): six nonsense inscriptions disposed as if they were naming the figures, especially on the left-hand side.
- D] Can this vase be used for the question of literacy?

4106a.

Kurashiki, Ninagawa 34.

- A] RF cup. Makron. Early fifth. Early (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 123, 151, 161/5, 24, fig. 13 (details of Ext.), pl. 4 (all). Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 35/75A. E. Simon, The Kurashiki Ninagawa Museum (1982) 80/34. Stähler, Griechische Geschichtsbilder klassischer Zeit (1992) 59, pl. 3,5.
- B] Int.: a bearded man with a sling shot; on his arm a bag of stones; at the lower right, three arrows fly toward him; at the left, two spears standing upright. Ext.: komos: A and B: three komasts on each side.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron[\varsigma]. \lambda\alpha[\varsigma].$ (1) A: under the handle B/A: $\text{ho } \pi\alpha\iota\varsigma$. Between two left-hand komasts: $\kappa\alpha\lambda\omicron\varsigma$. I.e., $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] Type B. The inscriptions (and other information) reported from Simon, as Kunisch had not seen the vase.

(1)so Simon; reported without comment by Kunisch.

4107.

Once Küsnacht, Hirschmann.

- A] BF lekythos. Near Sappho Painter. Little-Lion Class. Late sixth. Ca. 500 (Cahn). 252. *Sonderliste G (M.M., 1964) 46/79 (ill.). Para. 247 and 252. *S. Piniatoglou, AM 109 (1994) 41 and n. 6, pl. 17,1-2. Sotheby's Greek Vases from the Fleischman Collection 9-12-1993, no. 21.
- B] Three women preparing for a dinner: at left, a seated woman busies herself with things on a table; in front of it, a standing woman; at right, a seated woman holds out a large skyphos.
- C] Nonsense: between the two left women: $(\cdot)\iota\tau\omicron\tau\iota$. Above the right edge of the table and the right-hand woman's knee, irregular: $(\cdot)\lambda\tau\omicron\iota$. Above the skyphos and the right-hand woman's shoulder: $\lambda\tau\omicron\tau$.
- D] Ex Hirschmann and Fleischman collections. The readings of the first two inscriptions are not quite certain. The inscriptions are typical of the Sappho Painter.

4108.

Küsnacht, Hirschmann 32.(1)

- A] RF cup. Douris (Guy). Early (L.-H.). Euphronios potter (Bloesch apud L.-H.). Before 500. Very early (B.-O.). Ca. 500 (L.-H.). *A. Lezzi-Hafter in H. Bloesch, ed., Greek Vases from the Hirschmann Collection (1982) 66/32 (exc. colored picture of Int. shows inscription), 102. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 8ff., 58, 72/4, pl. 2 (Int.).
- B] Int.: young male(2) cithara player; a youth leaning on his stick faces him.
- C] Int.: starting to left of the singer's drapery hem and running along the margin to above his head: $\text{ho } \pi\alpha\iota\varsigma$. To right of the top of the kithara and running around the upper part of the listener: $\kappa\alpha\lambda\omicron\wedge\varsigma$.(3)

(1)error for G 38? (2)so Lezzi-Hafter in Hirschmann, and Bothmer; female, B.-O. (3)the upper garment intervenes.

4108a.

Küsnacht, Hirschmann G 18.

- A] RF skyphos. Zephyros Painter (L.-H.). Ca. 460-450 (L.-H.) *A. Lezzi-Hafter in H. Bloesch, ed., Greek Vases from the Hirschmann Collection (1982) 80/39 (colored phs., A, B), 104-105. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 92-93, figs. 126a-d (shows inscriptions faintly).
- B] A: between trees, a bearded man draws water from a well with a *kados*. B: palaestra: at left a small bearded man works with a pick axe; at right, a large bearded man sprinkles water from a *kados*. Under the handle B/A: a pillar; above it, sandals and, separately, aryballos and strigil hung up; at right, also under a handle, a large wash basin on a fluted stand.
- C] On the pillar, vertically: kalos.(1) On the rim of the basin, horizontally: kalos.(1)
- D] Listed in 'Images' as Küsnacht, Private. - L.-H. thinks rightly that the man drawing water and the small man with the pick axe are slaves; she wonders whether the large man sprinkling is not foreign too. [Are all three, despite the difference in size, slaves preparing the palaestra, which is indicated under one handle?]

(1)so L.-H. in the text; the phs. in 'Images' are unclear as to individual letters.

4109.

Küsnacht, Hirschmann G 64.

- A] RF cup. Douris. Python potter (Bloesch). Ca. 490 (L.-H.). Middle (B.-O.). Middle I (L.-H.) *Add.(2) 396, 403. *A. Lezzi-Hafter in H. Bloesch, ed., Greek Vases from the Hirschmann Collection (1982) 68/33 (colored ph. of Int., shows signature), 103. D.M. Buitron, Douris (diss. 1976) 83, 85, 99-101, 118/85 [sic]. La Cité des Images (1984) 81, fig. 118 (Int.). Beazley Archive, no. 7242. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 78/89 (facs. of Gr.), pl. 59.
- B] Int.: youth seated to right with hare in lap; on the wall, a basket; a hare cage (empty) with the door open.(1) A: not ill. in L.-H.: two men and their lovers lean over a small cat of which only the spotted tail remains. B: a bearded man leaning on his stick to right; a dog barking at a leopard sitting in the center on top of a cloth-covered folding chair [so L.-H.]; behind the leopard a youth; at right two further figures. [L.-H. thinks the leopard is a gift from the man to the boy behind the animal.]
- C] Int.: along the margin, starting at mid-height [which seems to be typical], ending above the basket: Δορις ἐγραφεῖν. A: [ἵπποδ]αμ[ας].(2) B: καλός. Etruscan Gr.: 8EDCVS, retr. (3-stroke sigma).
- D] Listed as Küsnacht, Hirschmann Collection, no. 33, in B.-O., but G 64 is right. - Hippodamas may be the general who fell in 459/8.

(1)the cage is said by L.-H. to be a cage for the hare the youth is playing with; a note on p. 103 says round cages were for hares and rectangular ones for birds. (2)Bea. Arch. has: HIPODAMAS.

4110.

Kyoto, Hashimoto collection 8.

- A] RF amphora. Unattributed.(1) First half fifth (CV). *CV, Japan 1, pl. 1,1-2, Beilage A,1-2. Beazley, AJA 31 (1927) 348, fig. 1. Cook, Zeus iii, 798. F. Eichler, CV, Vienna 1, under pl. 44. F.P. Johnson, AJA 59 (1955) 120.

- B] A, B, each: owl.
 C] A: under the beak of the owl: an unclear Gr. [see Beazley].
 Under the foot, Gr. :X.
 D] For the owls, see the `δεμοσιος' amphora Munich 9406, with
 the bibl. Cf. also Johnston in TGV 59 n. 14 (owl hoots).

(1)circle of Berlin Painter (CV).

4111.

Kyoto, Hashimoto collection 75.

- A] RF cup. From Orvieto. Painter of Paris Gigantomachy. First
 quarter fifth. Ca. 480 (CV). *CV, Japan 1, pls. 2,1-3 and 3,1,
 Beilage C,4; facs. p. 2. ARV(2) 419/45, Add.(2) 235.
 B] Int.: youth reclining and playing kottabos. A: boxers or
 pankratiasts(?); at right, trainer leaning on his stick. B:
 similar (replica of A).
 C] Int.: at the top, below the margin: Σιλας(?).(1)
 D] Ex Paris Market. The name (if it is a name) is not in LGPN
 ii; it is attested late (see Pape).

(1)so CV.

4112.

Laon 37.894.

- A] BF lekythos. Diosphos Painter (Bothmer). First quarter fifth.
 *CV, France 20, pl. 16,1-3. ABV 703/15 bis, Para. 249. TGV
 126/3E 53.
 B] Judgment of Paris.
 C] Nonsense letters. Under the foot, Gr.: EP.

4113.

Laon 37.919.

- A] WG lekythos. Achilles Painter. Third quarter fifth. 450-445
 (Oakley). *ARV(2) 996/137. *J.H. Oakley, The Achilles
 Painter (1997) 62, 139/188, pl. 102A-B (inscription
 visible).
 B] Mistress and Maid: woman with chest to right; woman seated
 on a stool to left, preparing to receive it.
 C] Between the figures, at the top, horizontal stoich.
 left-aligned two-liner: Λιχασι|καλος.(1)
 D] Much broken, the surface poorly preserved. The letters firm
 and rather different from earlier writing by the A. P. The
 standing woman is a servant (see Oakley). Sigmas are a bit
 rounded, but not lunate which is much later: see Script, pp.
 110 n. 5, and 160.

(1)my reading from the ph. The final sigma in line 1 is in a
 break. The alpha of line 2 has the right hasta preserved.
 Oakley has: ΛΙΧΑC K[A]ΛOC.

4114.

Laon 37.986.

- A] BF cup with merrythought handles. Marmaro Painter (Bothmer).
 Second quarter sixth. End of quarter (CV). *CV, France 20, pl.
 19,1-3.
 B] A-B: komasts.
 C] Nonsense in large letters.

4115.

Laon 37.990.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, France 20,
 pl. 20,2,5.
 C] Handle zone: A, B, each: nonsense inscription.

4116.

Laon 37.1004.

- A] BF skyphos. Haimon Group.(1) Second quarter fifth. Ca. 470 (CV).

*CV, France 20, pl. 25,2,5 (25,2 is ph. of Gr.). Para. 290.

B] A, B, each: fawn.

C] Under the foot, a long Gr., partly miswritten.

(1)so CV. Ure's Class R. Para. lists as Lancan Group
(connected with the late Haimon Group).

4117.

Laon 37.1022.

A] RF Nolan amphora. From Capua. Unattributed. Second quarter
fifth. *ARV(2) 1587/7.

B] Komos: A: youth and dog. B: youth playing the flutes.

C] A: K(α)λ·λ·ι(α)ς κ(α)λος.

D] The alphas printed without the cross stroke.

4118.

Laon 37.1029.

A] RF pelike. Follower of the Washing Painter (Beazley). Third
quarter fifth. Ca. 430. *CV, France 20, pl. 33,3,8. ARV(2) 1135.
Ms. Para. 2317 [but not in the printed Para.].

B] A: two youths (hoplitodromoi) with shields. B: athlete.

C] A: shield devices: Aθ(ε)◊. (E)αθ.(1)

D] Parallels for Aθ◊ as shield device: London B 173; Rhodes
(Clara Rhodos iii, 248, fig. 245. tomb 232, no. 5).

(1)the epsilon of the second inscription lies sideways; this
must be Aθ◊ miswritten.

4118a.

Laon 37.1056.

A] RF cup. From Vulci. Ancona Painter. Second quarter
fifth. *C. Bérard et al., A City of Images: Iconography
and Society in Ancient Greece (tr. D. Lyons, 1989) 85,
fig. 119 (Int.). ARV(2) 874/4 (bibl.), Add.(2) 300.

B] Int.: a bearded man with his stick and holding a live hare
confronts a young athlete with a strigil; at right, a
pillar. A-B: Dionysus with satyrs and maenads.

C] Int.: the picture in Bérard shows letters to left of the man's
upper body but they cannot be read there.

D] Preliminary entry.

4119.

Laon 37.1060.

A] RF cup. From Boeotia. Euergides Painter. Last quarter sixth.
510-500 (Rouen cat.). *Musée Départemental des Antiquités,
Rouen, Hommes, Dieux et Heros de la Grece (exhibition 10/23,
1982 - 1/31, 1983) 184/78. ARV(2) 95/123, Para. 330, Add.(2) 171.

B] Int.: wreathed nude youth squatting (his back supported by
a pillow), playing the flutes. Ext.: plain.

C] Int.: starting to right of his forehead, widely spaced along
the margin: ho παῖς [κ]α[λ]ος.(1)

(1)given in Italics in the Rouen cat.

4120.

Larissa, Archaeological Museum.

A] RF cup. From Larissa, Hodoss Georgiou B' 36-38. Euergides
Painter (Delt.); workshop (BCH). Last quarter sixth. 520-510
(BCH). *Add.(2) 395. *BCH 108 (1984), Chronique 792, fig. 100.
*Delt. 34 (1979), B' 1 Chronika [pub. 1987] 222,
pl. 81,2 (Int.). Archaeological Reports 1987-88 (1988) 37, cover (Int.).

B] Int.: arming: a naked youth putting on his greaves; at
left, his shield. Ext.: plain.

C] Int.: starting to right of his forehead and running along
the margin, ending above his shoulders:

ἡμᾶς ἀρχοῦς [κᾶ]λος.(1)

D] Cup type C. Found 1977.

(1)the raised greave, left foot, right foot, shield
(twice) all intervene.

4121.

Larissa, Archaeological Museum 86/101.

- A] Frs. of RF calyx krater. From Larissa. Painter of Munich 2335.
Third quarter fifth. Ca. 440-430. *M.A. Tiverios, Περικλεια
Παναθηναϊα· ένας κρατήρας του ζωγράφου του Μοναχου 2335
(Thessalonike 1989) 128-34; English summary 141-42. *P.
Valavanis, 'La proclamation des vainqueurs aux Panathénées,'
BCH 114 (1990) i, 344, fig. 18. *Shapiro in Neils et al.,
Goddess and Polis (1992) 61 and nn. 59-60, fig. 39.a-b.
- B] Upper row: A: at the right as preserved: *auletike*:
flautist, with a wreath offered him from the right; from
left to right: a column; a bearded and wreathed man seated
[judge?]; flying Nike bringing a hydria; a column; youth
with his staff seated [trainer?]; lower part of a flautist;
Nike (see Tiverios: hand with wreath to left). B: *aulodia*:
at near left: two figures on a platform, no doubt flautist
and aulode, both facing to right; at left, a figure and a
column; to right of the platform: a bearded and wreathed
man, seated with his staff [judge?]; a standing figure and
traces of another(?). Lower row: A: lower parts of three
hoplitodromoi; at left, a bearded trumpeter. B: uncertain
contest (perhaps victory in the boys' foot race
[Tiverios], but see also note 1 below): left to right:
head of Nike; head of a boy(?); a bearded man with his
staff, standing [judge or trainer?]; a boy walking.(1)
- C] Inscriptions horizontal and above the heads: upper row: A: 1.:
above the seated man at left: Αριστων.(2) 2.: Νικη. 3.: above
the seated youth: Νεοκλης.(2) B: 4.: above the seated man:
Αμφικλης. Lower row: A: 5.: above the trumpeter: Σιγαλος.
B: 6.: above Nike: Νικη. 7.: above the first boy (victor?):
Λυσικλης. 8.: above the bearded man: Αντιφανης. 9.: above
the right boy: Θρασυκλης.
- D] Tiverios thinks these are real persons: see him for
identifications. He connects the vase with the Panathenaea.
Some names are historical, known from other contexts
(Shapiro). A bespoken vase, probably commissioned by a man
from Larissa. Lower row of B: Lysikles is the victor,
Antiphanes the umpire, and Thrasykles the loser (so
Valavanis, see below). Note that many of the names end in
-κλης. Ionic alphabet.

(1)proclamation of a victor: part of Nike; victor; umpire;
loser (Valavanis, no doubt correctly). (2)Tiverios thinks
both named figures are athletes - or one of them (Ariston)
is perhaps the archon of 454/4.

4122.

Larnaca, Zenon Pierides.

- A] BF band cup. Unattributed. Third quarter sixth. *Photos.
in Beazley Archive. *J.-J. Maffre, BCH 95 (1961) 650/11,
figs. 11-12 (A, B).
- B] Handle zone: A: in the center, a horseman between two
youths running toward the center; on each side, a ram and
a man. B: similar.
- C] Handle zone: nonsense: in dilute BG: A: diagonally
downward: the ph. shows four inscriptions between the
figures but there may be more. B: similar, but poorly
preserved.

4123.

Lausanne, Museum 3250.

- A] RF pelike. From Nola. Geras Painter. Second quarter fifth. Ca.
470. *C. Bérard, 'Une nouvelle pelike du Peintre de Geras,' AK
9 (1966) 93-100, pls. 21-23, facs. p. 93. Para. 355, Add.(2) 209

(bibl.).

- B] A: satyr using an axe on a fallen herm ('hermocopide,' Bérard). B: phallus bird on a stand laver.
- C] B: on the laver, widely spaced, in BG: καλος.
- D] Ex Muret collection.

4124.

Once Lausanne, Private.

- A] RF cup. Makron. Hieron potter. First quarter fifth. *ARV(2) 471/185, Add.(2) 245. Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 30.
- B] Int.: a bearded warrior leaning on his stick; an old man seated. A: men and women; a youth and a woman. B: men and youths.
- C] On one handle, Gr.: *hierōn epoiesēn*.
- D] Now Geneva, Private (Bothmer).

4125.

Lausanne, Private.

- A] RF handleless mastoid. From Vulci. Chelis Painter. Last quarter sixth. *ARV(2) 1626 (add as 112/3), *Para. 332.
- B] Dionysus with satyrs and maenads.
- C] One satyr: *terpon*, retr. One maenad: *methuo[s]*, retr. *kalos leagros*, retr.(1)
- D] Note that the maenad's name is in the genitive.

(1)the last two readings are Bothmer's.

4125a.

Lecce.

- A] RF amphora. Unattributed? Date? *Kretschmer, Vas. 140. Helbig, Bull. dell' Inst. 1881, 191. GAI i, 369 (after Kretschmer).
- B] Not mentioned.
- C] *Erionis*.
- D] How reliable is this? I have not seen the Bull.

4126.

Lecce 570.

- A] RF pelike. From Rugge (see also ARV(2) 1622). Chicago Painter. Second quarter fifth. 460-450. *FR ii, 27-31, pl. 66,2 (dr.). *CV, Italy 4, III I c, pls. 1,3-4, 2,2-4, 4,2-3. ARV(2) 629/23, 1622, Para. 399, Add.(2) 272. Script 1115. Robertson, AVCA 192, fig. 204 (A).(1)
- B] A: Polyneices and Eriphyle. B: youth and woman.
- C] A: to right of P.'s head: *Polunēie*, apparently complete at end. I.e., *Polunēi(k)ēs*. To left of E.'s face: *Eriphylē*, retr.
- D] Or *Polunēi(k)ēs*? Miswritten.

(1)the picture shows *Polunēie*, small but clear; Eriphyle small and unclear, but the retr. is certain.

4127.

Lecce 575.

- A] RF cup. From Egnatia. Group of Louvre G 99.(1) Last quarter sixth. *CV, Italy 4, III I c, pl. 6,3. ARV(2) 180/2, 1631, Para. 339. Script 1018.
- B] Jumper (nude youth kneeling to right with halteres); pick axe.
- C] Behind his back, extending to the front of the face, in large letters: *(k)alos*.
- D] The kappa is sort of cursive.

(1)early RF cup painters, ARV(2).

4128.

Lecce 610.

- A] RF calyx krater. From Ginosa or Rugge.(1) Unattributed. 475-425 (Bea. Arch.). *CV, Italy 4, III I c, pl. 101. NSc 1881, 95ff. Beazley Archive db, no. 6207. M. Bernardini, I vasi attici del Museo provinciale di Lecce (Lecce 1965) 62-64 (A, B, parts). Jb. der staatlichen Kunstsammlungen in Baden-Württemberg 9 (1972) 13, fig. 3 (A).
- B] A: Oedipus and the Sphinx: the sphinx seated on a column; Oedipus leaning on his stick. B: satyr with torch and thyrsus running.
- C] A: on the base, in BG: καλος. No longer visible is an inscription running from Oedipus' head to the sphinx: καλος(h)οκαλος.(2) B: from the satyr's mouth: καλος, retr. except sigma.

(1)see CV. (2)so CV, text, no doubt with errors; the heta printed = the Attic drachma sign.

4129.

Legon, Ghana University.

- A] BF neck amphora. Nikoxenos Painter. Ca. 500. *ABV 392/12, Para. 172. TGV 73/8A 12 and p. 187.
- B] A: Heracles, Athena, and Dionysus. B: Gigantomachy: Athena in chariot wheeling around.
- C] Under the foot, Gr.: ευ:α:ευ.
- D] Ex London Market (Spink) and Achimota. The same Gr. on Louvre F 247, ABV 392/4 [as well as 10 other vases by this painter]; see TGV 73/8A 4, fig. 1j, and JHS 47 (1927) 127. TGV, p. 187 points out that the mark appears only on BF neck amphorae by the Nikoxenos Painter, whose neck amphorae were thus marked for export.

4130.

Leipzig.

- A] Frs. of lip cup. From Cervetri. Unattributed. Anakles potter. Third quarter sixth. *ABV 159/3.
- B] Probably no decoration outside.
- C] Ανακ[λες] : μ[εποιεσεν]. Ανακλ[ες ---].(1)

(1)presumably on A and B respectively.

4131.

Leipzig.

- A] Fr. of lip cup. Unattributed. Third quarter sixth. *ABV 187/4.
- B] A: at right, handle palmette.
- C] A: handle zone: [--- εποι]εσεν ευ.

4132.

Leipzig.

- A] Frs. of BF lip cup. From Cervetri. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 172. ABV 179/16.
- B] Lip: A, B, each: sphinx.
- C] Handle zone: A, or B, or both(?): regular signature(s) of Tleson, except iota omitted (Beazley, JHS): on one side?

4133.

Leipzig.

- A] Frs. of LM cup. From Cervetri. Unattributed. Taleides potter. Third quarter sixth. 550-530. *Hoppin, BF 341 (inscription). *Beazley, JHS 52 (1932) 193. *ABV 176, bottom. Script 267.
- B] No figured decoration preserved.
- C] A: Τα[λειδ]ες : μεποιε[σεν] :. B: [Ταλ]ειδες : μ[επ]οιεσεν :.
- D] The signature does not much look like the Taleides Painter's (Script).

4134.

Leipzig.

- A] Fr. of LM cup (lip or band). Tleson Painter? Tleson potter.
Third quarter sixth. *ABV 182/41.
B] No figured decoration preserved.
C] Τλεσών [ho Νεαρχὸ ἐποίησεν].

4135.

Leipzig.

- A] Fr. of RF cup. From Orvieto. Proto-Panaitian Group. Late sixth. *ARV(2) 317/14.
B] Int.: archer: forehead, eye, hand holding up an arrow.
A: athletes: foot; hand with halter.
C] Int.: καλός.

4136.

Leipzig.

- A] Frs. of RF cup. Unattributed. Date? *ARV(2) 1557/5. *Photo.
B] Int.: Hermes running: a winged boot; arm with a rod (caduceus).
C] Int.: [---] ΕΠ^Λ[Ο]ΙΕΣΕ[Υ(?) ---(?)].(1)

(1)Hermes' foot intervenes.

4137.

Leipzig T 51.

- A] BF lip cup. From Italy. Taleides Painter. Taleides potter.
Third quarter sixth. *Beazley, JHS 52 (1932) 171. *ABV 175/16, Para. 73, Add.(2) 49. *CV, DDR 2, pl. 30,1,2.
B] Lip: A: an antithetical pair of lions. B: similar.
C] Handle zone: A: Ταλειδες : *ποιεσεν. B: Ταλειδες : ποιεσεν.(1)
D] Note the punctuation (3-stroke on A, two-stroke on B)(1) replacing the initial epsilons. But this is not true of all examples. Lambda with the short stroke curving downward.

(1)so ABV.

4138.

Leipzig T 52.

- A] Plain lip cup. From Italy. Tleson Painter. Tleson potter.
Third quarter sixth. *Beazley, JHS 52 (1932) 180. Hoppin, BF 382. ABV 181/11, Add.(2) 51. *CV, DDR 2, pls. 30,3-4 and 34,2; p. 32 (facs.).
B] Undecorated.
C] Handle zone: A: Τλεσών ho Νεαρχὸ ἐποίησεν. B: similar (complete).
D] Stem and foot are missing.

4139.

Leipzig T 53.

- A] BF cup.(1) Manner of the Red-Line Painter (Paul in CV).(2) Second half sixth? Ca. 500 (CV).(3) *CV, DDR 2, pls. 32,3-6, 33,3, and 34,6. Bloesch, FAS 67 n. 114.
B] Int.: winged female. A, B, each: Dionysus seated with satyrs and maenads.
C] Int.: nonsense: imitation inscriptions: to left of a maenad, along the margin: (.)().(o)vo. To her lower right: five imitation letters, the last an open omicron(?).
D] The inscriptions could be read as retr.

(1)type A. (2)not in Beazley. (3)too late?

4140.

Leipzig T 67.

- A] RF cup. Salting Painter. Last quarter sixth. *Photo.
*ARV(2)178/1.
B] Int.: a nude youth kneeling and lifting a shield.
C] Int.: around him: Επ[ι]δ[ρ]ομο[ς] καλός.(1) On the shield, in BG: καλός.

(1)so ARV(2); I saw only: [---]μο[.]καλο[.]

4141.

Leipzig T 414.

- A] Fragmentary BF pyxis. From Orvieto. Group of Rhodes 12264. Third (or fourth?) quarter sixth.(1) *CV, DDR 2, pl. 29,1-2. Para. 79. F. Hauser, JdI 1896, 182/17. E. von Mercklin, RM 38-39 (1923-24) 82.
- B] Amazonomachy.
- C] Nonsense: strings of imitation letters, mostly diagonally up or down.
- D] Ex Hauser collection. The lid is missing. Beazley suggests comparison with a similar pyxis in Philadelphia, Museum Journal 6, 177.

(1)Paul in CV dates to beginning fifth, which is too late.

4142.

Leipzig T 433.

- A] Fr. of Gordion cup?(1) From Orvieto. Unattributed. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 186. *ABV 183/53. Hauser, JdI 11 (1896) 182/19 (not ill.).
- B] No figured decoration preserved.
- C] Handle zone: [T]λεσοῶν [---].
- D] Is the handwriting sufficiently distinct to attribute the fr. to the Tleson Painter?

(1)or perhaps from a skyphos of Hermogenian type (Beazley in ABV).

4143.

Leipzig T 434.

- A] Fr. of lip cup. From Tarquinia. Unattributed. Hermogenes potter. Third quarter sixth. *Beazley, JHS 52 (1932) 182. Hauser, JdI 11 (1896) 182/20 (not ill.). *ABV 166/3, Add.(2) 47. *CV, DDR 2, pl. 30,5; p. 32 (facs.).
- B] A: lip: ivy wreath. No figured decoration.
- C] A: handle zone: ἡρμιογενὲς ἐποίησεν.
- D] For the Hermogenean cups with ivy wreaths on the lip, see the discussion in CV, Germany 56, on pls. 17,1-5 (Munich 2155) and 17,6-7 (Munich 9418). - The mu is odd. The rho has the vertical extended above. Three-stroke sigma with lengthened bottom stroke.

4144.

Leipzig T 472.

- A] Fragmentary BF eye cup. From Orvieto. Unattributed. Last quarter sixth. Ca. 520-510 (CV). *CV, DDR 2, pls. 31,3-4, 33,2, and 34,3.
- B] A, B, each: a pair of eyes; on either side, a ship's prow.
- C] A, B, each: between ship and eye: nonsense: a row of dots.

4145.

Leipzig T 486.

- A] BF/RF eye cup. From Vulci. Pheidippos. Hischylos potter. Last quarter sixth. *F. Hauser, JdI 10 (1895) 192-94, fig. 17 (A) (wrong number 501). ARV(2) 44/95, 165/5, Para. 337, Add.(2) 182.
- B] Int.: BF: a young komast running. Ext.: RF: between eyes: A: hoplitodromos.(1) B: athlete with sprig.
- C] A: over the left eye: καλος. Over the right eye: (κ)α{(.)}λε.(2)
- D] The second kappa lacks the downward diagonal. The `upsilon' (see below) has a barely visible left hasta.

(1)Beazley says: "hoplitodromos at the tape." That might explain the καλε. (2)read from the photo. JdI, text, has: χα(υ)λε, perhaps for καλε.

4146.

Leipzig T 487.

- A] RF eye cup. Unattributed.(1) Hischylos potter. Last quarter sixth. Hischylos potter. *Photo (Int.). ARV(2) 48/159 (wrong number T 502), Add.(2) 161 (much bibl.).
- B] Int.: warrior crouching. Between eyes: A: hoplitodromos kneeling. B: nose.
- C] Int.: on either side of the warriors' head: at left: $\text{ho } \pi\alpha\iota\varsigma$, retr. At right: $\kappa\alpha\lambda\omicron\varsigma$.

(1)Not far from the Scheurleer Painter.

4147.

Leipzig T 490.+

- A] Frs. of RF cup. Colmar Painter. First quarter fifth. *Beazley, JHS 51 (1931) 47. ARV(2) 355/41.
- B] Int.: satyr pursuing a maenad. A-B: satyrs and maenads.
- C] Int.: $[\text{--- } \nu\alpha\iota]\chi\iota$.(1)
- D] + Villa Giulia and Strasburg 850. Leipzig T 559 may belong.

(1)so Beazley in JHS: VG fr. only.

4148.

Leipzig T 499.

- A] Fragmentary RF cup. Euergides Painter. Last quarter sixth. *Photo. ARV(2) 96/133.
- B] Int.: a woman running, wreath in hand.
- C] Int.: $\text{ho } [\pi\alpha\iota\varsigma \kappa\alpha]\lambda\omicron\varsigma$.

4149.

Leipzig T 501.

- A] RF cup. Euergides Painter. Last quarter sixth. *Photo. ARV(2) 96/135.
- B] Int.: Pegasus. Ext.: plain.
- C] Int.: starting near the head, in a curve: $\text{ho } \pi^{\alpha}\iota\varsigma^{\wedge} \kappa\alpha^{\wedge}\lambda\omicron\varsigma$.

4150.

Leipzig T 502.

- A] RF cup. From Italy. Near the Bonn Painter. Early fifth. *Photo. Hauser, JdI 11 (1896) 184, fig. 24 (Int.). *ARV(2) 352/3, Add.(2) 221.
- B] Int.: komast: youth (seen from the back) running.
- C] Int.: starting to left of his head, curving past his stick and ending to left of the foot: $\pi(\rho)^{\wedge}\omicron\omicron\epsilon\lambda^{\wedge}(\omicron)\rho\omicron^{\wedge}(\varsigma)$ vac.(1)
- D] Like the Bonn Painter but better (Beazley, ARV(1) 224). The inscription is miswritten.

(1)my reading from the photo.; ARV(2) has: $\pi\rho\omicron\sigma\epsilon\lambda\omicron\omicron\omicron\varsigma$, and doubts that the inscription was meant for $\pi\rho\omicron\sigma\alpha\gamma\omicron\rho\epsilon\acute{\upsilon}\omega$, as Hartwig had thought. Hartwig's idea was accepted by Hauser.

4151.

Leipzig T 505.

- A] RF cup. From Capua. Antiphon Painter. First quarter fifth. *Photo. ARV(2) 336/21.
- B] Int.: warrior running.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma$.

4152.

Leipzig T 509(?).(1)

- A] Fragmentary RF cup. From Orvieto. Perhaps related to the Triptolemos Painter.(2) First quarter fifth. *JdI 11 (1896) 186-87, fig. 28. ARV(2) 1647.
- B] Int.: boy running with a fire-fan ($\rho\iota\pi\iota\varsigma$) or brush. A: males (three pairs of legs), some kneeling at the fire. B:

a kneeling male.

- C] Int.: around the edge: --]να[---. Under the boy's extended arm, retr.: EOAK.(3) To boy's right: υιοιο.(4)
D] The inscriptions are small and hasty.

(1)the same number is given for a different vase in ARV(2) 442/216. (2)ARV(2) 1647. ARV(1) had attributed the cup to the manner of the Antiphon Painter. (3)so ill.; καθ(?)ε = καλη?, JdI. (4)are the inscriptions all nonsense?

4153.

Leipzig T 516.

- A] RF cup. From Orvieto. Antiphon Painter. First quarter fifth. *Photo. ARV(2) 336/15, Add.(2) 218.
B] Int.: hoplitodromos. Ext.: plain.
C] Int.: [ho] παις καλ[ος]. On the shield: Λυκο[ς].
D] Beazley considers Lykos here the kalos-name; see ARV(2) 1596/14.

4154.

Leipzig T 518.

- A] Fr. of RF cup. From Orvieto. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *Photo. *ARV(2) 442/216, Add.(2) 240. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/70, pl. 50.
B] Int.: youth seated, playing the lyre and singing (his mouth is missing). Ext.: plain.
C] Int.: curved, in one line: [Δορις ε]γραψεν : Χαρι[εστρατος καλος].
D] The rho is not tailed.

4155.

Leipzig T 523.+

- A] Fragmentary RF stamnos. Euphronios. Last quarter sixth. 515-510. *E. Paul, Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 123/14 (ill.; bibl.). *Idem, Antikenmuseum Berlin, Euphronios der Maler (exhib. 20-3 - 26-5, 1991) 137/14 (ill.; bibl.). *Photo. *F. Hauser, JdI 11 (1896) 184-86, fig. 26,a-b. Hoppin, RF i, 366/12. *CB ii, 16 n. 6. ARV(2) 15/8, 1563, 1619, Para. 322, Add.(2) 152.
B] A: Peleus and Thetis; two fleeing Nereids. B: three athletes: javelin thrower; discobolus; flautist.
C] A:above the fleeing Nereid at right: [---(?)]Αντια.(1) A or B: a fr. with letters: [---]υλ[---]; assigned by Hauser to the Peleus scene, but Beazley points out that it might be from B, giving part of the discus and the name of the discus-thrower: [Φά]υλ[λος].(2)
D] + frs. exchanged with Munich and Freiburg. Formerly attributed to Phintias (reading [Φιν]τια[ς]); the correct attribution is Pfuhl's.

(1)so the photo.: a tip of the alpha seems to be preserved. Hauser, and Beazley in ARV(2), read [Α]ντια. Paul in Euphronios wrongly reads [---]τια; Beazley in ARV(2) 1563 lists this as a probable kalos-name and says: "[χαρι]εΑντια would be possible." The name runs into a palmette and Αντια<ς> is also possible, with or without kalos, but as a kalos-name, as the fr. definitely belongs on A. (2)for the doubling of the lambda see Antikensammlung ... Berlin, Euphronios und seine Zeit (1992) 50-51. Hoppin suggested Peleus.

4156.

Leipzig T 524.

- A] Fr. of RF cup. From Tarquinia. Douris. First quarter fifth. Middle period (B.-O.). *ARV(2) 435/88 (bibl.), Add.(2) 238 (bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 80/132,

- pl. 79 (ph. shows inscription well).
 B] Int.: warrior. A: satyrs.
 C] Int.: [Δο]ρις εγραφε[v].
 D] Dotted delta. Tailed rho.

4157.

Leipzig T 538.

- A] Frs. of RF cup. Euergides Painter. Last quarter sixth.
 *Beazley, JHS 33 (1913) 353/37. *ARV(2) 89/12.
 B] A: fr. a: between pegasi, part of two figures (a shoulder;
 head of a youth). A or B: fr. b: part of right-hand pegasus.
 C] A: ho π[αις καλος]?(1)
 D] Frs. a and b. But ARV(2) has only one fr.: head of youth and
 [the inscription].

(1)ho [παις καλος](?), JHS:ho π[αις ---], ARV(2).

4158.

Leipzig T 540 (part).+

- A] Frs. of RF cup. Euergides Painter. Last quarter sixth. *C.
 Watzinger, Griechische Vasen in Tübingen (1924), 39/E 38, pl.
 20 (Tübingen fr.). W. Kraiker, Cat. ... Heidelberg (1931), pl.
 5 (Heidelberg fr.). ARV(2) 93/91, Add.(2) 171. *J. Burow, CV,
 Germany 54, Tübingen 5 (1986), pl. 2,5 (Tübingen fr., E 38),
 fig. 4 (dr. of all frs. with inscription); p. 15, facs. of
 letters on the Tübingen fr.
 B] A: in the center, a fawn being captured; from the left
 comes a maenad with a thyrsus; from the right, a satyr with
 a panther skin; both rushing toward it.
 C] A: to right of the maenad's head: ναί[χί(?)].(1) To left and
 right of the satyr's head: κ[αλ]ο[s].(2)
 D] + Leipzig T 4599 (part), T 3677 [this number listed for
 two entries in ARV(2), 93/80 and 93/91], Tübingen S/10 1550
 (= E 38), Heidelberg 22.

(1)the nu looks more like kappa 1, but we cannot read kalos
 because of the vertical stroke for the third letter (the
 top is not preserved); Ionic lambda seems excluded by the
 date. Beazley in ARV(2) reads [---] πα[ς ---]. If this is
 right (the pi being miswritten), we could have:
 [ho] πα[ς] κ[αλ]ο[s]. (2)a head intervenes.

4159.

Leipzig T 544.

- A] Fragmentary RF cup. Eretria Painter. 430-420. *JdI 11 (1896)
 192, fig. 40 (Int.). Klein, L. 62. ARV(2) 1255/90.
 *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 20-21,
 314/23, pl. 18.
 B] Int.: two draped youths facing (one with a strigil). A-B:
 parts of males remain.
 C] Int.: between the heads: [Καλ]λίας; behind the youth at
 right, following the margin: καλος.
 D] The restoration is Beazley's. See Davies, APF 258-65:
 Kallias III. Mixed alphabet. Ionic lambda. Three-stroke
 sigma.

4160.

Leipzig T 627.

- A] Fr. of RF cup. Manner of Epeleios Painter. Last quarter sixth.
 *ARV(2) 149/17.
 B] A: fight: upper part of a warrior attacking.
 C] A: [---]α[---].

4161.

Leipzig T 639.

- A] RF skyphos. Lewis Painter (Polygnotos II). Second quarter
 fifth. *H.R.W. Smith, Der Lewismaler (1939), no. 6, pls. 6 and

31,c. F. Hauser, JdI 11 (1896) 18, fig. 30,c-d. ARV(2) 973/5, Add.(2) 309.

- B] A: Zeus pursuing the woman on B; at right, an altar. B: a woman fleeing.
C] A: καλε.(1)

(1)of the last letter only the vertical is preserved.

4162.

Leipzig T 641.

- A] Frs. of RF skyphos. From Orvieto. Penelope Painter. Third quarter fifth. *F. Hauser, FR iii, 32, fig. 13 (dr. of B). ARV(2) 1301/6.
B] A: legs of a satyr at a table. B: two satyrs dancing (one *apokopeuon*).
C] B: above the head of the left satyr: [--]λος.(1) Above the right satyr's head: five letters, rendered in the dr. as: λο(.ο)λ; nonsense, or perhaps καλος(?). Under the foot, in very small letters, Gr.: ΑΙΙΙΩ. Not in TGV.

(1)so the dr., not mentioned in the text; the dr. is probably incomplete: καλος(?).

4163.

Leipzig T 663.

- A] Fr. of RF amphora(?). Unattributed?(1) Ca. 500. *Photo. ARV(1) 130/2.
B] A: Dionysus with maenad and satyr.
C] Nonsense letters, similar to Munich 2424, RF kalpis also (see note 1) attributed to the manner of the Kleophrades Painter, very early, in ARV(1) 129/4, but withdrawn in ARV(2) 193 (see 1633 for bibl.). A *photo. of the latter shows the nonsense inscription ιολι, which is reminiscent of the Kleophrades Painter's very early nonsense inscriptions.(2)

(1)not in ARV(2) or Para., but in ARV(1) Beazley says that he had earlier attributed the fr. to Euthymides, but that it might be by the Kleophrades Painter in his earliest period. (2)see Antikensammlung ... Berlin, Euphronios und seine Zeit (1992) 53.

4164.

Leipzig T 667.

- A] Frs. of RF hydria.(1) Polygnotos. Third quarter fifth. *Beazley, AJA 45 (1941) 595/3. ARV(2) 1032/62.
B] A: upper row: Achilles pursuing Troilos. Lower row: Centauromachy: fr. a: the rightmost figure, a young warrior. Fr. b: upper half of a centaur.
C] A: lower row: to the centaur's right, a two-liner: κα[λος]!Πετ[εος].(2)
D] Two frs. Peteos was the father of Menestheus, not previously known to have participated in the battle of Lapiths and Centaurs (Beazley).

(1)two-row. (2)Beazley's suggestion, in AJA: if καλος is correctly restored, the next word is hardly Πετραιος, a centaur name; the third letter of the name can be epsilon, zeta, chi, or tau, whence Πετ[---] is almost certain. Beazley gives parallels for mythical kalos-names.

4165.

Leipzig T 2290.

- A] Fr. of band cup. Unattributed. Third quarter sixth. *Para. 218.
B] Subject, if any, not mentioned.
C] Handle zone(?): [--]αμας, retr.(1)
D] Beazley seems to consider this a possible kalos-name. It could be part of an inscription on either side of a lost

picture in the handle zone: [--]αμας and [καλος]. But it could also be part of a signature, although no such potter or painter is known.

(1)ends the inscription (Beazley).

4166.

Leipzig T 3322.

- A] BF neck amphora (Tyrrhenian). From Cervetri. O.L.L. Group. Third quarter sixth. 550-530. *CV, DDR 2, pl. 8,1-4. ABV 96/10, Add.(2) 25. Script 962.
- B] A: Amphiaraus leaving home. B: satyrs and maenads.
- C] A: nonsense inscriptions: at least two. One inscription: φουφζ[---].
- D] Letters of good size and squarish. On digamma on Tyrrhenian vases see Script, p. 141 and n. 2.

4167.

Leipzig T 3323.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Unattributed (in Beazley). Kyllenios Painter (Paul, CV). Second quarter sixth? 560-550? *Photos. ABV 96/9, Add.(2) 25. Bothmer, AJA 48 (1944) 166/6. *CV, DDR 2, pls. 6-7. F. Brommer, Hephaistos (1978), pl. 12,2 (A). H. Meyer, 'Hephaist und Pasithea,' AA 1982, 617-20, figs. 1-2 (B, side; bibl.). U. Höckmann in Festschrift F. Brommer (1977) 181ff.
- B] A: Amphiaraus leaving home in a chariot. B: in the center, Zeus seated, conversing with Hephaestus; at left: a veiled woman; Dionysus; two women gesticulating; at right, Hermes, a mule cart with a seated woman between a woman and a sea god.(1)
- C] A, B, each: small-nonsense inscriptions: imitation letters. A: seven inscriptions, including an inscription beneath Zeus' throne. B: at least three inscriptions. E.g.: B: before Zeus' legs: εο(ο)ο(.).
- D] The writing does not look like the Kyllenios Painter's. Sigma = <.

(1)Hephaestus bringing Pandora to Olympus? (Rumpf). Höckmann: Thetis before her marriage to Peleus. Brommer: prior to the Birth of Athena, or wedding of Hephaestus and Aphrodite. Meyer thinks: wedding of Hephaestus and Pasithea, a sister of Amphitrite and daughter of Nereus. At right are visitors to Olympus: Doris, Pasithea, Nereus; at left are Olympians.

4168.

Leipzig T 3324.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Unattributed. Third quarter sixth. *Photo (A). ABV 98/36, Para. 37, Add.(2) 26 (bibl.). Bothmer, AJA 48 (1944) 166/7. *CV, DDR 2, pls. 4 and 5,1-4.
- B] A: Heracles, Nessus, Deianeira, with other figures; at right, Hermes; the scene is framed by centaurs. B: foot race: seven runners; meta. Below: floral; two rows of animals.
- C] A: to right of a woman at left: nonsense: imitation: (.)γουνουχ.(1) To right of Heracles' legs: imitation letters: (υ)θθο(υ)ο. To left of the legs of the women at right: ιδοτον.(2)
- D] Misshapen letters. Heta closed? Theta(?) with horizontal bar. Very low mu.

(1)the letters are unclear; complete? (2)My readings from a photo.; I have no information on B.

4169.

Leipzig T 3327.

- A] BF hydria. From Cervetri. Archippe Group (Bothmer).(1) Third

quarter sixth. *CV, DDR 2, pl. 21. *Beazley Archive db, no. 1746. J. Frel, *Antike umeni v Lipsku* (Prague ca. 1964) 15/80. E. Paul, *Antike Keramik* (Leipzig 1982) 58/22.

- B] Young warrior arming (Achilles?); on either side, a woman (woman and Thetis?).
- C] Above the youth's head, close to the top: Με[ve]λ?εος. To left of the woman at right, below her middle, facing her: Θεις, retr.
- D] Paul considers Menelaus' name an error: the scene must be the arming of Achilles. Cited by Schauenburg, *JdI* 85 (1970) 32 as an example of a vase painter's error in mythology. Dotted theta.

(1)near the Tyrrhenian Group. Paul in CV does not accept the attribution.

4170.

Leipzig T 3332.

- A] BF amphora. From Cervetri. Related to Red-Line Painter.(1) First quarter fifth. Ca. 500 (CV). *CV, DDR 2, pl. 18,1-2; p. 22 (facs.).
- B] A, B, each: Dionysus seated, and satyr.
- C] B: at left(2), Gr.: 10 letters?
- D] A small vase. Paul does not attempt to read the Gr. Etruscan?

(1)Paul in CV; confirmed by Bothmer. (2)or to left of scene?

4171.

Leipzig T 3361.

- A] RF cup. From Cervetri. Manner of Euergides Painter. Last quarter sixth. *Beazley, *JHS* 33 (1913) 354 n. 7 (mention). *ARV(2) 97/12, Add.(2) 171.
- B] Int.: komast: youth running with a wineskin.
- C] Int.: παῖς καλός.
- D] Beazley prints this as one word, and without the article, both in *JHS* and *ARV*(2). Is the inscription complete?

4172.

Leipzig T 3363.

- A] Fr. of RF cup. From Cervetri. Pedieus Painter. Last quarter sixth. *Photo (Int.). *ARV*(2) 86/3.
- B] Int.: boy picking up a pointed amphora. A: athletes. B: foot; heel.
- C] Int.: καλός. Probably more.

4173.

Leipzig T 3364.

- A] RF cup. From Cervetri. Manner of Antiphon Painter. Euphronios potter. First quarter fifth. Late (Beazley). *Photo. *ARV*(2) 345/72.
- B] Int.: boxer. A-B: runners.
- C] Int.: ho παῖς.(1)
- D] The Antiphon Painter seems to have numerous ho pais kalos inscriptions, sometimes without adding kalos.

(1)no καλός.

4174.

Leipzig T 3372.

- A] Frs. of RF cup. From Cervetri. Euergides Painter. Euergides potter. Last quarter sixth. *Photo. **ARV*(2) 89/23, Para. 330, Add.(2) 170. Klein, *MS* 99. *Beazley, *JHS* 33 (1913) 348 and 353/35. *JdI* 78, 316 (A).
- B] Int.: athlete picking up a discus. A: Heracles and the Lion. B: satyr and maenads.
- C] Int.: on upper left: ΕΥΕΡΓΙΔ[ε]ς ΕΠΟΙΕ[ι]. Or: ΕΥΕΡΓΙΔ[ε]ς ΕΠΟΙΗΣΕ[ν].(1)
- D] Once in Magazzino Ruspoli at Cervetri. Mentioned by Klein.

"Such fragments as remain are in Leipsic," Beazley, JHS.
Triangular rho.

(1)so Beazley in ARV(2), but in JHS he has: Ευεργιδες ε.

4175.

Leipzig T 3578.

- A] Fragmentary RF cup. From Cervetri. Chaire Painter (Coarser Wing ii). Last quarter sixth. *Photo. ARV(2) 145/9.
- B] Int.: symposium: youth on a couch; below, a basket.
- C] Int.: rough letters: around the youth: ho παῖς. In the exergue: καλός.

4176.

Leipzig T 3592.

- A] RF cup. From Cervetri. Manner of Antiphon Painter. Euphronios potter. First quarter fifth. *ARV(2) 346/91. Bloesch, FAS 79/47.
- B] Int.: youth. A-B: youths.
- C] Int.: Λυσις καλός.

4177.

Leipzig T 3593.

- A] Fr. of RF cup. From Cervetri. Probably Apollodoros.(1) Last quarter sixth. *ARV(2) 121.
- B] Int.: warrior?
- C] Απολλοδο[ρος ---].
- D] A tiny fr.

(1)based on the signature; but the name could also be from a kalos-inscription; see ARV(2).

4178.

Leipzig T 3608.

- A] Frs. of RF cup. From Cervetri. Euergides Painter. Last quarter sixth. *ARV(2) 95/115.
- B] Int.: warrior.
- C] Int.: [---]ε[.]ε[---].
- D] Two frs. Beazley says: "This might be from a signature of Euergides, whether from the name or from the verb." I.e.: E[v]ε[ργιδες ...], or [Ευεργιδ]ε[ς] ε[ποιεσεν], or [... εποι]ε[σ]ε[v].

4179.

Leipzig T 3637.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *ARV(2) 130 and 1605. AJA 88 (1984) 352/57.
- B] Int.: Heracles and the Lion? (a woman's arm extended to right; part of a tree; below it part of a kneeling male's back).
- C] Int.: Φαι[---]. Or [--]φαι[---].
- D] Beazley says perhaps more likely a kalos-name than a signature of Pamphaios; he lists the fr. under the name Phaidrias.

4180.

Leipzig T 3653.

- A] Fr. of RF cup. Euergides Painter. Last quarter sixth. *ARV(2) 93/81.
- B] A: a flute player and a youth are preserved.
- C] A: [---]σ[---].

4181.

Leipzig T 3677(?).(1)

- A] Fr. of RF cup. Euergides Painter. Last quarter sixth. *ARV(2) 93/80.
- B] A: forehead.
- C] A: [---(?)] πα[ς ---(?)].

(1)the same number is listed as part of the cup frs. by the
Euergides Painter, ARV(2) 93/91. Both instances of the number
may be incorrect; one surely is.

4182.

Leipzig T 3770.

- A] Fr. of RF cup. Early Epiktetos or contemporary. Last quarter
sixth. *ARV(2) 79, top.
- B] A: fingers holding a drinking horn?
- C] A: [ΕΠΙΚ]ΤΕ[ΤΟΣ ---](?).
- D] A scrap.

4182a.

Leipzig T 3771.

- A] Fr. of RF skyphos. Kleophrades Painter, if fr. belongs
to Leipzig T 3840, q.v.(1) First quarter fifth. *D.
Williams in J.H. Oakley, W.D.E. Coulson, O. Palagia,
Athenian Potters and Painters: The Conference
Proceedings (1997) 20, fig. 5.
- B] No figured decoration preserved.
- C] [---]ξ[γα]ρ[αφ]σεν.(2)
- D] Williams says: "perhaps, but not certainly from [the
skyphos Leipzig T 3840.+], q.v.(1) If so he suggests
combining this inscription with the letters Μεγα[---] on
the skyphos to make (I think): Μεγα[κλε]ξ[γα]ρ[αφ]σεν.(2)

(1)no. 4183. (2)Williams does not actually restore this, but he
implies the above restoration.

4183.

Leipzig T 3840.+

- A] Frs. of RF skyphos. Kleophrades Painter (D. Williams).(1) First
quarter fifth. Later (Williams). *D. Williams in J.H. Oakley,
W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The
Conference Proceedings (1997) 196ff., figs. 2-4, perhaps 5.
ARV(2) *193, top (T 3840 and three unnumbered frs.), *1598/4 (T
3885, unatt.).
- B] A: Thetis presenting the child Achilles to Chiron.(2) B:
problematic: perhaps Chryses before Agamemnon (Iliad 1).
- C] A: to right of Thetis' back of head: ΘΕΤΙΣ. Peleus.(3) Chiron.(4)
B: on a fr. not attributed by Beazley (fig. 3,e): Μεγα[---].(5)
On the extreme right, fig. 3,l: [---]θε[---], probably
[Α]θε[να] (Williams). On an unplaced fr. (fig. 4, third fr.
from left): [---]ν. Under the glaze, on two frs., nonsense
inscriptions: Leipzig 3840b: [---]ov(.)[---]. Getty:
86.AE.270.2: [---]vove (the epsilon faces down).(6)
- D] + Leipzig T 3889a-c, T 38/40 [sic Williams n. 16], T 3885 (see
below, 4184, and unnumbered frs. in Leipzig. + Malibu
77.AE.21.11. Malibu ex Bareiss: 86.AE.224.1-3 (Bareiss 371);
86.AE.270.1-3 (372); 86.AE.271.1-2 (373). + Malibu, frs. ex
Center Island, N.Y. Malibu 93.AE.54.1 and 54.3. - The fr.
Leipzig T 3771 is included as no. 4182a (above).

(1)"may be", Beazley. (2)Beazley in ARV(2) 193 had listed the
subject of T 3840 as the Wedding of Peleus. (3)"parts of
Peleus' name, written retrograde," Williams, p. 197.

(4)"between [Chiron] and Peleus the end of [Chiron's] name,"
ibidem.

(5)Beazley read Μεγα[κλε]ς καλος under his Megakles I who
belongs in the late sixth century, but Williams points out
that the chronology does not fit once the fr. is given to the
later Kleophrades Painter, and that the latter does not have
any kalos-names. He suggests a signature; if Leipzig T 3771
(q.v.) belongs it might be the painter's signature. W.
suggests that the Kleophrades Painter's name was Megakles.
[This seems to me unlikely: there are many names beginning
Μεγα[---] and the name may be a label (in which case W.'s

tentative interpretation of B would have to be revised.] (6)see Williams, n. 44; for other inscriptions below the glaze, W. refers to Script 174 n. 6. W. points out that this type of nonsense inscription is Brygan and he speculates on p. 200 how these letters came to be in the preliminary sketch.

4184.

Leipzig T 3885. SEE ABOVE, 4183.

- A] Fr. of RF skyphos. Unattributed. Last quarter sixth. *ARV(2) 1598/4.
- B] A: male.
- C] A: Μεγα[κλες καλος].
- D] This is Megakles I in Beazley.

4185.

Leipzig T 3864.

- A] Fr. of RF vase. Unattributed.(1) Last quarter sixth. 510-500. *Beazley, AJA 54 (1950) 316, fig. 4.
- B] Trace of a picture at the top.
- C] Below, in the field: at the upper right: ---] ἐνβ·ἀ·λῶ, retr.(2) In lower left: ὁπὸς ἐθ[έλεις].
- D] According to Beazley's interpretation, these are words spoken by a lover on the right and a boy on the left; the figures are not preserved. Cf. Boston 65.873, by Onesimos, E.T. Vermeule, AJA 71 (1967) 311-14.

(1)In AJA Beazley wonders whether the fr. is by Euphronios, but it is not in ARV(2). (2)ἐμβάλλω or ἐμβαλῶ or ἐβάλω, Beazley. Meaning: 'will you let me put it in?' (referring to διαμηρίζειν).

4186.

Leipzig T 4285.

- A] Frs. of BF neck amphora (Tyrrhenian). Unattributed.(1) Third quarter sixth? *CV, DDR 2, pl. 10,3-4.
- B] A: Calydonian Boar Hunt. Fr. a: lower parts of three warriors with greaves.
- C] A: fr. a: nonsense: to right of the left-most warrior's shin: νρ(γ)ιυ. In the same position for the second warrior: νο(γ)ιυ. Fr. b: may have the trace of an inscription.
- D] Frs. a - c. Originally 26 sherds of which five remain [two joining?]. Not previously published? The 'gamma's' are shaped like Ionic gamma's and are no doubt miswritten for epilons or pi's.

4187.

Leipzig T 4796.

- A] BF neck amphora. From Cervetri. Leagros Group or near.(1) Last quarter sixth. 510-500. *ABV 665, top, Para. 317, Add.(2) 147. *CV, DDR 2, pl. 14,1-3; p. 20 (facs.).
- B] A: Athena and a giant. B: the like.
- C] A: above the giant, moving toward and then following the lip: Αρχιας καλος.

(1)"if I can can judge from my notes" (Beazley).

4188.

Lentini, Museum?(1)

- A] BG miniature lekythos. From Leontinoi. Unattributed. Date? *NSc 1941, 126-27, fig. 5 (dr.).
- B] No figured decoration.
- C] Grr.: vertically down: Αριστόν. Horizontal, starting at the alpha of the vertical inscription: Αριστό[v].(2) There are traces of a second vertical inscription, which cannot be read.
- D] The inscription is in the Attic alphabet with four-stroke sigma.

(1) or in Syracuse? (2) NSc thinks the second inscription to be ἀριστο[ς], the whole referring to the child in whose tomb the vase was found.

4188a.

Lera N 1.

A] Fragmentary BG skyphos. (1) From the cave at Lera. Unattributed. Fifth or fourth. *A. Guest-Paramanoli and A. Lambraki, Delt. 31 (1976) [pub. 1980] 218/N1, fig. 13 (facs.), pl. 46.

B] No figured decoration.

C] Starting to right of the left handle, below the rim, horizontal, left-aligned Gr. in three lines:
Πάνι τε καὶ Νύμφαις
Ευκτημῶν --- (?) α-
νεθήκεν.

D] The cave is in W Crete. There are many dedicatory Grr. of the fifth and fourth centuries from that cave, none identified as Attic, but Attic is said to be preponderant. The Grr. are illustrated in fig. 13; cf. also p. 217, bottom: a fr. mentioned in Delt. 21 (1966), Chronika 466, d, and since lost. - Ionic alphabet.

(1) not identified as Attic but the majority of the frs. from the cave are said to be.

4189.

Leuven, Katholieke Universiteit.

A] RF plate. Probably from Athens (Burn). Meidias Painter (Cramers). Late fifth. 420-410 (Shapiro). *D. Cramers, AA 1978, 67-73, figs. 1-5. *H.A. Shapiro, Personifications in Greek Art (1993) 234/20, 65, fig. 18. *L. Burn, The Meidias Painter (1987) 100/M 33, pl. 46. Script 807. Robertson, AVCA 239 and 316 n. 22. (1) Boardman, ARFV ii, fig. 305. *Beazley Archive DB, no. 4615. LIMC ii, pl. 631 Asklepios 1. K. Scheffold, Die Göttersage in der klassischen und hellenistischen Kunst (1981) 57, fig. 70. L. Burn, 'The Art of the State in Late Fifth-century Athens,' Images of Authority (Festschrift Joyce Reynolds, Cambridge Philological Society suppl. 16, 1989) 65, fig. 2 (photo.). LIMC, s.vv. Asklepios, Epidauros, Eudaimonia, Eukleia. *dr.

B] The Childhood of Asclepius: at left, two women, that on the left leaning against the other's shoulder; the woman on the right holds the infant Asclepius; tripod on a column; a third female seated to left.

C] Above the leaning woman's lost head, horizontal: Εὐ[---]. (2) Above the woman holding the child, horizontal: [Εμ]ῆραυρος. To right of the child, vertically down, starting at the shoulder: Ἀσκληπιός. Above the seated woman, horizontal: Εὐδαιμονία.

D] Ex Antwerp, Private = Leiden, Private = Once Leiden, Cramers G 36 [so Burn.] The plate perhaps a copy of a pinax celebrating a dithyrambic victory because of the tripod; subject of dithyramb might have been the childhood of Asclepius (Simon apud Cramers). Burn calls it the first mention of Asclepius whose introduction to Athens in 420/19 the dithyramb may have celebrated. - For the double sigma, see 'Script'.

(1) listed by Robertson as 'Once Leyden, Cramers G 36'; the same number in Bea. Arch. (2) Εὐκλεία has been suggested; it is likely (Burn after Simon and Cramers); Shapiro does not decide between Eukleia, Eunomia and Eutychia.

4190.

Leyden GNV 119.

A] Fragmentary RF cup. Manner of Epeleios Painter. (1) Last quarter

sixth. Ca. 510 (CV). *CV, Netherlands 7 (1991), pls. 162, 163,1-3, 175,1,5, 178,1, 180,1; fig. 1 (profile); figs. a-f (facss.). Cat. Holwerda (1905) XVIII a 10, p. 101.

- B] Int.: arming: a naked youth putting on his greaves; at left, one greave is hung up; at right, a shield and helmet. Ext.: combat: A: four warriors, one falling. B: four warriors, one on his knees.
- C] Int.: at the hoplite's back of head: h[o]. To his left, along the margin: παῖς (fig. a). A: scattered letters, probably intended for ho παῖς καλός (figs. b-d). B: similar, but only two letters are noted: π and h.
- D] Very sloppy writing. Attic alphabet with four-stroke sigma.

(1)CV, but not in Beazley.

4191.

Leyden PC 6.

- A] BF Panathenaic prize amphora. From Vulci. Kleophrades Painter. First quarter fifth. Ca. 490 (Vos). *CV, Netherlands 3, pls. 48-49; facs. p. 37 (much bibl.). J.H.C. Kern, Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden 44 (1963) 53-55, pl. 13. ABV 404/9, ARV(2) 192, Para. 176, Add.(2) 105. *Boardman, ABFV, fig. 301,1-2 (photos). Script 1210. S. B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' GVGettyMus 4 (1989) 99, fig. 2 (A).
- B] A: Athena (shield device: Pegasus). B: Pancration: two pankratiasts; at right, a trainer (or judge).
- C] A: to right of the left column: τὸν Ἀθηνεῖθεν ἀθλὸν v.
- D] = xv i 79. Typical of the hand of the K. Painter on Panathenaics. Well spaced, one space vacant at end.

4192.

Leyden PC 7.

- A] BF prize Panathenaic. From Vulci. Near Painter of Berlin 1833. First quarter fifth. Ca. 500 (Vos). *CV, Netherlands 3, pls. 46-47; facs. of prize inscription p. 37; ph. of Grr., pl. 53,10. Cat. Janssen (1843-48?) II 1630, p. 156. Janssen, Inscr. gr. 56, pl. 8,5 (inscription). Janssen, Inscr. etr. 56, pl. 4 (Grr.). Cat. Holwerda (1905) XV i 78, p. 84. Neils et al., Goddess and Polis (1992) 35 n. 30 (reff.). Hackl 47/549, 70, 77, pl. II. *ABV 407/1, Add.(2) 106. Archeologia [French] no. 247, June 1989, 57. TGV 154/4F 2.
- B] A: Athena (device: snake in white). B: horse race: two boy jockeys on horseback; at left, a bearded trainer; behind the horses, a terma in white.
- C] A: to right of the left column: τὸν Ἀθηνεῖθεν ἀθλὸν v. Under the foot, Grr.: ἀρυστήρ, and other Grr. including q.
- D] = xv i 78. For the interpretation of the Grr. see TGV 223-224 (a secondary transaction). See also Toronto 350.

4193.

Leyden PC 8.

- A] BF prize Panathenaic. From Vulci. Euphiletos Painter. 530-520. Ca. 530 (Vos). *CV, Pays Bas 3, pls. 44-45; facs. p. 36 (much bibl.). *Beazley, JHS 47 (1943) 442/2 (no reading). Brauchitsch 19/13, fig. 8 (A). ABV 322/2, 694, Para. 142, Add.(2) 87 (much bibl.). Oudheidkundige Mededelingen ... Leiden 62 (1981), pls. 11-13 (all; parts). ... Archeologia [French] no. 247, June 1989, 57. SEG 33.63. *GAI ii, 695.
- B] A: Athena. B: pentathlon.
- C] A: to right of the left column, filling the space exactly: τὸν Ἀθηνεῖθεν ἀθλὸν.(i)
- D] = xv i 77. The letter sizes are irregular, alpha being especially large. Individualized letter forms.

(1)GAI ii reads: ἀρυστήρες QE (= 95 κοτύλαι). The writer is probably non-Athenian, because ἀρυστήρ, in lieu of κοτύλη, is Ionian (see TGV).

4194.

Leyden PC 33.

- A] BF hydria. From Vulci. Leagros Group (Simos Group(1)). Last quarter sixth. 510-500 (Vos). Kretschmer, Vas. 127 n. 5,2. *CV, Netherlands 3, pls. 10, 12,3 and 16,7; facs. p. 11; Gr.: photo., pl. 52,4. Cat. Janssen (1843-48?) II 1637, p. 157. Janssen, Inscr. gr. 57-58, pl. 8,8 (inscriptions). Idem, Inscr. etr. no. 55, pl. 4 (Gr.). Cat. Holwerda (1905) XVe 31, p. 72. Dinsmoor, AJA 50 (1946) 103 and 120/155. ABV 364/57, Add.(2) 97. TGV 127/5E 21 and 138/11E 48, 210, pl. 4, 19 (photo.). GAI i, 272.
- B] Shoulder: battle of eight hoplites. Body: Iolaus in Heracles' chariot; behind the horses, Athena; in front of the horses, a small nude boy with a staff. Heracles to be taken to Olympus?
- C] Body: to right of Iolaus' face: ho.(2) Lower down, above the chariot, interrupted by the chariot rail: $\lambda\omicron\lambda\epsilon\omicron\varsigma$. I.e.: $\lambda\omicron\lambda\epsilon\omicron\varsigma$ (?). Behind Athena, interrupted by the horses' bodies: $\text{A}\theta\epsilon\nu^{\wedge}\alpha\alpha$. Above the horses' heads, curving around one head: $\kappa\alpha\lambda\epsilon$. I.e.: $\text{A}\theta\epsilon\nu\alpha\alpha\kappa\alpha\lambda\epsilon$ (?). Under the foot, complex Grr. including delta with a vertical through it (erased) and the ligature XB. (See TGV).
- D] = xv e 31. - The definite article with a name is unusual, if that is the way to read the inscription. For $\text{A}\theta\epsilon\nu\alpha\alpha$ see GAI i (why considered dubious?).

(1)cf. London B 309. (2)unclear whether complete; the surface to right of the letters seems partly restored.

4195.

Leyden PC 44.

- A] BF hydria (Tyrrhenian). From Vulci. Guglielmi Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. 575-550 (Bothmer). *CV, Netherlands 3, pls. 5, 11,1, 16,1. Cat. Janssen (1843-48?) II 1650, p. 160. Janssen, Inscr. gr. 58-59, pl. 8,10a-b. (inscriptions). Cat. Holwerda (1905) XVe 26, pp. 69-70. *Bothmer, Amazons 8/24, 20f., pl. 13. Idem, AK 12 (1969) 26. ABV 105/132, Para. 39, Add.(2) 28. Script 194. J. Kluiver, BABESCH 71 (1996) 21/229 (inscr. not mentioned).
- B] Shoulder: Heracles and the Amazons: at left, combat of a Greek and two Amazons; Heracles fighting an Amazon; at right, a Greek and an Amazon. Body: a (divine) wedded pair in a chariot; at left, Dionysus; behind the horses, a goddess holding sprigs; at right, two goddesses facing the chariot.
- C] Nonsense: shoulder: between the feet of the Greek at left: $\mu\omicron\nu\omicron\nu\omicron$. Under the leftmost Amazon: $\mu\omicron\nu\omicron\nu\omicron$.(1) To right of Heracles' left calf: $\tau\upsilon\omicron\nu$. Under Heracles' opponent: $\nu\omicron[\dots]\nu$. Body: between the lower body of Dionysus and the pair in the chariot: $\kappa\upsilon\omicron\nu\omicron\tau\iota$. To right of their heads: $\nu\omicron\nu\omicron\nu$. Behind the tail of one horse, curving around it: $(\nu)\omicron\nu\omicron\nu$.(2) In front of horses' legs, sloppy: $\kappa\upsilon\omicron(\pi)$.
- D] = xv e 26. Thick and square letters typical of the Guglielmi Painter.

(1)so CV, text; not clear in the photo. The photo. in Bothmer, Amazon seems to show $\omicron\upsilon\omicron\nu\omicron\nu\omicron$. (2)the first nu is very small.

4196.

Leyden PC 47.

- A] BF hydria (Tyrrhenian). From Vulci. Prometheus Painter (Bothmer).(1) Second quarter sixth. 570-560 (CV). *CV, Netherlands 3, p. 4 (facs.) and pl. 4. Cat. Janssen (1843-48?) II 1625, p. 156. Cat. Holwerda (1905) XIV 3, pp. 62-63. Janssen, Inscr. gr. 52-53, pl. 8,1 (inscriptions). Kretschmer, Vas. 171/148 and 209 n. 2. A.E.J. Holwerda, JdI 5 (1890) 244/46. *J. Brants, Description of the Ancient Pottery ... Leiden ii (1930) 17, pl. 20.

Bothmer, *AJA* 1944, 162 n. 13. Idem, *AK* 12 (1969) 26. Brommer, *Vasenlisten*(2) 173/29. *ABV 104/126, Add.(2) 28. R. Wachter, 'The inscriptions on the François Vase,' *MusHelv* 48 (1991) 95 (comparison with François Vase). *J. Kluiver, *BABESCH* 70 (1995) 60/36 and 66/36 (inscriptions done by C.J. Ruijgh) (not ill.).

- B] Shoulder (top frieze): A-B: Theseus and the Minotaur; at left, two cocks facing; at right, a cock and a hen. Middle frieze: A: a lotus-palmette band. B: sphinxes between panthers. Bottom frieze: A-B: animals with sphinxes.
- C] Χαίτος, retr. Λευκός.(3) Αστυδαμείας. Τιμοδίκης. Φαινίππρος. Θέσσεως.(2) [Μινωτα]ύρος, retr. Αριαννός.(4) Μινός. Δεμοδίκης. Κἀλκκρατες. Προκρίτος. Χαίτος, retr. Σφεικός.(3)
- D] = xiv 3. Brants compares Louvre E 850; Beazley, *Vatican* 308 (ABV 98/39). There are small differences in CV from the readings listed here; they have not all been registered. CV's facss. are very poor.

(1)so K.; where does Bothmer attribute? (2)"Rather Θέσσεως than [Α]θ[ε]ναία, because Theseus fights the Minotaur and the monster is named as well." (3)cocks and hen. Leukos also on Liverpool 56.19.19. (4)see Kretschmer, *Vas.* 171.

4197.

Leyden PC 50.

- A] BF neck amphora. From Vulci. Leagros Group (Painter of Oxford 569). Last quarter sixth. 510-500 (Vos). *CV, *Netherlands* 3, pls. 32,1-2 and 51,10; facss. p. 26 (bibl.). Cat. Janssen (1843-48?) II 1648, p. 159. Janssen, *Inscr. gr.* 56-57, pl. 8,6 (inscriptions). *Muséum Étrusque* 173 (1891), pl. 41 (inscriptions). Cat. Holwerda (1905) XV i, 58, p. 79. ABV 372/154, Para. 163. S. Woodford and M. Loudon, *AJA* 94 (1980) 38/III 7, pl. 5, fig. 12 (A) (shows the second inscription but not clearly).
- B] A: Aeneas carrying Anchises; at left, Ascanius, naked, follows; at right, Creusa precedes. B: Dionysus with a kantharos between two maenads.
- C] Nonsense: A: between Aeneas' legs: χγ(.). (1) Between the lower bodies of Aeneas and Creusa: (μ)χεδ(.).ιοδε.(2)
- D] Large letters; typical Leagran nonsense.

(1)the third letter is clearly in the shape of a numeral '6' with the vertical straight; it could be a sloppy omicron. The second letter wrongly appears as Ionic gamma in the facs. (2)the fifth letter is of the same shape as the third letter in the previous inscription, which is not uncommon in Leagran nonsense. The mu is upside down.

4198.

Leyden PC 53.

- A] BF neck amphora (Tyrrhenian). From Vulci. Pointed-nose Painter (Bothmer). (1) Third quarter sixth. 550-530. 570-560 (Vos). (2) Late period (K.). *CV, *Netherlands* 3, pl. 3,1-4; facs. p. 3. Cat. Janssen (1843-48?) II 1623, p. 155. Idem, *Inscr. gr.* 54-55, pl. 8,5 (inscriptions). Cat. Holwerda (1905) XIV 1, p. 62. A.E.J. Holwerda, *JdI* 5 (1890) 244/41. Thiersch, *Tyrrh.* (1899) 30/2, 31/35, 154/2. *J. Brants, *Description of the Ancient Pottery ... Leiden ii* (1930) 16-17, pl. 19,1. Bothmer, *AJA* 48 (1944) 168/E 2. ABV 94 and 101/87, Add.(2) 27. J. Kluiver, *BABESCH* 71 (1996) 17/187, figs. 45-47 (inscr. not mentioned). Idem, *BABESCH* 67 (1992) 88/9, fig. 65 (profile).
- B] Upper frieze: A: duel over a fallen warrior, between a woman and a man on the left and a woman and a horseman on the right. B: komos of three men (the central one, ithyphallic) between sphinxes.
- C] Upper frieze: A: nonsense: imitation letters: between the man and the woman at left: 8 letters. Between the warriors' heads: χογνχι, retr.(3) Between the right woman and the

rider: $\rho(\cdot)\rho(\cdot)\rho(\gamma)(\dots)(4)$ B: to right of the leftmost
man's chest: $\text{--}\chi\chi\chi\chi\chi\chi$. To right of the central man's legs:
 $\chi\chi\chi\chi$.

D] The inscriptions are not given in CV's text.

(1)see Bothmer, AJA 48 (1944) 168, E). (2)too early. (3)or not
retr.: $\chi(v)(\alpha)\alpha$, with reversed nu? (4)Uncertain reading. There
is a chi under the second digamma.

4199.

Leyden PC 54.

- A] BF oinochoe. From Vulci. Unattributed. Dot-ivy Class (Vos).
530-520 (Vos). *CV, Netherlands 4, pl. 82,1-3 (bibl.). Cat.
Janssen (1843-48?) II 1638, p. 157. Cat. Holwerda (1905) XVf
47, p. 75. J. Roulez, Choix de vases peints du Musée de Leide
(Ghent 1854), pl. 14,2 (dr.). J. Davreux, La légende de la
prophétesse Cassandre (Liege 1942), no. 69, fig. 38. Brommer,
Vasenlisten(2) 282/18. P.J. Holliday, ed., Narrative and Event
in Ancient Art (1993) 96, fig. 93. LIMC i, pl. 257, Aias II
37.
- B] Ajax pursuing Cassandra who is hiding by the statue of
Athena.
- C] Nonsense: several rows of dots, the two principal ones
being between Ajax's feet and on Athena's right.
- D] The two main rows 'name' Ajax and Athena. It is unclear
whether there are also other, shorter, rows as the surface
is not clean. One row may be above Athena's shield and may
refer to Cassandra who is hiding behind it.

4200.

Leyden PC 57.

- A] BF cup with merrythought handles. From Vulci. Unattributed.
Second quarter sixth. Ca. 560-550 (Vos). *CV, Netherlands 4,
pls. 57,1-2 and 58,1-2; facss. pp. 3-4 (bibl.). *J. Brants,
Description of the Ancient Pottery ... Museum of Antiquities
of Leiden ii (1930) 17, figs. 1 and 1a, pl. 18,2a-b. Cat.
Janssen (1843-48?) II 1621, p. 155. Janssen, Inscr. gr. 55-56,
pl. 8,4 (but the second figure from the left is not a woman)
(inscriptions). Cat. Holwerda (1905) XIIIb 10, p. 61. Kraiker,
AM 59 (1934) 6 n. 2, no. 5.
- B] Int.: BG with red lines. A: a young horseman with a void
horse between; at left, three men and, at right, a warrior,
a woman and a man. B: similar: two men and a woman;
a horseman with a void horse; a man and a woman.
- C] A: nonsense: between two men at left: $\chi\epsilon(v)\sigma\epsilon(v)\epsilon$. Below
the horses' bellies: $(\gamma)\epsilon\lambda\sigma(\rho)\upsilon$. To right of the warrior's
face: $\pi(\alpha)(\sigma)\epsilon$. (1) Between the right man and woman (as the
first inscription): $\pi\epsilon(v)\sigma\epsilon\upsilon$. (2) B: not inscribed.
- D] The readings from Brants, whose pl. 18 has a good picture.
CV has somewhat different readings. Brants compares Berlin
1672 and a very similar cup, with similar inscriptions,
probably by the same hand, mentioned by Luce in AJA 1913.

(1) $\pi\alpha\iota\epsilon\iota$ text. (2) $\pi\epsilon\upsilon\sigma\epsilon\upsilon$, text.

4201.

Leyden PC 63.

- A] BF hydria. From Vulci. Antimenos Painter. 530-520. *CV,
Netherlands 3, pls. 13-15 and 16,3; facss. p. 12 (good); pl.
53,5 (photo. of Gr.). *Beazley, JHS 47 (1927) 63 ff. and
88/52, pl. 11 (photo.). ABV 266/1, 691, Para. 117, Add.(2) 69
(much bibl.). Script 300. TGV 145/21E 13. *J. Burrow, Der
Antimenesmaler (Kerameus 7, 1989) 41, 44, fig. 5,2 (facs. of
Gr.), 80/11, colored pl. and pls. 11-13.
- B] Shoulder: Warrior Leaving Home, with a chariot. Body: a man
and a youth taking showers at a fountain; on each side, two
youths oiling themselves. Predella: stag hunt.
- C] Body, main picture: to right of (behind) the right youth in

the left pair of youths oiling themselves, facing the figure: φιλο(v)σε, complete.(1) A youth is under a spout of the fountain: above the spout: καλος. By the youth: Αντιμενες. I.e.: καλος|Αντιμενες.(2) Under the foot, Gr.: ligature AE.

- D] = xv e 28. Broad and messy writing. Burow notes that the writing becomes neater in the later works by the Antimenes Painter, but he thinks it is mostly by the same hand with only two doubtful cases. See Burow further.

(1)So Burow, rightly. The nu is reversed, see pl. 11,d; it is not a sigma (cf. also Vos in CV). Wernicke follows CIG in reading φιλωσε; see K. Wernicke, Die griechischen Vasen mit Lieblingsinschriften (1890) 20 and n. 2. Beazley in JHS 47 (1927) read Φιλωνσε with aposiopesis. He mentions as another possibility φιλω{σ}σε. Heydemann had wrongly restored Φιλοξευος. Cf. also Robinson-Fluck 83f. and n. 17. (2)Burow thinks the kalos-name may refer to the bather. Beazley suggests restoring Antimenes on the NY psykter with athletes by Oltos; ARV(2) 54/7. Another restoration proposed is on a BF lekythos, Wernicke 19, but Beazley, ABV 664, s.v. Ainos objects (Once Lord Guilford).

4202.

Leyden PC 75.

- A] RF cup. Painter of Louvre G 265. 480-470. *CV, Netherlands 7 (1991), pls. 164, 175,2,6, 178,2, 180,2, fig. 2 (profile), figs. g-k (facss.) (bibl.). Cat. Holwerda (1905) XVIII a 6, p. 99. AK 16 (1973) 69 and nn. 48 and 51. ARV(2) 416/7, Para. 373, Add.(2) 234.
- B] Voting for the arms of Achilles: Int.: one Greek voting; pebbles on the altar; Athena. A: similar, but with four voters. B: the aftermath of voting: at left, Ajax being comforted by a companion; Odysseus wearing the armor; a youth offering a sash to Odysseus. Under each handle a squarish object (chest, altar?).
- C] Int.: nonsense: on either side of Athena's head: voov ^ αλοov (fig. g). A: between Athena's spear and the head of the third voter: καλος (fig. h). B: between the heads of Odysseus and the fourth figure: nonsense: κοov (fig. i). On the object between sides A and B, near the top, in BG: καλος (fig. j and pl. 164,3). Under the foot, Grr.: X and ΣΟ with three-stroke sigma and square omicron.
- D] Small and fine writing. The nonsense words seem to be imitations of kalos: illiterate? The facss. in CV are poor.

4203.

Leyden PC 77.

- A] RF cup. From Vulci. Sabouroff Painter. Second quarter fifth. Ca. 460 (Vos). *CV, Netherlands 7, pls. 169, 176,3,7, 179,1, 181,3, 182,5; fig. 7 (profile; figs. m-o (facss.). A.E.J. Holwerda, JdI 4 (1889) 36. Cat. Holwerda XVIII 5, p. 99. ARV(2) 839/32, Add.(2) 296.
- B] Int.: Hermes pouring a libation. A: a seated woman playing ball, between two admirers who bring her presents. B: a woman holding out a purple ball, between two women.
- C] B: between the left and central woman: καλος (fig. n). Under the foot, Grr.: two V-shaped upsilons (fig. o).
- D] An odd location for the only kalos inscription.

4204.

Leyden PC 82.

- A] RF cup. From Vulci. Euaion Painter. 450-440 (Vos). Very late (Beazley). *CV, Netherlands 7, pls. 170, 174,9-11, 176,4,8, 179,2, 181,4, 182,6 (inscr.); fig. 8 (profile), fig. p (facss.). Cat. Holwerda XVIII a 8, 100-101. ARV(2) 790/19. CIL 2221.

- B] Int.: a satyr and a maenad dancing. A-B: satyrs and maenads.
 C] Under the foot, Etruscan Gr.: marutl, retr.

4205.

Leyden PC 86.

- A] RF Nolan amphora. From Vulci. Providence Painter. Second quarter fifth. Ca. 470 (Vos). *CV, Netherlands 5, pls. 126,1-3, 125,5-6, fig. 12, fig. b (facs.). Cat. Janssen (1843-48?) II 1851, p. 181. Cat. Holwerda (1905) XVIII h 39, p. 108. ARV(2) 637/38, Add.(2) 273.
 B] A: youth attacking with his sword. B: a draped youth with his stick.
 C] A: to right and left of the youth, unclear letters, which Vos thinks may be for (at left): καλος; (at right): ho παις. Or nonsense?
 D] Large and thick imitation letters; only κα show in pl. 126,2 and they do not look like kappa alpha.

4206.

Leyden RO II 149.

- A] Fr. of BF prize Panathenaic. From Greece. Unattributed. 344/3. Archon Lykiskos (Vos). *CV, Netherlands 3, pl. 43,3. Cat. Janssen (1843-48?) II 1781, p. 172. Janssen, Inscr. gr. 59 (inscription, wrongly reproduced). Cat. Holwerda (1905) XV 143, p. 90. J.H.C. Kern, Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden 44 (1963) 56, pl. 14,2. Beazley Archive db, no. 607. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 88 n. 344 (mention). F.L. Bastet, De drie collecties Rottiers te F.L. Bastet, De drie collecties Rottiers te Leiden (Leiden 1991), pl. 23/310.
 B] A: column shaft.
 C] A: to right of the column, kionedon: [αρχων]ν Λυκ[ισκος].
 D] There is no other Panathenaic with this archon name. The upsilon is calligraphic.

4207.

Leyden I.1934.11,5.

- A] BF/WG lekythos. Pholos Painter? (Vos).(1) Second quarter fifth (Vos). *CV, Netherlands 4, pl. 107,2-4. Brommer, Vasenlisten(2) 83/90.
 B] Heracles fighting Cycnus, with Ares; at left, Athena.
 C] Nonsense: imitation letters scattered in the field.
 D] Connected with the Haimon Group. A replica: 152, Amsterdam, Van Regteren, q.v.

(1)not in Beazley.

4208.

Leyden I.1954.12,1.

- A] BF neck amphora. Painter of Louvre F 6. Second quarter sixth. 560-550 (Vos). *CV, Netherlands 3, pl. 21,1-2; facs. p. 18. ABV 116/2 and 128/85, Para. 51, Add.(2) 34.
 B] Neck: A, B, each: head of a man. Body: A: male between antithetical sphinxes. B: antithetical lions.
 C] Body: A: on either side of the man, along the sphinxes' legs: six and five large dots respectively.
 D] Ex Paris Market (Segredakis). A replica, with the same kind of dots: Munich 1446, q.v. It is not clear to me that the dots are intended for letters.

4209.

Leyden I.1956.8,1.

- A] BF/WG lekythos. Sappho Painter (Vos).(1) First quarter fifth. 490-480 (Vos). *CV, Netherlands 4, pl. 104,4-7, facss. p. 68. Auktion 16 (M.M.) (1956), no. 116.
 B] Woman playing the lyre; woman dancing, with krotala; crane.
 C] Between the crane and the lyre player: ho παλς. Miswritten.

Between the two women: καλ(ο)[ς]. For ho παις καλος.

- D] Large and coarse letters suiting the style of the Sappho Painter. Some strokes are rubbed off, e.g. the top of heta. CV and I think the form is παλς, not παυς. For the latter, see now GAI ii, pp. 278-79. The omicron of kalos looks more like a badly written epsilon, but καλε seems excluded.

(1)not in Beazley.

4210.

Leyden I.1965.11,2.

- A] BF amphora. From Vulci. Unattributed. Nikosthenes potter. 530-520? 540-530 (Vos). *CV, Netherlands 3, pl. 24,1-2; facs. p. 20. *Add.(2) 401. Beazley Archive db, no. 621. Materiali di Antichità, Varia II: Scavi di Vulci. Materiale concesso alla Società Hercle (Rome 1964), tomb 148, no. 503. Verslagen der Rijksveramelingen van Geschiedenis en Kunst 87 (1965) 246, fig. on p. 244.
- B] A: maenad between two satyrs, all dancing. B: maenad between two satyrs.
- C] A: between the left satyr and the maenad: εποι[ε]σεν. Between the maenad and the right satyr: Νικοσθε[ν]ε(ς).(1) I.e.: εποι[ε]σεν Νικοσθε[ν]ε[ς].
- D] Oddly small, casual and irregular writing.

(1)the facs. is faulty; the last letter is a reversed three-stroke sigma leaning backward.

4211.

Leyden I.1968.12.1.

- A] BF lip cup. From Etruria? Unattributed.(1) Third quarter sixth. Ca. 540 (Vos). *CV, Netherlands 4, pl. 60,1,3; Fig. 6 (profile); facs. p. 7 (no bibl.). *Beazley Archive db, no. 601.
- B] Lip: A: an overlapping pair of a black cock and a white hen. B: similar.
- C] Handle zone: nonsense: imitation letters: A: ϜϞϙϙ(.)ϙ(τ). B: ϜϞϙ(ρ)ϙ(τ).
- D] Uncertain readings. The inscription short and centered.

(1)according to Vos, by the same painter as London B 392; cf. also Cambridge G 66, q.v.

4212.

Leyden I.1970.4,1.

- A] RF column krater. Later Mannerist. Third quarter fifth. 440-430 (Vos). *CV, Netherlands 5, pls. 145,3-4, 146,2, 147,3-4, fig. 34, fig. f (facs.) (no bibl.).
- B] A: Return of Hephaestus. B: a woman between two youths.
- C] Under the foot, Dip. in red: ΓΚΟΠΙ, i.e.: ΓΚορι<νθιου>ργεις or the like.(1)
- D] Could also be Κορι<νθιου>; in either case the reference is to column kraters. Attic gamma (Vos says pi or gamma).

(1)see TGV 232, comm. on 24F. Rumpf, Chalkidische Vasen (1927) 45 and 123. Esp. Beazley, AJA 31 (1927) 351 and 45 (1941) 597.

4213.

Limassol, Kakoyannis.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. *V. Karageorghis, BCH 85 (1961) 299/b2, figs. 49,a-b (A, B). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 61-62 and nn. 31-32 (bibl.), fig. 44 (sketch of A, with inscription).
- B] Lip: A, B, each: bull attacked by two lions.
- C] Handle zone: A: χαίρε και πιει τευδε.

B: χαίρε και πει τευ[δε].

- D] Firm squat letters. This is very probably: BCH 1961, 299 and fig. 49,a-b.

4214.

Limassol, Kakoyannis.

- A] BF lip cup. From Marion. Elbows Out. Third quarter sixth. *ABV 251/39, Para. 112, Add.(2) 65. *V. Karageorghis, BCH 85 (1961) 296/b1, figs. 48,a-c (A, details of B and A with inscriptions). *B. Fellmann, 'Zwei neue Randschalen des Elbows Out Malers,' AM 99 (1984) 156ff., pl. 24,1-2.
B] Lip: A, B, each: youth attacking a panther with his sword.
C] Handle zone: A: (χ)αι(ρ)(ε) και πι(ε)ι τ(ε)υδ(ε).(1) B: χαίρε και πι(ε)ι τ(ε)υδ(ε).(1)
D] The letters are extremely sloppy and disjointed. Fellmann points out that the epsilons are lacking the third hasta, with the other two sometimes coalescing, which makes them look like rho's as they are printed by Beazley. Also misspelled are inscriptions on the band cup Berlin inv. 3680, by the same painter, ABV 250/29: A: χαίρε και πι(ε)ι.
B: χαίρε και πι(ε)ι.

(1)AM, pl. 24 reverses A and B.

4215.

Limenas, Museum.

- A] Fr. of BF lip cup. From Thasos. Unattributed.(1) Third quarter sixth. *Para. 318. BCH 1958, 813, fig. 15.
B] Lip: A: youth running, between two youths.
C] Handle zone: A: Στ[ροιβος κα]λος.(2)

(1)Beazley compares two lekythoi, Athens 379 and 1094, ABV 61. (2)the restoration is Bothmer's.

4216.

Limenas, Museum.+

- A] Fr. of RF calyx krater. From Thasos. Phintias. Last quarter sixth. *Caskey-Beazley ii, 15-16, suppl. pl. 11,2. *Photo. L. Ghali-Kahil, Études thasiennes vii (1960), pl. 45/26. ARV(2) 23/6, 1620.
B] A: Achilles and Memnon: part of Memnon's corslet; the left hand of Aphrodite.
C] A: to right of the corslet and below Aphrodite's outstretched hand: Μεμ[υδον].
D] Bothmer suggests that the fr. in Ghali-Kahil, pl. 45/27 may belong, giving the fingers of Thetis' left hand.

4217.

Limenas, Museum.

- A] Fr. of RF cup. From Thasos. Euergides Painter. Last quarter sixth. *Photo. *ARV(2) 95/113.
B] Int.: warrior moving with spear and shield, in 3/4 backview. Ext.: no doubt plain.
C] Int.: starting to right of his head: ho πας [καλος(?)].(1)

(1)Beazley gives ho πας; he does not say whether this is complete or not, but there is a break right after the extant words.

4218.

Limenas, Museum.

- A] Frs. of RF skyphos. From Thasos. Nikosthenes Painter. Last quarter sixth. 520-510 (Poursat). *ARV(2) 1627/25 bis, Add.(2) 176. *J.-C. Poursat, BCH 92 (1968) 555/1, figs. 1-4. BCH 83 (1959), Chronique 776 (first announcement).
B] At left, middle part of a triple or quadruple herm; portions of armed dancers; upper portion of a young flautist.

C] At the herm's highest preserved portion, remains of BG dots, perhaps of two horizontal lines, which P. considers an indication of a simulated inscription, perhaps rightly. Under the foot, around triple circles, well spaced and ornamental, in a circle, facing out:

[N]ἰκοσθ[ενε]ς επο[ι]εσεν].

D] For the position of the signature, Beazley compares the Acropolis frs. ABV 233-34 and Delt. 16,3. See also Script 49 n. 47. All Corinthian type skyphoi in this period are works of Nikosthenes; the other examples: ABV 231/1-3 and 234.

4219.

Lipari T. 207.

A] RF bell krater. From Lipari, Contrada Diana. Group of Polygnotos. Third quarter fifth. *A.W. van Buren, AJA 57 (1953) 211-218, pl. 63, fig. 12. ARV(2) 1053/41, 1680, Para. 445.

B] A: Prometheus Firelighter; on each side a dancing satyr. B: youths and a boy.

C] A: above and to right of the left satyr's head: 5 letters. To right of the satyr's mouth: 4 letters.(1)

D] Nonsense or illegible? καλος twice?

(1)2 and 2, interrupted by the torch held by Prometheus.

4220.

Liverpool, Public Museums 56.19.19.

A] BF neck amphora (Tyrrhenian). Prometheus Painter (Bothmer).(1) Second quarter sixth. 560-550. *AJA 63 (1959) 165, figs. 16-17, pl. 37. *Beazley, AJA 31 (1927) 345/1. ABV 103/118, Para. 39. *J. Kluiver, BABESCH 70 (1995) 60/29 and 66/29 (inscriptions done by C.J. Ruijgh) (not ill.).

B] A: warrior with a lyre in each hand, between cocks. B: two sphinxes.

C] Λευρος, retr. λυρα εμι, retr. Μοσις, retr. λυρα εμι. Χαιτος, retr.

D] A small neck amphora (K.). K.: the koppa is one of the very few in the oeuvre; the other is on Cervetri (K., no. 17) [but I doubt that that is a koppa.] Hence I was wrong to say in Script, p. 42, that koppa occurs only in the Kyllenios Ptr. Leukos means 'the white one'. Chaitos, 'crest,' or 'horse's mane'; the name recurs on Leiden PC 47 (K., no. 35) [but on Liverpool surely a cock not a horse!].

(1)so K.; does that mean that Bothmer has changed his mind from what is printed in Para.? Para. has 'Closest to the Timiades Painter according to Bothmer'. In CV, USA 16, New York 4, p. 3, Bothmer says, a propos of New York 59.11.25 by the Prometheus Painter: "For comparison, see Liverpool 56.19.19 ... and other works by the Prometheus Painter ...". This sounds as if B. had changed the attribution of Liverpool 56.19.19 to the Prometheus Painter. The vase is not listed in AJA 1944.

4221.

Liverpool, University.

A] Fr. of RF cup. Euergetes Painter. Last quarter sixth. *ARV(2) 93/86. Beazley, JHS 33 (1913) 349/8.

B] A: parts of several youths.

C] A: [---]πα[---].

4222.

Locri, Antiquarium 903.

A] BF neck amphora. From Locri, Lucifero necropolis, tomb 1113. Swing Painter. Third quarter sixth. Phase III (B.). *E. Böhr, Der Schaukelmaler (Kerameus 4, 1982) 98/122, pls. 128-129, A (A, B, side). NSC 14 (1917) 106f., fig. 9 (A). ABV 309/93,

Add.(2) 83.

- B] A: two youths and two men. B: a woman between a bearded man and a draped youth.
- C] B: nonsense: dots in straight lines vertically down, all to the lower left of figures: to left of the man: 8 dots. Between the man and the woman: 9 dots. Between the woman and the youth: 7 letters, the first 6 being dots, the last a flat 'Attic lambda' (not a real letter). To right of the youth: 8 letters.
- D] Listed in ABV as Reggio.

4222a.

London, BM.

- A] MCor aryballos. Found somewhere in Troad.(1) Attributed to Sigaeum. Unattributed. 600-575? (Jeffery). *LSAG(2) 366 and n. 3, 373/75, 416, 478, pl. 72 (bottom with inscription). IGA 2. Roehl, Imagines(3) (1907) 72.16. SEG 30.1038. *GAI ii, 412.
- B] Not mentioned.
- C] On the bottom, in a complete circle, Gr.:
τενδι σοι Θεόδεμος διδοσι :*.
- D] The inscription is probably in the Attic alphabet. Crossed theta; unusual sigma. Hence a possible memorial of the Attic colony; the pot poorly preserved, but probably 1/4 6; the inscription not later than 550 (Jeffery). Irregular spacing: the first half close together, then more widely spaced, but again close at the very end; the punctuation marks the beginning of the line and has no letter space of its own. [Probably a gift inscription rather than a dedication. The anonymity of the recipient is odd.]

(1)"discovered by Mr. Frank Calvert in the Troad," BM registry.

4223.

London.

- A] RF lekythos. From Sunium. Unattributed. Date? *Walters, JHS 41 (1921) 132/3, fig. 9.
- B] The 'car' of Triptolemos, with Demeter.
- C] Above Demeter: Δημητηρ. To right of her scepter: Διοτιμος κ[α]λ[ο]ς. Both inscriptions are modern.
- D] Much restored. False inscriptions. Ionic (Demeter); Attic: kalos-inscription. Both in printed letters.

4224.

London.

- A] RF kantharos. Unattributed. Second half fifth. *Walters, JHS 41 (1921) 133/5 (not ill.).
- B] A: youth before a tall stele. B: similar, but the youth holds a thyrsus.
- C] A: on the stele: πλ[.]vo(v)(χ)αιρε. B: on the stele: ατια.
- D] W. thinks the scenes funerary, but see, for the subject, Adolphseck 134. Ionic lambda. Is the vase Attic?

(1)Walters reads Πλ(α)νδον, but I rather think the name is miswritten. The chi of chaire is given as a Roman 'I'. I think the inscriptions are nonsense, although that on A may be a miswritten kalos-inscription.

4225.

London.

- A] Fragmentary RF cup. From Rhodes. Unattributed. Early fifth. *Walters, JHS 41 (1921) 124/2 (not ill.).
- B] Int.: youth kneeling and drinking from a mastos; krater; stick. Ext.: plain.
- C] Int.: [--]ος and καλος, retr.
- D] Walters says 'School of Euphronios' and 'may be assigned to Panaitios Painter'. He thinks the inscription is intended

for Λεαγρος καλος.

4226.

London (ex E 4).

- A] Two handles of LM cup. Unattributed. Thoupeithides potter. Third quarter sixth. 550-530. *Beazley, JHS 52 (1932) 193-4, fig. 17. CIG 8214. O. Jahn, Abh. d. sächs. Gesellsch., phil.-hist. Kl. 1861, 3, 739, n. Kretschmer, Vas. 152. ABV 178, cf. ARV(2) 44/90. Script 1119.
- B] No figured decoration preserved.
- C] Under the handles, in two lines, non-stoich., the second word above the first(1): 1. Θυφειθιδες | εποιεσεν.
2. Θυφειθιδες | εποιεσεν.
- D] Θυφειθιδες for Θοπειθιδες, i.e., Θεοπειθιδες, cf. Θουκυδιδες, Beazley; Θουφειδιδες, CIG; Θεουπειθιδες, Jahn; Τυφειδιδες from Τύφων and ειδος, Kretschmer. LGPN ii includes the name as Θυφειθιδης. Beazley is clearly right. For upsilon = ou see GAI 1, 260-61 and Script 162. Beazley in ABV states that the sigmas in one signature are four-stroke, but that is not born out by the photos. in JHS. - GAI i, 61 n. 1 points out that LSAG 74 n. 8 wrongly states that the signature is stoichedon.

(1)see Script, 26, 37-38, 65.

4227.

London B 29.

- A] BF lekythos. Unattributed. Ca. 540 (Johnston). *TGV 95/9B 26; 178/subs. list 1, 33. *Haspels, ABFL *29 [not 59], pl. 9,4 (does not show Gr.).
- B] Two youths each with a cock on the ground, facing.
- C] On the belly, on the black to the right of the panel, Gr.: ΕΥ<>.
- D] Owner's name abbreviated.

4228.

London B 46.

- A] BF dinos. Atalanta Group. Second quarter sixth. *Iliffe, JHS 46 (1926) 250-52, pls. 12-13. ABV 91/5, 683.
- B] Symposium: seven couches, with two banqueters each; in the space between the couches, two servants to left, two to right, and between them, a man taking wine from a krater. Lower frieze: animals.
- C] To right of the man's body: imitation inscription: (.) (γ) π γ (γ) σ.
- D] Much restored. The vase thought to be Ionic by Pottier, BCH 17 (1893) 423ff. and Karo, JHS 1849, 144, but rightly considered Attic by Walters in the BM Cat., vol. 2.

4229.

London B 48.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter (Bothmer). Late period (K.). Second quarter sixth. 560-550. *ABV 100/70, Para. 38, Add. 11 (bibl.). Bothmer, AJA 48 (1944) 168/4. *Vidi. *Script 181, Fig. 43. *J. Kluiver, BABESCH 71 (1996) 2/116 and 5/116 (inscriptions done by C.J. Ruijgh (not ill.)).
- B] A: athletes and trainers. B: fight of seven warriors.
- C] A: inscriptions near the figures: ΣΙΧΕΟΣ (bearded wrestler). ΗΠΙΚΡΟΟΤΕΝΕ(ς) (young wrestler). (1) ΟΥΕΡΠΟΣ (bearded javelin thrower). ΦΑΥΠΟΚΣΥΥΧΥ (jumper). ΟΥΠΕΣΟΕ, retr. (bearded trainer). (.) [---] ΡΙΩ(.) (bearded discus thrower). B: near the figures: ΠΟΕΟ[.]. ΠΙΦΕΣΟ[.]. (.) ΥΙΣΟΕΣ. ΟΥ(.) ΟΓΠΟ/[.]. Π[.] ΠΟΕΣΟΓ. One more, rubbed off. All sigmas are three-stroke.
- D] = 1847.8-626. K. does not give nonsense inscriptions. - The inscriptions take the place of names; written by an illiterate? I am not sure that there is a 'name' for each

person. $\eta\pi\kappa\pi\omicron\sigma\theta\acute{\epsilon}\nu\epsilon\varsigma$: see LGPN ii and PA 7666 = DAA, no. 90 (dated beginning fifth), IG I(2) 506 (part) = i(3) 762. For $\sigma\tau = \sigma\theta$ see GAI i, 559.

(1)the last letter of the name is not a blob [as 'Script' states], but is "written on a spot now broken and repaired." [Hence read: [s] or (s)].

4230.

London B 49.

- A] BF neck amphora. (1) Unattributed. Third quarter sixth. *CV, Great Britain 4, III H e, pl. 35, 2a-b. AM 47 (1922) 102. ABV 326, 715, Add.(2) 88. *Vidi. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 59-60, pl. 29, c (part of A).
- B] A: sanctuary of a goddess (Artemis or Cybele?); her image in a shrine; a lion above the architrave. B: warrior, and a man leading his horse.
- C] A: nonsense: to left of the lion, diagonally down: $\nu(\cdot)\rho\chi\sigma\chi\upsilon\tau(\lambda)\sigma\tau$. [Perhaps to be read retr.] To right of the lion, diagonally down: $(\cdot)(\omicron)\tau\sigma\phi\chi\sigma(\pi)\chi\sigma\phi\kappa(\pi)$.
- D] = 1856.5-12.10. - The identification of the statue with Cybele was maintained by K. Scheffold, 'Statuen auf Vasenbildern,' JdI 52 (1937) 38, and has recently been reiterated by F. Naumann, *Die Ikonographie der Kybele in der phrygischen und griechischen Kunst* (1983) 117. But M.A. Tiverios, *Ο Λύδης ...* (1976) 116 n. 357 and independently C. Bauchhenss-Thüriedl, *Der Mythos von Telephos* (1971) 100 n. 49, have suggested Apollo. Shapiro thinks the vase dates from 540-530 (it is unusual and hard to date) and may commemorate the building of the Temple of Apollo Pythios in Athens, which according to Hsch. was executed by Peisistratus. The inscriptions are arranged as in a pediment. First inscription: the second letter consists of two parallel horizontal strokes; lambda faces left. Second inscription: the first letter is a dot; the second is open at right; the pi's are like Ionic gamma's.

(1)special shape: see ABV.

4231.

London B 76.

- A] BF hydria. From Camiros. Painter of London B 76. First quarter sixth. Early (Beazley). *C. Torr, *Rhodes in Ancient Times* (1885), pl. 6, a. ABV 85/1, Para. 32, Add.(2) 23. *Vidi. *Script 77, Fig. 17.
- B] Chariot of Hector, frontal. Below, panthers and goats.
- C] To right of Hector's forehead: $\eta\kappa\tau\omicron\rho$. To right of the charioteer's face: $\kappa\epsilon\beta\rho\iota\omicron\nu\epsilon\varsigma$. Along the side of a draped youth standing in front of the horses, facing him: $\Gamma\lambda\alpha\upsilon\kappa\omicron\varsigma$, retr.
- D] = 1861.4-25.43. Large letters. Closed heta.

4232.

London B 103.2.

- A] Fr. of Siana cup. From Naukratis. Palazzolo Painter (Komast Group vii). Second quarter sixth. *Beazley and Payne, *JHS* 49 (1929) 260/25, pl. 16, 2. *Walters, *BM Cat.* ABV 35/5.
- B] A: komos: a youth and a woman, both dancing.
- C] A: to left of the woman's forehead: nonsense: $\alpha\theta\alpha(\nu)\eta\omicron$. (1)
- D] Open heta. Cartwheel theta.

(1)complete; the inscription abuts the forehead.

4233.

London B 130.

- A] Panathenaic prize amphora. From Athens. Burgon Group (near Painter of London B 76). Second quarter sixth. 570-560. *CV,

Great Britain 1, III H e, pl. 1,1a-b. CIG 1.33, p. 49.
 *Beazley, JHS 80 (1960), pls. 1-2 (the Burgon tomb group).
 Beazley, AJA 47 (1943) 441. *Beazley, Dev.(1) 88-89, 116, 119;
 Dev.(2), pls. 89-90. ABV 89/1 (much bibl.), Para. 33, Add.(2) 24
 (much bibl.). Brandt, Arch. Panath. 1, 3/1. *Vidi. *Script 1195,
 Fig. 147 (A). D. Williams, Greek Vases (British Museum) (1985), fig.
 34, is a picture of the vases in the Burgon tomb in Athens.
 Neils et al., Goddess and Polis (1992) 29, fig. 19 (A)
 and 93, fig. 59 (B) (bibl.). D.G. Kyle, ibid. 93 and 206 n.
 89. H. A. Shapiro, Art and Cult under the Tyrants in Athens
 (1989) 28 n. 76, pl. 6,a (A).

- B] A: Athena to left; no columns. B: synoris.
 C] A: Vertically to left of Athena and facing her, in red:
 τον Αθηνεθε~~ε~~ν αθλον: εμι, retr.(1)
 D] Ex Burgon. Dotted theta. Kyle gives references to question of
 horses vs. mules in the synoris of the Burgon amphora; K. believes
 they are horses.

(1)εμι: the regular Attic form is εἰμί, with a true diphthong;
 see GAI i, 176.

4234.

London B 131.

- A] BF prize Panathenaic. From Vulci. Very close to Kleophrades
 Painter. First quarter fifth. *CV, Great Britain 1, III H e,
 pl. 1,2a-b. Brauchitsch, no. 25. ABV 405/4, Add.(2) 105. O.
 Tzachou-Alexandri, Mind and Body: Athletic Contests in Ancient
 Greece (Athens 1989), no. 184.
 B] A: Athena (shield device: pegasus). B : mule cart.
 C] A: τον Αθηνεθεν αθλον.
 D] = 1837.6-9.75. T.-A. thinks the mounts are horses, but
 they are mules (cf. Harris, ill. 67 - cited in Add.(2)).

4235.

London B 132.

- A] BF prize Panathenaic. From Vulci. Very close to Kleophrades
 Painter. First quarter fifth. *CV, Great Britain 1, III H e,
 pl. 1,3a-b. CIG 7774. Gerhard, EKV, pl. A,1-2. Brauchitsch,
 no. 20, fig. 24. ABV 405/5, Para. 176, Add.(2) 105.
 B] A: Athena (shield device: pegasus). B : mule cart.
 C] A: to right of the left column, down, but the last letters
 bend to the horizontal: τον Αθηνεθεν αθλον.
 D] = 1842.7-28.783. Now cleaned (Para.).

4236.

London B 133.

- A] BF prize Panathenaic. From Vulci. Eucharides Painter. First
 quarter fifth. Ca. 480 (Langridge). *E.M. Langridge, The
 Eucharides Painter and his Place in the Athenian Potters'
 Quarter (diss. Princeton 1993) 362/ E 52, pl. 32 (bibl.). *CV,
 Great Britain 1, III H e, pl. 2,1a-b. ABV 395/1, Para. 173,
 Add.(2) 104 (much bibl.).
 B] A: Athena. B: horse race.
 C] A: τον Αθηνεθεν αθλον.
 D] = 1836.2-24.193. Robertson, AVCA 123 and earlier, thinks
 the BF vases attributed to the Eucharides Painter are
 really by the Nikoxenos Painter; this would include the
 prize Panathenaics listed in ABV 395 and 397.

4237.

London B 134.

- A] Panathenaic prize amphora. From Vulci. Euphiletos Painter.
 Third quarter sixth. Ca. 530. *CV, Great Britain 1, III H e,
 pl. 2,2a-b. Beazley, AJA 47 (1943) 442/1. ABV 322/1, 666, 694,
 Para. 142, Add.(2) 87 (much bibl.). Brandt, Arch. Panath. 1,
 5/35. Script 1200. O. Tzachou-Alexandri, Mind and Body:
 Athletic Contests in Ancient Greece (Athens 1989), no. 168.
 B] A: Athena. B: pentathlon.

- C] A: standard: $\tau\omicron\nu\ \text{A}\theta\epsilon\nu\epsilon\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$. On the shield: device,
chariot wheel, around which in red, in a full circle:
Ευφιλετος : *καλος : *.
- D] = 1842.3-14.1. The earliest canonical Panathenaic (Dev.(1)
91).

4238.

London B 136.

- A] BF prize Panathenaic. Unattributed.(1) Last quarter sixth. *CV,
Great Britain 1, III H e, pl. 3,1a-b. Brauchitsch, no. 7, fig.
25. *Brandt, Arch. Panath. 1, 7/61, pl. 13,a-b (A, B). Beazley
Archive db, no. 786.
- B] A: Athena. B: pentathlon: trainer; discus thrower; a
bearded athlete.
- C] A: $\tau\omicron\nu\ \text{A}\theta\epsilon\nu\epsilon\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$.

(1)Brandt says the potting is close to the Painter of the
Warsaw Panathenaic and compares the vase to Warsaw 198,605
(ex Breslau), his no. 56, by that painter.

4239.

London B 141.

- A] BF Panathenaic amphora. Unattributed. Mid-sixth. *CV, Great
Britain 1, III H e, pl. 6,1a-b. *Walters, BM Cat. B 141.
Roscher, s.v. Oinathe. Brauchitsch, p. 2 n. 4. E. N.
Gardiner, Greek Athletic Sports and Festivals (1910) 231.
F.A.G. Beck, Album of Greek Education (Sydney 1975), pl.
44/236 (B). Beazley Archive db, no. 4092 (more bibl.). Shapiro
in Neils et al., Goddess and Polis (1992) 62, fig. 40 (B). L.
Polacco, Il teatro antico di Siracusa II (Padua 1990), fig.
161 (B).
- B] A: Athena to left; no columns; shield device: a star. B:
Musical contest: athlete; a bearded man and a beardless
flautist on a platform; a seated trainer.
- C] A: nonsense(?): $\omicron\nu\epsilon[.]o[.]e$.(1)
- D] The earliest representation of an aulode. For Oinathe, which
has been read, see C. Fränkel, Satyr- und Bakchennamen
(1912) 51-52.

(1)so CV; read as $\omicron\nu\iota\nu\alpha\theta\epsilon$ in the text; the BM Cat. has:
 $\omicron\nu\iota\nu\epsilon[N]\omicron\epsilon$ (read as: $\omicron\iota\nu\alpha\theta\epsilon$?) and compares London E 197.

4240.

London B 143.

- A] BF prize Panathenaic. From Gela. Unattributed. Fifth? Early
Group. *Photo. *CV, Great Britain 1, III H e, pl. 5,2a-b.
Walters, BM Cat. B 143. Brauchitsch 30/32. BSA 16, 206ff. JHS
27 (1907) 18.
- B] A: Athena. B: three hoplitodromoi to left.
- C] A: $\tau\omicron\nu\ \text{A}\theta\epsilon\nu\epsilon\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$.
- D] Undersized.

4241.

London B 144.

- A] BF Panathenaic amphora. From Vulci. Swing Painter.(1) Third
quarter sixth. Ca. 530. *CV, Great Britain 1, III H e, pl.
6,2a-b. Kretschmer, Vas. 88 and 135. Beazley, Dev.(1) 92-93. B).
Brandt, Arch. Panath. 5 n. 2 and 12 n. 4. ABV 307/59, Add.(2) 82
(much bibl.). *Fifth Ep. Congress, Acta 57/5. E. *E. Böhr, Der
Schaukelmaler (Kerameus 4, 1982) 110/P 4, pls. 170-71 (A, B);
p. 110 has a sketch of the inscription. *Script 298, Fig. 70.
Neils et al., Goddess and Polis (1992) 198 n. 72. Kyle, ibid.
207 n. 120; cf. also 172, under no. 41. D.G. Kyle, Athletics
in Ancient Athens (Leiden 1987) 200-201/A 21. O.
Tzachou-Alexandri, Mind and Body: Athletic Contests in Ancient
Greece (Athens 1989) 310-11, no. 198. H. A. Shapiro, Art and
Cult under the Tyrants in Athens (1989) 32.
- B] A: Athena between Hermes and a bearded man.(2) B: the winner

in the horse race: a boy jockey(3) on a horse, led by a bearded man and followed by a youth carrying a tripod.

- C] B: From the mouth of the man, curving down:
Δυσνικετῦ : ἡπικπτος : νικαι. [Under foot,] Gr.: ἡφ. See TGV 22 and fig. 14,b (facs).
- D] = 1849.11-22.1. - Δυνεκετῦ for Δυννικετῦ = Δυσνικήτου; see Fifth Ep. Congress and GAI i, 260. The same sp. in IG i(2), 1002 corrected to omicron (cf. GAI i, 239). Δυννικήτος: see PA 4580, IG II(2) 1436,13, Hesp. 7 (1938) 281/16, A 31. - Probably not a Panathenaic victory, since tripods were not awarded there as prizes (Neils); but Kyle, *ibid.* 207 n. 120 says: "possibly in the Panathenaia ca. 530-525." (4)

(1)so Beazley; near the Princeton Painter, Böhr. (2)Shapiro thinks the man is Dysniketos and Hermes is greeting him, not Athena who is a statue (Athena Promachos). (3)Webster, PP 64 suggested the jockey is Dynniketos' son; and Shapiro thinks D. might be a nickname rather than a proper name, see n. 114. I doubt this: the vase commemorates the omen of the name. (4)Shapiro accepts Webster's answer to Beazley's statement that it cannot be a victory at the Panathenaea, since the prize on B is a tripod: Webster had said that the tripod was here a generalized token of victory; all other elements fit the Panathenaea.

4242.

London B 144.1

- A] Fr. of BF prize Panathenaic. Unattributed. Date? *CV, Great Britain 1, III H e, pl. 5,3. Walters, BM Cat. B 144.1. Brauchitsch 43/71.
- B] A: part of [the left] column.
- C] A: [τον Αθε]γεν αθλον.

4243.

London B 147.

- A] BF amphora. From Vulci. Group E. Third quarter sixth. 550-540. CV, Great Britain 4, III H e, pl. 24,1a-g. Walter, BM Cat. 2,103 (bibl.). CIG 7402. *Kretschmer, Vas. 100 and n. 4 (Robert, C. Smith). *Wrede, AM 41 (1916), pl. 20, no. 29 (B). *ABV 135/44, 686, Para. 55, Add.(2) 36. *Photo. *Vidi.
- B] A: Birth of Athena. B: Warrior Leaving Home, in a chariot.
- C] A: by the left leg of Hephaestus: ἡφαιστος, retr. Above Hera's head: ἡρα. To right of Poseidon's head: Ποσειδών. Below Apollo's lyre: Ἀπολλῶν, retr. To right of Zeus' face: Ζεὺς. To right of Athena: Α(θ)εναια. Over Eileithyia's head: ἡλειθνα.(1) B: to right of the shield of the warrior in the chariot: Καλλίας, retr. By the driver: Καλλί[ας], retr. Over the head of an old man behind the horses: Ἀνθιππτος. A warrior at right is inscribed: Ετεολος.(2)
- D] The names of Apollo, the two Kallias' and Anthippos are taken from the photo.; the others are from CV and are no doubt partly restored and also otherwise not certain. The zeta is Z-shaped. One theta lacks the dot. Koppa with the head to one side.

(1)for the forms occurring in Attic inscriptions, see GAI i, 342. (2)this reading is firm (the photo. agreeing with Kretschmer).

4244.

London B 158.

- A] BF amphora. From Vulci. Leagros Group (Antiope Group I). Last quarter sixth. 510-550. *CV, Great Britain 4, III H e, pl. 27,2a-b. ABV 368/105, Para. 162, Add.(2) 98. TGV 149/24E,3, fig. 10,bb. *Vidi. Script 935.
- B] A: Heracles and Cynus. B: mounted Amazons.

C] Nonsense inscriptions in the Leagran manner: A: (σ)χεδην.
νχεγδ (complete, upside down). χοιδευ. (σ)χεδεο. B: χεουθευ,
retr. χεδοχεδ. χρεδο, retr. (σ)χδι. Under the foot, Gr.:
Πυ ||.

D] = 1837.6-9.47. - Peculiar Leagran letter forms. The vase
recalls the Acheloos Painter (ABV).

4245.

London B 162.

A] BF amphora. From Vulci. Swing Painter. Third quarter sixth.
*CV, Great Britain 4, III H e, pl. 28,2a-c. AJA 28 (1924) 317,
and 323/88. ABV 306/29, Add.(2) 81. *E. Böhr, Der Schaukelmaler
(Kerameus 4, 1982) 39, 80/20, pl. 23 (A, B) (bibl.).

B] A: Heracles and Eurystheus, with Athena and an old man. B:
a man attacking the Chimera.(1)

C] A: nonsense: between the man and Heracles' back, high above
the scene, in a straight horizontal line: 9 dots (getting
thicker from left to right).

D] = 1843.11-3.64.

(1)so Beazley; Heracles(?), CV.

4246.

London B 164.

A] BF amphora. From Bomarzo near Viterbo. Group of the Naples
Psyktēr-amphora (near Exekias). Third quarter sixth. *CV,
Great Britain 4, III H e, pl. 30,1a-c. *Photo. (A). *Vidi. CIG
7413. ABV 148/2, Add.(2) 41.

B] A: Death of Argos: Hermes slaying Argos on his left; Hera
with Io the cow. B: Heracles and the Amazons.

C] A: above Argos' head: [A]π[ι]ος, retr. To right of Hermes'
back, not facing him: η[ε]ρμης, retr. To right of Hera's
head: η[ε]ρας.

4247.

London B 170.

A] BF amphora. Edinburgh Painter. First quarter fifth. *CV, Great
Britain 4, III H e, pl. 34,2a-b. CIG 7707b. Walters, BM Cat.
ii, B 170. Haspels, ABFL 88/5 (mention of inscriptions) and 220/87.
*CB iii, 71 n. 3 (mention). ABV 671/1, Add.(2) 148. *Photo. (A).
*Vidi. *A. Hermans, 'Images de l'apothéose des Dioscures,' BCH 102
(1978) 54/3, fig. 4 (A).

B] A: Castor and Pollux leaving home: at left, a woman and a
youth; in the center, the Dioscuri on horseback; at right,
Tyndareos seated and a youth stroking a horse. B: Departure
of Warrior: a horseman leaving home, with a man on a stool,
a warrior on foot, and two attendants at either end.

C] A: in the upper left corner, above the heads of the two
left-most figures: Ο[ν]ετορκαλος. To right of the woman's
upper body: [-]οε.(1) Below the horses' bellies: Πολυδευκες.
To right of the horses' head: Καστορ. Behind T.'s back,
facing him: Τυνδαρεος. Tyndareos' inscription faces him.

(1)Newton restored [Φυλον]οε (CB; see also CV). The same
appears as a daughter of Leda on Boston 99.539. Some black
marks to left and below the two letters are probably not
part of the name.

4248.

London B 173.

A] BF amphora. From Vulci. Unattributed. Late sixth. Ca. 530
(Shapiro). *CV Great Britain 4, III H e, pl. 45,1a-b (bibl.).
Script 944. H. A. Shapiro, Art and Cult under the Tyrants in
Athens (1989) 148 n. 49. LIMC i, s.v. Aithra 61.

B] A: Departure of Aeneas from Troy. B: Akamas and Demophon
conducting Aithra.

C] On Demophon's shield, which is seen from the side, large

white letters on BG ground: AΘE.

- D] For Aθ(αιο). Old-fashioned letters. Cartwheel theta.
Shapiro: this is the earliest depiction of the Aithra episode
which is from the Iliupersis.

4249.

London B 177.

- A] BF neck amphora. Unattributed.(1) Third quarter sixth? *Beazley
Archive db, no. 4330. CV, Great Britain 4, pl. 32,1a-c. E.
Böhr, Der Schaukelmaler (1982), pl. 100B. M. Davies and I.
Kathirithamby, Greek Insects (1986) 67, fig. 13 (A). K.
Kerenyi, Dionysos (1976), figs. 16-17 (A, B). Para. 134/under
21 quater, Add.(2) 80. H. Verbruggen, Le Zeus Cretois (1981)
236, fig. 9 (dr. of A).
B] A: Laios, Keleos, Kerberos, Aigolios, stung by bees. B:
satyrs and maenads.
C] A: Laios. Keleos. Kerberos. Aigolios.
D] The inscriptions are surely false. Beazley in Para. does
not mention them; he merely says that the amphora 'Basel,
ex Züst' [now Basel, Ant. Mus. Z-364, see Add.(2) 80], by the
Swing Painter, has the same subject as London B 177, the
subject being: B: men attacked by bees. Bea. Arch. seems to
consider the inscriptions genuine.

(1)Bea. Arch. gives two anonymous attributions: manner of the
Painter of Berlin 1686 and manner of the Princeton Painter.

4250.

London B 178.

- A] BF amphora. Eucharides Painter. First quarter fifth. *TGV
207/8D and n. 1. ABV 396/27 (bibl.).
B] A: Dionysus and satyrs. B: a man with a horse leaving home.
C] [Under the foot,] Gr.: Roman numerals.
D] Modern.

4251.

London B 195.

- A] BF amphora. From Vulci. Rycroft Painter. Last quarter sixth.
520-510. *CV, Great Britain 4, III H e, pl. 37,2a-b. Beazley,
Class. Rev. 57 (1943) 102/1. ABV 335/2, 668, Add.(2) 91. W.G.
Moon, 'Some New and Little-known Vases by the Rycroft and
Priam Painters,' GVGettyMusJ 2 (1985) 55 and 59, fig. 16 (A, B).
Script 1034.
B] A: Struggle for the Tripod: at left, Artemis; Apollo and
Heracles; doe; at right, Athena. B: Preparations for a
sacrifice? In the center, Apollo playing the lyre; behind
him, a bull; at left, Dionysus; at right, Hermes, leading.
C] A: to left of the figure, starting at head level:
Αρτεμ[ι]δος, retr. Above Apollo, horizontal, the end
curving downward around his face: Απολλών. Above Heracles:
Ἡρακλ[ε]ς. To lower left of Athena: Αθ[ε]νας, retr.(1) Between
the legs of Apollo and Heracles, in a very irregular
grouping: καλ[ο]ς|Καρ.(2) Under the foot, Gr.: ΠΗ. Also
perhaps a Dip.: ΑΙ. See TGV 144/20E 1 (the Gr.) and
(doubtful) 116/3D 8.
D] = 1843.11-3.89.

(1)the final sigma, separated from the rest of the name
because of intervening figures, comes to be above the rho
of Καρ. (2)so Beazley in Class. Rev.; Walters read
Καρ[υστιος] after Wernicke; so also in CV. Beazley refers
to Karion, Lydos, Mys, Phryx, Thrax, Kolchos, and Kilix
as similar names.

4252.

London B 196.

- A] BF amphora. From Vulci. Leagros Group (Painter S). Last
quarter sixth. 510-500. *CV, Great Britain 4, III H e, pls.

38,2a-b and 41,2. Walters, BM Cat. ii, 130, B 196. ABV 366/84, Add.(2) 97. Hackl 405 and 546. TGV 153/2F 49 and 221ff. *Vidi. A.W. Johnston, BSA 79 (1984) 125-28 (kyliphaktos).

- B] A: Heracles and Antaios, between Athena and Hermes and a portico with Ge and Poseidon. B: three horsemen; two hounds.
C] A: nonsense: to right of Athena's forehead: $\pi^{\epsilon}(\cdot)^{\nu\gamma}$. (1) To right of the left wrestler's body: $\nu\chi\iota\delta\epsilon$. Under the foot, Grr.: AH and opposite: $\kappa\upsilon\lambda\iota\phi\alpha:\kappa$. I.e., $\kappa\upsilon\lambda\iota\phi\alpha\langle\kappa\tau\omicron\rangle$ 20.
D] = 1843.11-3.30. Johnston in TGV 221ff. argues that the ligature is not a price inscription as claimed by Amyx and Jonkees.

(1)my reading; CV wrongly reads A.ENA, i.e. A[θ]ENA, which it somewhat resembles. A hand and a spear intervene.

4253.

London B 197.

- A] BF amphora. From Camiros. Painter of Berlin 1686. Third quarter sixth. Early (Beazley). *Walters, BM cat 2, pl. 6 (dr.). CV, Great Britain 4, pls. 38,1 and 41,1. ABV 296/1, Para. 128, Add.(2) 77.
B] A: a wedded pair in a chariot. B: Heracles and Cynus.
C] B: between Heracles' legs: nonsense: $(\nu)\epsilon\delta\epsilon\iota\omicron\nu\epsilon\iota\omicron\sigma$, retr.(1)
D] = 1861.4-25.50.

(1)the first nu is not retr.

4254.

London B 199.

- A] BF amphora. From Vulci. Leagros Group. Eukleo Class, potter C (Bloesch). Last quarter sixth. 510-500. *CV Great Britain 4, III H e, pl. 39,2a-b. CIG 7552b. *Beazley, AJA 33 (1929) 363/5. ABV 367/89. *Vidi. Script 440.
B] Mouth: A: Heracles and the Lion. Body: A: Heracles and Athena in a chariot. B: battle of five warriors.
C] Body: A: $(A)(\theta)\epsilon\nu\alpha$, complete. $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$. $\text{Απολ}^{\langle\lambda\rangle}\delta\upsilon\nu$. Below the horses' bellies: $\Sigma\omicron\sigma\iota\alpha\varsigma$. (1) By the head of one horse: $\Delta\iota\omicron\varsigma$. (2) $\eta\epsilon\rho\mu\epsilon\varsigma$, first three letters retr. B: $\chi\alpha\rho\iota\alpha\delta\epsilon\varsigma$, retr. $\Pi\upsilon\lambda\epsilon\varsigma$. $(\cdot)\nu\lambda(\epsilon)\varsigma$, retr. (3) $\Delta\iota\kappa\epsilon\varsigma$. $\Delta\iota\kappa\epsilon\langle\varsigma\rangle$. (4) $\Delta\epsilon\upsilon\tau\epsilon\rho\epsilon\langle\varsigma\rangle$. (5) $\Lambda(\epsilon)\upsilon\kappa\omicron\nu$.
D] The intention in B was to give the warriors regular human names. Very coarse Leagran writing. The first alpha is upside down.

(1)read $\rho\omicron\sigma\iota\alpha\varsigma$ as a horse name in the BM Cat. and in CV. But see Beazley in AJA. The sigmas are reversed, as are many other letters. (2)Considered a horse name "unless $\Delta\iota\omicron\varsigma$ means (the chariot) of Zeus" (CV). Dios is suitable for a horse, but Sosias should be a human name. (3)I could not read the first letter, which looks more like a smeared kappa than a pi; Beazley in AJA reads $\Pi\upsilon\lambda\epsilon\varsigma$ for the second occurrence and that was no doubt the intention. (4)Beazley also reads $\Delta\iota\kappa\epsilon$, which is a repetition of the preceding name. (5)I thought I saw a possible tip of a final sigma by a break, but Beazley read $\Delta\epsilon\upsilon\tau\epsilon\rho\epsilon$.

4255.

London B 200.

- A] BF amphora. From Vulci. Priam Painter. Last quarter sixth. *CV, Great Britain 4, III H e, pl. 40,2a-b. ABV 330/3, Add.(2) 90.
B] A: Introduction to Olympus: Athena and Heracles in a chariot, with Apollo, Dionysus, and Hebe(?). B: warrior mounting a chariot, with a driver; a hawk.
C] B: in the field: $\kappa\alpha\lambda\omicron\varsigma$, retr.
D] = 1843.11-3.37.

4256.

London B 209.

- A] BF neck amphora. Exekias. Third quarter sixth. Ca. 540. *CV, Great Britain 5, III H e, pl. 49,1a-c. Kretschmer, Vas. 124. Beazley, JHS 49 (1929) 130. Ch. Dugas in *Mélanges Glotz*, 335-40. AJA 39 (1935) 37, pl. 7,a (B). ABV 144/8, 686, Para. 60, Add.(2) 39 (much bibl.). *Vidi. Script 134 and chart on p. 35.
- B] A: Achilles and Penthesilea. B: Memnon between two Ethiopian attendants.
- C] B: to left of Memnon's head: ΑΟΙΗΞΝ. To right of his head: Αμασις. Under the foot, Dip. in black: a crossed pair and some single lines, very thin. Vidi. Not in TGV.
- D] = 1849.5-18.10. The inscriptions "may be intended for Αμασις εποιησεν," CV. The inscriptions were cleaned in 1947 and the first letter turned out to be a clear, though damaged, alpha. - The first inscription is nonsense, but both pretend to be the squires' names. Boardman takes the second inscription to be a joke on the potter's name; see Script, 33 n. 8, and no. 138. - F. Lissarrague, *L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique* (1990) 24 discusses the inscriptions on B, with bibl.

4257.

London B 210.

- A] BF neck amphora. From Vulci. Exekias. Third quarter sixth. Ca. 540. *CV, Great Britain 5, III H e, pl. 49,2. CIG 8156. Beazley, Dev.(2), pls. 62,2 and 63,4 (A, B). ABV 144/7, 686, Para. 60, Add.(2) 39 (much bibl.). *Vidi. Script 133. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 93-94, 148, pl. 41,c (B) (small).
- B] A: Achilles slaying Penthesilea. B: Dionysus and Oinopion.
- C] A: at upper left of scene, facing in: Εχσρκιας εποιησε, retr. To right of Achilles' face: Αχιλλεϋς. To right of Panthesilea's middle: Πενθεσιλεα. At upper right of scene, facing in: Ονετοριδες καλος. B: from below Dionysus' elbow: Διονυσος, retr. Οινοπιον. Behind Oinopion's legs: Εχσρκιας εποιησε, retr.
- D] = 1836.2-24.127. Shapiro follows T.H. Carpenter, *Dionysian Imagery* (1986) 49-50, who thinks Oinopion is a kind of personification attached to a stock cup bearer who need not be related to Dionysus.

4258.

London B 211.

- A] BF neck amphora. From Chiusi. Lysippides Painter. 530-520. *CV, Great Britain 5, III H e, pl. 49,3a-c. *Photo. (B). ABV 256/14, ARV(2) 1617, Para. 113, Add.(2) 66. *Script 309, Fig. 74.
- B] A: Athena and Heracles in a chariot. B: Ajax and Achilles playing a board game.
- C] B: behind Ajax, not facing: Αιας. Between them: Λυσιππιδης καλος. Behind Achilles, facing him: Αχιλλεϋς.
- D] = 1851.8-6.15.

4259.

London B 215.

- A] BF neck amphora. From Vulci. Eye-siren Group.(1) Last quarter sixth. *TGV 11F 4 and 177/subs. list 1, 15, 227-28. ABV 286/1, Add.(2) 74.
- B] Shoulder: lions and goats. Body: between eye-sirens: A: Peleus and Thetis. B: Apollo.
- C] Inside, Gr.: K. On the neck, Gr.: κα<>.
- D] κα<δο> or κα<ινο>(?). (Johnston).

(1)should be by one hand (Beazley).

4260.

London B 222.

- A] BF neck amphora. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Great Britain 5, III H e, pl. 55,1a-b. ABV 370/126, Add.(2) 98. *Photo. (A). *Vidi. *Script 449, Fig. 95.
- B] A: Heracles and Antaios between Athena and Hermes. B: a frontal chariot.
- C] A: nonsense: above the backs of the wrestlers: (v)χπ(ο)ι(v)πρ(σ)ι, complete.
- D] = 1843.11-3.14. Large Leagran letters, often miswritten.

4261.

London B 223.

- A] BF neck amphora. From Vulci. Near the Group of Toronto 305 (manner of Antimenes Painter). 530-520. *CV, Great Britain 5, III H e, pl. 55,2a-b. *JHS 26 (1906) 15, fig. 6 (dr.). CIG 7592. *Photo. ABV 284/7, Para. 125, Add.(2) 74.
- B] A: Heracles and Triton; at left, Nereus. B: Dionysus between two maenads.
- C] A: at the top of the scene, above Heracles' head: ἡρακλῆες. To right of Triton's upper body: Τριτῶν. Νερεε[υ]ς(?).(1)
- D] = 1837.6-9.46.

(1)or Νερεες(?). CV has NEPEE.Σ; JHS has NEPEE Σ (both with 3-stroke sigma). The photos. do not show this inscription.

4262.

London B 225.

- A] BF neck amphora. Leagros Group. Last quarter sixth. *TGV 153/2F 47, pl. 28. ABV 371/144, Add.(2) 99.
- B] A: Heracles and Nereus. B: Dionysus on a donkey, with satyrs.
- C] Under the foot, Grr.: AH. Deltoid sign (TGV 3F). In smaller letters: ἀνϞ σιδϞ.
- D] ἀνϞστηρϞ: see Toronto 350. Johnston lists the Gr. as ἀνϞ plus numeral, i.e. ἀνϞσϞ|Δ, but the heading on p. 153 reads APV. See also Museum Etruscum 1710. - If we read σιδϞ, can this refer to metal ladles, of which J. speaks under Aachen, Ludwig 36 [= Basel, Antikenmuseum Lu 38]?

4263.

London B 233.

- A] Fragmentary BF neck amphora. From Gela. Unattributed. Second half sixth. CV, Great Britain 5, III H e, pl. 54,3a-b. *Photos. JHS 25 (1905) 272. Walters, BM Cat. ii, 150. C. Robert, Bild und Lied (1881) 112.
- B] A: Struggle over the Tripod: Heracles with the tripod followed by Apollo. B: Heracles and Nemean Lion; Iolaus; a nude youth.
- C] A: to right of H.'s body, not facing: ἡρα?[κ]λεος?, retr. Behind Apollo, facing him: Ἀπο[λ·λ·ον]ος.
- D] Restored.

4264.

London B 238.

- A] BF neck amphora. From Vulci. Nikoxenos Painter. Last quarter sixth. *TGV 71/1A 7; 73/8A 10, fig. 1,a (facs.); cf. 187. ABV 392/9, Para. 172, Add.(2) 103.
- B] A: Judgment of Paris (Hermes and the goddesses). B: Athena with Apollo and Hermes.
- C] Under the foot, Grr.: ligature of alpha with additional lines. EY and opposite: EY:A.
- D] This is a variation of EY:A:EY, for which see TGV, p. 187.

4265.

London B 254.

- A] BF neck amphora. Unattributed. Last quarter sixth. *CV, Great Britain 5, III H e, pl. 62,4a-b. CIG 7390. Walters, BM Cat. B 254. ABV 673, bottom. *Photo. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 109 n. 75.
- B] A: Poseidon and Aphrodite in a chariot. B: frontal chariot.
- C] A: to right of Poseidon's face, at the top of the picture: Ποσειδωνος. Behind Aphrodite's lower back: 'Αφροδιτες.(1) To right of the front horse: Πυθokλες vac. καλος.
- D] Pythokles appears as kalos also on Athens 1689, a small RF Panathenaic amphora by the Pythokles Painter, ARV(2) 36/1, which is early. [I think it should be the same person.]

(1)CV thinks Aphrodite here a mistake for Amfitrite, but Beazley apparently takes it straight. Shapiro refers to U. Heimberg, Das Bild des Poseidon in der griechischen Vasenmalerei (1968) 33, who assumes an error; but S. is not sure.

4266.

London B 257.

- A] BF neck amphora. From Vulci. Unattributed.(1) Second quarter fifth. 480-450. *CV, Great Britain 5, III H e, pl. 63,3a-b. Gerhard, Auserl. Vasenb. (1840-58), pl. 73. Walters, BM Cat. ii, 160. ABV 401/3, Add.(2) 105. *Photo. *Vidi.
- B] A: Apollo with goddesses and a god.(2) B: Dionysus with Ariadne and Hermes.
- C] A: nonsense: to right of the face of 'Artemis': an illegible inscription. To right of the 'bridal pair's' lower garments: λτ(.)σιλτ(.)σ, retr.
- D] (.): probably miswritten omicrons.

(1)listed in ABV under 'Some very late standard neck-amphorae II: various.' (2)CV: Apollo, Artemis(?), bridal pair in marriage procession.

4267.

London B 275.

- A] BF neck amphora. From Vulci. Unattributed.(1) Second quarter fifth. 480-450 (Beazley). *CV, Great Britain 5, III H e, pl. 681,a-d. ABV 401/4. *Vidi.
- B] A: chariot with charioteer; man, and seated man. B: woman between two youths.
- C] A: nonsense: to right of the charioteer: λυτιστι(σ). To right of an old man's head: υτισισ(.) σ. Above the horses: υτιστι(.). Under the foot, Gr.: AA. See TGV 148/23E 20.
- D] Inscriptions are similar to London B 257. Some letters disjointed; the iota's unclear.

(1)listed in ABV among very late standard neck amphorae ii, various.

4268.

London B 281.

- A] BF neck amphora. From Gela. Manner of Red-line Painter.(1) Late sixth or early fifth. *CV, Great Britain 5, III H e, pl. 69,4a-b. ABV 606/13, Para. 302.
- B] A: Perseus and Athena. B: Medusa and Gorgon.
- C] A: nonsense: in the field, imitation inscriptions.
- D] A small vase.

(1)"Shape and patternwork as in the Red-line Painter, figurework different," Beazley.

4269.

London B 292.

- A] BF neck amphora. From Capua. Painter of the Nicosia Olpe. Third quarter sixth. *CV, Great Britain 5, III H e, pl.

71,2a-d. ABV 453/7.

- B] A: frontal chariot. B: arming. Under each handle: a siren.
- C] A: rows of dots to right of the horses' heads.
- D] A small vase.

4270.

London B 294.

- A] BF amphora. From Vulci. Unattributed. Last quarter sixth. Ca. 520. *CV, Great Britain 5, III H e, pl. 71,3a-d. Script 1042.
- B] A-B: frieze of warriors; chariot.
- C] Two of the shield devices are letters. In red on the white background: a large M. In white on the black background: X.
- D] The chi upright.

4271.

London B 295.

- A] BF neck amphora (special type). From Agrigento. BMN Painter. Nikosthenes potter. 530-520. *CV, Great Britain 5, III H e, pl. 72,1a-d. CIG 8241. Beazley, Dev.(1) 73 and 114; (2), pl. 77, fig. 1. ABV 226/1, Para. 106, Add.(2) 59 (much bibl.). *Vidi. Script 302.
- B] Neck: A: wrestlers. B: boxers. Body: A: boxers. B: wrestlers.
- C] Body: A: below the wrestlers' crossed arms, vertically down (halving the picture): ΝΙΚΟΘ(Θ)ΕΥΕΣ ΕΠΟΙΕΣΕΝ.
- D] = 1867.5-8.968. ABV gives a regular theta, but it actually lack the dot.

4272.

London B 296.

- A] BF Nikosthenic neck amphora. Painter N. 530-520. *CV, Great Britain 5, III H e, pl. 72,2a-d. Walters, BM Cat. ii, 172. A. Genick and A. Furtwängler, Griechische Keramik (1883), pl. 4,b. ABV 219/18.
- B] Shoulder: A: cock between sirens. B: similar. Lower: satyrs and maenads. On each handle: a satyr.
- C] Shoulder: A: behind one siren, under the handle: ΝΙΚΟΘ(Θ)ΕΥΕΣ v. ΕΠΟΙΕΣΕΝ.
- D] The theta perhaps with an oblique cross bar.

4273.

London B 297.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. 530-520. *CV, Great Britain 5, III H e, pls. 72,3a-d and 73,2. Walters, BM Cat. ii, 172. ABV 218/16, Add.(2) 58.
- B] Shoulder: A: sphinxes between hunters. B: similar. Lower: satyrs and maenads. On each handle: a satyr.
- C] Shoulder: A: [ΝΙΚΟΘΕΥΕΣ Ε]ΠΟΙΕΣΕΝ.(1)
- D] = 1873.8-20.384.

(1)Beazley: "The last seven letters of the signature remain."
CV: "A former signature of Nikosthenes on A has been removed as a forgery." CV, pl. 73, fig. 2a, however, shows ΕΠΟΙΕΣΕΝ, with the name preceding it rubbed off. It looks as if the signature had been partially restored.

4274.

London B 300.

- A] BF hydria.(1) From Vulci. Euphiletos Painter. Pamphaios potter. Last quarter sixth. *Vidi. *ABV 324/39, 694, Add.(2) 88. Hackl 285. TGV 79/10A 60. *AJA 88 (1984) 343, 348/2.
- B] Shoulder: a racing chariot and horseman. Body: Dionysus with maenads and satyrs. Predella: lion and boar.
- C] Body: at the upper left and the top of the scene, in large letters: ΠΑΝΦΑΙΟΣ ΜΕΠΟΙΕΣΕΝ.(2) Under the foot, Gr.: ΣΜΙ.(3)
- D] = 1849.6-20.11.

(1)a special model, particularly careful work (Beazley).

(2)Dionysus' head intervenes. (3)in a hand different from the (same) Gr. on Cab. Méd. 254, ABV 324/28, by the same painter, the same signature, and the same shape.

4275.

London B 301.

- A] BF hydria. From Vulci. Alkmene Painter (Group of the Antimenes Painter). Last quarter sixth. Ca. 520-510. *CV, Great Britain 8, III H e, pls. 74,2 and 75,2. CIG 7559. Kretschmer, Vas. 96. ABV 282/2, Para. 124, Add.(2) 74. *Script 297, Fig. 75 (shoulder). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989), pl. 72,b. *S.R. Wolf, Herakles beim Gelage (1993) 197/sf. 6, fig. 21 (after Carpenter) (bibl.).
- B] Shoulder: Heracles and the Nemean Lion. Body: Heracles feasting with Alcmene, Athena and Hermes.
- C] Shoulder: Ειολεος, for Ἰόλεος. Ἡρακλῆς. Ἀθῆναια. Body: Ἀλκμῆνε. To left of his mouth: Ἡρακλῆς, retr. Ἀθῆναια, retr. Ἡρμῆς.
- D] = 1843.11-3.73. Extremely neat, small letters. Kretschmer thought the first epsilon of Ειολεος represented a digamma. GAI i, 199 ff., has no early examples of εἰ for i and on 23f. follows Kretschmer.

4276.

London B 306.

- A] BF hydria. From Vulci. Antiope Group I (Leagros Group).(1) Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 76,3 and 77,3. ABV 365/68. *Vidi.
- B] Shoulder: Heracles and the Lion. Body: 4 horsemen departing, with 3 dogs.
- C] Body: nonsense. To left of the leftmost rider: νρεοδν, retr. Above and below the dog at left: νχιδε, retr. To right of the third rider's face: νδε(α). To right of the dog in the center: γγι. To right of the fourth horse's neck: νχδεδ. Under the foot, Grr.: a ligature with beta; pi with cross stroke. See TGV 126/5E 3 (Hackl, no. 515) and 128, top.

(1)see ABV 356.

4277.

London B 307.

- A] BF hydria. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 76,4 and 80,1. Walters, BM Cat. ii, 178. ABV 361/17, Para. 161, Add.(2) 96. LIMC i, pl. 88, Achilleus 301. *Vidi. *Photo.
- B] Shoulder: Achilles and Troilos, with Polyxena, a woman, and a warrior.(1) Body: Heracles and the Lion, between Hermes and Iolaus; behind Heracles, Athena.(2)
- C] Body: nonsense: below Heracles: νεννο.(3) Above Iolaus: χεν(σ)ποκ. To right of his legs: (σ)κοκ. Also: χοι.
- D] The sideways sigmas are easily mistaken for reversed nu's.

(1)the greater part is modern. (2)only the right half is well enough preserved to show inscriptions. (3)so my reading from the vase; the photo. seemed to show it retr.

4278.

London B 309.

- A] BF hydria. From Vulci. Leagros Group (Simos Group). Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 78,2 and 81,2. CIG 7643. Walters, BM Cat. ii, 179. *ABV 364/56. Script 442.
- B] Shoulder: Heracles and the Cretan bull. Body: Man mounting a chariot.
- C] Shoulder: some dots to right of Iolaus and behind Hermes. Body: In front of the man's face: Σιμος. The woman holding his spear: Κλειτα, complete.(1) To her right, above and below

the horses bellies: Τελοῦς = Τελοῦς(?) (2) To right of the horses' bellies: ΚΟΝΟΥ. (3) Under the foot, Gr.: an incised character (CV): Siglum of beta pierced by a horizontal upsilon, see TGV 127/5E, 13 and Hackl 516.

- D] LGPN ii has Σῆμος, Κλείτα and Τέλης (not Τέλλος). Boeckh read Κλείτα[γορας], Τηλ(εκλη)ς, and Κ[ρ?]ονων.

(1)so ABV; CV suggests Κλείτα[γορας], but there is no room for the rest of the name. (2)so ABV; I do not know to whom this would refer; perhaps nonsense (but listed as ἡνυς in GAI ii, 221). Another Tellos appears in Hdt. 1.30. (3)ABV; CV has what looks like an incomplete pi instead of the dot.

4279.

London B 310.

- A] BF hydria. From Vulci. Leagros Group (Painter S). Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 78,3 and 80,2. Walters, BM Cat. ii, 180. Hesp. 27 (1958) 293f., pl. 53,c (dr. of Gr.). ABV 361/12, 695, Add.(2) 95. Hackl 415, 541, 562. TGV 152/2F 27.
B] Shoulder: Theseus carrying off Helen (with chariot). Body: Heracles and Geryon.
C] Under the foot, Gr.: ΑΗΚΥΠΑΔ : ΔΤΗΛ Η/. (1)
D] ληκυθιοι(?).

(1)inaccurate rendering of the dr. in Hesp.

4280.

London B 316.

- A] Fragmentary BF hydria. From Vulci. Antimenes Painter (Beazley). Manner (Burow). (1) Last quarter sixth (vase). 530-520 (inscription). *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 40, 51-52, 99/U 6, pl. 146. *ABV 268/24, 666, Add.(2) 70. Bothmer in Festschrift Brommer (1977) 52/13.
B] Shoulder: Departure of Warrior in a chariot, between figures. Body: the Struggle for the Tripod; in the center, Zeus; at left, Artemis; at right, Athena and Hermes.
C] On the alien mouth, BG on WG: Ευφίλετος καλος. (2)
D] Very clear and large letters. Burow says the neck and mouth are alien, hence Bothmer's attribution (see note 1) lacks the foundation of the kalos-name.

(1)Euphiletos Painter (Bothmer). (2)the photo. in Burow shows only καλος.

4281.

London B 320.

- A] BF hydria. From Vulci. Leagros Group (Painter S). Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 82,4 and 85,1. Walters, BM Cat. ii 185. ABV 364/49, Add.(2) 97.
B] Shoulder: warriors leaving home, with chariot. Body: Heracles and Iolaus (man and youth) in chariot, with Athena, Dionysus and Hebe(?).
C] Under the foot, Gr.: Deltoid. ΑΗ with extra line. Deltoid (= 3F). Opposite and smaller, left-aligned two-liner:
χῦτρία : ΚΓ : ΙΗ
οξύ : Ε. (1)
D] = 1843.11-3.84. 23 χῦτρία. 5 οξύβαφα. The (h)eta at the end of line 1 is tilted; I do not know the meaning of the iota-(h)eta.

(1)after TGV 153/2F 51, 162/14F 13, fig. 11,h. see also Hackl 414 and 553; somewhat differently CV and Hesp.

4282.

London B 323.

- A] BF hydria. From Vulci. Painter A (Leagros Group). (1) Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls.

84,3 and 85,4. *Beazley, AJA 33 (1929) 363/4 (not ill.). ABV 362/33, Para. 161, Add.(2) 96. *Vidi. Robertson, AVCA 36-37, fig. 27; cf. n. 115.

- B] Shoulder: arming (6 warriors, a woman, and a youth). Body: Achilles(?) carrying the dead body of Penthesilea(?). At left, warrior and a fallen Amazon; at right, a warrior and an archer.
- C] Body: Above the leftmost warrior: καλος. To right of Achilles' shield: σοιχχ.(2) Under the foot, Grr.: ligature of alpha with extended cross bar; ME; delta with a vertical through it, plus F: see TGV 130/8E 49, 136/10E 26 (= Hackl, no. 163), and 138/11E 41.

(1)see ABV 355. (2)Κριτι[ας] CV, wrongly; see also Beazley in AJA.

4283.

London B 324.

- A] BF hydria. Leagros Group. Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 84,4 and 87,1. ABV 361/24. Script 936.
- B] Shoulder: chariots. Body: Achilles and Troilos at the fountain, with Polyxena.
- C] Body: nonsense: χλεδοσ, retr. νχπο(δ)ευ. χιε(δ)εγ. αχι επεγ.(1) υχλει(σ)χ(ι)χ(υ).υχε.
- D] Rho with the vertical extending beyond the loop. The epsilon resembles a lambda.

(1)very uncertain; I thought (from the photo.) that the alpha did not belong; the other letters are from CV, which is not reliable.

4284.

London B 325.

- A] BF hydria. From Vulci. Leagros Group (Group of Vatican 424(1)). Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 86,1 and 87,2. CIG 7839. Walters, BM Cat. ii, 189. E. Fölzer, Die Hydria (1906) 82 and 97. ABV 359, 363/39, Add.(2) 96. *Photo.
- B] Shoulder: Achilles, Troilos and Polyxena at the fountain. Body: Fight between two warriors; on either side another.
- C] Body: between the fighting warriors' heads: Λ(ε)αγρος.(2) Under the foot, Grr. and Dip.: alpha with extended horizontal; Gr. ME; Dip. ME: see TGV 129/8E 42, 136/10E 28, pl. 5, figs. 23a-b.
- D] 1837.6-9.60. Epsilon miswritten.

(1)recalls Edinburgh Painter. (2)without καλος. A small gap after the second letter.

4285.

London B 329.

- A] BF hydria. From Vulci. Priam Painter.(1) Potter of the Heavy Hydriai (Bloesch). Last quarter sixth. *CV, Great Britain 8, III H e, pls. 88,1 and 89,3 (bibl.). M. Milne, AJA 46 (1942) 221. Bloesch, JHS 71 (1951) 36/1. ABV 334/1, Para. 147, Add.(2) 91. *Vidi.
- B] Shoulder: Heracles and Cycnus. Body: four women at the fountain.
- C] Body: behind one girl's back: λοπε, retr. To left of another: ποδοπις, retr. To right of a third: Κλεο. The fourth girl not inscribed? Under the foot, Gr.: H with extensions at lower left and upper right. See TGV 139/13E 10.
- D] For the question of the social status of the women see now L. Hannestad in Ancient Greek and Related Pottery (Symp. Amsterdam 1984) 252ff. Milne and many others had considered them hetaerae and thus perhaps slaves. Further: N. Olmos in E.

Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenbuerg zum 65. Geburtstag am 16. April 1986 (1986) 112 n. 2); Milne AJA 46 (1942) 218ff: hetaerae. Bechtel, Frauennamen 79.32 (noble women). Further bibl. (Williams, Hannestad, Olmos).

(1)see Para. Formerly attributed to the A.D. Painter, i.e. the painter of this fountain hydria which was published in Antike Denkmäler and was said to be near the later work of the Priam Painter (ABV).

4286.

London B 330.

- A] BF hydria. From Vulci. Manner of Antimenes Painter ii. Last quarter sixth. Ca. 520. *CV, Great Britain 8, III H e, pls. 88,2 and 89,4. CIG 8040. Kretschmer, Vas. 168. *Beazley, AJA 33 (1932) 362/3. ABV 276/1, 676, 678, Para. 121, Add.(2) 72. Script 973. *Vidi.
- B] Shoulder: warrior mounting a chariot. Body: women at the fountain (two girls facing the fountain, two pairs leaving and one girl arriving).
- C] Body: above the girls at left: Καλ·λ·ιπ·π·ε καλε. To right of their lower bodies: Μ·ν·εσιλ·λ·α καλε.(1) Above the second pair: Ρόδον. To right of their lower bodies: Εγ·εσιλ·λ·α καλε.(2)
- D] The last three girls are not named.

(1)see Kretschmer. Cf. B 333. (2)see Beazley in AJA, and GAI i, 501 (stem ηγε-).

4287.

London B 331.

- A] BF hydria. From Vulci. Manner of the Lysippides Painter. 530-520. *CV, Great Britain 8, III H e, pls. 88,3 and 91,1. CIG 8036. Kretschmer, Vas. 83. Dunkley, BSA 36, 157, n. 4. ABV 261/41, 667, Add.(2) 68 Webster, Potter and Patron 61-62. *H.A. Shapiro, 'Hippokrates son of Anaxileos,' Hesp. 49 (1980) 289ff., pl. 74,a. L. Hannestad, 'Slaves and the Fountain House Theme,' Ancient Greek and Related Pottery (1984) 252-55 (bibl.). *Vidi. Script 1169. R. Tölle-Kastenbein, 'Kallirhoe und Enneakrounos,' JdI 101 (1986) 69, fig. 6 part).
- B] Shoulder: fight with onlookers. Body: Women at the Fountain.
- C] Body: between a spout and a Doric column: Καλ·λ·ιρ·ο·ε κρενε. At the top of the scene: ηιπ·π·οκρατες καλος. To left of the kalos-name, retr. and hence written after it: :Σιμυλ·ις.(1) This is over the head of one girl. Behind the back of a second girl, not in CV, text, but in pl. 88,3: Σιμυλ·ις, retr.(2) The next two girls are (both names written low on the figures): Επερατε. Κυανε. The next two girls are: Ευενε.(3) Χορονικε.
- D] = 1858.6-10.3. Beazley in ABV compares Athens, Acr. 732, which also names the fountain Kallirhoe.

(1)Vidi. Cf also photo. in CV and see Vanderpool, AJA 49 (1945) 439, n. 7; the text of CV has :Σιμυλ·ις. (2)this is not the same inscription; it is not mentioned in CV, but the BM Cat. gives Σιμυλ·ις twice. (3)The name is followed by a blot.

4288.

London B 333.

- A] BF hydria. From Vulci. Unattributed. 530-520. CV, Great Britain 8, III H e, pls. 90,1 and 91,3. CIG 8038. Beazley, JHS 47 (1927) 83, n. 50. Dunkley, BSA 36, 166, fig. 8. ABV 676, 677/3, 678, Add.(2) 148. *Vidi. *Script 301, Fig. 92. JdI 101 (1986) 67, fig. 5 (dr., part).

B] Shoulder: fight of two warriors. Body: Women at the Fountain.

C] Body: inside the fountain house, vertically: καλε. Above the girl at left, horizontally: Μνεσιλ·λ·α.(1) Between the lower parts of two figures, vertically: ελελειεν. Above and to right of the next girl, horizontally: Ρόδον. As before: ελετεειεν. Behind the head of the next girl: AMAT, complete. As before: ελετελειεν. EPIΣ.(2) In the position of the nonsense inscriptions: Ανθυλ·λ·ε καλε.(3)

D] For the nonsense inscriptions see JHS; cf. Boulogne 417 (ABV 260/32, manner of the Lysippides Painter) and Brussels R 291 (270/52, by the Antimenes Painter). In ABV Beazley states that the vase is a replica, by a different hand, of Würzburg 304.

(1)cf. London B 330. (2)a certain reading. 'Ηρῖς for 'Εαρίς, (if that name exists)? (3)space between the first and second letters and before καλε; for the name see Hesp. 22 (1953) 215.

4289.

London B 334.

A] BF hydria. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 90,2 and 91,4. ABV 365/71, Add.(2) 97.

B] Shoulder: Nike in the center (the acroterion of the fountain); at left, Dionysus and a woman, both seated, and a man decorating the fountain with branches; at right, a woman doing the same and Hermes with a seated woman. Body: 6 girls at a fountain house.

C] Body: four nonsense inscriptions: to right of the 2 girls at left: οκε(ν). Around the left spout: χελκο. Around the fourth girl's head: χε(ν)οελ, retr. To right of the heads of the 2 women at right: νε(ν)(ο).

D] = 1837.6-9.53. The inscriptions small and not very clear; the nu's idiosyncratic (mostly reversed).

4290.

London B 336.

A] BF hydria. From Vulci. Antimenes Painter. Last quarter sixth. Ca. 520. *CV, Great Britain 8, III H e, pls. 90,4 and 93,2. CIG 8035. Beazley, JHS 47 (1927) 90 and n. 11. ABV 266/3, 678, Add.(2) 69. *Vidi. Script 1091. Robertson, AVCA 12, fig. 7. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 42, 43.122, pl. 120.

B] Shoulder: warriors leaving home, one in a chariot. Body: Women at the Fountain (seven women).

C] Body: ten nonsense inscriptions, two for each woman (where applied), one near the head, the other by the legs: αρχνομ.(1) πογυοννον. - ποι(π)ο.(2) νυχεονο. - (.)εοσεο.(3) πο(σ)νο(.)ν.(4) - στονον.(5) εγ(.)ποσγ. - By the head of the fifth woman: (Σ)ιμε καλε.(6) χαργκεχσ.(7) - No inscriptions between the sixth and seventh women. The inscriptions are not directly related to the individual women. Under the foot, Gr.: ΣΟ (three-stroke sigma). The omicron is drawn with a compass, showing the central dot. See TGV 21A/49.

D] Done from the ph. in Burow. The readings in CV are often inaccurate. Beazley says in JHS: "The inscriptions, with one possible exception, are meaningless: they are genuine, but look as if ... written in French hotel ink with a Waverley pen." I noted that this color is not found elsewhere on this vase. - Burow 42 notes parallels for Sime: Berlin pinax by Exekias, ABV 146/22-23; maenad on cup by Kallis Ptr. in Naples, ABV 203/1. - Burow 41 notes that the sigmas are peculiar. There are at least two three-stroke sigmas, the rest are four-stroke of two shapes. The lettering is small and hard to make out, but I see at least one high-kicking alpha and several nu's that are different from the Antimenes Painter's nu's. The

inscriptions are not in his hand. - Burow 74 discusses fountain scenes.

(1)the last letter looks more like a low mu than a four-stroke sigma turned 90 degrees. (2)with four-stroke sigma. (3)sigma three-stroke. (4)sigma three-stroke? (5)sigma three-stroke twice? (6)four-stroke sigma reversed? The iota is a thick blob. I do not think that this inscription refers to either figure. H. Mommsen, *Exekias I: die Grabtafeln* (Kerameus 11, 1997) 50 and n. 354: thinks this is a servant or a hetaera rather than a citizen "wegen des abwertenden Namens"; she refers to Hannestad, Symposium Amsterdam 1984, 254. [But there are other names of respectable persons that make fun of them; e.g. Pordax]. Sime occurs on the Exekias plaque fr. F 1814, probably as a servant's name, and as a maenad name on Naples Stg. 172. (7)done from CV.

4291.

London B 338.

- A] BF hydria. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Great Britain 8, III H e, pls. 92,2 and 93,4. *H.R.W. Smith, CV, USA 10, p. 31. ABV 366/72, Add.(2) 97. *Vidi. *Photo.
- B] Shoulder: gigantomachy. Body: Four women at two fountains.
- C] Body: nonsense. To left of the left girl's face: $\nu\chi\omicron\nu$. Between the third girl and a hydria: $\nu\chi\epsilon(i)$. Around the head of the fourth girl: $\nu\chi\omicron\sigma$ and $\kappa\pi$ (retr.). To her lower right: $(\nu)\omicron\chi\epsilon i$. Under the foot, Gr.: pi with attached diagonal. See TGV 76/16A 22.
- D] Beazley compares London B 328 and B 337. Smith calls the inscriptions Nearchos anagrams and suggests that $\kappa\pi$ stands for $\kappa\pi\epsilon\nu\epsilon$, but it is nowhere near the fountains. - The nu's are reversed.

4292.

London B 339.

- A] BF hydria. From Vulci. Group of London B 339.(1) Probably Andokides potter.(2) Third quarter sixth. Ca. 530. *CV, Great Britain 8, III H e, pls. 92,3 and 95,1. Walters, BM Cat. ii, 198. CG 8041. ABV 264/1. *Photo.
- B] Shoulder: two warriors fighting over a fallen one. Body: a wedded pair in a chariot; woman; lyre player; Hermes.
- C] Body: to right of the couple's heads: $\Lambda\nu\sigma\iota\pi\pi\epsilon\iota\delta\epsilon\varsigma\ \kappa\alpha\lambda\omicron\varsigma$. To right of the lyre player, above the horses' heads: $\rho\acute{o}\delta\omicron\nu\ \kappa\alpha\lambda\epsilon\acute{\iota}$.

(1)Related to Lysippides Painter iv. (2)Bloesch, JHS 71 (1951) 35.

4293.

London B 349.

- A] BF hydria. From Camirus. Unattributed.(1) Date? *CV, Great Britain 8, III H e, pl. 97,3. Walters, BM Cat. ii, 201. E. Fölzer, *Die Hydria* (1906) 86. Haspels, ABFL 248/1. Beazley Archive db, no. 5332. From the Gustavianum Collections in Uppsala ii (Acta Universitatis Upsaliensis 1978) 64, fig. 10. F. Lissarrague in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 136/1, fig. 9.
- B] Below palmettes, Peleus seizing Thetis; at left, a burning altar and entablature.
- C] To left and right of Peleus' buttocks: ν and τ . Blots.
- D] Cf. B 358. The other 'blots' are not letters.

(1)painter of the Half-palmettes (Haspels).

4294.

London B 358.

- A] BF hydria. From Camirus. Unattributed. Date? *CV, Great Britain 8, III H e, pl. 97,10. Walters, BM Cat. ii, 203. E. Folzer, Die Hydria (1906) 86.
- B] Below palmettes, Amazon; dog; at left, a burning altar and entablature.
- C] In the field, nonsense: blots.
- D] Cf. B 349.

4295.

London B 364.

- A] BF volute krater. Unattributed. Nikosthenes potter. 530-520. Early (Beazley). *Walters, BM Cat. ii, 18, fig. 27 (dr., A), 205f. ABV 229/vi, Para. 108.
- B] Neck, lower zone: A: Heracles and Cycnus. B: fight, with chariots (four groups). Body: BG.
- C] On top of the lip: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

4296.

London B 368.

- A] BG phiale mesomphalos. From Vulci. Unattributed. Nikosthenes potter. 530-520. *Walters, BM Cat. ii, 208. Hoppin, BF 208. ABV 234/xii,1.
- B] Tongue pattern inside and out around the omphalos; otherwise BG.
- C] Ext.: on the raised band edging the omphalos: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
- D] One of three similar omphalos phialae signed Nikosthenes.

4297.

London B 372.

- A] BF skyphos.(1) From Nola. Group of Rhodes 11,941. Third quarter sixth. *CV, Great Britain 2, iii H e, pl. 9,2. Walters, BM Cat. ii, 208. Para. 87/12.
- B] A: chariot wheeling round. B: similar.
- C] A: nonsense: imitation inscriptions.(2)

(1)of Hermogenean type. (2)is B also inscribed?

4298.

London B 381.

- A] BF Siana cup.(1) From Siana on Rhodes. Related to the C Painter. Second quarter sixth. *CV, Great Britain 2, iii H e, pl. 9,2. BM Cat. B 381. JHS 5 (1886) 220ff. ABV 61/10. *Vidi.
- B] Int.: satyr dancing (head frontal). A: man and woman (wedded divinities?) in a chariot; two women; a man with a spear. B: fight: two hoplites fighting; on each side, a horseman. Under each handle: a swan.
- C] Nonsense: A: to left of the left woman's neck: imitation inscription of seven(?) letters. B: between the warriors' foreheads: imitation inscription of at least nine letters.
- D] Long inscriptions, in small letters and not in LM style.

(1)overlap.

4299.

London B 395 (part).(1)

- A] Frs. of LM cup. Unattributed. Priapos potter. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 15,2. BM Cat. B 395. Beazley, BSA 29 (1927-28) 202. ABV 170/5, Para. 71.
- B] No figured decoration preserved.
- C] Fr. a: Πριαπος. Fr. b: ΕΠΟΙΕΣΕΝ.
- D] Two frs.

(1)frs. inserted into B 395 (a band cup: see Beazley JHS 52 (1932) 190 and 192) by a modern restorer.

4300.

London B 398.

- A] Band cup. Form Vulci. Archikles potter. Third quarter sixth. 550-530. *CV, Great Britain 2, III H e, pl. 15,10. CIG 8138. BM Cat. B 398. Kretschmer, Vas. 122. Beazley, JHS 52 (1932) 191. ABV 160/3. Script 235.
- B] No figured decoration.
- C] A: Αρχεκλεις : μεποιεσ[ε]ν. B: Αρχεκ[λε]ς [: μεποι]εσεν.
- D] The readings are from ABV. In Script I state that the letters are short and small and quite different from London B 418; i.e., by a different hand. The name is spelled Archikles on London B 418 and Munich 2243. e for i is rare on vases; see GAI i, 138. Kretschmer is right in stating that this form is of a different composition from the form with iota, after Archemachos/Archimachos, Archelaos/Archilaos, etc.

4301.

London B 400.

- A] BF band cup. From Vulci. Glaukytes potter. Third quarter sixth. 550-530. *CV Great Britain 2, III H e, pl. 18,1a-b. Beazley, JHS 52 (1932) 187 and 200. ABV 163/1, Add.(2) 47 (bibl.). *Script 236, Figs. 58-59.
- B] A: battle. B: similar.
- C] Under one handle: Γλαυκυτες | εποιεσεν. Under the other: ηπποκριτος | καλλιστος.
- D] = 1657.8-5.1. Hippokritos also on Berlin 1799. Beazley in JHS 200 states that the hand is different from Munich 2243 [signed Archikles and Glaukytes] and Berlin 1799 [not signed]. Small lettering. Non-stoichedon two-liners with attempt at word equalization, hence the superlative in the kalos-inscription.

4302.

London B 401.

- A] BF lip cup (head cup). From Vulci. Sakonides. Third quarter sixth. 550-530. *CV, Great Britain 2, III H e, pl. 14,9. CIG 8046. Beazley, JHS 52 (1932) 174. ABV 171/3. *Script 251, Fig. 45.
- B] Lip, A, B, each: outline head.
- C] Handle zone: A: Στροιβος καλος. B: χαιρε και πτει.

4303.

London B 402.

- A] BF lip cup (head cup). From Vulci. Sakonides. Third quarter sixth. 550-530. *CV, Great Britain 2, pl. 12,10. ABV 171/8. *Vidi. Script 257.
- B] Lip, A, B, each: outline head.
- C] Handlezone: A: (σ)ιχοσιχοσιχιχι. B: κγχ(σ)ιχυιχγοσιχ.
- D] On the question of what hand is involved, see Script. Sideways sigma (or reversed nu) twice.

4304.

London B 402.1.

- A] Fr. of BF lip cup (head cup). From Salamis in Cyprus. Sakonides. Third quarter sixth. 550-530. *Beazley and Payne, JHS 49 (1929) 268/50, pl. 16,1. Beazley, JHS 52 (1932) 174. ABV 171/12 (bibl.), 675/2, Add.(2) 48. Script 251.
- B] A: lip: outline head.
- C] A: handle zone: Στ[ροιβος καλος].

4305.

London B 403.

- A] BF lip cup. From Vulci. BMN Painter. Third quarter sixth. 540-530. *CV, Great Britain 2, III H e, pl. 12,4 (A). ABV 227/18, Add.(2) 59 (bibl.). *Vidi.
- B] Lip: A, B, each: Theseus and the Minotaur.
- C] Handle zone: nonsense: A: χπσεαιγκνσ. B: χπσεαιπσοιν.
- D] Very clear and neat letters, fairly large.

4306.

London B 404.

- A] BF lip cup. Unattributed. Third quarter sixth. *Vidi. CV Great Britain 2, pl. 12,1 (A). The Beazley Archive has new pictures of A; ibidem, db, no. 13,248 (no other bibl.).
- B] Lip: A: youth running between two draped figures. B: similar.
- C] Handle zone: A: nonsense: $\chi\epsilon\omicron(\nu)\sigma(\omicron)\nu\omicron\lambda\pi\upsilon\sigma\alpha\omicron(\omicron)\lambda\upsilon\nu.(1)$
B: nonsense inscription.
- D] Small and irregular lettering.

(1)the fourth letter resembles heta with a curved horizontal, but is probably a nu; the bracketed omicrons are half-moons open to the left.

4307.

London B 405.

- A] BF lip cup. From Corinth. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 14,1 (A only). BM Cat. B 405. Beazley, JHS 52 (1932) 168 n. 6. *Script 280, Fig. 56 (A, part).
- B] Lip: A, B, each: panther.
- C] A: nonsense: lip: to left of the panther, diagonally: $\pi\epsilon\chi\epsilon\upsilon\sigma(.)$, retr.; at his right: $\mu\epsilon\chi\nu\lambda$. Handle zone: $\chi\epsilon\kappa\epsilon\kappa\epsilon\kappa\pi(\lambda)\omicron\pi(\lambda)\omicron\kappa\pi$. B: said to be similar.
- D] Beazley notes that a lip cup in the market has inscriptions similarly disposed as London B 405 [i.e., diagonally on either side of the picture]. The subjects of the cup in the market are: A, B, each: rider. I have not entered the market cup, as Beazley gives no further particulars. The lambdas resemble the Argive shape.

4308.

London B 409.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 12,3 (A). *Vidi. Excellent photos. of A in Beazley Archive; ibidem, db, no. 2484. AA 1976, 216, fig. 4.
- B] Lip: A, B, each: two seated women enveloped in a cloak.
- C] Handle zone: nonsense: A: $\epsilon\nu\chi\nu\chi\omicron\iota\chi\iota\tau\omicron\iota\chi\sigma\epsilon\iota.(1)$ B: $\epsilon\nu\chi\iota\chi\omicron\iota\chi\iota\chi\iota(\mu)\epsilon\iota\tau.(2)$
- D] The letters are small.

(1)an earlier reading. On the Beazley Archive photo., in April 1994, I read in the handle zone: A: $\epsilon\nu\chi\nu\chi\omicron(\sigma)\chi\epsilon\tau\omicron\epsilon\omicron\nu\epsilon(.)$ (dark and unclear at the end). (2)I could not see the mu clearly.

4309.

London B 410.

- A] BF lip cup. From Vulci. Tleson painter.(1) Tleson potter. Third quarter sixth. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989), 1, pl. 1,4 (A). CIG 8302. Beazley, JHS 52 (1932) 172. ABV 181/3, Para. 75, Add.(2) 50.
- B] Lip: A: a satyr masturbating. B: similar.
- C] A: $\Gamma\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \text{Νεαρχ}\omicron\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: similar.
- D] = London 1846.5-12.1.

(1)may be by same hand, but there is not much to compare (Beazley).

4310.

London B 411.

- A] Plain lip cup. From Camiros. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 14,4 (A). Walters, BM Cat. ii, B 411. ABV 181/12.
- B] Lip: plain.
- C] Handle zone: A: $\Gamma\lambda\epsilon\sigma\omicron\nu\ \eta\omicron\ \text{Νεαρχ}\omicron\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B:

Τλεσσὸν ἡο Νεαρχῶ ἐποίησεν.

4311.

London B 412.

- A] Cup of special shape (lip cup body, Siana-type foot). From Vulci. Unattributed. Hermogenes potter. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 14,8 (A). CIG 8188. BM Cat. B 412. Beazley, JHS 52 (1932) 185. ABV 166.
- B] Plain.
- C] Handle zone: A: ἡρμογενες ἐποίησεν. B: ἡρμογενες ἐποίησεν.
- D] Similar shape: New York 41.162.126 and Athens, N.M. 1104 (signed Exekias as potter); see Script 221 and 146.

4312.

London B 413.

- A] BF lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *CV, Great Britain 2, iii H e, pl. 14,7 (B). BM Cat. B 413. Beazley, JHS 52 (1932) 182. ABV 166/2. *Photo. (B?). *Vidi (B?).
- B] Lip: A-B: ivy wreath.
- C] Handle zone: A: ἡρμογενες ἐποίησεν ἐμε. B: ἡρμογενες [ἐπο]ίησεν. (1)
- D] On ivy-wreathed lip cups see CV, Germany 56 (Munich 10). Rho with vertiacl extending above the loop.

(1)so ABV; my readings are unclear as to the side they belong to.

4313.

London B 414.

- A] Plain lip cup. From Vulci. Unattributed. Third quarter sixth. *Sprunt Studies 19/3. *Vidi. CV, Great Britain 2, III H e, pl. 12,5 (A). CIG 8103. Ann. Inst. 1831, 187/782 (much reproduced). C. Smith, BM Cat. B 414 (bibl.). Beazley Archive db, no. 859. Blatter, AA 1975, 351, fig. 1 (part). R. Blatter, 'Nochmals XAIPEKAIΠΡΙΟΜΕ,' AA 1975, 350-51, FIG. 1 (A). (Blatter's original article on the 'buy me' vases is AA 1973, 67-72: he does not there cite London B 414.)
- B] Lip: plain.
- C] Handle zone: A: χαίρε κα[ι] π[ρ]ιό ἐμε. B: χαίρετενεπποστοτ.
- D] CV.'s reading of A before cleaning is worthless; the side was cleaned in 1947. On this type of inscription see Script 48 and n. 44. For πρίω see GAI ii, 456 and 554. GAI ii, 457, wrongly relies on CV's reading (χαίρε καὶ πτεῖ με), not knowing Sprunt Studies here, and cites Schulze's correction of Smith's reading in GGA 1896, 254 n. 2 (= KS (2) 715) (π(θ) ἐμε for πιδ με).

4314.

London B 415.

- A] Plain lip cup. From Vulci. Unattributed (Tleson Painter?). (1) Third quarter sixth. *CV, Great Britain 2, III H e, pl. 12,8 (A). BM cat B 415. Para. 76. *Photo. (A). *Vidi.
- B] Lip: A-B: plain.
- C] Handle zone: A: χαίρε καὶ πτεῖ ευ. (2) B: χαίρε καὶ πτεῖ ευ.
- D] Compare Fellmann in CV, Germany 56, Munich 10, on the relation of these inscriptions and palmettes to the Tleson Painter. Beazley in Para. compares New York Market and London 54.5-19.2, both plain lip cups with the same inscriptions and palmettes. - The iotas are slightly curved. Pi resembles a pointed rho.

(1)close enough to the Tleson cups in script and drawing of the palmettes to be probably by [the Tleson Painter], Beazley. (2)the photos. seem to show the tenth letter to be Attic lambda or near the 'Aegive' form, but autopsy showed a clear iota.

4315.

London B 416.

- A] BF lip cup. From Camiros. Tleson Painter. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 11,6a-b. Beazley, Proc. Brit. Acad. 33 (1947) 196/2. ABV 179/11. *Vidi. Script 942.
- B] Int.: bird flying. A-B: plain.
- C] Handle zone: A: χαίρε και πει ευ. B: χαίρε <κ>αι(π)πει ευ.
- D] B is sloppier than A. One pi without the third hasta, another slanted.

4316.

London B 417.

- A] BF lip cup. Eucheiros, son of Ergotimos, potter. Third quarter sixth. 550-540. *CV, Great Britain 2, III H e, pl. 11,1a-b. BM cat. B 417. CIG 8202. Kretschmer, Vas. 156 and 187. Beazley, JHS 52 (1932) 175. ABV 162/2, Para. 68, Add.(2) 47. *Script 240, Figs. 47-48. *Photos.
- B] Int.: chimaera. A-B: plain.
- C] Handle zone: A: Ευχείρος : * εποίησεν. B: ἡρόγυτμόδῃνυς.
- D] = 1847.8-6.44. Large clear writing: early.

4317.

London B 418.

- A] BF cup (between a lip cup and a Gordion cup). From Vulci. Archikles potter. Ca. 550 (very early, Beazley). *CV, Great Britain 2, III H e, pl. 15,9a-b. CIG 8137. BM Cat. B 418. Beazley and Payne, JHS 49 (1929) 266. Beazley, JHS 52 (1932) 186 and 199. M.Robertson, JHS 71 (1951) 149. ABV 160/1. Script 234. *Photo.
- B] Int.: horseman. A-B: plain; the lip black.
- C] Handle zone: A: Αρχικλῆς εποίησεν. B: Αρχικλῆς επο[ι]σεν.(1)
- D] The large letters (filling the space well on A, of which I have seen a photo.) show that the vase is very early, cf. Beazley in JHS 52, 199. Similar in style to London B 419, but there is no connection with the signed Munich 2243 and London B 239 (ibid.).

(1)so Beazley; CV does not bracket any letters.

4318.

London B 419.

- A] BF cup (lip cup with unusual foot). From Vulci. Unattributed. Ca. 550. *CV, Great Britain 2, III H e, pl. 11,4a-b. Beazley, JHS 52 (1932) 199. *Vidi. Script 238a.
- B] Int.: two horsemen and a hound. A-B: plain; the lip reserved.
- C] Handle zone: A: υσεν(ε)υσευσευ. B: similar, but the letters smaller and less clear.(1)
- D] The foot is unusual, but seems to belong (JHS 52, 199). One epsilon lacks the third horizontal.

(1)The Beazley Archive has a new picture, small but good. From my reading I guess it is a picture of B:
υσενσφυ(σ)ε(.)σε(.)().

4319.

London B 420.

- A] BF lip cup. From Sta. Maria di Capua.(1) Unattributed. Third quarter sixth. 540-530. *CV, Great Britain 2, III H e, pl. 14,5 (Int.). BM Cat. B 420. Beazley, JHS 52 (1932) 176. ABV 183. *Vidi. Script 273.
- B] Int.: siren. A-B: plain.
- C] Handle zone, much worn: A: Ἰλ[ε]σδ[ν h]ο Νεαρχῶ εποίησε.(2)
B: similar.(2) Under the foot, Gr. in large letters:
Νικα Αφροδιτη.(3)
- D] Beazley in ABV: "the drawing is not by the Tleson Painter; the inscriptions may be by the same hand as usual, but they are damaged, and one cannot be sure." The probable omission of final nu argues against the inscriptions being by the hand of the Tleson Painter.

(1)CV; from Capua? ABV. (2)apparently no final nu, although CV gives it in the text. BM Cat. agrees with me. (3)CV reads Νικᾷ Ἀφροδίτη, but there is no room for an iota adscript. This is clearly not Attic; is it ancient?

4320.

London B 421.

- A] BF lip cup. From Vulci. Tleson Painter. (1) Tleson potter. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 11,2a-b. *Photos. BM Cat. B 421. CIG 8301. ABV 181/1, Para. 75, Add. (2) 50.
- B] Int.: hunter. Lip: A and B: plain.
- C] Handle zone: A: Τλεσὸν ἠο Νεᾶρχος ἐποίησεν. (2)
B: Τλεσὸν ἠο Νεαρχὸς ἐποίησεν. (2)
- D] = 1867.5-8.946.

(1)but see Beazley's caveat, ABV 181. (2)^ indicates small vacats between the letters; perhaps syllabic writing in the ancient sense, i.e. writing in groups of letters.

4321.

London B 422.

- A] BF lip cup. From Camiros. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 11,5a-b. BM Cat. B 421. Welcker, Seelenvogel 157.
- B] Int.: siren (head missing) on a branch. Lip: A-B: plain.
- C] Handle zone: A: χαίρε καὶ πει εὐ. B: χαίρε καὶ πει εὐ.
- D] Done from CV. One epsilon is forked (Y), the other V-shaped. - For a long list of the phrase, see GAI ii, 456-59; for the etymology of πει, ibid. 459.

4322.

London B 423.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 11,3a-b. BM Cat. B 423. *Photo. (A).
- B] Int.: hind. Lip: A-B: plain.
- C] Handle zone: A: χαίρε καὶ πει εὐ. B: χαίρε καὶ πει εὐ.

4323.

London B 424.

- A] BF lip cup. From Vulci. Phrynos Painter. Phrynos potter. Third quarter sixth. 550-540. *CV, Great Britain 2, III H e, pl. 13,2a-b. BM Cat. B 424. CIG 8315. Kretschmer, Vas. 195. *Beazley, JHS 52 (1932) 170, pl. 5. ABV 168 and 169/3, Para. 70, Add. (2) 48 (much bibl.). Script 228.
- B] Lip: A: Heracles entering Olympus. B: birth of Athena.
- C] Handle zone: A: Φρυνὸς ἐποίησεν χαίρε μὲν.
B: χαίρε καὶ πει με, ναίχι.

4324.

London B 425.

- A] BF lip cup. From Vulci. Related to the Xenokles Painter. (1) Xenokles potter. Third quarter sixth. CV, Great Britain 2, II H e, pl. 13,1a-c. BM Cat. B 425. CIG 8262. C. Lenormant and J. de Witte, *Élite des monuments céramographiques* (1837-61), pl. 24. Beazley, JHS 52 (1932) 178. ABV 184, middle, Para. 76, Add. (2) 51. *Photos.
- B] Int.: a winged goddess (Nike?). Lip: A: between pegasi: Zeus, Poseidon, and another god (Hades?). B: Dionysus with Ariadne (or Semele), Hermes, and a goddess.
- C] Handle zone: A: Χσενокλῆς : ἐποίησεν. B: Χσενокλῆς : ἐποίησεν.
- D] = 1867.5-8.1007. The foot is alien.

(1)signature and palmettes are in the same style as the four

cups attributed to the Xenokles Painter; 'Nike' is also comparable to the C Painter's (Beazley).

4325.

London B 434.

- A] BF eye cup. From Vulci. Unattributed. 530-520. *Vidi.
- B] A: between eyes: Athena and a giant.
- C] A: between the eyes, at the top of the scene, below the lip, in BG, nonsense: $\nu\kappa\omicron\tau\epsilon\tau\alpha\sigma^{\wedge}\omicron\sigma\kappa\alpha\nu\omicron\tau\epsilon$. (1)
- D] Large and clear lettering. Is the first half of the inscription an attempt to write a proper name?

(1) the space is filled completely, between vines. Athena's head intervenes.

4326.

London B 438.

- A] BF cup. From Camiros. Manner of Haimon Painter. First quarter fifth. *Walters, BM Cat. ii, 230. ABV 561/537.
- B] Int.: Athena. A: chariot; a man with a lyre. B: similar.
- C] Int.: on either side of Athena: an imitation inscription.

4327.

London B 440.

- A] BF cup. From Camiros. Manner of Haimon Painter. First quarter fifth. *Walters, BM Cat. ii, 230. ABV 561/532.
- B] Int.: maenad with krotala(?). A: Dionysus seated between two maenads with krotala. B: similar, but Dionysus looks back.
- C] Int.: imitation inscriptions.

4328.

London B 444.

- A] BF cup. From Camiros. Manner of Haimon Painter. First quarter fifth. *Walters, BM Cat. ii, 231f. P. Jacobsthal, Ornamente griechischer Vasen (1927), pl. 69, a (parts). ABV 561/531.
- B] Int.: maenad with krotala(?) dancing. A: pot; fruit tree; woman. B: similar, but no pot.
- C] Int.: imitation inscription.

4329.

London B 446.

- A] BF cup. From Camiros. Theseus Painter. Late sixth or early fifth. *Walters, BM Cat. ii, 232. ABV 520/32, Add.(2) 130. *Photo. (Int.). F. Lissarrague in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 345, fig. 10 (Int.).
- B] Int.: a satyr on a fawn's back, each looking into the other's rectum. Ext.: symposium: A: Dionysus and Heracles. B: Hermes and Heracles.
- C] Int.: at left, in a curve, an imitation inscription: six blots, some resembling open omicrons.
- D] = 1864.10-7.1686.

4330.

London B 448.

- A] RF cup. From Camiros. Manner of Haimon Painter. First quarter fifth. *Walters, BM Cat. ii, 233. Bloesch, FAS 30/9. ABV 560/519.
- B] Int.: satyr dancing. A: five seated women holding wreaths. B: similar.
- C] Nonsense: Int.: dots. A, B, each: dots.

4331.

London B 449.

- A] BF cup. From Rhodes. Haimon Painter. First quarter fifth. *Walters, BM Cat. ii, 233. ABV 561/536. TGV 178/suppl. list 1/52.

- B] Int.: man attacking woman.(1) A, B, each: chariot.
C] On the wall(2), Gr.: ΜΣ.(3)

(1)so Beazley; Peleus and Thetis, Walters. (2)my note and TGV
do not indicate whether it is the inner or outer wall.
(3)so BM Cat., text.

4332.

London B 450.

- A] BF cup. From Rhodes. Unattributed. Fifth. *Walters, BM Cat.
ii, 233. Roberts, Gr. Epigr. 159. Kirchhoff, Stud.(4), 49. *C.
Smith, 'Vases from Rhodes with Incised Inscriptions,' JHS 6
(1885) 373. Beazley, 'An Oinochoe in Basel,' AK 10 (1967) 143
and n. 17 (mention). LSAG(2) 350, 357/27 (not ill.; bibl.). CEG
460.
B] Int.: youth with a lyre. A: a female figure in a chariot;
citharode; on either side, a figure on an ithyphallic mule.
B: similar.
C] On the foot, Gr.: Φίλτος ἡμὶ τὰς καλὰς ἀκύλιχς ἀποκίλα.

4333.

London B 451.

- A] BF cup. From Rhodes. Unattributed. Fifth. *Walters, BM Cat.
ii, 233. JHS 6, 374. Roberts, Gr. Epigr. 159. Kirchhoff,
Stud.(4) 49.
B] Ext.: band of palmettes.
C] On the foot, Gr.: Ἰδαμενος ἡμι.

4334.

London B 461.

- A] BF cup. From Marion in Cyprus. Group of London B 460.(1) Segment
Class. Last quarter sixth. *Walters, BM Cat. ii, 235.
*Beazley, Proc. Brit. Acad. 33 (1947) 229. ABV 212/3, Add.(2)
57. *Vidi.
B] Int.: victorious jockey and a youth holding out a taenia.
C] Int.: nonsense: in the exergue: row of dots.
D] = 1890-7-31.24.

(1)"The stiff thick-legged figures recall Painter N,"
Beazley.

4335.

London B 471.

- A] BF oinochoe (olpe). From Vulci. Amasis Painter. Third quarter
sixth. 540-530 (middle period, late, Bothmer) *Bothmer, Amasis
Painter (1985) 150/31 (ill.). CIG 8126. ABV 153/32, 687, Para.
64, Add.(2) 44. *Vidi. *Script 158, Fig. 35.
B] Perseus slaying Medusa, with Hermes.
C] Along the left-hand edge, facing out: Ἀμασις μεποίησεν vacat.
D] The words slightly separated, without a vacat; see Script.

4336.

London B 497.

- A] BF oinochoe. From Vulci. Leagros Group. Last quarter sixth.
510-500. *Walters, BM Cat. ii, 244. ABV 377/243. S.R. Wolf,
Heracles beim Gelage (1993), figs. 76-77.
B] Symposium of Heracles and Iolaus.
C] Imitation inscription.

4337.

London B 498.

- A] BF oinochoe. From Athens. Gela Painter (Haspels). First
quarter fifth. *Walters, BM Cat. ii, 244. Welcker, AD, pl.
5,1. Gerhard, Etr. u. Griech. Trinkschalen, pl. C 7. Haspels,
ABFL 214/181. LIMC v, pl. 142 Herakles 3184. Beazley Archive
db, no. 31,867. AK 31 (1988) 130 and n. 73 (mention), pl.
25,4. Brommer, Vasenlisten(3) 28/A 1.
B] Heracles and Athena clasping hands; palmette.

- C] Nonsense: behind Heracles: (.)v.vvoy. To right of his legs: vev. Behind Athena's back: (v)ε(v)(o).(1)

(1)distorted in the photo.; uncertain reading. All readings are from the photo. in AK 31.

4338.

London B 507.

- A] BF oinochoe. From Vulci. Unattributed. Keyside Class. Early fifth. *Walters, BM Cat. ii, 246 (not ill.). P. Cloché, *Classes et métiers* (1931), 53, 107, pl.23,1,3. *ABV 426/9, Add.(2) 110. T.B.L. Webster, *Potter and Patron* (1972) 66 and 249. *Photo.
- B] Forge: one male working on each side.
- C] On the left side of the forge, starting at the top of the left margin, facing it, and continuing to the right of the crouching bearded man (the last word is written separately above him): ho : * Μυς | καλος : * δοκει, | ναι. To right of the forge, three nonsense inscriptions: above the man's head: five letters, beginning λο... Starting to left of the man's mouth: ηευα(.)ει, retr. Behind his back: an inscription ending in ...v.
- D] Two of the nonsense inscriptions do not show well in the photo. The kalos could be a (young?) worker (perhaps a slave) or an aristocratic youth (nick name?). See also Webster.

4339.

London B 541.

- A] BF lekythos. Athena Painter. First quarter fifth. *Walters, BM Cat. ii, 254; p. 27, fig. 35 (dr.) (bibl.). Welcker, AD, pl. 1. Haspels, ABFL, Athena Painter, no. 6. *Photo.
- B] Achilles and Ajax playing a board game, with Athena.
- C] Nonsense: to Athena's right: οσδ^οσ(δ)σ.(1) To Athena's left: σδεπ(δ)οπσ.(2) To right of the left hero: οσεδο^σε. To left of the right hero: οσεδο^σε.(4)
- D] The exact repetition of a nonsense 'word' is unusual.

(1)Athena's hand intervenes; the sixth letter could also be a triangula rho. (2)slightly differently in Walters' dr.: ho at end (I did not see the final sigma); the fifth letter perhaps a triangular rho. (3)lances intervene. (4)a lance intervenes.

4340.

London B 574.

- A] BF lekythos. From Nola. Unattributed. Date? *Walters, BM Cat. ii, 261.
- B] Four warriors in single file, to left.
- C] The first, second, and fourth have a shield device: A.
- D] The third shield device is obliterated. Cf. London B 173, where the device, white on black, is AΘE.

4341.

London B 599.1.

- A] Fr. of BF ovoid neck amphora. From Naukratis. Unattributed. Second quarter sixth. 570-560 (Johnston). *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 31 (not ill.). Beazley and Payne, JHS 49 (1929) 261/29, pl. 16,16. *Script 152.(1) C. Clairmont, *Das Parisurteil* (1951) 25/K 23. A. Bernand, *Le Delta égyptien d'après les textes grecs* (Cairo 1970) 694/511. *Vidi through glass.
- B] A: Judgment of Paris: at left, Hera's hand(?); at right, a bearded Paris.
- C] A: above Paris' arm, Gr.: Αλεξανδρος.
- D] The xi consists of three parallel horizontal lines. "a particularly developed form of xi," Johnston. Pi with the

short vertical bent out. Four-stroke sigma. I consider the Gr. false, added by a frivolous hand.

(1)there called a fr. of a Siana cup, in error.

4342.

London B 600.1.

- A] BF(?) fr.(1) From Naukratis. Unattributed. Date? *Walters, BM cat. ii, 267.
- B] No figured decoration preserved.
- C] Inscribed: $\epsilon\nu\tau\omicron\sigma\epsilon\sigma\iota$.(2)
- D] A small fr., 1 1/2 x 1 1/4".

(1)Walters says only: "black on red ground." (2)so Walters' text.

4343.

London B 600.40.

- A] Fr. of BF lip cup. From Naukratis. Unattributed. Third quarter sixth. 550-530. *Beazley and Payne, JHS 49 (1929) 268/49, pl. 17,29. *C. Smith, Cl. Rev. 1888, 233. Hoppin, BF 318. *ABV 62. *Photo. in Beazley Archive; neg. no. B 3330 (very good).
- B] Lip: young horseman.
- C] Handle zone: --?] $\pi\omicron\sigma\iota\epsilon\alpha\sigma\epsilon$ [--.
- D] Very good early lettering; the letters are small and neat. In JHS Beazley and Payne reject C. Smith's suggestion of reading $\Pi\omicron\sigma\iota\epsilon\alpha\varsigma$ (or some such name) $\epsilon\pi\omicron\iota\eta\theta\epsilon\nu$: the inscription toys with $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. In ABV, Beazley cites the fr. in connection with the possible name [Ps]oleas, but points out the differences. I think this is a nonsense inscription pure and simple. Cf. Florence (JHS 49 [1929] 268).

4344.

London B 600.44.

- A] Fr. of BF Droop cup. From Naukratis. Painter of the Nicosia Olpe.(1) Third quarter sixth. Ca. 540. *Beazley and Payne, JHS 49 (1929) 271/60, pl. 16,13. ABV 199/3, Para. 80 and 196. *Photo.
- B] A: fight; a woman and three youths look on; a horse.
- C] Mock inscription: a short row of dots.
- D] The inscription is similar to New York 05.1097, ABV 199/2, etc. The fr. mentioned by Ure, JHS 52 (1932) 67/116 as B 600 is presumably the same.

(1)in ABV attributed to the Painter of Louvre F 28, who in Para. has become part of the Painter of the Nicosia Olpe.

4345.

London B 600.50.

- A] Fr. of BF kantharos(?). From Naukratis. Unattributed. Early sixth. *Beazley and Payne, JHS 49 (1929) 258/15, pl. 15,19. Walters, BM Cat. ii, 272.
- B] A: part of the upper edge is preserved; a Doric column (?) at right; at left, other remains.
- C] A: between the remains: $\Pi\rho\iota\alpha\mu\omicron\varsigma$, retr.
- D] From a small vase. Very clear letters.

4346.

London B 600.53.

- A] Fr. of foot of Droop cup. From Naukratis. Unattributed. Nikosthenes potter. 530-520. *Beazley, JHS 55 (1935) 81. WV 1890-91, pl. 6,4a,c. Walters, BM Cat. ii, 272. ABV 233/21.
- B] No figured decoration preserved.
- C] Around the inner edge of the underside of the foot: $\text{ΝΙΚΟΣΘ[ΕΝΕΣ ΕΠΟΙΕΣ]ΕΝ}$.
- D] Beazley, JHS: this is a typical position for signatures on Droop cups: see Ure, JHS 52 (1932) 112-13 (signatures of Antidoros). Droop cups are related to the Nikosthenes

workshop. See also Script 49 n. 47.

4347.

London B 601.1.

- A] Fr. of rim. From Naukratis. Unattributed. Date? *Walters, BM cat. ii, 272. Naukratis ii, pl. 21/812.
- B] No figured decoration preserved.
- C] Gr.: [---] Αφροδιτ[η ---].

4348.

London B 601.2.

- A] Fr. of BF pinax. From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 272.
- B] Quadriga to right: only the forelegs of horses are preserved.
- C] Gr.: [---] ανδρις φιλ[---].
- D] Erotic?

4349.

London B 601.3.

- A] BF fr.(1) From Naukratis. Recalls Nearchos (Beazley). Second quarter sixth. 560-550. *ABV 347.
- B] Legs of a nude male; at left, part of a palmette.
- C] [--- επ]οισεν.

(1)of a cup-like or bowl-like vessel, Beazley.

4350.

London B 601.7.+

- A] Frs. of a cup similar to a Gordion cup. From Naukratis. Unattributed. Second quarter sixth. 560-550. *M. Robertson, JHS 71 (1951) 147/15. Walters, BM Cat. ii, 273. Hoppin, BF 89. *Beazley and Payne, JHS 49 (1929) 266 and 270/58, pl. 17,26 (601.7). Beazley, JHS 52 (1932) 186. ABV 79. Hesp. 27 (1958) 207 and n. 5a (mention). Script 220.
- B] Subjects are not preserved.
- C] Handle zone: A: --κυλ]ικα. B: [καλον ειμ]ι [π]τερι[ον].
- D] + B 601.10. Robertson combined the frs.; the reading is his, but given in ABV as [καλον ειμ]ι ποτερι[ον], saying that only two letters are complete. I reproduce what I saw in the photo. Rhodes 10,527, signed Eucheiros, has καλον:ειμι ποτ[ε]ριον, " a glyconic," ABV. "The lettering on the following fragments connects them with the remains of Gordion cups by Kleitias in London," ABV 79. C. Smith and the BM Cat. doubtfully thought of a signature of Eucheiros; this is repeated as certain by Hoppin. Beazley in JHS 52 connected 601.10 (= A) with other Naukratis frs., but the connection was later abandoned.

4351.

London B 601.8.

- A] Fr. of cup.(1) From Naukratis. Unattributed. Date? *Walters, BM cat. ii, 273. CR 2, 233.
- B] No figured decoration preserved.
- C] εποισεν. Gr.: [---]ξ Αφροδιτηι η[---].(2)
- D] This fr. seems to have been omitted by Beazley.

(1)from the rim; no doubt BF. (2)Walters restores e.g.:
[Μανδρανα]ξ.

4352.

London B 601.9.

- A] Fr. of BF Nikosthenic pyxis(?). From Naukratis. Unattributed. Third quarter sixth. *Beazley and Payne, JHS 29 (1929) 263/35, pl. 15,25. Walters, BM Cat. ii, 273. Klein, L. 20. ABV 676. *Photo.
- B] Part of a standing draped male; leg of a male.
- C] Between the figures: [---]βις καλος.

D] Klein suggested [Κλεο]βίς, but Beazley in JHS thinks the name could be any name in -βίος with the non-Attic contraction to -βίς. [The examples in LGPN ii, reverse index are late.]

4353.

London B 601.11.

- A] Fr.(1) From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 273. Naukratis ii, pl. 22/851.
B] No figured decoration preserved.
C] Nonsense: αλονελο.(2)

(1)no doubt BF. (2)unclear whether this is complete.

4354.

London B 601.12.

- A] Fr. of LM cup. From Naukratis. Unattributed. Third quarter sixth. *Walters, BM Cat. ii, 273. Naukratis ii, pl. 22/853. CR 2, 234.
B] No figured decoration preserved.
C] χαρεκα[ι...].(1)

(1)the drinking inscription, no doubt in the handle zone.

4355.

London B 601.13.

- A] Frs. of BF nuptial lebes or the like (Beazley). From Naukratis. Painter of Acropolis 601. Early second quarter sixth. *Beazley and Payne, JHS 49 (1929) 262/31, pls. 16,6 and 17. *Bothmer, Amazons 9/40, pl. 19,2. ABV 80/2, 682. *A. Johnston, Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 29 (not ill.).
B] A: Amazonomachy: from the lower right-hand corner: a fallen Amazon and foot of another, running. B: from the left part of the picture: parts of two warriors running.(1)
C] A: under the shield of the fallen Amazon: Λυκοπις, retr.(2)
B: between the warriors: Π|ελαγον, retr.(3)
D] Two frs. B. and P. point out that the style is very much like that of the François Vase.

(1)Bothmer has shown that the two frs. are not from the same side (ABV). (2)Lykopis occurs on two cups by Oltos [Berlin 2263 and London E 18], each time as the name of an Amazon who escapes from a battle with Heracles; perhaps the name here refers to the running Amazon rather than the fallen one (Bothmer). (3)Pelagon is compared by Johnston to the "less Hellenized" archer Kimmerios on the François Vase.

4356.

London B 601.14.+

- A] Fr. of a small BF kantharos. From Naukratis. KX Painter. Second quarter sixth. *Beazley and Payne, JHS 49 (1929) 258/14, pl. 15,17 (the London fr.). CV, Great Britain 11, pls. 21,40 (the Cambridge fr.). ABV 26/29, Add.(2) 8.
B] A: chariot of Achilles: horse mane; Patroclus looking on.
C] To left of his face: Πατροολ[ος], retr.
D] +Cambridge N 131.71 = GR 131.1894 (joins). For the subject, see the bibl. in ABV and Arch. Class. Beazley and Payne also discuss the koppa; cf. Kretschmer, Vas. 100. - The composite ph. in BABESCH shows how the two frs. join.

4357.

London B 601.15.

- A] Fr. of BF band cup. From Naukratis. Unattributed. Third quarter sixth. *Beazley and Payne, JHS 49 (1929) 269/53, pl. 15,30. H.A.G. Brijder, BABESCH 63 (1988) 109-10, fig. 10 (shows both frs.). P. Courbin, BCH 76 (1952) 365ff. Ahlberg-Cornell, Arch. Class. 33 (1981), pl. 29,1. *Photo. in Beazley Archive.

- B] A: handle zone: battle: chariot horses; fallen warrior; leg of one to left; of another to right.
 C] A: handle zone: filling the space, nonsense: εσι. πν.
 κοπσ.(1)
 D] From a multfigured cup.

(1)so Beazley and Payne. Photo.: εσιγς. κοπσ. I am not sure the inscriptions are complete.

4358.

London B 601.16.+

- A] Frs. of small BF kantharos. From Naukratis. Manner of KX Painter (Komast Group II). Early sixth. 560-550 (Brijder).
 *Beazley and Payne, JHS 49 (1929) 256/13, pl. 15,4-5,18,22.
 ABV 28/3. H.A.G. Brijder, BaBesch, no. 63 (1988) 111, fig. 11,a.
 *H.A.G. Brijder, BABESCH 63 (1988) 111, figs. 11,a-b (11,a shows inscription on 601.44; 11,b is profile). Courbin, BCH ... 365f.;
 Ahlberg-Cornell, Arch. Class. 33 (1981) 93.
 B] A: unexplained subject: fr. 16: upper part of Hermes; lotus flower. Fr. 44: lower parts of two draped figures.
 C] A: to right of Hermes' hand: η[ρμης], facing.
 D] + B 601.44. Closed heta. 601.44 is non-joining.

4359.

London B 601.17.

- A] Fr. of BF kantharos(?).(1) From Naukratis. Near Kleitias.(2)
 Second quarter sixth. *Beazley and Payne, JHS 49 (1929)
 262/32, pl. 15,24. Walters, BM Cat. ii, 274 and 276. ABV 78/3.
 *Photo. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 121, pl. 53,c.
 B] A: unclear remains at left; at right, parts of Aphrodite and a boy Eros.
 C] A: on A.'s left, facing her: Αφρο[διτε], retr.
 D] Very clear lettering. Rho with the vertical extended above the loop.

(1)listed in ABV, index, as a cup fr. (2)may be by the painter himself (ABV).

4360.

London B 601.18.

- A] Fr. of BF amphora.(1) From Naukratis. Compare with Camtar Painter. Early second quarter of sixth. *Beazley and Payne, JHS 49 (1929) 262/30, pl. 16,7. ABV 84, bottom.
 B] A: Judgment of Paris(?): part of a woman with wreath and flower.
 C] A: on her right, at the middle figure, in red: ηρα.(2)
 D] Beazley and Payne give a list of BF inscriptions in red. See also Script, General Index, Inscriptions, Vases, colour red in (p. 211). Closed heta. Rho with the vertical extended above the loop.

(1)ovoid? (Beazley), i.e. Tyrrhenian shape? (2)after the alpha, a break; hence ηρα[ς] (gen.) is not excluded.

4361.

London B 601.19.

- A] BF fr. From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 274.
 B] Head of Dionysus to right.
 C] Inside, Gr.: [-- Αφροδιτη[ι](?).

4362.

London B 601.20.

- A] BF fr. From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 274.
 B] Part of a horse; at left, tail of another.

C] [ο δεινα] εγρ[αφσεν](?).(1)

(1)so BM Cat.; the text shows only epsilon, gamma and a vertical.

4363.

London B 601.21.

A] BF fr. From Naukratis. Unattributed. Date? *Walters, BM Cat.

ii, 274.

B] Part of a draped figure; maeander.

C] Nonsense: κδν.(1)

(1)so the BM Cat., in caps.

4364.

London B 601.32.

A] Fr. of BF cup. From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 274.

B] Horseman to left; a male.

C] Nonsense. Imitation inscriptions.

4365.

London B 601.41.

A] Fr.(1) From Naukratis. Unattributed. Date? *Walters, BM Cat. ii, 274.

C] Gr.: ΑΓΛΩ.

D] Ionic alphabet.

(1)no doubt BF.

4366.

London B 603.

A] Panathenaic prize amphora. From Teucheira. Kittos Group. Second quarter fourth. 367/6. Archon Polyzelos. *CV, Great Britain 1, III H f, pl. 2,2 and 5 (much bibl.). Beazley, AJA 47 (1943) 456/4. ABV 414/4, Add.(2) 108. Script 1222. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 31/cat. 19, pl. 10,1-2 (details of A). Robertson, AVCA 277, figs. 276-77.

B] A: Athena; column figures: Triptolemos. B: wrestlers.

C] A: by the left column: Πολυζηλος αρχων. By the right column: τον Αθeneθεν αθλον.(1)

D] = 1866.4-15.250. The athla inscription is Attic except for Ionic lambda. The archon inscription is Ionic.

(1)so Eschbach.

4367.

London B 604.

A] Panathenaic prize amphora. From Teucheira. Kittos Group(1). Kittos potter. Ca. 366. *CV, Great Britain 1, III H f, pl. 2,1 and 4 (bibl.). *Beazley, AJA 47 (1943) 455/1 (bibl.). ABV 413, middle, Add.(2) 107. Beazley, Dev.(1) 97, pls. 46,4 and 47,1; Dev.(2), pls. 100,3-4 (A, B). *Vidi. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren (1986) 31/cat. 17, figs. 15-16, P. Valavanis in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 88 and n. 38, figs. 2-3 (A, B). pl. 9,1-2 (A, parts; drs.; bibl.). Script 1224. Robertson, AVCA 277, figs. 278-79.

B] A: Athena. B: pancration.

C] A: kion.: by the left column: τον Αθeneθεν : αθλον. By the right column: Κιττος εποησεν.

D] = 1866.4-15.248. Dev.(1) 97: the first occurrence of kion. AJA 47: except for the Burgon amphora, this and Brussels A 1703 [of the same Group] are the only Panathenaics which have punctuation. The athla inscription is Attic with Ionic

lambda; the signature is Ionic. The Gr. letters YHY reported by CV as on Athena's shield are rifts in the glaze; the letters PIP (the last letter reversed) reported by Klein, MS 86, together with YHY, are part of the star that is the shield device. The archon inscription is omitted. Robertson calls it a specimen(?) amphora, since it has no archon name. Peters attributed the amphora to the Jena Painter, Karouzou to the same hand as Athens 1435, which Beazley attributed to the Oinomaos Painter. For the workshop (under the influence of the Jena Painter) see Robertson. A 'competition sample', see Istanbul L. 3149. Valavanis, n. 45: the signatures are of the makers of the pots and not the owners of the potteries as Tiverios believes.

(1)for the different hands in this group see ABV 413.

4368.

London B 605.

- A] Panathenaic prize amphora. From Teucheira. Kuban Group. Late fifth.(1) Ca. 403. *CV, Great Britain 1, III H f, pl. 2,3 and 6, pl. 6. Beazley, AJA 47 (1943) 453/4. ABV 411/4, Para. 177, Add.(2) 107. Script 1214. Robertson, AVCA 260, fig. 264 (A). N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 55/3.
- B] A: Athena. Shield device: tyrannicides. B: acontist.
- C] A: των Αθηνηθεν αθλων.
- D] = 1866.4-15.246. By the same hand as London B 606 and Leningrad 17,553 (Beazley, AJA).

(1)mature Group in Kuban Group, early fourth (Eschbach).

4369.

London B 606.

- A] Panathenaic prize amphora. From Teucheira. Kuban Group. Very end of fifth. Early fourth (Eschbach).(1) *CV, Great Britain 1, III H f, pl. 1,2a-b. Beazley, AJA 47 (1943) 453/3. ABV 411, Para. 177, Add.(2) 107. Script 1217. N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 55/2.
- B] A: Athena. Shield device: star. B: chariot.
- C] A: τον Αθηνεθεν αθλον.
- D] = 1866.4-15.249. Eschbach dates the Kuban Group later than Süsserrot. By the same hand as London B 605 [and Leningrad 17,553] (Beazley, AJA). The inscription fills the space exactly; i.e., it is planned. It is completely Attic, including the lambda.

4370.

London B 607.

- A] BF prize Panathenaic. From Cervetri. Nikomachos Series. 336/5. Archon Pythodelos. *CV, Great Britain 1, III H f, pl. 3,1a-b. Walters, BM Cat. B 607 (bibl.). Beazley, AJA 47 (1943) 458/4. ABV 415/4, 696, Para. 178, Add.(2) 108 (much bibl.). Boardman, ABFV, fig. 305 (A). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 109/cat. 63, pl. 28,1-2 (details of A). Robertson, AVCA 288, fig. 295 (B).
- B] A: Athena to right; column figures: at left: Athena. At right: Triptolemos. B: three boxers; Nike.
- C] A: to right of the left column, kion.: Πυθοδηλος αρχων. To right of the right column, kion.: τον Αθηνεθεν αθλον.
- D] = 1888.11-15.5. A much published vase. The vase was made for the Panathenaea of 334; the boxers have new armored gloves, which they had not in 338 (Robertson). The archon inscription is Ionic, the athla inscription, Attic except for Ionic lambda. "Die Buchstaben der Beischrift [sic] sind klein und zierlich und stehen damit im Gegensatz zu denen der übrigen Amphoren dieses Jahrgangs." (Eschbach).

4371.

London B 607.1.

- A] Fr. of BF prize Panathenaic. From Paphos. Unattributed. Fourth century. *CV, Great Britain 1, III H f, pl. 5,1. Walters, BM cat. B 607.1. JHS 8 (1888) 222. Brauchitsch 72.
- B] A: part of the shield and drapery of Athena; part of the right column.
- C] A: to right of the right column, kion.:
[των] Αθη[νηθεν αθλων].(1)

(1)the third letter preserves the upper part of a vertical stroke; hence it is probably not an epsilon.

4372.

London B 608.

- A] Panathenaic prize amphora. From Cervetri. Hobble Group. 336/5. Pythodelos archon. *CV, Great Britain 1, III H f, pl. 3,2a-b. Brauchitsch. no. 96, fig. 21. AA 1935, 158. Beazley, AJA 47 (1943) 459. Beazley, Dev.(2), pls. 102,3 and 103,2 (A, B). ABV 417/1, Add.(2) 108. Script 1218. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 11/cat. 65, pl. 29,3-4 (details of A). Robertson, AVCA 288, fig. 294 (A); cf. 290.
- B] A: Athena to right; column figures: at left: Triptolemos. At right: Nike. B: hoplitodromoi (four runners).
- C] A: to right of the left column, kion.: τον Αθενεθεν αθ(λ)ον.
To left of the right column, kion.: Πυθοδηλος Νρχεν, for ἤρχεν.
B: the third shield on the left is white and has a large Gr.: Α.
- D] = 1873.8-20.369. Made for the games of 334. On the survival of the Attic athla inscription see Script 185 n. 4 and Beazley in AJA who says that this is the latest example of the athla-inscription in the Attic alphabet. He says B 608 is generally similar to B 607, which is also from Cervetri, but is not by same hand. AA 1935 discusses the Gr. The athla inscription is Attic, but with Ionic lambda lying sideways. The archon inscription is Ionic. The Gr.: alpha with horizontal cross stroke.

4373.

London B 609.

- A] BF prize Panathenaic. Provenance unknown; bought in Benghazi. Nikomachos Series. 333/32. Nikokrates archon. *CV, Great Britain 1, III H f, pl. 4,2a-b. Walters, BM Cat. B 609. Pfuhl, M&Z, fig. 308 (after Mon.). Beazley, AJA 47 (1943) 458/5. ABV 415/5, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 132/cat. 68, pl. 33,1-2 (details of A).(1) Robertson, AVCA 276.
- B] A: Athena to right; column figures: left and right: Athena. B: foot race: three nude men to right.
- C] A: To right of the left column, kion.: Αρχων Νικοκρατης.
To left of the right column, kion.: των Αθηνηθεν αθλων.
- D] = 1856.10-1.1. Made for the Panathenaea of 330. Cf. Sèvres 7230.

(1)pl. 33,1 probably shows a trace of the left (archon) inscription, in which case it would be to the right of the left column, as expected.

4374.

London B 610.

- A] BF prize Panathenaic. From Capua. Unattributed.(1) 332/31. Niketes archon. *CV, Great Britain 1, III H f, pl. 4,3a-b. Walters, BM Cat. B 610. K. Peters, JDI 57 (1942) 154, figs. 10 (A) and 11 (B, part). Beazley, JHS 47 (1943) 460; 49 (1945) 153 [sic?]. ABV 417, top (bibl.), Para. 178, Add.(2) 108. *Photo. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren

des 4. Jhs. v. Chr. (1986) 138/cat. 69, pl. 34,1-2 (details of A).(2) Robertson, AVCA 290, figs. 298-99.

- B] A: Athena to right; column figures: at left and right: Nike holding a wreath, standing on a ship's prow. B: pankration: two fighting; at left, athlete; at right, trainer.
C] A: to right of the left column, kion.: Νικητης αρχων. To left of the right column, kion.: των Αθηνηθεν αθλων.
D] = 1873.8-20.369. Calligraphic script: note especially the etas, which have a curved and elongated left vertical.

(1)the same general type as the Nikomachos series, but the vase departs in many details from the norm; the floral decoration on the neck is almost the same as on B 609 (Beazley). Connected by Peters with the L.C. Group. (2)pl. 34,1 probably shows the tip of a letter to right of the left column; pl. 34,2 shows the beginning of the athla inscription to left of the right column, starting at the top of the capital: T(omega)... .

4375.

London B 611.

- A] BF prize Panathenaic. From Teucheira. Nikomachos Series. 328/27. Euthykritos archon. *CV, Great Britain 1, III H f, pl. 4,1a-b. Walters, BM Cat. B 611. Brauchitsch 65/102. Smets 100/129. Schefold, Statuen 36 and n. 8. Peters, JdI 147. Beazley, AJA 47 (1943) 458/7. ABV 415/7, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 142/cat. 71, pl. 35,1-2 (details of A).
B] A: Athena to right; column figures: at left and right: Athena with a lance and Nike flying toward her above her outstretched hand. [Cf. the Parthenos, although Eschbach 144 is doubtful]. B: foot race: four youths to right.
C] A: to right of the left column, kion.: Αρχων Ευθυκριτος. To left of the right column, kion.: των Αθηνηθεν αθλων.
D] = 1867.5-12.54.

4376.

London B 617.

- A] BF/WG oinochoe. From Vulci. Athena Painter. Sèvres Class. First quarter fifth. *Walters, BM Cat. ii, 284. Haspels. ABFL, Athena Painter 131. ABV 525/3.
B] Fight;(1) eagle.
C] Imitation inscriptions.

(1)so Beazley; Gigantomachy: Ares and a fallen giant, Walters.

4377.

London B 623.

- A] BF/WG oinochoe. From Camiros. Athena Painter. First quarter fifth. *Walters, BM Cat. ii, 286. Haspels, ABFL, Athena Painter no. 116. ABV 531/8.
B] Centauromachy: centaur and Lapith.
C] Imitation inscriptions.

4378.

London B 631.

- A] BF/WG oinochoe. Charinos potter. Late sixth. *Beazley, JHS 49 (1929) 44, n. 30, and p. 311. Walters, BM Cat. ii, 288. Hoppin, BF 69 (wrongly says sig. is incised). *ABV 423, 697, ARV(2) 1532. Para. 182, Add.(2) 109. *Script 437, Figs. 100-101. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 79-80 (not ill.). Andrew Clark, Attic Black-figured Oinochoai (forthcoming NYU diss.: has photos. and a tracing, used by C. Mertens, AWG, 65-66).
B] Grape vine in silhouette style, all around.
C] Under the vine, all around, in two groups:

Χαρινος : εποιεσ[εν], upside down.

Χσενοδο[κ]ε [----](.)κα.. καλε.

- D] Cf. Ζενόδοκος, PA 11,192. My reading is from a photograph. Beazley's best reading is in ABV: for the signature, no trace after the second sigma, but the surface is not perfectly preserved. For the second inscription ABV has: Χσενοδο[κ]ε 3-4 (.) (.) παιυ καλε [...]. This is better than the text in JHS 49, 44, n. 30, as corrected on p. 311. Walters restores: Χσενοδο[κ]ε [μοι(?) δοκε]ι παις καλε, but the inscription is surely miswritten. Cohen: the lettering is Charinos', note the angular rho. The 2-dot punctuation is old-fashioned: this is the earliest signature of Charinos.

4379.

London B 633.

- A] WG lekythos. (1) From Camiros. Unattributed. Second quarter fifth. *Walters, BM Cat. ii, 288 (not ill.). ARV(2) 1615, Add.(2) 390. *Vidi.
B] Theoxenia (Dioscouri).
C] Under the couch, non-stoich. two-liner: καλ(η) | (α)ιυ(λ).(2)
D] The second word is nonsense or miswritten. Ionic alphabet. Eta is two parallel lines.

(1)outline. (2)My reading. Beazley reads Μυιλ and suggests 'Muia'. So also Walters. Μιχα, Heydemann, Μικλ = Μικκα, Wernicke. I do not believe the word is a name.

4380.

London B 634.

- A] BF/WG lekythos. Diosphos Painter. First quarter fifth. *Walters, BM Cat. ii, 289. *Bothmer, Amazons 54/163, pl. 42,3. Haspels, ABFL, Diosphos Painter no. 3. ABV 702.
B] Heracles and a companion fighting two Amazons.(1)
C] Imitation letters and blobs.

(1)Walters says H.'s weapon is a sword, but Bothmer did not see it; Walters also identifies the companion as Telamon, which Bothmer does not.

4381.

London B 639.

- A] BF lekythos. Sappho Painter (Haspels). Late sixth. *Haspels, ABFL 98, 113, 227, pl. 36 (bibl.); Sappho Painter no. 28. Walters, BM Cat. ii, 290. *Photo.
B] Psychostasia: Hermes weighing souls.
C] Nonsense: horizontal: σο. (ε)τι. Diagonally up: πυσιοιουτυ, retr.(1)
D] The epsilon is smudged.

(1)it is not certain that this is retr. The upsilons look like lambda's going in the other direction. This reading is from Haspels' plate; another inscription is partially visible in the photo.: στο(.)οσιος

4382.

London B 643.

- A] BF/WG lekythos. Athena Painter. First quarter fifth. *Walters, BM Cat. ii, 291. Haspels, ABFL, Athena Painter no. 69. *Photo.
B] Komos of three satyrs.
C] Nonsense inscriptions: two go diagonally downward: ο^σεαοο, retr.(1) στασεο, retr.
D] Sloppy writing.

(1)a drinking horn intervenes.

4383.

London B 651.

- A] BF lekythos. From Melos. Athena Painter. Early fifth.
 *Haspels, 150 n. 4, 151, 158 n. 2, 256/48, pl. 45,5
 (much bibl., because of the siren).
- B] Siren playing the lyre, between two onlookers.
- C] In the center, between siren and man, down: two imitation
 letters preserved: σ(π)[--](?). The second letter is blurred.
- D] The first letter perhaps a reversed nu.

4384.

London B 668.

- A] WG alabastron.(1) From Marion. Pasiades Painter.(2) Pasiades
 potter. Last quarter sixth. *Walters, BM Cat. ii, 296. *ARV(2)
 98/1, 1626, Para. 330, Add.(2) 172. *Photo. (post card).
 Boardman, ARFV, fig. 107. Robertson, AVCA 52 and figs. 39-40.
- B] Woman with a phiale; crane; woman (maenad?) running with two
 sprigs.
- C] On the band above the picture: Πασιαδες : εποισεν.
 On the top of the mouth: ho παις καλος :.
- D] Found with London E 28, RF cup, ARV(2) 09/13 (προσαγορευο).

(1)outline. (2)Group of Paidikos Alabastra.

4385.

London B 675.

- A] BF/WG alabastron. From Camiros. Unattributed. First quarter
 fifth. *Walters, BM Cat. ii, 297.
- B] Chariot to left, pursuing a warrior.
- C] Imitation inscriptions.

4386.

London B 677.

- A] BF/WG pyxis with lid. From Athens. Sappho Painter (Haspels).(1)
 [Ca. 500.] *Walters, BM cat. ii, 298. Haspels, ABFL 115,
 228/55 (not ill.; no bibl.).
- B] Chariot race: four chariots to right.
- C] Imitation inscriptions.
- D] Ex Burgon collection. Haspels cites from notes by Burgon
 preserved in the Ashmolean; she also says there are drs. by
 him there. Burgon praises the quality of the design and
 adds: "and tho' the inscriptions under each horse are
 slight, this is less the result of haste, than of intended
 indications." A small vase.

(1)Not mentioned in Beazley.

4387.

London B 678.

- A] BF phiale.(1) From Capua. Workshop of potter Nikosthenes
 (Williams).(2) Ca. 520 (Williams). *Walters, BM Cat. ii, 298. AZ
 1881, 34ff., pl. 5. K. Kerényi, Dionysus (1976), fig. 18.
 Mertens, AWG, pl. 15,3. K. Schauenberg, in Studien zur
 griechischen Vasenmalerei (AK Beiheft 7, 1970) 37 n. 48
 (bibl.), pl. 19,3 (Int.). *Beazley Archive db, no. 3566. *D.
 Williams, Greek Vases (BM Publications 1985) 36/41 (good
 colored ill. of Int., shows inscriptions). *C. Bérard et al., A
 City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons,
 1989) 73, fig. 99 (colored picture exc. for inscriptions).
- B] Int.: inner frieze: hare hunt with four dogs, and a hunter
 having set up a net. Outer frieze: animals: foxes,
 partridges, two snakes, scorpion to left playing the
 flutes.
- C] Nonsense inscriptions: Int.: inner frieze: an inscription
 for each figure, some horizontally above them, others
 diagonally beside them. E.g.: λoσσλ. σ(λ)oλσ. Some have
 imitation letters. Outer frieze: similar. The letters seem
 more casual than on the inner frieze.

(1)BF/WG on Int. (2)Bea. Arch.: attributed to Nikosthenic by

unknown.

4388.

London B 682.

- A] Omphalos phiale in Six' technique. From Camiros. Unattributed. Date? *Walters, BM Cat. ii, 300. A. Salzmann, *Nécropole de Camiros* (1866-75), pl. 2. *Gaz. arch.* 1888, 284 (wrong numbers).
- B] Two sirens lyre-playing; palmettes.
- C] On the omphalos, Gr.: ligature AV.
- D] Not in TGV.

4389.

London B 687.

- A] Lekythos in Six' technique. From Vulci. Diosphos Painter (Haspels). First quarter fifth. *Walters, BM Cat. ii, 301 (much bibl.). Haspels, ABFL 236/91. Touchefeu-Meynier, *Thèmes Odysseens dans l'Art antique* (1968), pl. 11,3. B. van de Wijer, *Iconologisch Onderzoek van het Polyphemosavontuur* (Leuven 1982), fig. 131. Beazley Archive db, no. 4950.
- B] Odysseus under the ram.
- C] Imitation inscriptions.

4390.

London B 688.

- A] Lekythos in Six' technique. From Tarentum. Diosphos Painter. First quarter fifth. *Walters, BM Cat. ii, 301. CR 1 (1887) 250. *Gaz. arch.* 1888, 204. Haspels, ABFL, Diosphos Painter, no. 74. Para. 248.
- B] Maenad with a lyre.(1)
- C] Imitation inscriptions.

(1)so Walters.

4391.

London B 691.

- A] Stamnos in Six' technique. Unattributed.(1) Late sixth. *P. Jacobsthal, *Ornamente griechischer Vasen* (1927), pl. 87, b-c. Walters, BM Cat. ii, 301. ABV 672 (mention). *Vidi. Script 1079.
- B] A: a bearded discobolus and a bearded flutist. B: discobole and jumper, both bearded.
- C] A: to left of the discobolus: $\nu\chi\delta\kappa\epsilon(v)(p)o$. Between the figures: $\nu\kappa\upsilon\kappa\upsilon$. To right of the flautist, upside down: $\nu[.]\kappa(p)\gamma$. To the flautist's lower right: $\nu\kappa o(p)$. B: to the discobolus' upper left, upside down: $\nu\kappa o(p)\kappa$. To his lower left: $(v)\kappa\upsilon\kappa\epsilon(v)\kappa$. To right of the jumper's back: $\nu\kappa\kappa o(p)ovk(v)\gamma$. Under the foot, Gr.: ΣO , the omicron not compass-drawn.
- D] Typical Leagran letters. The reversed nu could also be a sideways sigma. Rho always with a very exaggerated high vertical. The Gr.: cf. Hackl, 32/XXX and TGV 80/21A (this vase is not listed).

(1)cf. parallels given in ABV.

4392.

London D 1.

- A] Frs. of WG cup. From Naukratis. Douris (Beazley). Onesimos (Williams).(1) First quarter fifth. Early (Beazley, Williams). *C. Smith, BM Cat. iii, 388. *JHS 25 (1905), pl. 6,4 (one fr., dr.). Naukratis i, 52. CR 2 (1888) 233. ARV(2) 429/20, 1652, Add.(2) 236. *D. Williams, CV, Great Britain 17, 18/4, pl. 6, fig. 4,d (profile of lip). LIMC iv, Europe I 37. Robertson, AVCA 55.
- B] Int.: WG: Europa and the bull. Ext.: WG: A: Struggle for the Tripod: Heracles (see below); at left, tip of a lance.

B: fight.

C] On the inside of the lip, Gr.: [---]ι[---].

A: above the lance diagonally downward: η[ρακλες], retr.
[Απολλ]ον.(2)

D] A Gr. dedication. - JHS 25, which has the inscription, is not figured in the earlier publications.

(1)Hartwig attributed to Euphronios, Beazley to early Douris, Robertson to very early Douris (earlier than his WG lekythoi; affinity with Proto-Panaitian and Panaitian), Williams to early Onesimos. (2)According to the information given to Beazley by Corbett, the fr. with this inscription was removed from the vase (see ARV(2) 1652 and below, London (ex D 1)), but Williams still gives it.

4393.

London (ex D 1).

A] Fr. of WG cup. From Naukratis. Unattributed. First half fifth.

*ARV(2) 1652 (on 429/20). Cf. C. Smith, BM Cat. iii. 388.

B] A: Head of Apollo.

C] A: [Απολλ]ον, retr.(1) On inside of fr., Gr.: A.(1)

D] Formerly associated with London D 1, q.v. above, which was attributed to Douris (Onesimos, Williams); still listed by D. Williams as part of D 1.

(1)so C. Smith.

4394.

London D 2.

A] WG cup. From Camiros. Pistoxenos Painter. Second quarter fifth. 470-460. *H. Diepolder, Der Pistoxenos-Maler (110th Winckelmannsprogramm 1954) 10-11, pl. 6. ARV(2) 862/22, 1672, Para. 425, Add.(2) 298 (much bibl.). Script 720. Robertson, AVCA 158 and fig. 166 (Int.).

B] Int.: Aphrodite riding on a goose. Ext.: plain.

C] Int.: To right of the back of Aphrodite's head, in a curve that follows the margin, but faces the goddess: Αφροδιτες.
To right of the goose's legs, stoich.: Γλαυκον|καλος.

D] Fine writing.

4395.

London D 3.

A] Fragmentary WG/RF cup. Unattributed. First or second quarter fifth. *Six, JHS 30 (1910) 324f., pl. 17. *C. Smith, BM Cat. iii, 389. Hartwig, Meisterschalen, 389. Haspels, ABFL 154f.

B] Int.: WG: youth (petasos, chlamys, spear) charging. A: RF: Nike flying.

C] Int.: [---]υ(.)[---].(1)

D] Not listed in Beazley under kalos-names.

(1)so Six, who suggests: perhaps [Γλα]υ[κον καλος]; the second letter is the top of a vertical stroke. Smith gives only the upsilon.

4396.

London D 4.

A] WG/RF cup. From Nola. Tarquinia Painter. Second quarter fifth. 470-460. *C. Smith, BM Cat. iii, 389-90 (not ill.). CIG 4.7416. Kretschmer, Vas. 203-204. ARV(2) 869/55, Para. 426, Add.(2) 299.

*Vidi. *E. Simon, 'Satyr-plays on Vases in the Time of Aeschylus,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 145-46, pl. 39,a (Int., after Murray and Smith, WG Vases in the BM (1896), pl. 19). Script 995. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 73,1 (Int., showing inscriptions).

B] Int. (WG): the making of Pandora (Anesidora). Ext.: RF: A: youth with a horse, and other figures. B: a similar subject.

- C] Int.: above the head: Αθ[ε]ν[α]. Above the head:
[Α]ν[ε]σιδο[ρ]α. Behind Hephaestus' back: η[ε]φ[α]ι[σ]τος.
- D] Simon follows G. Neumann in explaining Anesidora as an ancient etymological explanation of Pandora, 'she who sends up, or releases, gifts.' Cf. Oxford 525, q.v. Robert had considered A. a cognomen of Demeter and the earth goddess. Ἀν[ε]σιδ[ω]ρα is listed by Pape as epithet of Earth or Ceres from Plut., Quaest. Symp. 9.14,4, Hesych. and Paus. 1.31,4. My readings omit restored letters. For crossbun theta see 'Script'. - The letters are all in the preliminary sketch, then painted over; all in the same size and shape. Addendum: the picture in Boardman seems to show that the letters ιστος are in a restored area, so that only η[ε]φ[α] is preserved; but the missing letters of the other names are not restored in the picture. Should I read: η[ε]φ[α]ι[σ]τος(?)).

4397.

London D 5.

- A] WG cup. From Athens. Sotades Painter. Sotades potter. Second quarter fifth. *Beazley, AJA 39 (1935) 483/14. *C. Smith, BM cat. iii, 391. *ARV(2) 763/2, 772, Add.(2) 286. Mertens, AWG 104f., fig. 26. *L. Burn, 'Honey Pots: three White-ground Cups by the Sotades Painter,' AK 28 (1985) 93ff., pls. 23,1, 24,2, 37,1-2 and colored plate. H. Hoffmann, 'Aletheia: The Iconography of Death/Rebirth in Three Cups by the Sotades Painter,' RES: Anthropology and Aesthetics 17 (1989) 68-88, figs. 1-7. Wehgartner, AWK, pl. 32,2 (Int.). Robertson, AVCA 187-89 and fig. 197 (Int.). *H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 120-26, figs. 66-69 (66 is a dr. by Lissarrague showing inscriptions; 68 shows location of Glaukos inscription).
- B] Int.: Polyidos in the tomb of Glaukos. Ext.: plain.
- C] Γλαυκος. Πολυιδος.(1) [Σοτ]αδες.(2)
- D] From the same tomb in Athens as London D 6 and D 7, all by the Sotades Painter. According to Burn (who is followed by Robertson), London D 5 and D 6 and the two Sotades phialai, found in the same tomb with five (originally six) other vases, are a set. Robertson thinks the Sotades signature here indicates the potter, not the workshop owner; and that Sotades worked in the workshop of Hegesiboulos. For the myth of Glaukos, see Apollodoros 3,2,3 and Roscher i, 1686f. For the sanctuary see P.J. Callagan, 'Excavations at a Shrine of Glaukos,' BSA 73 (1978) 1-30. Glaukos was a son of Minos who drowned in a honey pot but was brought back to life by the seer Polyeidios.

(1)so Beazley in AJA, "so far as I can make out." Smith and others had read Πολυειδος. Sophocles has Πολύιδος with short iota, Homer with long. (2)so ARV(2); Smith had restored: [Σοτ]αδες [εποιεσεν].

4398.

London D 6.

- A] Fragmentary WG cup. From Athens. Sotades Painter. Sotades potter. Second quarter fifth. *C. Smith, BM Cat. iii, 391-92. Daux, RA 23 (1945) 147-48. Beazley, Gnomon 13 (1937) 292. ARV(2) 763/1, 772, 1669, Para. 415, Add.(2) 285 (bibl.). Boardman, ARFV ii (1989), fig. 102. *L. Burn, 'Honey Pots: three White-ground Cups by the Sotades Painter,' AK 28 (1985) 94ff., pls. 23,2, and 27,3-4. Hoffmann, Res 17-18 (1989) 70-74, fig. 1. Robertson, AVCA 188, fig. 198 (part). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 94 n. 182. *H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 119 n. 7 (former interpretations), 127-33, figs. 71-73 (fig. 71 is a dr. by Lissarrague showing inscriptions; 72 is ph. of Int.; 73 is detail of same showing the signature well).
- B] Nymphs(?): at left, remains of a girl, shorter than the other, or seated(?); at right, a girl gathers apples from a

tree. Ext.: coral red.

- C] At right, a woman picking apples; three letters of her name survive: alpha or Attic gamma, rho and omicron. (1) At left was a crouching woman (perhaps picking apples from the ground), mostly lost: Μελισσῶ. (2) Between border and lip, a two-liner: [Σοτ]αδης | εποικεσεν. (3) For the inscriptions see Beazley in Gnomon and Daux.
- D] For the 'set' of Sotades vases, cf. entry D 5. Burn gives 3 possible interpretations: 1. women in an orchard. 2. The Garden of the Hesperides (with funerary connotations). But there is no snake and the apples are not golden. 3. Melissa and companions as honey nymphs (note: a Melissa discovered honey; a Melissa fed honey to the infant Zeus; Melissai were the daughters of the honey-king of Paros (see Roscher). D 5, D 6 and D 7 (the last not inscribed) are all concerned with honey, which has a connection with death and afterlife: the whole group was made for funerary use (see Burn 104-105; D 7 is interpreted by B. as Aristaios, the snake and Eurydice, cf. Virgil, Georgics 4.457-59; this cup is the only one not part of a pair; Burn thinks its mate is lost.) Robertson says the woman at left (Melissa) was probably crouching, to pick up fallen apples. He thinks the subject was funerary; he mentions the Hesperidae and other interpretations, but says one cannot be sure. Apple picking in a funerary context: see Burn 94, with notes 8 and 9.

(1) I.e., [--]απο or [--]γο? But it need not be the end of the name. C. Smith has λδο. (2) so Burn; C. Smith has Μελισσι. (3) two-liner, Smith; ARV(2) gives as a one-liner. If a two-liner, is it non-stoich.? It is written in the zone below the tondo in two horizontal lines, cf. Hoppin, RF 430.

4399.

London D 8.

- A] Phiale mesomphalos. From Athens. Unattributed. Sotades potter. Second quarter fifth. Ca. 460-450 (Cohen). *C. Smith, Cat. iii, 392 (not ill.). ARV(2) 772/ε, 1669, Add.(2) 287. *Vidi. Robertson, AVCA 185. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 82, fig. 60 (good for inscription). H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 169 n. 26 (tomb group), 170/U2, figs. 102-103 (ph. of side and profile; 102 shows inscription).
- B] Inside white with black lip and black nipple.
- C] On the lip, Gr., near-stoich. left-aligned two-liner: Σοταδης | εποικε.
- D] As Boston 98.886, ARV(2) 772/δ, but without the cicada (Beazley; the inscription similar but fragmentary). The inscription is in very thin lines, quickly engraved, clear and small, but not neat. The vase is part of a set, from one tomb: see London D 5. Omicron round and rectangular; cf. Louvre CA 3825. Attic alphabet.

4400.

London D 13.

- A] WG oinochoe. From Locri. Foundry Painter. Brygos Painter (D. Williams). (1) First quarter fifth. *Vidi. C. Smith, BM Cat. iii, 394. ARV(2) 403/38, Add.(2) 231. *D. Williams, JbBerlMus 24 (1982) 18-21, figs. 1-3, 27, figs. 9-10. Boardman, ARFV, fig. 267. D. Williams in The Eye of Greece (1982) 18-21. Robertson, AVCA 98, fig. 93. E.J.W. Barber in Neils et al., Goddess and Polis (1992) 105, fig. 64.
- B] A woman spinning.
- C] To right of the distaff, in dark brown: ηε παϊς καλε.
- D] Williams connects the inscription with the woman (whom he considers a free woman). He compares Cab. Méd., ARV(2) 624/81, q.v., with the inscription φιλεργος [I think he takes this

as an adj.; I take it as a name].

(1)Beazley attributed the pot to the Foundry Painter, but Williams to the Brygos Painter, with Robertson concurring.

4401.

London D 14.

A] WG oinochoe. From Vulci. Painter of London D 14 (B.).

Alexandre Painter (L.-H.). Third quarter fifth. Ca. 430 (Beazley). *C. Smith, BM Cat. iii, 394-95 (not ill.). *Beazley, AK 4 (1961) 57/7. ARV(2) 1213/2, 1687, Add.(2) 348. Mertens, AWG, pl. 18,2. I. Wehgartner, Attische Weissgründige Keramik (1983), pl. 13. Script 650.

B] Heracles and Athena (she pours wine for him).

C] To left of Athena: Αθηναια, retr.

D] For late retr. on vases see Script 98 n. 2.

4402.

London D 15.

A] WG alabastron. From Greece. Painter of London D 15.(1) 480-470.

*C. Smith, Cat. iii, 395. Klein, Liebl. 151. ARV(2) 390/1.

*Vidi (A).

B] A: youth with a dog. B: javelin thrower.

C] A: starting above the youth's head: Χαριππος. Below his left arm: καλος. B: Χαριππος καλος.

(1)Brygan.

4403.

London D 17.

A] WG alabastron. Unattributed. First half fifth. *C. Smith, BM cat. iii, 395.

B] Youth, leaning on his stick, faces a woman with a mirror; a kalathos between them; at right, a stool.

C] To right of the youth, a taenia(?), beside which: καλος, retr. Above the kalathos: καλε.

4404.

London D 20.

A] WG lekythos. From Gela. Near Villa Giulia Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 396. Fairbanks, Ath. Lekythoi (1907), Gp B, Class 4, Series 2/2. ARV(2) 626/3, Add.(2) 271. I. Scheibler, Griechische Töpferkunst (1983) 25, fig. 18. *D. Williams, Greek Vases (British Museum) (1985), fig. 50,a (colored, shows inscription).

B] A woman, seated on a stool, holds a wreath(?); behind her, a kalathos; on the wall, objects.

C] To right of the top of her head: καλε.

D] Second white used.

4405.

London D 21.

A] WG lekythos. From Eretria. Unattributed. First half fifth. *C. Smith, BM Cat. iii, 396. Murray, White Ath. Vases (1896), pl. 8. Fairbanks, Ath. Lekythoi (1907), Gp B, Class 4, Series 1/77.

B] A bearded warrior.

C] καλος.

D] Mixed alphabet: Ionic lambda; three-stroke sigma.

4406.

London D 23.

A] WG lekythos. From Gela. Manner of Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 396. *ARV(2) 691/28. Fairbanks, Ath. Lekythoi (1907), Gp A, Class 2/4.

B] At left, an Ionic column; woman pouring from a phiale (priestess?); in front of her, a snake rising.

- C] At right: ho παῖς καλο[s].(1)
D] A priestess of Athena (Fairbanks)? Mixed alphabet; Ionic
lambda and three-stroke sigma.

(1)"Restored; the inscription alien," Beazley. Has a fr.
been inserted or is the inscription false?

4407.

London D 24.

- A] WG lekythos. From Locri. Unattributed. First half fifth. *C.
Smith, BM Cat. iii, 397. Murray, White Ath. Vases (1896), pl.
23,b. Fairbanks, Ath. Lekythoi (1907), Gp B, Class 4, Series
1/11.
B] Nike at an altar, holding a wreath.
C] Above: κα[λ]ε(?)].

4408.

London D 29.

- A] WG lekythos. Carlsruhe Painter. Second quarter fifth. *Vidi.
A. Fairbanks, Ath. Lekythoi (1907), Group A, Class 3, no. 66.
ARV(2) 734/91. F. Lissarrague in Istituto Universitario
Orientale, Annali, Sezione di Archaeologia e Storia Antica 10,
Internazionale di Capri (Naples 1988), fig. 14,2.
B] Woman at a laver.
C] On the laver: ho(π)α[υ]ς.(1) To left of the woman's head:
καλο[s]. To right of her face: nonsense: χσηλ.
D] Small letters, hasty: near imitation. — R. Cromey, letter of 1
July, 2000: to left of woman's head: καλ(η) [kappa 6 angular;
lambda 2, leaning only slightly; `eta' miswritten (but surely not
omicron sigma).] To right of face: χ(μ)ε. On the laver: κομας [the
mu noted by C. as `lame'; that on the last inscription is
disjoined: nu + a vertical. Sigma 2, z-shaped.] The letter
says:
`my note says: "It can't be read and may mean nothing." There is
no ho παῖς, certainly.' C. also says: `letters small, light brown,
difficult to read.'
[I think: consider the kind of writing the Carlsruhe Ptr.
does. Perhaps καλη and two nonsense words? For letter forms
see the chart in `Script'.]

(1)My reading, which is very doubtful for the second word.
The third letter is perhaps a μ; Smith read κο(ν)αο, with a dot
by the nu, which could make it into a mu (I too saw such a
dot); Fairbanks has κομαο, which could be a name:
ho Κομας|καλο[s](?). But note the nonsense inscription.
Nonsense is common with this painter.

4409.

London D 30.

- A] WG lekythos. From Gela. Unattributed. First half fifth. *C.
Smith, BM Cat. iii, 398. A. Fairbanks, Ath. Lekythoi (1907),
Group A, Class 3/56.
B] Woman looking into a mirror; at right, a youth leaning on
his stick.
C] Between them: καλε.

4410.

London D 33.

- A] WG lekythos. From Eretria. Unattributed. Last quarter fifth.
*C. Smith, Cat. iii 399. Fairbanks, Athenian Lekythoi (1907)
Group B, Class 4, Series 1, no. 30 (not ill.). Beazley Archive
db, no. 3033. Kurtz, AWL, pl. 20,4.
B] Electra seated on upper plinth of a stele; at left, Orestes
(petasos, chlamys).
C] Before Electra's face: Ελεκτρα.Ορεστε[s].
D] Mixed alphabet, Ionic lambda and sigma. Genuine or false?

4411.

London D 48.

- A] WG lekythos. From Athens. Achilles Painter. Second quarter fifth. 460-450. Ca. 440 (Williams). 445-440 (Oakley). *C. Smith, BM Cat. iii, 402 (not ill.). Beazley, JHS 34 (1924) 220/1. ARV(2) 997/148, Add.(2) 312. *Vidi. *D. Williams, Greek Vases (BM Publications 1985) 50/55b (good picture for inscr.). Script 884. K. Papaioannou and J. Bousquet, L'Art grec (new ed. by J. Ducat and G. Touchais (1993)) 446, fig. 764. *J.H. Oakley, The Achilles Painter (1997) 141/200, figs. 5B and 6B (profile), pl. 107A-B (show inscription).
- B] Mistress and Maid: woman to right with a bundle of clothes; behind her, at the top, a sash hung up; a woman (is she a servant? Oakley, p. 62, does not list her as such) to left, about to receive the clothes; above her head, at the top, an oinochoe hung up and at right, a sash hung up.
- C] Between them, below the top margin, stoich. two-liner, the second word centered:
θυγαιὼν | καλός.
.....
.....
- D] The sigma is a short form for the four-stroke. Mixed alphabet, mainly Ionic.

4412.

London D 49.

- A] Fr. of WG lekythos. Achilles Painter. Second quarter fifth. 460-450. 445-440 (Oakley). *C. Smith, BM Cat. iii, 402 (not ill.). Fairbanks, Athenian Lekythoi (1907) Group C, Class 5, Series 5/37. ARV(2) 997/149. *Vidi. *Script 685, Fig. 125. *Photo. *J.H. Oakley, The Achilles Painter (1997) 141/202, pl. 113C (better than my copy for inscription).
- B] Upper part of a woman to right.
- C] To right of her head, stoich. two-liner, the second word centered:
θυγαιὼν | καλός.
.....
.....
- D] Mixed alphabet.

4413.

London D 50.

- A] WG lekythos. From Athens. Achilles Painter, early. Ca. 460. 460/55-450 (Oakley). *C. Smith, BM Cat. 3, 402-3 (not ill.). Kretschmer, Vas. 102. *ARV(2) 995/123, 1677, Para. 438. *J.H. Oakley, The Achilles Painter (1997) 137/173, pl. 95A (shows inscription small).
- B] Mistress and maid: woman to right carrying an offering tray from which hang many fillets; woman seated to left, her hands ready to receive the tray; above her head, mirror and oinochoe hung up.
- C] To right of the carrier's head, at top and above the basket, horizontal near-stoich. left-aligned three-liner:
Λιχὰς | καλός | Σαμῖος. (1) The third line is not quite stoich.:
.....
.....
.....
- D] Second white used.

(1)= Σαμῖος. In ARV(1) Beazley wrongly gave the father's name as Samios, nom., but this is corrected in ARV(2) to Samios, gen.; see Meisterhans(3) 141, para. 10. The father's name is Σαμῖος. -The sigmas are printed by C. Smith as four-stroke, in ARV(2) the last two are printed as lunate, while Kretschmer gives only the second and fourth as lunate (this is criticized by Smith). - My notation: Sigma 4 very flat (twice) and once near S 15 (see chart in 'Script'). Further, there is a lost area after the fourth letters of lines 1 and 2, which makes the final letters

to come at an unreasonable distance; I wonder if this is restored properly. The position of the three final letters to each other also seems to me questionable.

4414.

London D 76.

- A] WG lekythos. From Athens. Karlsruhe Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 410. Fairbanks, Ath. Lekythoi (1907), Gp A, Class 3/22. *ARV(2) 734/90, 1668. Beazley, AJA 36 (1932) 141.
- B] Woman with lekythos and basket.
- C] Modern stoich. two-liner, aligned at left, over illegible traces (see below): Πατροκλῶ|χαίρε.
- D] ARV(2) 1668: "Corbett tells me that the inscription has been cleaned: the ancient traces are not legible: there were six letters in the first line and five in the second."

4415.

London E 1.+

- A] RF cup. From Chiusi (C. Smith). Oltos. Last quarter sixth. Not early. *ARV(2) 60/65. *C. Smith, BM Cat. iii, 41. Hartwig, AM 19, 155 (E 1). *CV, Italy 8, pl. 3 B 4 (part).
- B] Int.: trumpeter. A: lion and lioness attacking a bull. B: lion and lioness (or two lions) attacking a fawn.
- C] Int.: [---ε|ποιεσ[ε]ν].(1) A: above the scene: [---]ε(μ)οι δ(ο)κ(α)ς.(2) B: h[ο πα]ι[ς ---](?).(1)
- D] + Florence; Villa Giulia; Vatican, Astarita 299.

(1)Beazley. (2)this inscription is given by C. Smith, who suggests [καλος(?)]εμοιδοκας or δοκεις. But the lettering he prints is odd: mu is turned 90 degrees, delta has a vertical stroke, the omicron is dotted and alpha lacks the righthand point; sigma is three-stroke and reversed.

4416.

London E 2.

- A] BF/RF cup. From Vulci. Painter of London E 2.(1) Late sixth. *Photos. *H.B. Walter, History of Ancient Pottery (1905), pl. 37,1 (Int.). ARV(2) 225/1, 1636, ABV 390/1, Para. 346, Add.(2) 198. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 113-14, fig. 87 (ph. of Int.).
- B] Int.: youth lifting a pointed amphora. Around the tondo, BF: ships. Ext.: komos: A: two youths dancing; between them, a pointed amphora. B: similar.
- C] Nonsense: Int.: to the youth's left: νχδει. On his right: (ν)δεινο. A: to left of the left youth's head: (ν)δεν. To left of the right youth's face: (ν)δει. To right of his body: α(ε). (2) Between his legs: δεν. Starting from the youth's head: (ν)α(ε). (3) To right of his body: ναι. To left of the right youth's face: (ν)αι. To right of his body: αιοιου. (4)
- D] Typical Leagran nonsense. Delta and omicron are hard to distinguish; the reversed nu's are probably sigma's lying sideways. Cf. also Bonn 315, by the same painter.

(1)related to the Nikoxenos Painter. (2)The photo. shows a raised horizontal line for the second letter. (3)the epsilon is smeared. (4)perhaps διοσσοσ(?).

4417.

London E 3.

- A] BF/RF eye cup. Epiktetos. Hischylos potter. Last quarter sixth. 520-510. *Walters, JHS 29 (1909) 109 ff, pl. 12 (Int.). Hoppin, RF i, 308. *Arias-Hirmer, pls. 96-97. ARV(2) 70/3 (bibl.), cf. 45/102, 1623, Para. 328, Add.(2) 166. *Photo. Robertson, AVCA 16, fig. 11.
- B] Int.: BF: horseman. Between eyes: A: satyr with pelta and drinking horn. B: satyr with pelta and trumpet.

C] Int.: on either side of the horseman: *ἡσχυλος* and *ἐποίησεν*. A: to left and right of the satyr's head: *ἐπικτετος*. B: to right of the satyr's face: *εγρασφεν*, for *εγραφσεν*.

4418.

London E 4.

- A] BF/RF eye cup. From Vulci. Unattributed. Hischylos potter.(1) Last quarter sixth. *C. Smith, BM Cat. iii, 42. *Photo. ARV(2) 44/90, Add.(2) 160. Beazley Archive db, no. 200,297.
B] Int.: BF: doe. Ext.: RF: A: petal. B: lost.
C] Int.: around the doe: *ὁ παῖς ἁ καλος*, retr.(2)
D] The handles, with the LM signatures of `Thypheithides,' have been removed; see London (ex E 4), Script 1119.

(1)Class I of Standard Eye Cups. (2)so Smith; my reading from a photo. differs: starting to left of the head, facing in, and going around to the muzzle: *καλος ὁ παῖς*, NOT retr.

4419.

London E 5.

- A] RF cup. From Vulci. Near Winchester Painter. Class II of Standard Eye Cups. Last quarter sixth. *C. Smith, BM Cat. iii, 42. ARV(2) 48/161, 171/1, Add.(2) 183.
B] Int.: jumper, bending over. Ext.: between eyes: A: athlete bending. B: nose.
C] Int.: around the jumper: *ὁ παῖς* and *καλος*, retr. On the base, Gr.: *Κακασανος*, retr.(1)

(1)so Smith, text, who compares Munich 2606 (Jahn 1087), RF cup by Oltos, ARV(2) 64/102, which has on B a dipinto once read *Καικας καλος* (Smith only gives *Κακας*). But see 5309 where the reading is different: *καικας σεμονι*.

4420.

London E 6.

- A] RF eye cup. From Vulci. Pheidippos. Hischylos potter. Last quarter sixth. *C. Smith, BM Cat. iii, 43, pl. 1 (A, B). *Beazley, AJA 45 (1941) 593. ARV(2) 49/168, 166/11, Para. 337, Add.(2) 182. *drs. (A). AJA 93 (1989) 556, fig. 3 (shows the signature of Pheidippos quite well).
B] Int.: archer. A: four athletes.(1) B: between eyes: *hoplitodromos*.
C] Int.: around the archer: *ἡσχυλος*, retr., and *ἐποίησεν*.(2) A: above the athletes: *Φειδιππος εγραφε*.(3)

(1)no eyes. (2)the first 6-7 letters written from the center and retrograde, the others forward and from the outside (Beazley, AJA). (3)complete, Beazley. C. Smith has *Φειδιππος*, but that must be a mistake.

4421.

London E 7.

- A] RF cup. From Vulci. Manner of the Epeleios Painter. Last quarter sixth. *C. Smith, Cat. iii, 43 (not ill). ARV(2) 149/16, Add.(2) 179.
B] Int.: warrior. A: two warriors fighting; on each side a warrior leading a horse. B: two groups of fighting warriors.
C] A: around the shield device of the fallen warrior: *ἡππὼν καλος* :*(1) In the field: *ὁ π(α)ῖς καῖ*.(2) B: nonsense.
D] Beazley compares Fayetteville, Uni. of Arkansas, ARV(2) 151/59.

(1)the inscription is a complete circle, with *καλος* retr. (2)so Smith. Alpha, as printed, lacks the cross stroke.

4422.

London E 8.

- A] RF cup. Oltos. Last quarter sixth. *C. Smith, BM Cat. iii, 345-46. ARV(2) 63/88 (bibl.), Add.(2) 165.
- B] Int.: a boy running, with lyre and meat. A: Heracles and Cycnus. B: Dionysus and a giant. Facing each handle, a warrior with a horse, probably belonging to A (Beazley).
- C] Int.: imitation inscriptions. A: above Heracles: $\eta\epsilon\rho(\alpha)\kappa\lambda\epsilon\varsigma(?)$. (1) Imitation inscriptions. B: under the left handle: imitation inscriptions.

(1) Smith prints $\text{HEPAE}\Sigma$ with three-stroke sigma and reads $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$, but that gives an Ionic lambda; I prefer alpha lacking the cross stroke. I wonder if this is not also a nonsense, or at best a mock, inscription.

4423.

London E 9.

- A] Fragmentary RF cup. From Vulci. Euergides Painter. Last quarter sixth. *C. Smith, BM Cat. iii, 45 (combined with alien fr.; much old bibl.). CIG 4.7395. ARV(2) 89/13, 1625, Add.(2) 170.
- B] Int.: missing. A: between sea-horses: Peleus and Thetis; on each side two Nereids. B: between sea-horses: Nereids bringing the news to Nereus, seated at left; Hermes; woman (Amphitrite?).
- C] A: above Thetis: $\Theta\epsilon\tau\iota\varsigma$. B: $\text{N}\epsilon\rho\epsilon\upsilon\varsigma$, retr. Behind Hermes: $\eta\epsilon\rho\mu\epsilon\varsigma$.
- D] With the Int. removed as alien; see ARV(2) 1625 and London (ex E 9).

4424.

London (ex E 9).

- A] Fr. of RF cup. From Vulci. Near Scheurleer Painter. Last quarter sixth. *ARV(2) 170/4, 1625, cf. 89/13. C. Smith, BM Cat. iii, 354 (combined with E 9). Beazley, JHS 33 (1913) 348/1, 354.
- B] Int.: komast.
- C] $\kappa\alpha\lambda\omicron\varsigma \Phi\epsilon\iota\delta\omicron\nu$.
- D] London E 9 is by the Euergides Painter, ARV(2) 89/13, of which the Int. is missing, the above Int. having been removed as alien (see ARV(2) 1625).

4425.

London E 10.

- A] RF cup. From Vulci. Euergides Painter. Euergides potter. Last quarter sixth. *C. Smith, BM Cat. iii, 46f (much early bibl.). Caskey-Beazley iii, 2 n. 2, (4). Bloesch, FAS 52/10. ARV(2) 90/33, Add.(2) 170.
- B] Int.: sphinx. A: three armed Trojans (one on horseback) attack; one is named Hector. B: warrior; youth on horseback; a naked youth, named Telephos; all running (probably coming to the rescue, Boardman). On each side of one handle: Ajax and Achilles playing; the board is under the handle. Under the other handle: Troy. (1) Differently Beazley in CB: the players are between an attack party of Trojans led by Hector and an advancing party of Greeks probably led by Telephos.
- C] Int.: around the sphinx: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. A: above the scene, at right: $\eta\epsilon\chi\tau\omicron\rho$. (2) B: youth running; above him: $\text{T}\epsilon\lambda\epsilon\phi\omicron\varsigma$.
- D] The vase has been injured by acid.

(1) Beazley's description of the subject(s) in ARV(2) is misleading. (2) for $\eta\epsilon\kappa\tau\omicron\rho$; formerly read $\eta\epsilon\chi\theta\omicron\rho$, but cleaning revealed the upper part of a tau (C. Smith).

4426.

London E 11.

- A] RF cup. From Vulci. Unattributed. (1) Pamphaios potter. Last quarter sixth. *C. Smith, Cat. iii, 47. *AJA 88 (1984) 351/39, pl. 43, figs. 20-21. *Photos. *Vidi. ARV(2) 129/22 (bibl.), 130,

Add.(2) 176.

- B] Int.: warrior. Ext.: between pegasi: A: Dionysus between two satyrs. B: maenad between two satyrs.
- C] Nonsense: litter of letters: Int.: starting to left of the warrior's head and following the margin:
υοοσ^υεοεε^ε(σ)εσ^υοεε[1-2].(2) In the field: χ(α)ον. Single letters: ο ν 9. η ο ε φ. A and B: similar. Frequent are: εσε, εον, and combinations. Under the left pegasus, horizontal: ον(φ)σε. On the reserved foot profile, in BG: Παν(φ)αιος εποίησεν. Under the foot, Gr.: ΣΕ, retr.(3)
- D] All sigmas reversed and many sideways. The letter marked 9 looks like a schwa, but is no doubt a miswritten omicron. Phi with diagonal or with horizontal hasta.

(1)"...very like the roughest cups of the Nikosthenes Painter, such as London E 14." "The same litter of letters as in London E 14 and E 815." (ARV(2) 130.) (2)this looks a bit like mocking the signature of Nikosthenes. C. Smith thinks the litter of letters is taken from the signature. (3)not in TGV or Hackl. Perhaps an owner's Gr. (since it is Attic, with three-stroke sigma)?

4427.

London E 12.

- A] RF cup. From Vulci. Nikosthenes Painter.(1) pamphaios potter. Last quarter sixth. Ca. 520. *FR iii, 244, pl. 156 (dr.). ARV(2) 126/24 (much bibl.), Para. 333, Add.(2) 176. *AJA 88 (1984) 344, 350/33, pl. 43, figs. 16-17. Script 1131. *Vidi. Robertson, AVCA 39 and 300 n. 135. fig. 31. H.A. Shapiro, Personifications in Greek Art (1993) 247/68 and passim (bibl.; discussion).
- B] Int.: satyr. A: Hypnos and Thanatos with the body of Sarpedon. B: Amazons arming.
- C] On the upper edge of the reserved foot profile:
Παν(φ)αιος εποίησεν.
- D] Robertson gives the history of Beazley's attributions. Phi with diagonal hasta.

(1)"cannot be denied to the Nikosthenes Painter," Beazley.

4428.

London E 13.

- A] RF cup. From Vulci. Unattributed.(1) Cachrylion potter. Last quarter sixth. *C. Smith, BM Cat. iii, 49 (early bibl.). ARV(2) 109, middle (bibl.), 1626, Add.(2) 173. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 123, pl. 55,c (Int.).
- B] Int.: Eros flying. A: *Hoplion Krisis*: Ajax and Achilles quarreling (restrained by two Greeks; Agamemnon between them). B: Achilles and Troilos; fountain; a girl; Polyxena.
- C] Int.: above and below Eros: καλος. καλος. A: καλος. καλος. καλος. B: να[.]οσ.(2) ναχι καλος.

(1)has some kinship with Florence 91,456, an unattributed cup signed Cachrylion, ARV(2) 108/27. (2)so C. Smith, in Attic caps; perhaps for καλος.

4429.

London E 14.

- A] RF cup. From Vulci. Nikosthenes Painter.(1) Last quarter sixth. A.S. Murray and C.H. Smith, Designs from Greek Vases in the British Museum (1894), no. 11 (Int.). ARV(2) 125/21, 130. *Vidi (Int. only).
- B] Int.: a maenad dancing. Ext.: between sirens: A: Dionysus between two satyrs. B: satyr and maenad.
- C] Int.: nonsense: at left, facing out: υοεενοεε. At right, facing out: ποεενοεε.
- D] The foot is not preserved. I noted that the letters (on the Int.) are rather neat [i.e., compared to London E 11, q.v., and other parallels]. But Beazley, ARV(2) 130 speaks of `litter

of letters,' as on London E 11 and E 815. I have no note on the Ext.

(1)"Very hasty, but I think by the painter himself," Beazley.

4430.

London E 15.

- A] Fragmentary RF cup. From Vulci. Poseidon Painter (Coarser Wing ii). Cachrylion potter. Last quarter sixth. *C. Smith, BM Cat. iii, 50-51 (much early bibl.). ARV(2) 136/1, 1705, Add.(2) 178. B] Int.: young komast with drinking horn and wineskin; around the inside of the lip: frieze of large palmettes. All RF. A: Birth of Athena. B: Peleus and Thetis.
- C] Nonsense: Int.: to left of his face: 4 letters. To right of the back of his head: 5 + letters. Between his feet: 6 letters. A, B: imitation inscriptions.
- D] A very large cup.

4431.

London E 16.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. 520-510. *C. Smith, BM Cat. iii, 51-52 (not ill.). CIG 4.7655. *Beazley, AJA 39 (1935) 480/9. ARV(2) 61/75, Add.(2) 165. *Vidi. Script 344. F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 108.
- B] Int.: boy lifting a hydria. A: departure of Ajax, with a chariot. B: Dionysus with maenads and satyrs.
- C] Int.: in a circle, starting to left of the youth's forehead and facing out: Μεινὼν καλός. A: above the old man: [1-2](.)ρ(α)λός.(1) Αίας.(2) Between Ajax' legs: χ(α)τσο, the so perhaps separate. To right of a woman's face: ΑΤΟΛ(Ε). Above a warrior: Μει[μ]νὼν and καλός. σικ, complete(2)? B: ΕΛΑ is clear once. Other inscriptions are similar, all short.
- D] Hard to read. Extremely sloppy writing; it is hard to tell what is sense and what is nonsense. Lissarrague says that the vase has Αίαςκαλός, but that is not what I read.

(1)C. Smith suggests [Πα]ραλός, but Beazley in AJA says it is doubtful whether there was ever anything before the rho [see however my reading; I thought the first extant letter probably an iota]; Beazley rightly suggests that the inscription may be meaningless. Smith himself suggests that the old man is Telamon.

(2)the location not noted by me.

4432.

London E 17.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. *C. Smith, BM cat. iii, 53 (much early bibl.). CIG 4.7855. ARV(2) 62/80.
- B] Int.: youth with oinochoe (cup bearer). A-B: fights: A: two groups of two.(1) B: similar.
- C] Int.: around the youth: Μεινὼν καλός.(2) A: above the scene, widely spaced: Σιμιαδες καλ[ο]ς. B: καλός Μεινὼν.(3)
- D] According to Bloesch, by the same potter as Berlin 4220, ARV(2) 61/76.

(1)Smith says Greeks and Amazons. (2)Beazley has: καλός Μεινὼν.

(3)Smith prints a peculiar alpha that looks like an angular omega with the two feet touching.

4433.

London E 18.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. Ca. 520-510 (Beazley in CB ii). *C. Smith, BM Cat. iii, 53-54 (not ill.). CIG 4.7760. *Bothmer, Amazons 131/4, pl. 69,2 (A). *CB ii, 60-61 (discussion of B). ARV(2) 62/86, 1700, Para. 327, Add.(2) 165. *Mus. photo. (B). Script 340.

- B] Int.: a naked woman tying her sandal. A: Heracles and the Amazons. B: Anacreon and two companions (komos).
- C] Int.: καλο[ς] Μειν[δ]ν.(1) A: ηερακλες. Λυκοπις. [Κυ]δοι[με].(2) κα[λ]ο[ς], retr.(3)(?). B: to Anacreon's left: καλος, retr.(4) On his right: Ανακρεον. To right of the youth in the center: Νυκ[υ]φες. To right of the (missing) head of the right figure (youth or man): [---]δν.
- D] For the iconography of Anacreon in Athens see CB ii and AJA 69 (1965) 152-54.

(1)so C. Smith and Bothmer; ARV(2) gives Μεινδν καλος. (2)Bothmer, on analogy with Arezzo 1465 = Amazons 131/5; Smith suggests Δω(ρ)[ς](?). See the BM Cat. for early readings; Bothmer is surely correct. (3)given by C. Smith, but not by Bothmer. (4)probably not to be connected with Anakreon, although this is possible (see CB ii).

4434.

London E 19.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. 520-510. *C. Smith, BM Cat. iii, 54-55 (not ill.). CIG 4.7854. Kretschmer, Vas. 133. Bloesch, FAS 50/5. *ARV(2) 63/95 (bibl.), 1573. *Script 335, Fig. 81 (Int.).
- B] Int.: a young archer. A-B: komos (three figures on each side).
- C] Int.: Around the circle, starting at lower left and facing out: Μεινδν καλος. A: youths: Νικδν. καλος, retr. Χιλδν, retr.(1) Σολδν, retr. καλος. B: Μολπις (head missing). [κα]λος. Θαλινος (bearded)(2). Χσανθος.(3)
- D] "The kaloses are but loosely attached to the names of the revellers," (Beazley).

(1)for the sp. see GAI i, 194; the sp. [X]ειλων, found on an early fourth-century inscription (IG ii(2) 31.3) is probably a different name; cf. LGPN ii, s.vv. (2)Θαλ·λινος, Schefold, but the name is Θαλινος (see LGPN ii). (4)C. Smith says the figure is similar to Thalinos, so bearded?

4435.

London E 20.

- A] RF cup. From Vulci. Euergides Painter. Last quarter sixth. *C. Smith, BM Cat. iii, 55-56. CIG 4.7670. Beazley, JHS 33 (1913) 348/3, 354. ARV(2) 90/35, Add.(2) 170.
- B] Int.: komast: a youth dancing. A: Menelaus fighting a Trojan (Paris?); at left, a warrior. B: a youth holding two horses.
- C] Int.: ho παις καλος. A: above the scene: Μενελεδς.(1) B: above the scene: Πλεχσιππος.
- D] Plexippos: Pape gives several mythological figures of that name, but also refers to inscriptions. London E 21, side A suggests that this is a 'real' name, not mythological; so listed in LGPN ii (only on E 20).

(1)uncertain to which figure it belongs.

4436.

London E 21.

- A] RF cup. From Vulci. Euergides Painter. Last quarter sixth. *C. Smith, BM Cat. iii, 56. CIG 4.7827b. Beazley, JHS 33 (1913) 344/4, 354. ARV(2) 91/49. *Photo.
- B] Int.: a naked youth running. A: a youth holding two horses. B: similar.
- C] Int.: around the youth, starting from the back of his head: ho παις καλος. A: above the scene: ηιπποκριτος. B: above the scene: Π[λε]χσιππος(?).
- D] For Plexippos, cf. London E 20, side B. An earlier Hippokritos appears on two BF band cups: ABV 667.

4437.

London E 24.

- A] RF cup. From Nola? Epiktetos. Last quarter sixth. 520-510. *C.
Smith, Cat. iii, pl. 6,1. CIG 4.8162. ARV(2) 75/57, Add.(2) 168.
*Vidi.
- B] Int.: a kneeling satyr with a wineskin. Ext.: plain.
- C] Around the figure: Επικτετος ^εγραψεν.
- D] The words are divided by the change of direction (down from up).

4438.

London E 25.

- A] RF cup. Unattributed.(1) Last quarter sixth. *C. Smith, BM Cat.
iii, 58. CIG 4.7818b. Klein, L.(2) 83/3. ARV(2) 1577/13. *Photo. *D.
Williams, CV, Great Britain 17, 26/12, pl. 17, fig. 6,a (profile).
- B] Int.: a youth crouching, his mantle on the extended left arm
and his stick in his right.(2) Ext.: plain.
- C] Int.: above and to the right of the youth's head, along the top
margin: Επιδρομος, and below it: καλος. To left of the
last: ναχι, retr.
- D] The inscription is written in relation to the youth's head.

(1)Hartwig attributed the cup to Cachrylion, Beazley left it
unattributed, Williams also does not attribute but makes
comparisons with the Apollodoros Group. (2)hunter(?),
Beazley. Komast(?), dancing(?), Williams.

4439.

London E 26.

- A] RF cup. From Camiros. Unattributed.(1) Last quarter sixth. *C.
Smith, BM Cat. iii, 58. ARV(2) 86/(β). *Photo.
- B] Int.: komast: youth with a cup and stick. Ext.: plain.
- C] Int.: around the youth's left side, starting near the feet
and curving upward above the head: ho παis ^καλος.(2)

(1)connected with Skythes and the Pedieus Painter. (2)the last
word slightly set apart.

4440.

London E 27.

- A] RF cup. Manner of Euergides Painter. Last quarter sixth. *C.
Smith, BM Cat. iii, 58. *JdI 6 (1891) 253, above. ARV(2) 98/14.
- B] Int.: symposium: youth reclining, or sitting on the ground
and looking into a pointed amphora. Ext.: plain.
- C] Int.: around the youth: ho παis and καλος, the latter retr.
(but each letter faces left to right), apparently making
one large curve.(1)

(1)the information is from the picture in JdI, which is
probably not a photo. and perhaps unreliable.

4441.

London E 28.

- A] RF cup. From Marion. Manner of Euergides Painter. Last quarter
sixth. *C. Smith, BM Cat. iii, 58-59. Klein, MS(2) 221. ARV(2)
98/13.
- B] Int.: youth running to right, while looking back. Ext.:
plain.
- C] Int.: around the upper part of the scene: προσαγορευθ.
- D] From the same tomb as the Paidikos alabastron London B 668.

4442.

London E 29.

- A] RF cup. From Camiros. Pithos Painter. Last quarter sixth. *C.
Smith, BM Cat. iii, 59. ARV(2) 139/8.
- B] Int.: youth kneeling at a pithos.
- C] Int.: imitation inscriptions.

4443.

London E 30.

- A] RF cup. From Camiros. Pithos Painter. Last quarter sixth. *C.
Smith, BM Cat. iii, 59. ARV(2) 139/9.
B] Int.: youth kneeling, with a discus. Another discus above.
C] Int.: imitation inscriptions.

4444.

London E 31.

- A] RF cup. From Camiros. Unattributed. Last quarter sixth. *C.
Smith, BM Cat. iii, 59.
B] A bearded man with a wineskin.
C] Imitation inscriptions, apparently suggesting repetitions
of kalos.

4445.

London E 32.

- A] RF cup. From Camiros. Unattributed.(1) Last quarter sixth. *C.
Smith, BM Cat. iii, 59-60. Sudhoff, Aus dem antiken Badewesen
(1910) i, 26.
B] Int.: youth with a laver on his knees; basket. Ext.: plain.
C] Int.: on the laver: imitation inscriptions in BG. In the
field: similar inscriptions.

(1)not in ARV(2); listed in ARV(1) 118/β as related to the
Pithos Painter.

4446.

London E 33.

- A] RF cup. From Vulci. Painter of London E 33.(1) Pamphaios potter.
Last quarter sixth. *C. Smith, BM Cat. iii, 60-61. ARV(2) 80/1.
*dr. (Int.).
B] Int.: a crouching archer. A: battle: five and two warriors.
B: komos of seven figures; kottabos stand(?).
C] Int.: curving around the archer from the left: ΕΠΟΙΕΣΕΝ. A:
ΕΠΟΙΕΣΕΝ. B: [ΕΠΟΙ]ΕΣΕΝ.
D] Large clear letters.

(1)see ARV(2) 1624; on p. 80, called 'The Group of London E 33.'
Coarse imitations of late Epiktetos.

4447.

London E 34.

- A] RF cup. From Marion. Hermaios Painter. Last quarter sixth. *C.
Smith, BM Cat. iii, 61. ARV(2) 110/8 (bibl.), 1626. Add.(2) 173.
B] Int.: a naked woman with a footbath. Ext.: plain.
C] Int.: around the figure: ΗΕΡΜΑΙΟΣ ΕΠΟΙΕΣΕΝ.

4448.

London E 35.

- A] RF cup. From Vulci. Epiktetos. Last quarter sixth. *C. Smith,
BM Cat. iii, 61-62 (not ill.). *JdI 44 (1929) 186/46, fig. 22
(Int.), 182-83, 150, 197, fig. 41. *dr. by Beazley (Int.).
ARV(2) 74/38, Add.(2) 168. Script 346.
B] Int.: a young warrior with a horse. A: fight between
pegasi. B: komos of seven satyrs.
C] Int.: fragmentary: nonsense, curving over the horse's head:
[--]ΕΑΘΝΟΛΟΕΝ.(1) A: on the leftmost warrior's shield:
[κα]λος.

(1)complete at end?

4449.

London E 36.

- A] RF cup. From Vulci. Unattributed.(1) Last quarter sixth. *C.
Smith, BM Cat. iii, 62, pl. 2 (dr., A, B). ARV(2) 115/3, 1626,
Add.(2) 174. *Photo. Beazley Archive db, no. 200,974.
B] Int.: komast: youth with a drinking horn and staff. Ext.:

Deeds of Theseus: A: Procrustes, Kerkyon, Minotaur. B:
bull, sow.

- C] Int.: ho [π]αις | καλος. A: in each scene and under each
handle: a variant of καλος.(2) B: ho παλος καλ[ος].(3)

(1)said in ARV(2) to be not far from London 1897.10-28.2, ARV(2)
108/26, an unattributed cup signed Cachrylion. The ref. in
Add.(2) 174 is wrong in the inventory number and the
attribution, as is that in the Bea. Arch.; both are due to
a conflation of London 97.10-28.2 with London E 36 in ARV(2)
1626; but see ARV(1) 81 and 82. (2)i.e., five inscriptions;
after C. Smith, text. (3)after the dr. in C. Smith; his text
gives: ο παις καλος(?).

4450.

London E 37.

- A] RF cup. From Vulci. Epiktetos. Pamphaios potter. Last quarter
sixth. *C. Smith, BM Cat. iii, 63. *ARV(2) 72/17, 1623, Para.
328, Add.(2) 167. O. Murray, ed., Sympotica (1990) 199-200, pl.
18,2 (B).
B] Int.: symposium: a bearded man reclining, playing the lyre
and singing. A: Theseus and the Minotaur, between two
women. B: komos of five youths, that at right a flautist.
C] Int.: hiππαρ[χ]ο καλ[ος].(1) A: in the center: εγραψε. B:
behind the flautist: Επικτετος εγρα[φ]εν.
D] Sloppy style of writing.

(1)it is not certain that the last letters were ever
written (Beazley); hence: hiππαρ[χ]ο[s] καλ[ος] or
hiππαρ[χ]ο<ς> καλ<ος>.

4451.

London E 38.

- A] Rf cup (Chalcicup). From Vulci. Epiktetos.(1) Python potter.
Early fifth. *FR ii, 82-84, pl. 73 (dr.). ARV(2) 72/16, 1623,
Para. 328, Add.(2) 167 (much bibl.). M. Robertson, History of
Greek Art (1975), pl. 78,a,b (Int., A). Script 1120.
Robertson, AVCA 87, figs. 77-78 (Int., B). D. Buitron-Oliver,
Douris (Kerameus 9, 1995) 57 and n. 380.
B] Int.: komos: a youth playing the flute and a girl dancing. A:
Heracles and Bousiris. B: symposium: three men
reclining; girl and boy.
C] A: below margin: Πυθων εποίησεν. B: between the figures:
Επικτετος εγραψε[v].
D] B.-O. discusses Robertson's theory that Epiktetos worked
late; she rejects it thinking that Douris imitated
Epiktetos. She cites Robertson, MünchJb 27 (1976) 40-41 and
n. 54, figs. 8-11.

(1)Douris (B.-O.).

4452.

London E 39.

- A] RF cup. From Vulci. Douris. Python potter. First quarter
fifth. 490-480.(1) Early middle, Beazley. *C. Smith, Cat. iii,
64-65. CIG 4.8149. ARV(2) 425, 430/29 (bibl.), 1653, Add.(2) 236.
*D. Williams, CV, Great Britain 17, 32/18, pls. 24-25, fig. 6,e
(profile). *D. Buitron-Oliver, Douris (Kerameus 9, 1995)
76/49, pls. 34 and 143.
B] Int.: boxer at an altar. A: trainer between two pairs of
boxers. B: trainer and two boxers.
C] Int.: around the boxer, starting at left in a typically
Dourian position, along the margin: Χαϊρεστρατος καλος. A:
above the scene: Δορις ^ [εγ]ραψε. B: over the trainer:
καλο^ς.
D] The breaks mark the interposition of heads. The inscription
on B is unusually sloppy for Douris. Tailed rho.

(1)500-490 (Williams). Transitional II (Bare) (Buitron).

4453.

London E 40.

- A] RF cup. From Vulci. Cachrylion potter. Oltos. Last quarter sixth. Early (Beazley). *C. Smith, BM Cat. iii, 65. ARV(2) 59/54, 1622, Add.(2) 164.
B] Int.: Amazon charging. A: Dionysus between a satyr and a maenad. B: komos: man playing flutes, and youth.
C] Int.: at right: Χαχρυλιῶν, retr. At left: ἐποίησεν, retr.

4454.

London E 41.+

- A] RF cup.(1) From Vulci. Oltos. Very early Euphronios.(2) Cachrylion potter. Last quarter sixth. Ca. 520. Early, ARV(2). *C. Smith, BM Cat. iii, 66 f. (not ill.). CIG 4.8231. Greifenhagen, JBBerlMus 3 (1961) 122 n. 10. ARV(2) 58/51, 1622, Add.(2) 164. New fr.: Villa Giulia, ARV(2) 1577/1; see M. Robertson, GettyMusJ 9 (1981) 26 and n. 2, 34 (photo. of Villa Giulia fr.). Script 337. *J. Neils, AJA 85 (1981) 177-79, pls. 40-41. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 174/36 and 177/37 (ill.; bibl.). *Antikemuseum Berlin, Euphronios der Maler (exhib. 3-20 - 5 26 1991), 190/36, 193/37. Robertson, AVCA 22, fig. 17 (A).
B] Int.: Theseus and a maiden.(3) A: Theseus and Antiope. B: a man (or youth) and a woman between two boys on horseback.(4)
C] Int.: from the top of Theseus' head (not from the mouth, which is closed): χαῖρε σύ.(5) A: [Θεσε]υς, retr. Αντιοπεια. Περιθός, retr. Φορ(β)ας, retr. B: Χαχρυλιῶν ἐποίησε[ν].(6)
D] = 1837.6-9.58. + Villa Giulia (Cats., no. 37). J. Neils' paper: 3 scenes dealing with three loves of Theseus: Int.: Antiope; A: Ariadne (so Murray); B: fragmentary: N. thinks Helen and Theseus. The Int. is influenced by the Eretria pediment where Robertson, Neils agreeing, reads the inscription on the chariot rail as [Θ]εσε[υς]. But Greifenhagen, JBBerlMus 3 (1961) had denied any mythological interpretation, citing Oxford 1927.4065 where the woman on the Int. is a hetaera. Cartwheel theta?(7)

(1)the foot is missing, see ARV(2) 1622. (2)Oltos, Beazley; Euphronios, very early, Robertson, Ohly-Dumm. (3)one of the rescued maidens, cf. the victory dance on the François Vase (Beazley, ARV(2)); or Ariadne (Murray, J. Neils in AJA). (4)Theseus and Helen (Neils). (5)often considered a greeting, but in Script I consider it rather the painter's comment. (6)the verb is on the Villa Giulia fr. (7)'Euphr.' has dotted theta; the photo. is not clear: it could be a cartwheel theta. Very small letters; neater than elsewhere for Oltos, but in the early style of Euphronios.

4455.

London E 42.

- A] Fragmentary RF cup.(1) Ambrosios Painter. Last quarter sixth. *C. Smith, Cat. iii, 67 (not ill.). Kretschmer, Vas. 77. P.F. *Beazley, VA 20. ARV(2) 174/20, Add.(2)184. *Vidi.
B] Int.: Nessus and Deianeira.
C] Int.: Δαιναιρα, for Δειανειρα. Νισος, for Νεσσος. Modern Gr. over traces of a Dip.: ενισος.

(1)cut down to the tondo. Formerly repainted as a pinax, with inscriptions incised, the second word being altered to Nenisos (C. Smith). I could see some of the Gr. strokes.

4456.

London E 43.

- A] RF cup. From Città della Pieve (near Chiusi). Epidromos Painter. Apollodoros (Williams). Last quarter sixth. Ca. 500. Early (Williams). *C. Smith, BM Cat. iii, 67. ARV(2) 118/13,

1627, Add.(2) 174. D. Williams, JHS 97 (1977) 163-64. *D. Williams, CV, Great Britain 17, 25/10, pl. 15, fig. 5,d (profile).

- B] Int.: fight: a young warrior defeating an older one on his left.
C] Int.: at right: Επιδρομος καλος.
D] Hartwig attributed the cup to Cachrylion, Beazley to the Epidromos Painter, Williams in JHS to very early Apollodoros.

4457.

London E 44.

- A] RF cup. From Vulci. Onesimos (P). Euphronios potter. Early fifth. 500-490 (early, Beazley, Williams). *FR i, 110-13, pl. 23. ARV(2) 318/2, Para. 358, Add.(2) 214 (much bibl.). Ohly-Dumm, GettyMusJ 9 (1981) 17. *Script 514. Boardman, GVGettyMus 3 (1986) 69 and n. 148 (mention). *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 66-67, figs. 28-30. AJA 89 (1985), pl. 46, fig. 13 (upper part of tondo).(1) D. Williams, Greek Vases (1985) 43. *D. Williams, CV, Great Britain 17, 20/6, pls. 9-10, figs. 3,c (facs. of signature) 4,f (profile). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 46.
B] Int.: lovers: a woman and an old man.(2) A: Heracles and Eurystheus. B: a chariot (youth, man, Hermes).(3)
C] Int.: around the upper part of the tondo, facing in: Παναίτιος ^ καλος.(4) A: on the rim of the pithos, in BG: Ευρυσθευς. To right of E.'s mother's head: καλε. B: to left of the youth's head(5): καλος.(6) To right of the hoplite's face: [κ]αλος. On the underside of one handle, Gr., each word starting at the handle root: Ευφρωνιος and εποισεν. Under the foot, Gr.: X with two hooks on top; see TGV 105/20B 3, and 198.
D] For the Gr. signature, cf. Malibu 79.AE.17, as discussed in Script 85 n.17 (Script 515), now superseded by Cohen, who thinks both signatures are written on one handle and are written by Euphronios. Bothmer in 'Eye': the Gr. signature is incised on the two halves of handle B/A, going from roots to arch, differently from Malibu 79.AE.19.+ Boardman in GVGettyMus cites the placement of Eurystheus' name as a parallel for the name 'Anakreon' on the lyre of Copenhagen 13,365: in both cases the object is particularly significant (Eurystheus had prepared the pithos for this eventuality; reff.). The signature has some different letter forms from the Dipinti: tailed rho; sigma with sharp corners (typically Euphronian), phi with diagonal hasta. Kunisch thinks the Gr. signature may have been influenced by the practice of Hieron/Makron [rather than the opposite, as Bothmer I think suggested.]

(1)shows part of inscription well: ...αιτιος ^ κα...). (2)on the subject and recent misunderstandings see CV, GB 17. The hetaera ties up her zone. (3)perhaps the chariot of Odysseus; see ARV(2). (4)a basket intervenes. (5)i.e, behind him. (6)Williams has [κ]αλος.

4458.

London E 45.

- A] RF cup. From Vulci. Proto-Panaitian Group (Beazley).(1) Onesimos (Williams). Euphronios potter. Ca. 500. *C. Smith, BM Cat. iii, 70 (not ill.). CIG 4.7577. ARV(2) 316/8, 1645, Add.(2) 214. *Mus. photos. (A,B). *Vidi. Script 1063. D. Williams, JbBerlMus 18 (1976) 18 and 22. Idem, JHS 97 (1977) 161. *D. Williams, CV, Great Britain 17, 16/3, pls. 4-5, fig. 4,c (profile).
B] Int.: two Amazons running. A-B: Heracles and the Amazons.
C] Int.: under the arms of both Amazons, curved and referring to the left Amazon (a hoplite): η[ιππ]ολυτε, retr. To left of the right Amazon (an archer): Θερδ, retr. A:

Heracles and three Amazons: to right of the right leg of the leftmost figure (an Amazon): $\eta\pi\alpha\pi\alpha\sigma$, retr. $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$, retr.(2) Above one Amazon: Ανδρομαχη . A third Amazon is not named. B: three Amazons come to the rescue: over the shield of the leftmost: $\text{Καλ}\cdot\lambda\iota[\dots]$, retr.(3) The central Amazon (an archer) is not named. To left of the right Amazon's face (hoplite): Ευοπη , retr.

- D] Hartwig attributed the cup to Euphronios; Beazley, at first to the Panaitios Painter, later to the Proto-Panaitian Group; Williams, to early Onesimos (in JbBerlMus). The lettering is larger and more firm than on earlier vases attributed by Williams to Onesimos; the alphas and lambdas are different, while the kappa is similar. According to GAI i, 46 this is the vase cited as London no. 820 by Kretschmer, Vas. 98 with the wrong reading $\text{ΗΠΑΚΛΕ}\varsigma$ (with 3-stroke sigma).

(1)Onesimos (Williams). (2)the inscription continued on Hippo's shield (C. Smith); I have no note of this. (3)so Bothmer; C. Smith restores $\text{Καλ}\cdot\lambda\iota[\sigma\pi\epsilon]$; I had thought of $\text{Καλ}\cdot\lambda\iota[\pi\alpha\pi\epsilon]$. Apparently omitted in CV, GB 17?

4459.

London E 46.+

- A] RF cup. From Cervetri. Proto-Panaitian Group (Beazley).(1) Onesimos (Williams). Euphronios potter. First quarter fifth. Ca. 500. 510-500 (Williams). *C. Smith, BM Cat. iii, 71-72 (London only). ARV(2) 315/1 (much bibl.), Add.(2) 213. D. Williams, Berliner Museen 18 (1976), 16-17, figs. 8-10 (Int., A, B). *D. Williams, CV, Great Britain 17, 15/2, pls. 203,fig. 4,b (profile) (much bibl.). C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 87, fig. 121 (a large colored picture of the Int., showing Λεαγρος and many other letters, but the layout is not clear to me, as some letters do not show).
- B] Int.: youth starting a hare to run a race.(2)
Ext.: komos: A: three youths, dancing. B: similar (fragmentary).
- C] Int.: above the head and curving toward the hare: $\text{Λεαγρο}\varsigma$, retr.; to left of the youth's chest: $\text{κα}\lambda\lambda\sigma$, retr.(3) Between the youth's feet (interrupted by the hare's foot): $\text{ho}\pi\alpha\iota\varsigma$; and below: καλος .(4) A: $[\Lambda]\epsilon\alpha\gamma\rho[\sigma]\varsigma\text{κα}\lambda\lambda\sigma$.(5)
- D] + Two frs. ex Leipzig; + a third fr., Leipzig. + Cambridge, MA, E.D.B. Vermeule (Guy). Ex Van Branteghem collection. Furtwängler and Hartwig attributed the cup to Euphronios; Beazley, to Proto-Panaitian; Williams in JbBerlMus to very early Onesimos.

(1)Onesimos (Williams). (2)Beazley compares the kyathos Brussels A 2323, ARV(2) 333/2. (3)so the photo.; Williams gives the word complete. This is a sort of two-liner. (4)not a true two-liner. (5)so Williams' text. Is this a sort of two-liner also?

4460.

London E 47.

- A] Fragmentary RF cup. From Orvieto. Onesimos (P). First quarter fifth. Ca. 500 (Williams). *C. Smith, BM Cat.iii, 72. Hartwig, AM 1894, 155 (not ill.). ARV(2) 319/3, 1645, Add.(2) 214. *D. Williams, CV, Great Britain 17, 19/5, pls. 7-8, fig. 4,c (profile) (bibl.). LIMC iv, s.v. Euryalos I, no. 2, pl. 48 (detail); s.v. Gigantes 301; s.v. Hephaistos 206.
- B] Gigantomachy: Int.: god and giant. A-B: Hephaestus and Euryalos; giant; Ares (only the shield is preserved). B: a fallen giant; Porphyron.
- C] Int.: $\text{Αθηνοδοτ}\sigma$ and on the ground line, in BG: $\text{κα}\lambda\lambda\sigma$. A: to right of Hephaestus' helmet, curving down at end: ηφαιστος . Curved around the top of the giant's head: $[\text{Ε}\upsilon\rho\upsilon\alpha\lambda\sigma]$. Αρες , retr. B: above giant: $\text{Φ}\sigma\rho\phi\upsilon\rho\iota\sigma$.

D] Hartwig attributed the cup to Euphronios, followed by Smith but not by Furtwängler; Williams followed Beazley's attribution.

4461.

London E 48.

- A] RF cup. From Vulci. Douris. Python potter. First quarter fifth. 485-480 (Williams). Period 3 (Beazley).(1) *C. Smith, BM cat. iii, 73f. *ARV(2) 426, 431/47, 1653, Add.(2) 236. *D. Williams, CV, Great Britain 17, 33/19, pls. 26-27, fig. 7,a (profile) (much bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 78/87, pls. 57 and 144.
- B] Deeds of Theseus: Int.: Minotaur. A: Skiron; Kerkyon. B: the sow; Sinis.
- C] Int.: along the left margin, following it in the typical Dourian manner: Δοριςεγραφσεν.(2)
- D] (2)the last sigma is in a break. Dotted delta; tailed rho; three-stroke sigma.

(1)Middle I (B.-O.).

4462.

London E 49.+

- A] RF cup. From Vulci. Douris. Python potter. First quarter fifth. *C. Smith, BM Cat. iii, 74-75. Beazley, CF, pl. Z/25 (Villa Giulia fr.). ARV(2) 432/52, Add.(2) 237 (bibl.). *Vidi. J. Bazant, Les citoyens sur les vases Atheniens (Prague 1985), pl. 39, fig. 65. *D. Williams, CV, Great Britain 17, 35/20, pls. 28-29, figs. 3,j (facs. of Gr.) and 7,b (profile). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 78/96, pl. 62.
- B] Int.: a bearded komast with a cup. Ext.: symposium: A: three men on couches; two boys attending. B: similar.
- C] Int.: to the komast's left, starting near head height, but at some distance and curving down without being close to the margin: Δοριςε^γραφσεν, retr.(1) A: καλος. καλος. καλος. B: three times καλος.(2) Under the foot, Etruscan Gr.: facs. p. 78: 8AI IO8, retr.
- D] + Villa Giulia. The signature looks rather different from the usual Dourian signatures, esp. because it is retr. Williams says the Gr. is Etruscan, perhaps ownership. Dotted delta.

(1)the cup held by the komast intervenes. The last epsilon is clearly missing in the ph. of CV, GB 17, pl. 28,b, although my original note, Williams and Buitron-Oliver all give it as extant; but ARV(2) had it right. (2)Williams gives it only twice.

4463.

London E 50.

- A] RF cup. From Falerii, scavi Perez. Douris. Python potter? First quarter fifth. Period 3 (Beazley). 485-480 (Williams).(1) *C. Smith, BM Cat. iii, 75. M. Wegner, Douris (1968) 83-84. ARV(2) 443/227, 1653, Para. 375, Add.(2) 240. *D. Williams, CV, Great Britain 17, 38/23, pl. 34, fig. 8,a (profile). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 79/102, pl. 64.
- B] Int.: symposium: youth reclining (seen from behind); trapeza; basket; oinochoe and cup on wall. Ext.: plain.
- C] Int.: at right, two-liner: καλος|ηπικποδαμας.
- D] Williams: the foot is a Python foot but may not belong. Hippodamas is probably the general of 459/8. Dotted delta.

(1)Middle period (B.-O.).

4464.

London E 51.

- A] RF cup. From Vulci. Painter of London E 55 (Guy).(1) Python potter. First quarter fifth. 480-470 (Williams). *C. Smith, BM Cat. iii, 75-76. ARV(2) 449/4 (bibl.), 1653, Para. 376. T.B.L.

Webster, *Athenian Culture and Society* (1973), pl. 10 (Int.).
 M. Meyer, *JdI* 103 (1988) 95, fig. 4 (Int.) and 204, fig. 8
 (A). *D. Williams, *CV*, Great Britain 17, 41/26, pls. 37-38,
 fig. 8,c (profile). *D. Buitron-Oliver, *Douris* (*Kerameus* 9,
 1995) 7 (mention). R. Guy, *The Late Manner and Early Classical*
Followers of Douris (Oxford 1982 [unpublished DPhil. diss.]).

- B] Int.: woman smelling a flower; at left, part of a couch; at
 right, kalathos and mirror. A: conversation of youths (one
 with a coin?) and hetaerae, similar to B. B: conversation
 of three bearded men (one with a purse) with two hetaerae.(2)
 C] Int.: to the woman's left, starting above the couch and
 reaching to her face: $\eta\epsilon\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.(3) The mirror is said to
 have a Gr. "G or L" (Williams).
 D] Beazley compares London E 55 (q.v.), ARV(2) 449/3, which he
 describes as a stiff imitation of Douris' middle period.
 Hartwig attributed the cup to Douris, C. Smith att. the
 Int. to Douris, the Ext. to a follower. Williams wonders if
 the potting is not by a follower of Python rather than by
 himself. The women are no doubt hetaerae. C. Smith says the
 gestures on B indicate bargaining; Williams gives bibl. for
 counting with the fingers of the hand and prices.

(1)Manner of Douris (Beazley). (2)Beazley says only: A: youths
 and women. B: men and women. (3)so BM Cat. Confusion of two
 inscriptions, no doubt referring to the woman.

4465.

London E 52.

- A] RF cup. From Vulci, Cucumella area C (fam. Fepia). Douris.
 Python potter. First quarter fifth. Period 3 (Beazley). Middle
 period (B.-O.). *C. Smith, *BM Cat.* iii, 76-77. Hartwig,
Meisterschalen 620/3 and 686/45. M. Wegner, *Doris* (1968)
 176-79. ARV(2) 432/59, Add.(2) 237. *D. Williams, *CV*, Great
 Britain 17, 36/21, pls. 30-31, figs. 3,1 (facs. of Gr.) and
 7,c (profile). *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995)
 79/105 (incl. facs. of Gr.), pl. 65.
 B] Int.: bearded man with his stick; sponge, aryballos, bag.
 A: youth handing a fillet to a boy victor with branches;
 man offers a flower to a boy; a bearded man with flower. B:
 five youths and boys; sponge, aryballos, etc.
 C] Int.: beside the stick: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$, retr. A:
 $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. B: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$, $\nu\alpha\iota\chi\iota$. Under the foot,
 Gr.: $\alpha\gamma\upsilon$, retr. (with Etruscan alpha) and ligature of mu
 and zeta, the latter with short cross bars.(1)
 D] From the same place as London E 53. Scenes from the
 palaestra, partly erotic. Williams: the first Gr. seems
 Etruscan and may be part of a proper name.

(1)not in Hackl or TGV. B.-O. only has the ligature.

4466.

London E 53.

- A] RF cup. From Vulci, Cucumella area C (fam. Fepia). Douris.
 Python potter. First quarter fifth. Period 3 (Beazley). Ca.
 480 (Williams).(1) *C. Smith, *BM Cat.* iii, 77-78. M. Wegner,
Doris (1968) 174-76. ARV(2) 435/87, Add.(2) 238. *D. Williams, *CV*,
 Great Britain 17, 38/22, pls. 32-33, fig. 7,d (profile). *D.
 Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 80/131, pl. 78.
 B] Int.: a bearded man, seated and pouring from a phiale on an
 altar; at left, sponge, aryballos, net bag; at right, a cup
 hung up. Ext.: komos: A: five bearded men. B: similar.
 C] Int.: above the man: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.
 D] From the same place as London E 52. Note the athletic and
 symposium equipment on the Int.

(1)Middle (B.-O.).

4467.

London E 54.

- A] RF cup. From Vulci. Douris. Python potter. First quarter fifth. (1) Period 3 (Beazley). 480-475 (Williams). (2) *C. Smith, BM cat. iii, 78-79. ARV(2) 426, 436/96, Add.(2) 238. *Robertson, AVCA 87, fig. 76 (Int.). *D. Williams, CV, Great Britain 17, 39/24, pls. 35 and 36, a-b, fig. 8, b (profile). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 81/144, pls. 85 and 145.
- B] Komos: Int.: two bearded men, one with a skyphos and a jug. A: five bearded komasts. B: similar.
- C] Int.: to left of the left man's back, following the margin: *ho παῖς*. Starting to right of the back of the right man's head (but he looks left): *καλός*.
- D] The two parts of the inscription are written in relation to the two characters, cf. Berlin 2289.

(1) transition to period 4. (2) Middle period (B.-O.).

4468.

London E 55.

- A] RF cup. From Vulci, Cavalupo area D (fam. Fuesca). Manner of Douris (Beazley). (1) Python potter. 480-470 (Williams). *D. Williams, CV, Great Britain 17, 42/27, pls. 39-40, fig. 8, d (profile). Hartwig, Meisterschalen 623/13 and 686/54. ARV(2) 449/3.
- B] Int.: maenad to right with oinochoe and thyrsus, looking back. A: Dionysus with satyr and three maenads. B: two satyrs and three maenads.
- C] Int.: to upper left of the maenad: *καλός*.
- D] In largish letters. Hartwig attributed the cup to Douris, Beazley to his manner, comparing it to London E 51; Guy as the name piece of his Painter. The foot is alien but the bowl compares well with E 51. Perhaps potted by a follower of Python (Williams).

(1) Painter of London E 55 (Guy).

4469.

London E 56.

- A] RF cup. From Vulci, Cucumella area C (fam. Fepia). Oedipus Ptr. (Guy). Douris (Beazley). Python potter. First quarter fifth. Period 4 (Beazley). *C. Smith, BM Cat. iii, 80. ARV(2) 441/180, Para. 375, Add.(2) 240. R. Guy, The Late Manner and Early Classical Followers of Douris (Oxford 1982: [unpublished DPhil. diss.]) 37. R. Guy, in Glimpses of Excellence [Borowski cat.] (Toronto 1984) 17, on no. 13. *D. Williams, CV, Great Britain 17, 43/28, pls. 41-42, fig. 8, e (profile). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 88/O 5, pl. 131.
- B] Int.: Achilles mourning and Odysseus trying to persuade him to reenter the battle; above Achilles, a sword in its scabbard and a shield in the cover; at right, a stool. Ext.: warriors leaving home: A: departure of three warriors, with women. B: conversation of men and youths, with one warrior.
- C] Int.: above Achilles: *ho παῖς*. Above Odysseus, along the margin: *καλός*.
- D] Hartwig attributed the cup to Douris, Beazley to Douris' latest period, Guy to the early Oedipus Painter. The foot is alien, but a Python foot (Williams).

4470.

London E 57.

- A] RF cup. From Vulci. Apollodoros. Last quarter sixth. *C. Smith, BM Cat. iii, 80-81. Hartwig, Meisterschalen 299/15 (Hieron; not ill.). Klein, L.(2) 83/3. ARV(2) 120/9, 1627, Add.(2) 175. *Photo. *D. Williams, CV, Great Britain 17, 26/11, pl. 16, fig. 5, e (profile).
- B] Int.: man with his stick, with a cheetah on the leash; strigil and bag. Ext.: plain.

C] Int.: to right of the man's head and back: ho pais kalos.

4471.

London E 61.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *C. Smith, Cat. iii, 83 f. CIG 4.8218. Hartwig, Meisterschalen 279 and 687/6. ARV(2) 468/145, 1654, Add.(2) 245. G. Nachbaur, Schalen des Makron aus der Werkstatt des Hieron (diss. Graz 1978) 68-69, 169-70, cat. M 29. M. Meryer, JdI 103 (1988) 105, figs. 9-10 (A, B). Robertson, AVCA, fig. 96 (Int.). *D. Williams, CV, Great Britain 17, 49/37, pls. 50-51, figs. 3,f (facs.) and 9,d (much bibl.). *B. Cohen, 'The Literate Painter,' MetMusJ 26 (1991) 70, n. 126, fig. 37 (inscr.). *N. Kunisch, Makron (Kerameus 10, 1997) 6, 7, 178/172, figs. 14, 15, 17 (details), pl. 62 (shows part of inscriptions (bibl.).
- B] Int.: woman flautist, and girl dancing. A: three youths and two flute girls. B: three men and two flute girls.
- C] On handle B/A, on left hasta, in the BG, Gr.:
ἡεῖπὸν ἐποίησεν, i.e. ἡε(ρ)ὸν.(1)
- D] For the uncommon examples of Hieron's signatures on the left handle hasta, see Kunisch, p. 7. Done with a fine point.

(1)Pi replaces a pinched rho; the latter is characteristic of the Hieron signatures.

4472.

London E 64.

- A] RF cup. From Vulci. Ashby Painter.(1) First quarter fifth. *C. Smith, BM Cat. iii, 86-8 (much early bibl.). ARV(2) 455/9, 1654, Add.(2) 243. *D. Williams, CV, Great Britain 17, 22/8, pls. 12-13, fig. 5,b (profile) (bibl.). Robertson, AVCA 52. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 163, fig. 227 (flute player on B): shows the letters ho πα(ς)κ, I think; the flautist's head intervenes.
- B] Int.: Apollo pursuing a woman.(2) Ext.: symposium: A: three men reclining; oinochoos; basket. B: three men reclining, the left one playing the lyre and singing; the central one playing the flutes; the right one is singing.
- C] Int.: ho pais kalos. A: starting from the mouth of a singing lyre player at left, moving upward and widely spaced: ho pais kalos. B: from the mouth of the singing lyre player: ho πα(ς) kalos.(3)
- D] Ruined. Hartwig and Hoppin attributed the cup to the Brygos Painter. On B, ho pais kalos in lieu of a song. Cf. also A.

(1)pupil of Euthymides. (2)Daphne, Robertson; or Kreousa?
(3)so C. Smith, text. Williams gives the iota as extant.

4473.

London E 65.

- A] RF cup. From Capua.(1) Brygos Painter. Brygos potter. First quarter fifth. 490-480. 485-480 (Williams). *FR i, 238-45, fig. on p. 239, pl. 47 (drs.). *C. Smith, BM Cat. iii, 86-87 (not ill.). Hartwig, Meisterschalen 687/6. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 31ff., 90/c. E. Simon in The Eye of Greece (1982) 125-29. ARV(2) 370/13, 1649, Para. 365, 367, Add.(2) 224 (much bibl.). *A. Cambitoglou, The Brygos Painter (Sydney Uni. Press 1968) 8, 20-23, pls. 1,4-5, 8,1, and 9,1-2. *M. Wegner, Brygosmaler (1973), pls. 6-7, 16b, 34a, 38a, 40g. *Vidi. Script 551. Robertson, AVCA 96 and fig. 90 (B). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 148, BABKCHOS 1 (much bibl.; 155, HYDRIS 1. D. Williams, 'The Brygos Tomb Reassembled,' AJA 96 (1992) 622-23, figs. 3-5 (excellent pictures). *D. Williams, CV, Great Britain 17, 58/45, pls. 62-64, figs. 3,g (facs. of sig.) and 11,b (profile) (vast bibl.). D. Williams, Greek Vases (British Museum) (1985), fig. 50,a-g: vases from the Brygos tomb in colored pictures.

- B] Int.: Chrysippos served with wine by Zeuxo. A-B: Hera and Iris attacked by satyrs.
- C] Int.: to right of Chrysippos' mouth: Χρυσίππος. Behind the woman's head along the margin: Ζευχοῦ. A: Above a crouching satyr: Τερπών. To right of a satyr's mouth: Βαβακχος. Similar: ηυδ(ρ)ις.(2) Similar: Στυών. Similar: ηερμες, retr. Similar: ηερα, retr. Similar: ηερακλες, retr. (The last three persons face left). B: Similar: Δρομις. Similar: Διονυσος. Similar: Εχών. To right of Iris' middle: Ιρις. Behind a satyr's head: Λεφοις.(3) - On the reserved foot profile, in BG: Βρυγος and εποισεν.
- D] The phiale held by Chrysippos is gilded. Iris' name is in the accusative; it depends on the verbs implicit in the satyr names, Echon and Lepsis. The signature is in large letters widely and evenly spaced: Brygos is on one side and epoiesen directly opposite, filling exactly one half of the circle; there is one letter space between the words on either side. Williams in CV notes that the name is under side A and the verb under side B. For the separation of name and verb W. compares London E 44 (on a handle); perhaps the Getty Iliupersis cup [Malibu 83.AE.362.+]; and New York 1981.11.9 (Euthymides). FR thinks Chrysippos and Zeuchso are names of heroes (but Robertson does not; LGPN ii lists them as historical names); the picture resembles those on votive tablets, cf. the votive marble plaque, Furtwängler, Sammlung Sabouroff 1, 37 and n. 4. Simon in 'Eye' discusses the Ext., which she thinks is from a satyr play (as did FR), perhaps 'Iris,' perhaps by Pratinas; see also FR and Cambitoglou; Beazley, JHS 30 (1910) 57; Haspels, ABFL 20; A. Kossatz-Deissmann' LIMC iv, 696-97 (Hera) and v, 751-52 (Iris); Williams in AJA, who says that Hera has sent Iris to a sanctuary of Dionysus to stop the sacrifice, but the satyrs have caught her and other satyrs threaten Hera herself, but the imminent arrival of Heracles will probably save her. Simon links the satyr names on B with names of dogs. Attic alphabet, but sigma mainly four-stroke. Dotted delta. Tailed rho in the signature only.

(1)on the Brygos tomb, see Beazley, AJA 48 (1945) 156-58, and Williams in AJA. Found with London E 140. (2)the rho written over another letter, perhaps iota. C. Fränkel suggests miswritten for ηυβρις. Williams says that the first letter is cramped and may be miswritten for kappa. [Κυδρις, which W. translates as 'lusty', is not in Pape, but names in Κυβο- are.] The photo. in CV, pl. 63,a, seems to show a miswritten letter having three vertical strokes. (3)C. Smith wrongly read Νεφοις.

4474.

London E 67.

- A] RF cup. From Vulci. Castelgiorgio Painter (Manner of Brygos Painter I). First quarter fifth. 490-480 (Williams). *C. Smith, BM Cat. iii, 90. Hartwig, Meisterschalen 361-62, 688/51. E. Simon, Opfernde Götter (1953) 66,9. ARV(2) 386/3, 1649. *D. Williams, CV, Great Britain 17, 61/47, pls. 66-67, fig. 11,d (profile). LIMC i, Achilleus no. 836; vi, pl. 236 Memnon 53 (A).
- B] Int.: a seated man with a phiale served with wine by a woman.(1) A: Achilles and Memnon. B: Zeus and Hera in Olympus, with Ares; Iris pouring for Hera; Doric column.
- C] Nonsense: Int.: ογογγολ.(2) A: illegible letters. B: illegible letters, possibly καλος [??].(3)

(1)Zeus and Hebe? (Beazley). (2)Williams. (3)the inscriptions after C. Smith's text; Williams does not mention kalos.

4475.

London E 68.

- A] RF cup. From Vulci. Brygos Painter. Brygos potter. First quarter fifth. 490-480. Ca. 490 (Williams). *C. Smith, BM Cat. iii. 91-93 (not ill.). CIG 4.8076, b. Kretschmer, Vas. 81 (wrong number) and 154. Bloesch, FAS 134/4. ARV(2) 371/24, 1606, 1649, Para. 365, 367, Add.(2) 225 (much bibl.). M. Lang, Hesp. 18 (1949) 117-18, and n. 11. *Cambitoglou, The Brygos Painter (Sydney Uni. Press 1968) 10-11, pl. 2, 1, 3-4. *M. Wegner, Brygosmaler (1973), pls. 8, 27c, 36e. Script 548. I. Peschel, Die Hetäre (1987) 101-104, figs. 62 (Int.), 60-61 (A, B). O. Murray, ed., Symptotica: A Symposium on the Symposion (1990), pl. 11, a-b (A, B). *D. Williams, CV, Great Britain 17, 55/43, pls. 58-59, fig. 10, d (profile). Robertson, AVCA 91, 96-97.
- B] Symposium: Int.: a youth reclining and a girl dancing. A: two youths, man and two girls. B: man, two youths, boy and two girls.
- C] Int.: to right of the girl's head: Καλλιστό. A: above the group at left (referring to the standing youth with a lyre): Πιλῶν. Above the head of a seated woman: καλός, for Φιλῶν καλός. Above the scene: Πίλιπος, retr., for Φίλιππος. The girls are not named. On the cup held by a seated woman, in BG: καλε. Above the head of a reclining youth: Δεμονικός. The bearded man: Ἀριστοκράτης. B: to right of the head of a young oinochoos at left by a column: ἡοπαις καλός. Above a bearded man reclining in the center: Δάμιλος. Further to right: καλός, for Δαφίλος καλός. Above and to right of a seated girl's head: Νικοπιλε. To right of a reclining youth's head: καλε, for Νικοφιλε καλε.
- D] The letters are variable, e.g. the kappas. Tailed rho. For the "psilosis" see Hartwig, Meisterschalen 320-21; also Cambitoglou 11, with my suggestion in n. 37 that the figures are thought to be drunk; further Script 88 and Williams, CV, p. 56. Kretschmer deduced that [the] Brygos [Painter] was a foreigner, and this is accepted by Cambitoglou. The same misspelling occurs on Florence 3949, ARV(2) 376/90, but not on other vases. "Tag-kalos," ARV(2) 1606. Kallisto as the name of a hetaera: Aelian, Var. Hist. 13, 32. For Nikophile, see Peschel 184.

4476.

London E 70.

- A] RF cup. From Vulci. Painter of Paris Gigantomachy. First quarter fifth. *C. Smith, BM Cat. iii, 94-95. Hartwig, Meisterschalen 330, 688/26. ARV(2) 421/78. *D. Williams, CV, Great Britain 17, 70/56, pls. 70 and 80, a-b, fig. 13, d (profile).
- B] Symposium: Int.: two youths reclining; boy cup bearer. A: five males. B: similar. Most figures play kottabos.
- C] Nonsense: Int.: γιε(σ)μι. A: σιρι. B: γεαρι(α)ς.(1)
- D] Tailed rho?

(1) so C. Smith's text; he thinks the inscription imitates a name; it is not certain that the sixth letter is an alpha.

4477.

London E 71.

- A] RF cup. From Vulci? Brygos Painter. First quarter fifth. Ca. 490. 495-490 (Williams). *C. Smith, Cat. iii, 95. AZ 1870, 106, pl. 39. Hartwig, Meisterschalen 327 and 687/19. ARV(2) 372/29, Add.(2) 225. M. Wegner, Brygosmaler (1973), pls. 1, 27a, 30a, 33a (Int., A, B and parts of B). *Vidi. J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen, 8/31 - 9/4, 1987) (1988) 75, fig. 4 (dr. of A). D. Williams, in D. Buitron-Oliver, ed., New Perspectives in Early Greek Art (Washington, D.C. 1991) 293, fig. 10 (B). D. Williams in T. Rasmussen and N. Spivey, Looking at Greek Vases (1991) 108, fig. 43 (B). *D. Williams, CV, Great Britain 17, 54/42, pls.

6-57, fig. 10,c (profile).

- B] Int.: a young komast playing the flutes. Ext.: symposium:
A: three youths: at left, a youth kneels on a couch and
wields a(n empty) wineskin to hit his companion who is
dancing in the center; at right, a youth faces left,
leaning on his stick and playing the flutes. B: two youths
and a flute girl.
- C] Nonsense: Int.: to left of the flautist's back: πε[.]ι,
retr. Above the flutes: νοβο.(1) A: υνονν.(2) ναν. hhvovo. (The
last two from Williams). B: similar, on either side of the
flute girl's head: vov υνονν.(3) To right of the scene, partly
under one handle, a large water bucket (kados); on the
body: καλος.(4)
- D] Note that the nonsense inscriptions seem to be connected
with the flautists or the flute case: do they represent
music? But since on the Ext. they are widely spaced, this
is not certain. The vase was dirty when I saw it.

(1)Williams in CV reads: ho πα[ις]. δε[.]ι, retr. Nonsense?

(2)υνονν, Williams. (3)my reading. Smith has: χνονχνον. (4)Smith,
Williams.

4478.

London E 73.

- A] RF cup. From Camiros. Kleophrades Painter. First quarter fifth.
Ca. 480. Late. *C. Smith, BM Cat. iii, 97-99 (not ill.).
*Beazley, Der Kleophrades-Maler (1933), no. 80, pl. 32,1.
Hartwig, Meisterschalen 585 n., 623/17. ARV(2) 192/106, Para.
341, Add.(2) 189. *J. Boardman, 'The Kleophrades Painter's Cup
in London,' GettyMusJ 1 (1974) 7ff., figs. 1-6 (all; bibl. in
n. 2). GAI 1, 39. Script 489. *D. Williams, CV, Great Britain
17, pls. 81-83m fig. 13,e (profile) (old bibl.). LIMC iv, pl.
159 Glauke 3; s.v. Galene no. 2; vi, pl. 524 Nereus 71.
GAI ii, 273.
- B] Int.: tondo: Peleus and Thetis. Surrounding zone: Nereids
fleeing to Nereus and Triton. A: Heracles and Cycnus. B:
Aphrodite rescues Aeneas from Diomedes.
- C] Int. tondo: [Πηλε]υς.(1) To right of Thetis' upper body,
along the margin: Θητις, for Θετις. Zone: Τριτων.
Κυμα<το>θεα.(2) Νηρευς. [Γ]αλενη. [Πασι]θεα. Κυμω. Γλαυκη.(3)
A: Ηρακλεος. Κυκνος. Αρης for Αρεος. B: Αθην[α]ια.
Διομηδης.(4) Αφροδιτης. Αινεας.
- D] Boardman (p. 12 n. 33) refers to the discussion of Nereid
names in M.L. West, Hesiod: Theogony 235ff. Homer and
Hesiod have Kymothoe for Kymathea (B. does not restore
Kyma<to>thea). Other Nereid names: see Kretschmer, Vas.
200-202 and 238. Cf. Würzburg 540, ARV(2) 992/69, RF dinos by
the Achilles Painter with many Nereid names. Note the
irregular use of eta; see Kretschmer, Vas. 107. Does Θητις
have syllabic heta Θητις(?). Αρηος(?). I give the
inscriptions mainly after Beazley, Kl.-Maler. For the
Nereid names, see BM Cat. The vase was a family heirloom
(Higgins). Mixed alphabet (near Ionic). Four-stroke sigma.
See also GAI ii.

(1)Πηλευς, CV. The sigma is to left of an altar and to right
of Thetis' chiton. (2)Beazley gives Κυμαθεα. For Κυματοθεα
see Kretschmer, Vas. 238. (3)so C. Smith; Beazley gives
Γλυκη. Several inscriptions are to right of heads and
running along margins, regardless of how the figures face.
Thus Κυμ... is to right of a head, but K. faces left.
(4)Boardman reads: Διομηδες.

4479.

London E 75.

- A] RF cup. Briseis Painter. Second quarter fifth. *E.D. Serbeti,
'The Oionokles Painter,' Boreas 12 (1989) 41. ARV(3) 406/2,
Para. 371, Add.(2) 232. LIMC iii, pls. 133 and 136 Briseis 1, 14

(A, B).

B] Int.: an old man at a door (Priam at the tent of Achilles?). A-B: Dionysus with satyrs and maenads.

C] γυιο.(1)

D] No doubt nonsense.

(1)so Serbeti; location not given.

4480.

London E 76.

A] RF cup. From Vulci. Briseis Painter. First quarter fifth. Ca. 480. 485-80 (Williams). *C. Smith, BM Cat. iii, 102 f. (not ill.). VA 109 and 110/7. ARV(2) 406/1, 1651, Para. 371, Add.(2) 232. *Vidi (Int.). Script 557. E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 41. D. Williams, GettyMusV 5 (1991) 56-59. *D. Williams, CV, Great Britain 17, 65/70, pls. 72-73, fig. 12,c (profile). LIMC iv, s.v. Eurybates, no. 5, pls. 49-50 (details of heralds). I.T. Kakridis, Ελληνική Μυθολογία (1986) V, 86, figs. 73-74. T.H. Carpenter, Art and Myth in Ancient Greece (1991), fig. 302 (A). H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 13-15, figs. 4-6 (all).

B] Int.: conversation of a seated old man and a bearded man. A: Briseis led away from Achilles. B: Briseis brought to Agamemnon.

C] Int.: around the medaillon: γυιοσκιοςυιοι.(1) A: between the heads, very widely spaced, on the left side of the scene: γυιοσυ.(2) B: similar but stretching over the whole scene: γυιοσυιοσκι.(3)

D] = 1843.11-3.92. Hartwig attributed the cup to his 'Meister mit dem Kahlkopf'. B is interpreted by Williams as Briseis being taken out of Agamemnon's tent to be returned to Achilles, but Kossatz-Deissmann in LIMC iv, s.v. Briseis, pp. 157-66, esp. 166, keeps the old interpretation that she is brought to Agamemnon. Cf. also Schefold, Sagen 181-82. Shapiro thinks the two elders on the Int. are discussing the Briseis affair, cf. the elders on B. His phs. show the location of the letters only; they are widely spaced, especially on B. For the type of nonsense inscription, see Beazley, JHS 34 (1914) 194, n. 13. Serbeti reads: γυιοσκιοςλις. γυιολιοςκι. γυιοσ. Gerhard read: Λυκοςκαλος (cf. s., 41 n. 167).

(1)the last letter from BM Cat.; I did not see it. CV reads as one: γυιοσκιοςυιο (CV also does not read the final iota).
(2)after BM Cat. γυιοσλ, CV. At right, Achilles' tent interferes. (3)after BM Cat. γυιοσυιοσκι, my note from CV.

4481.

London E 77.

A] RF cup. From Vulci. Sabouroff Painter. Follower of Brygos, potter. Second quarter fifth. Early (Beazley). *C. Smith, BM cat. iii, 103f. ARV(2) 837/1.

B] Int.: woman seated and youth. A: Achilles and Memnon, with Thetis and Eos. B: two pairs of warriors.

C] B: καλος, retr.(1)

(1)so C. Smith.

4482.

London E 78.

A] RF cup. From Vulci. Foundry Painter. Euphronios potter. First quarter fifth. 490-480. *Frost, JHS 26 (1906) 220, pl. 13 (dr. of Ext.). Smith, Cat. iii, 104-105. ARV(2) 401/3, 1651, Para. 370, Add.(2) 230. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 80, pls. 60 - 61. Robertson, AVCA, fig. 105 (B, part). *D. Williams, CV, Great Britain 17, 62/48, pls. 68-69, figs. 3,k (facs. of Gr. upside down) and 12,a (profile) (bibl.).

B] Int.: boy boxer and trainer. A: pancratiast, trainer and three boxers. B: two boxers; two wrestlers with a trainer.

C] Nonsense (part imitation letters): Int.: ο[...]εοοεεοοον.

νενουνοο.(1) A: starting to left of the pancratiast:

(ν)vh(α)uv(α)ε[.]v(.)γ[.]vvvεv. To right of the right

youth's head: hυvε. B: between the boxers' heads:

v(.)εvvuv(.)ε. Above the wrestlers, wavy: hv[.]vεkv.(2)

Under the foot, Gr.(3)

D] Hartwig attributed the cup to the Diogenes Painter, Murray with reserve, to the style of the Brygos Painter. - The inscriptions done from the drs. of A and B in JHS 26 and for the Int. from CV, GB 17. Beazley, lecture 80: "On the inside and outside of the London cup there are imitation inscriptions, without meaning, of a particular kind: the letters nu, sigma, epsilon, upsilon are prevalent. This form of inscription is found on many of the Foundry Painter's cups, and, like the way the letters are formed, is characteristic of him." Beazley compares New York L.1981.91a-b (ex Heidelberg 73(c) and 74(a) + New York (ex Vatican, Astarita L.1986.41) + New York 07.156.8 (q.v.). Dotted alpha. Epsilon variable. Kappa once miswritten. Nu sometimes reversed.

(1)these readings from CV. (2)readings from Frost. (3)Smith refers to the old Cat., pl. B, 971*. CV gives: fE, retr. Not in TGV.

4483.

London E 81.

A] RF cup. From Vulci. Phiale Painter. Third quarter fifth. *C. Smith, BM Cat. iii, 107-108 (not ill.). ARV(2) 1024/150, 1678, Add.(2) 317. Script 898.

B] Int.: Athena and Cadmus. A-B: The Slaughter of the Niobids.

C] Int.: Καδμος. A: Απολλων. B: Αρτεμις. Under the foot, Gr.: AV.(1)

D] = 67.5-8.1066. All information from the BM Cat. Apparently Ionic, except for three-stroke sigma. Dotted alpha?

(1)or Attic lambda and alpha with the right bar curved, retr.? Not in TGV.

4484.

London E 82.

A] RF cup. From Vulci. Kadmos Painter. Third quarter fifth. Ca. 430. *C. Smith, BM Cat. iii, 108-109 (not ill.). CIG 4.8348. *H. Metzger, BCH 68-69 (1944-45) 318, fig. 8 (ph. after Farnell, Cults iii, pl. 8, a (Int.); letters very clear). M. Tonges-Stringaris, AM 80 (1965) 17, fig. 16. ARV(2) 1269/3, Add.(2) 356. Script 787. Robertson, AVCA 220, fig. 227 (A). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 159, KOMOS 15. T.H. Carpenter in O. Murray and M. Tecusan, eds., In Vino Veritas (1995) 145ff., figs. 1-3 (discussion).

B] Banquet of the gods: Int.: Pluto and Persephone: woman seated to right on a couch on which reclines a bearded man with a phiale, to left. A-B: other divinities.

C] Horizontally above heads: Int.: Πλουτων. Φερρεφαττα. A: Ποσειδων. Αμφιτριτη. Ζευς. ηερα. [Γα]νυμεδες. B: Αρες. Αφροδιτε. Διονυσος. Αριαδνε. Κωμος (satyr).

D] Readings and letter forms from the BM Cat. Near Ionic (mixed alphabet). Dotted alpha?

4485.

London E 85.

A] RF cup. Sabouroff Painter. Brygos potter (Bloesch). Second quarter fifth. Early, Beazley. *C. Smith, BM Cat. iii, 112f. ARV(2) 838/28. *Photos.

B] Int.: two maenads, facing. A: a youth and a woman, a man and a woman, conversing. B: two groups of a youth and a

woman conversing; Doric column.

- C] Int.: nonsense: around the figures, at right: καλεπχ.(1) A: imitation inscriptions.

(1)C. Smith, text.

4486.

London E 86.

- A] RF cup. Near the Euaichme Painter. Second quarter fifth. *C. Smith, Cat. iii, 113-14. ARV(2) 786/4, Add.(2) 289. *Vidi.
B] Int.: an old shoemaker; at his feet a wicker basket.
C] Int.: to right of his face: καλος. On the basket, in BG, καλος.(1)

(1)the glaze is mostly flaked off, as are the relief lines of the wicker.

4487.

London E 90.

- A] RF cup. From Nola. Painter of the Yale lekythos. Second quarter fifth. *C. Smith, BM Cat. iii, 115, fig. 21 (dr.). CB iii, 1. ARV(2) 662/96, *1664. *Fifth Epigraphic Congress 1967, Acta (1971) 58/9. *Vidi.
B] Int.: woman putting her hands in a laver; basket; a jug above the laver; at left, a flute case.
C] Int.: on the flute case, in thick BG letters with ragged edges: Αγυρρηιος, retr., but the individual letters facing left to right.
D] False: as M. Robertson showed me, this is a forgery made by scraping out the black spots of the skin of the flute case, which represent leopard skin. Agyrrhios: see PA 179, Davies, APF 278-79, and LGPN ii.

4488.

London E 94.

- A] RF cup. From Vulci. Kodros Painter. Third quarter fifth. Ca. 430. *C. Smith, BM Cat. iii, 116-17 (not ill.). CIG 4.8454. *ARV(2) 1270/22, 1612, 1689, Add.(2) 357. Script 784a.
B] Int.: athlete. A,B, each: two wrestlers with a trainer.
C] Int.: at left: Ξενων|καλος.(1)
D] Text and letter forms from the BM Cat. and ARV(2). Near Ionic, but three-stroke sigma.

(1)now very faint from cleaning; see ARV(2). Mixed alphabet?

4489.

London E 96.

- A] RF cup. From Camiros. Recalls Calliope Painter (Beazley). Self (L.-H.). Third quarter fifth. 440-435 (L.-H.). *C. Smith, BM cat. iii, 118. ARV(2) 1263/1. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 311/5, pl. 3.
B] Int.: discobolus; at right, a base with clothes on it. A: two athletes and a trainer. B: three athletes.
C] Int.: to discobolus' left: κ(α)λος.
D] Mixed alphabet. The alpha lacks the cross stroke.

4490.

London E 107.

- A] RF cup. From S. Agata de' Goti. Painter of London E 777 (Penthesilean). Second quarter fifth. 470-460. *C. Smith, BM Cat. iii, 124-25 (not ill.). *ARV(2) 939/1 (no ill.), 1565. Script 724.
B] Int.: Nike and youth. A: Nike between two youths. B: similar.
C] Int.: καλος Αρχωνος. A: καλος. B: καλος.

4491.

London E 109.

- A] RF cup. From Nola. Meleager Painter. First quarter fourth. *C. Smith, BM Cat. iii, 125. ARV(2) 1412/56.
 B] Int.: Triton. A: athletes and seated woman. B: youth (preserved).
 C] Int.: Νηρεϋς(?).
 D] Inscribed? C. Smith says that Panofka thought he could read Νηρεϋς, but Smith does not have this reading. Beazley says that the vase had been cleaned. Panofka's reading (which I have not seen) may have been imaginary, or false, especially since the figure is Triton. Beazley also says the woman with the athletes on A may represent the phyle.

4492.

London E 131.

- A] RF stemless cup. From Ruvo. Diomed Painter (Manner of Jena Painter i).(1) First quarter fourth. *C. Smith, BM Cat. iii, 133f. ARV(2) 1516/2. *Photos. *V. Paul-Zinserling, Der Jena-Maler und sein Kreis (1994) 48/15, 50, pls. 34,3 (Int.) and 16,1-2 (B, A).
 B] Int.: satyr. A: a seated satyr and a maenad. B: a seated maenad and a satyr
 C] Int.: above the satyr's head, Gr.: νεϋεδ(λ).(2) A: above the maenad's outstretched arm, Gr.: (γ)νεδς, if Attic; else (λ)νεδς.
 D] Smith rightly declares these inscriptions to be modern; his readings are a bit different. But the inscriptions are fairly clear in P.-Z. My present reading is not quite certain as the lettering is unsteady. Clearly false.

(1)close to the Jena Painter. "He may be the same as the Jena Painter," Para. 300. (2)probably complete at end, although a small piece of the vase is missing there. This reading from the photo. in P.-Z. differs somewhat from my earlier reading from a photo. among Beazley's phs. (νελεδλ). I now assume that the alphabet is meant to be Attic; else read: νελεδ(υ).

4493.

London E 132.

- A] RF stemmed dish. From Nola. Dish Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 134. ARV(2) 787/1, Para. 418.
 B] Int.: youth tuning his lyre.
 C] Int.: on the left: καλος.

4494.

London E 133.

- A] RF stemmed dish. Dish Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 134. ARV(2) 787/4.
 B] Int.: a youth with spears, running (Kephalos?).
 C] Int.: on the right: καλος.

4495.

London E 134.2.

- A] Fr. of RF lip cup.(1) From Naukratis. Near Painter of Vatican Horseman.(2) Third quarter sixth.(3) *Beazley, JHS 52 (1932) 203, fig. 19. C. Smith, BM Cat. iii, 134. Cf. Naukratis i, pl. 32,1. ARV(2) 159/2 below, Add.(2) 181.
 B] Int.: RF: a youth reclining with a phiale remains, probably from a symposium running all around. A: reserved. There may also have been BF decoration (Beazley, ARV(2)).
 C] A: Gr. in large letters: [---]αιτη[---].(4)
 D] The diameter must have been over 15 1/2" (Beazley). The Gr. is not Attic.

(1)of BF type: a unique piece (Beazley). (2)by him are two RF eye cups of abnormal shape, ARV(2) 159/1-2, cf. 37/ii; near him, Adolphseck 29, ARV(2) 159/1, with the outside reserved; and the present cup. (3)i.e. ca. 530? Listed in ARV(2) as very

early RF, in JHS as very earliest RF. (4)Beazley, JHS:
probably a dedication, e.g.:
[ο δεινα με ανεθηκε κ]αι τη[ν προχουν], Beazley, JHS.

4496.

London E 134.4.

- A] Fr. of RF cup. From Naukratis. Unattributed. Date? *C. Smith, BM Cat. iii, 135.
- B] Back of the head of a wreathed youth.
- C] At right: [---]α[---].

4497.

London E 135.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. 520-510. *Kraiker, JDI 44 (1929) 163/13, fig. 9. CIG 4.8167. *Arias-Hirmer, pl. 98. ARV(2) 78/93, 1623, Para. 329, Add.(2) 169.
- B] Archer.
- C] To left of the figure: ΕΠΙΚΤΕΤΟΣ. On his right: εγρασφεν, for εγραφσεν.
- D] Small and neat letters.

4498.

London E 136.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. 520-510. Beazley, VA 18. CIG 4.8172. Kretschmer, Vas. 181. ARV(2) 78/94, Add.(2) 169. *Vidi. Robertson, AVCA 19, fig. 13.
- B] Warrior with a horse.
- C] At left: ΕΠΙΚΤΕΤΟΣ. At right: εγρασφεν, for εγραφσεν.

4499.

London E 137.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. 520-510. *C. Smith, Cat. iii, 136, pl. 6,2 (dr.). CIG 4.8169? ARV(2) 78/95, Add.(2) 169. *Vidi. CAH 4(2), plate volume, 122, fig. 146.
- B] Two komasts (man and youth).
- C] To the left of the figures: ΕΠΙΚΤΕΤΟΣ. On the right: εγρασφεν, for εγραφσεν.
- D] The letters pi, tau and phi are unusual; the other letters are as in most Epiktetos signatures.

4500.

London E 139.

- A] RF skyphos. From Capua. Epiktetos. Pistoxenos potter. Last quarter sixth.(1) *CV, Great Britain 5, III I c, pl. 28,1a-d. C. Smith, BM Cat. iii, 137. Kretschmer, Vas. 180. Beazley, CF, p. 9 (pl. 2,2). ARV(2) 77/86, Para. 328, Add.(2) 168. *Photo. *Robertson, AVCA 138, figs. 140-41.
- B] A: Dionysus with a satyr and donkey. B: satyr between two donkeys.
- C] A: [Ε]ΠΙΚΤΕΤΟΣ ΕΓΡΑΦΣΕΝ. B: in the upper left of the picture: ΠΙΣΤΟΟ^ΧΕΝ^ΟΣ ΕΠΟΙΕΣΕ[ν], for ΠΙΣΤΟΧΣΕΝΟΣ.(2)
- D] For Epiktetan orthography (sch for chs) see also BSA 11, 16 n. 3 and 17 n. 1. Tailed rho.

(1)Robertson dates this vase much later (because of the occurrence of Pistoxenos and the style), ca. 480; others deny that it can be by the same Epiktetos. Cf. also London E 38. Robertson gives a very long career to Epiktetos. (2)so C. Smith. ARV(2) has ΠΙΣ[τ]ΟΧΣΕΝΟΣ ΕΠΟ[ι]ΕΣΕ[ν], adding 'now cleaned.'

4501.

London E 140.

- A] RF skyphos. From Sta. Maria di Capua. Makron. Ca. 480 (ca. 485, Buschor). Hauptwerk II (Kunisch). *CV, Great Britain 5, III I c, pl. 28,2a-d (much bibl.). *FR 3, 259-63, pl. 161 (dr.) and p. 259. Dittenberger,

- Syll. VI (1947), 1117. Beazley, AJA 48 (1945) 156-57. ARV(2) 459/3, 481, 1654, Para. 377, Add.(2) 243. *Vidi (A, part of B). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 45. Script 560. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 95-96, pls. 78-79 (museum photos. and drs. after FR iii, pl. 161). E.J.W. Barber in Neils et al., Goddess and Polis (1992) 115, fig. 73 (A, part). (Shows parts of 2 inscriptions). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989), pl. 34,a-d.(1) B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 70, fig. 35. D. Williams, 'The Brygos Tomb Reassembled,' AJA 96 (1992) 625-26, figs. 6-9; fig. 8 is the same picture of sig. as that listed in note 1 below. T. Hayashi, Bedeutung und Wandel des Triptolemosbildes (1992) 14, 137/45,, pl. 5,2. Isler-Kerenyi, Gnomon 65 (1993) 626. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 15, 100 n. 402, 131f. and n. 622, 194/319, figs. 8, 17-19, pl. 107 (shows part of signature; traces of other inscriptions) (much bibl.).
- B] A-B: Sending Out of Triptolemos: A: Demeter to right; Triptolemos in his vehicle to right, with phiale and ears of grain; Persephone to left, pouring; Eleusis to left; under a handle, seated to right with scepter, but looking back: Eumolpos. B: Zeus with scepter to right; Dionysus with ivy branches on his staff, to right; Amphitrite to left but looking back; under the other handle, seated, Poseidon, to left but also looking back; swan to right.
- C] A: Δεμετρε (downward).(2) Τριπ{π}τολεμιος (horizontal). Φεροφαττα (upward). Ελευσις (woman; downward). Ευμολπ{π}ος. B: Ζευς (horizontal). Διονυσος. Αμφιτριτε (downward). Ποσειδων. On handle B/A, [not A/B!] horizontal, Gr.: $\eta\epsilon\rho\phi\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Found with London E 65, q.v. On the myth, see FR. Beazley, lecture, p. 96: "This is not exactly a learned picture, but very nearly; and one sometimes wonders if the painter has not been in consultation with a learned man. Perhaps with a member of the Eumolpid family? Or perhaps with a poet, a native of Eleusis?" Beazley also discusses the winged throne (not chariot), Eleusis, and Eumolpus as a poet. -This and the other skyphos by Makron (Louvre G 146) have (in the signature) four-stroke sigma; one has tailed rho. These are rare on the cups (so Cohen). Cf. also her n. 124. - For the signature, see Script 89, Cohen, p. 70 and Kunisch. [The position is unusual, as are the letter forms; the lettering in the scenes is quite different, I think.] Skyphos-type horizontal handles (cf. Kunisch, p. 15). - Attic alphabet. Wavy and irregular lines. Horizontal strokes also somewhat wavy. Three-stroke Sigma (in the scene) and four-stroke (in the signature). Tailed rho in both, but not pointed in the signature. The writing of the signature seems quite different from that on Boston 13.186.

(1)34, b shows the Hieron Gr. signature horizontally on the outside of one handle. (2)see GAI ii, 116.

4502.

London E 141.

- A] RF skyphos. From Marion. Unattributed. Second quarter fifth. *CV, Great Britain 5, III I c, pl. 29,6a-b. C. Smith, BM Cat. iii, 139.
- B] A: woman with a libation bowl and torch. B: maenad with a thyrsus facing right (behind a base(?)).
- C] A: to left of her face: $\kappa\alpha\lambda\omicron\varsigma$. B: to left of the back of the maenad's head (same position as A): $\kappa\alpha\lambda\epsilon$.
- D] Mixed alphabet. Ionic Lambda and four-stroke sigma.

4503.

London E 142.

- A] RF skyphos. From Nola. Agathon Painter. Second quarter fifth.
*CV, Great Britain 5, III I c, pl. 29,7a-b. C. Smith, BM Cat.
iii, 139. ARV(2) 978/7.
- B] A: a nude youth running after a woman. B: a draped youth,
leaning on his stick, addresses a woman; behind them, a
chair.
- C] A: between the heads: καλος. B: in the same position:
καλος. Under the foot, Gr.: Π. (Attic letters). See TGV
102/16B 14.

4504.

London E 143.

- A] RF skyphos. From Camiros.(1) Manner of Lewis Painter.(2) Second
quarter fifth. *CV, Great Britain 5, III I c, pl. 29,1a-b. C.
Smith, BM Cat. iii, 139. H.R.W. Smith, Der Lewismaler (1939),
pl. 32,f. ARV(2) 975/2.
- B] A: Winged goddess(3) flying with a sash. B: boy with a lyre.(4)
- C] B: καλος.
- D] The two sides are clearly connected.

(1)tomb F 34. (2)very close to the painter. (3)Nike, CV. (4)"Eos
and Tithonos, one would have said, but the goddess holds a
sash" (Beazley, who compares Berlin inv. 4982.32, RF
lekythos, ARV(2) 671/32.).

4505.

London E 146.

- A] RF skyphos. Unattributed. Second quarter fifth. *CV, Great
Britain 5, III I c, pl. 29,4a-b. P.F. Hugues d'Hancarville,
Antiquités étrusques, grecques et romaines, tirées du cabinet
de M. Hamilton (Naples 1766-67) ii, pl. 111. C. Smith, BM Cat.
iii, 140.
- B] A: a cloaked woman standing; behind her, a chair. B: a
bearded man with his stick, stretching his hand toward A.
- C] A: καλος.

4506.

London E 147.

- A] RF skyphos. From Camiros.(1) Unattributed. Second quarter fifth.
*CV, Great Britain 5, III I c, pl. 29,5a-b. C. Smith, BM Cat.
iii, 140.
- B] A: woman holding a box; kalathos. B: woman with a mirror
standing behind a chair.
- C] A: at right: καλος.
- D] Mixed alphabet.

(1)tomb F. 258.

4507.

London E 148.

- A] RF skyphos. Manner of Euaion Painter. Second quarter fifth.
*CV, Great Britain 6, III I c, pl. 30,1a-b. C. Smith, BM Cat.
iii, 140-41. ARV(2) 799/15.
- B] A: a bearded man with his hands outstretched; at left, a
stick in the ground; at right, a rock(?). B: youth with his
stick moving away from A; rock(?); basket.
- C] A: beside the face: καλος. B: to left of the youth's face:
καλος, retr.
- D] Mixed alphabet?

4508.

London E 149.

- A] RF skyphos. From Nola. Penelope Painter. Third quarter fifth.
*CV, Great Britain 6, III I c, pl. 30,2a-b. C. Smith, BM Cat.
iii, 141. ARV(2) 1301/15.
- B] Komos: A: a draped youth playing the lyre; at right, a
naked youth dancing. B: a bearded man, naked, with his

cloak, playing the lyre; a similar man, turning around.

- C] A: the lyre player: *καλος*. The dancer: *καλος*. B: the first man: *καλος*. The second man: *καλος*.

4509.

London E 154.

- A] RF kantharos. From Vulci. Nikosthenes Painter. Last quarter sixth. 520-510. *CV, Great Britain 5, III I c, pl. 33,1a-d. A. Genick and A. Furtwängler, *Griechische Keramik* (1883), pl. 26,1. ARV(2) 127/28. CB iii, text.
B] A: chariot, driver, and warrior. B: similar. Shield device: rear end of a horse.
C] B: around the shield device: *σπ(ε)ov*.(1)

(1)CV, text; the epsilon reversed. BM Cat. iii, 142 gives:

N

O Σ

E.(Π)

in a circle; sigma three-stroke, pi sideways. Both suggest *Σπεων*(?), but it is clearly nonsense.

4510.

London E 156.

- A] RF covered kantharos. Recalls the Marley Painter (Beazley). Third quarter fifth. *CV, Great Britain 5, III I c, pl. 34,1a-c. CIG 4.7698. C. Smith, BM Cat. iii, 144-45 (much old bibl.). ARV(2) 1281, Add.(2) 358.
B] On the cover: Gorgoneion in relief. A: Odysseus with one of Nausicaa's companions. B: Oedipus and the sphinx.
C] A: *Ὀδυσσεύς*. *καλη*.
D] A trick vase. Smith thinks A represents Odysseus and Leucothea, cf. Od. 5.333ff.; formerly interpreted as Odysseus and Nausicaa. Mixed alphabet?

4511.

London E 157.

- A] RF kantharos. From Camiros. Alexandre Group (Beazley).(1) Alexandre Painter (Lezzi-Hafter). Third quarter fifth. *CV, Great Britain 5, III I c, pl. 34,2a-b. ARV(2) 1213/2, Add.(2) 348. G.M.A. *A. Lezzi-Hafter, *Der Schuwalow-Maler* (Kerameus 2, 1976) 93, 112/Al 1, pls. 141-42. *Script 1056, Fig. 137 (B, part).
B] Amazonomachy: A: Theseus and Andromache. B: Phorbas and Alexandre.
C] A: to right of Theseus' helmet: *Θεσεύς*. To left of Andromache's head and raised arm: *Ἀνδρομαχε*.(2) B: to right of her forehead: *Ἀεξνδρε*. I.e.: *Ἀλεξάνδρε*.(3) To left of the Greek's helmet, at some distance: *Φορβας*.
D] Mixed alphabet.

(1)akin to the Eretria Painter. (2) wrongly cited as *Ἀνδρομαχε* by Kretschmer, Vas. 183-84 with ref. to Salzmann, *Necropole de Camiros*, pl. 59. (3)clear in the photo., hence not *Ἀλεξάνδρε*. Bothmer reads: *Ἀλεξάνδρε*.

4512.

London E 159.

- A] RF hydria. From Vulci. Phintias. Last quarter sixth. 510-500. *CV, Great Britain 7, III I c, pl. 70,1. *JHS 12 (1892), 367-68, pls. 20-21. ARV(2) 24/9, 1620, Add.(2) 155. *Vidi. Script 391. Robertson, AVCA 28-29, fig. 21 (body).
B] Shoulder: symposium (man and youth reclining). Body: youths at a fountain.
C] Shoulder: horizontally at the top of the scene, covering the whole width: *Φιντίας* and *εγραψε*. Body: similar, but the words are widely separated so that they reach the margins: *Μεγακλεις* and *καλος*. Under the foot, Grr.: *ΑΗ* repeated, and other graffiti. See Hackl 40, XLVIa, 424; 49,

4513.

London E 161.

- A] RF hydria. From Vulci. Syriskos Painter. First quarter fifth. *CV, Great Britain 7, III I c, pl. 71,1 and 72,3. C. Smith, BM Cat. iii, 147. ARV(2) 262/41, Add.(2) 205. *Photo. of dr.
- B] Shoulder: symposium: three men reclining. Body: Menelaus pursuing Helen; at right, a woman.
- C] Shoulder: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$, retr.(1) Body: between Menelaus and Helen: $\text{ho } \pi\alpha\upsilon\varsigma$.(2) To left of Helen's face: $\kappa\alpha\lambda\epsilon$. To Helen's right, wavy: $\text{ho } \pi\alpha(\lambda)\omicron\varsigma$.(3) [Nearby?]: $\kappa\alpha\lambda\omicron\varsigma$.
- D] = 1843.11-3.86. My readings and the rendering in CV and C. Smith do not correspond in all detail; Smith is probably more accurate than CV. I do not know how accurate the dr. is. Some sigmas are four-stroke, perhaps reversed.

(1)so CV; the first sigma four-stroke and not retr., the second three-stroke and retr. (2)so the dr.; C. Smith has $\text{ho } \pi\alpha\upsilon\varsigma$, retr. (3)so the dr.; the lambda upside down?

4514.

London E 163.

- A] RF hydria. From Vulci. Copenhagen Painter. First quarter fifth. *CV, Great Britain 7, III I c, pl. 10,4. Heydemann, 'Jason in Kolchis,' Halle Progr. 1886, 19 n. 48. *C. Smith, BM Cat. iii, 148. CIG 4.7748, 8345q. Hackl, 50/569; 51/576. ARV(2) 258/26, 1640, Add.(2) 204. TGV 134/9E 108, 150/1F 10, 165/21F 1. *Photo.
- B] Body: Medea rejuvenating Jason: at left, Medea; in the center, a cauldron over a fire, and a ram; At right. Jason, with outstretched arms.
- C] Body: in front of the faces: $\text{M}\epsilon\delta\epsilon\iota\alpha$, retr. $\text{I}\alpha\sigma\omicron\nu$. Under the foot, Gr.: AR with stemmed rho. $\lambda\epsilon\kappa\nu$. $\upsilon\delta\rho\iota$. See TGV.(1)
- D] C. Smith: the first mention of Jason's renewal is schol. Arist., Equ. 1321; without the inscription one would have thought of Medea renewing Aison (his father); Heydemann thought $\text{I}\alpha\sigma\omicron\nu$ miswritten for $\text{A}\iota\sigma\omicron\nu$. For parallels to the shape see ARV(2) 1634, top. Dotted delta. Four-stroke sigma. Note $\text{leky}<\text{thoi}>$ and $\text{hydri}<\text{ai}>$.

(1)Hackl differs.

4515.

London E 164.

- A] RF hydria (kalpis). Unattributed. First or second quarter fifth. *CV, Great Britain 7, III I c, pl. 71,2. C. Smith, BM Cat. iii, 149. BCH 23, 164, fig. 3. E.N. Gardiner, Greek Athletic Sports and Festivals (1910) 334, fig. 88.
- B] Body: young athletes: flautist; discobolus; a seated youth; trainer; jumping weights; pick axe.
- C] Body: three times: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. Under the foot, Gr.: monogram.(1)

(1)see C. Smith; not in TGV.

4516.

London E 168.

- A] RF hydria (kalpis). From Vulci. Syriskos Painter. First quarter fifth. *CV, Great Britain 7, III I c, pls. 73,3 and 74,2. *C. Smith, BM Cat. iii, 152. ARV(2) 263/43, Add.(2) 205.
- B] Body: Heracles and the Lion; at left, a warrior, and Iolaus seated; a square base; at right, Athena seated and a warrior.
- C] Body: above the central scene: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$, retr. Behind Athena: $\kappa\alpha\lambda\omicron\varsigma$. Above Iolaus: $\text{ho } \pi\alpha\lambda\omicron\varsigma$.(1) To left of the left warrior: $\kappa\alpha\lambda\epsilon$, retr.(2)
- D] The Syriskos Painter seems to like $\pi\alpha\lambda\omicron\varsigma$: see London E 161.

(1)these two go together: $\text{ho } \pi\alpha\lambda\omicron\varsigma | \kappa\alpha\lambda\omicron\varsigma$. (2)this might refer to the base.

4517.

London E 170.

- A] RF hydria (kalpis). From Capua. Coghill Painter (Polygnotan). Third quarter fifth. *CV, Great Britain 7, III I c, pls. 75,2 and 77,1. C. Smith, BM Cat. iii, 153. Hackl 53/591. ARV(2) 1042/2 (bibl.), Add.(2) 320 (bibl.). *TGV 112/18C 20, 163/17F 4, 165/21F 5, fig. 13,h. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 377/COG2, pl. 72A-B.
- B] Shoulder (all around): Apollo pursuing a woman; at left, his chariot with the charioteer; at right, woman fleeing to a bearded man; two other women.
- C] Shoulder: above Apollo and the woman: $\kappa\alpha\lambda\omicron\varsigma$. $\kappa\alpha\lambda\epsilon$. Under the foot, Gr.: a line crossing the foot; $\sigma\kappa\upsilon\langle\phi\omicron\rangle$; $\text{h}\upsilon\langle\phi\rangle$.(1)
- D] Dipp. done from CV. - $\sigma\kappa\upsilon\langle\phi\omicron\rangle$ may be the kantharos rather than our skyphos (Johnston, p. 230). $\text{h}\upsilon\langle\delta\rho\iota\alpha\rangle$. The heta points to an Athenian hand (J., ibid.). J. says the readings in CV and in Hackl (see note 1, below) are to be ignored.

(1)after TGV; Hackl and CV have: $\text{O}\Sigma\text{KVHVI}$, C. Smith: $\text{O}\Sigma\text{KVHV I}$.

4518.

London E 171.

- A] RF hydria (kalpis). From Kamiros.(1) Agrigento Painter.(2) Second quarter fifth. *CV, Great Britain 7, III I c, pls. 75,3 and 76,2. ARV(2) 579/87, Add.(2) 262.
- B] Shoulder: music lesson: a seated youth playing the flutes; a standing youth holding flutes; youth with a lyre playing with a cat on a stool; a bearded teacher, seated and playing the lyre while singing; youth playing the flutes; monkey; youth holding flutes and another listening.
- C] Shoulder: above the left youth holding flutes: $\kappa\alpha\lambda\omicron\varsigma$, retr. Issuing from the teacher's mouth obliquely: 0000.(3) Above the youth playing flutes who faces him: $\kappa\alpha\lambda\omicron\varsigma$.
- D] The youths might better be called boys.

(1)tomb F 236 according to C. Smith, BM Cat. iii, 154. (2)Earlier Mannerists iii. (3)four circles as indication of sound; cf. Copenhagen 13,365, by the Kleophrades Painter, and London E 354.

4519.

London E 172.

- A] RF hydria (kalpis). From Kamiros.(1) Pig Painter.(2) Second quarter fifth. *CV, Great Britain 7, III I c, pls. 75,4 and 77,2. *C. Smith, BM Cat. iii, 155. ARV(2) 565/42, Add.(2) 260.
- B] Shoulder: music lesson: stele; a man (paedagogus?) with a panther(?); youth with lyre; teacher seated and playing the lyre; dog; a boy seated, facing the teacher, also playing the lyre; youth with a flute case.
- C] On the stele: at the top, a row of upright strokes; below it, kion.: $\kappa\alpha\lambda\omicron\varsigma$. Above the figures on the right: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Are the strokes in lieu of an inscription? Cf. the Inscription Painter.

(1)from tomb 151, according to C. Smith, BM Cat. (2)Earlier Mannerists i.

4520.

London E 176.

- A] RF hydria (kalpis). From Vulci. Oreithyia Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 73,4. C. Smith, BM Cat. iii, 157. ARV(2) 497/10, Add.(2) 250.
- B] Body: Heracles and Nessus; at right, Deianeira.

C] Body: on Nessus' back: καλος, retr.

4521.

London E 179.

- A] RF hydria (kalpis). From Nola. Dutuit Painter. First quarter fifth. *CV, Great Britain 7, III I c, pl. 81,4. *C. Smith, BM Cat. iii, 158. *Hackl, p. 69. *TGV, p. 69. ARV(2) 307/7.
B] Shoulder: Nike alighting with an oinochoe and phiale.
C] Under the foot, Gr.: κρι(ο).(1)

(1)so C. Smith and Hackl, with the omicron open (or not preserved) at the bottom, while CV gives it in full. But Johnston in TGV says the foot is broken, part lost, and worn: "Hackl's reading is certainly wrong. Perhaps it is HPA with 'Boeotian' alpha."

4522.

London E 182.

- A] RF hydria. From Vulci.(1) Oinante Painter (Earlier Mannerist). Second quarter fifth. *CV, Great Britain 8, III I c, pl. 85,1a-b. CIG 4.7715. C. Smith, BM Cat. iii, 159 (much bibl.). Lullies, AM 71, 210. ARV(2) 580/2, 1615, Para. 392, Add.(2) 263.
B] Body: Birth of Erichthonios: nymph; Zeus; Gaia, emerging, hands the child to Athena; Nike with a sash.
C] Body: above the nymph's head: Οινανθε καλε.
D] For the name, Beazley refers to Lullies. See also C. Smith, with bibliography.

(1)so ARV(2); from Chiusi(?), CV.

4523.

London E 183.

- A] RF hydria. From Nola. Painter of London E 183.(1) Third quarter fifth. *CV, Great Britain 8, III I c, pl. 84,2a-c. C. Smith, BM Cat. iii, 160 (much bibl.). Hackl 50/568. TGV 165/21F 11. ARV(2) 1191/1, Add.(2) 342.
B] Sending out Triptolemos: Pluto; woman with torches; Persephone; T. in winged chair; Demeter filling his phiale; Hekate with torches; woman with a basket rousing in.
C] Inscriptions above heads: Τριπτολεμος. Δημητηρ. Εκατη. Under the foot, Gr.: ην.(2)
D] C. Smith says: "The use of the lunate sigma [in Τριπτολεμος] is undoubted." But see Script, p. 160.

(1)[bears] a certain resemblance to the earlier work of the Kadmos Painter (Beazley). (2)i.e., ηνδρια, in Johnston's reading; CV and Hackl read it upside down: ΑΗ, but that must be wrong.

4524.

London E 185.

- A] RF hydria. From Capua. Phiale Painter. Third quarter fifth. *CV, Great Britain 7, III I c, pl. 80,4. *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 80/86, pl. 86, fig. 11D. ARV(2) 1019/86, Add.(2) 315. *Vidi.
B] Dancing exhibition: in the center, at left, two girls dancing; at right, a female instructor pointing at a youth at the far left who is leaning on his staff.
C] The inscriptions are slightly oblique. Above the youth: καλος. Above the left girl: καλη. Above the right girl: καλη.
D] The letters are rather large. The instructor is not inscribed; she holds a large purse-like bag. This is probably a solicitation by a group of hetaerae.

4525.

London E 190.

- A] RF hydria (kalpis). From Kimissala in Rhodes. Manner of Niobid Painter. Second quarter fifth. Late (Beazley). *CV, Great

Britain 8, III I c, pl. 86,3. C. Smith, BM Cat. iii, 163.
Studies Ullman 25/14, fig. 5. ARV(2) 611/36, Para. 396, Add.(2)
268.

- B] Body: woman seated while reading in a book roll; at left, a female attendant; at right, two more.
- C] On the book roll, in BG: nonsense: 16 lines of 4-5 dots each, roughly stoich.
- D] For book rolls see Ullman Studies, AK 16 (1973) 143-47, and Script 99 n. 5 with the index, s.v. book roll.

4526.

London E 191.

- A] RF hydria. From Camiros.(1) Duomo Painter (Later Mannerist). Third quarter fifth. 450-440. *CV, Great Britain 8, III I c, pl. 86,2. C. Smith, BM Cat. iii, 163. ARV(2) 1119/29.
- B] Body: in the center, a seated woman playing the flutes; Eros, with sash and lyre, flies toward her. At left, a youth with his staff. At right, a woman with a box.
- C] Body: above Eros' head: $\kappa\alpha\lambda\omicron\varsigma$.(2)
- D] Mixed alphabet?

(1)from tomb F. 257. (2)CV restores: $\epsilon\iota\kappa\alpha\lambda\omicron\varsigma$ (?), but it is perhaps $\kappa\alpha\lambda\omicron\varsigma$ with an extra stroke put in error. However, GAI i, 191/3 also suggests $\epsilon\iota\kappa\alpha\lambda\omicron\varsigma$.

4527.

London E 193.

- A] RF hydria (kalpis). From Nola. Cassel Painter. Third quarter fifth. *CV, Great Britain 7, III I c, pl. 82,3. C. Smith, BM Cat. iii, 164. 932) iii, ARV(2) 1085/30, Add.(2) 327.
- B] Woman seated, frontal, with distaff and spindle; at left, woman with a box; at right, youth leaning on his stick.
- C] Beside the woman at left: $\kappa\alpha\lambda\epsilon$.
- D] The inscription should refer to the seated woman.

4528.

London E 201.

- A] RF hydria (kalpis). From Vulci. Kleophrades Painter. 480-470. Late (Beazley). *CV, Great Britain 8, III I c, pl. 88,1. *Beazley, JHS 30 (1910) 55/19, fig. 3, pl. 3. ARV(2) 189/77. Script 82 n. 5.
- B] Two women bathing.
- C] Under the right arm pit of the woman at left: $\kappa\alpha\lambda\omicron\varsigma$. To right of the right woman's back: $\kappa(\alpha)\lambda\omicron\varsigma\epsilon\iota$. Under the foot, Gr.: ΑΗ , the pi rising from the top of the alpha. See TGV 91/3B 6.

4529.

London E 209.

- A] RF hydria. From Nola. Manner of Shuvalov Painter.(1) Third quarter fifth. *CV, Great Britain 8, III I c, pl. 89,1. C. Smith, BM Cat. iii, 169. Ullman Studies 25/16, fig. 4. ARV(2) 1212/4, Para. 464, Add.(2) 347. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976) 90, 97, 110/S 83, pls. 132-33 (pl. 133,b shows the figure with the book roll). *Photo.
- B] At left, a seated woman reading in a book roll; at right, a woman (maid) with an alabastron.
- C] On the book roll: imitation letters:
 $\lambda\omicron\varsigma$
 $(\sigma)\lambda$
 $\lambda\nu(2)$
- D] These are not real letters. For book rolls see Ullman Studies, AK 16 (1973) 143-47, and Script 99 n. 5 with index, s.v. book roll.

(1)extremely close to the small hydriai by the Shuvalov Painter; by the same hand as London E 208 (Beazley). L.-H.

attributes the vase to her Painter of London E 208, a pupil of the Shuvalov Ptr. (2) the last two letters are very small.

4530.

London E 222.

- A] RF hydria. From Nola. Polygnotos. Third quarter fifth. Ca. 440. *CV, Great Britain 8, III I c, pl. 90, 5. T. ARV(2) 1033/66. *H.A. Shapiro, Personifications in Greek Art (1993) 243/55, 113-14, fig. 64. LIMC v, 426, s.v. Himeros, no. 11. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 361/71 (not ill.).
- B] At left, Peitho; at right, Eros sitting on a rock.
- C] Above P.'s head: Πειθο. Above E.'s head, to left of his wing: ἡερως.(1)
- D] A small vase. Tailed rho (rather late for this?).

(1) Imer[os], Shapiro.

4531.

London E 224.

- A] RF hydria. Meidias Painter. Last quarter fifth. 410-400. *C. Smith BM Cat. iii, 173. CIG 4.8487. C. Smith, JHS 13 (1893) 192 f. *CV, Great Britain 8, III I c, pl. 91, a-d. *FR i, 38-46, pls. 8-9 (drs.). Kretschmer, Vas. 116, 140, 143, 145, 208. ARV(2) 1313/5 (much bibl.), 1690, Para. 477, Add.(2) 361 (much bibl.). Script 805. Boardman, ARV ii (1989), fig. 287. *L. Burn, The Meidias Painter (1987) ch. 2 (15-25), 97/M 5, pls. 1-9 (pl. 3 is after FR i, pl. 8). Robertson, AVCA 237-39. GAI i, 321. *H.A. Shapiro, Personifications in Greek Art (1993) 245/63, 127, fig. 79, 207, fig. 168. LIMC v, 104, s.v. Herakles, no. 2717 (with earlier LIMC reff.).
- B] Upper row: Rape of the Leucippidae by Castor and Pollux: the rape victim of Pollux is Elera (see below; perhaps for the usual Hilaeira). Castor's rape victim is Eriphyle (usually Phoibe). Chrysippos is Castor's charioteer. Burn 26 thinks the archaic statue (not named) is Aphrodite. Lower row: Heracles in the Garden of the Hesperides [once interpreted as the Argonauts' visit to the Hesperides, FR i, 43; Walters in CV; this made Medea more explicable]: 7 figures around the apple tree guarded by a serpent: Chrysothemis picks apples. Asterope leans on her shoulder. Lipara holds out apples. Heracles, seated, looks toward her. Iolaus. Klytios points at the tree. Hygieia is with him. - Opposite this group are: in the center, three Attic heroes: Akamas, Hippothoon, Antiochos. At left, Philoctetes talks to Akamas. At right, Klymenos. - To right of this group: Oineus, Demophon, with the Hesperid Chryseis. - Medea with a small casket, Elera and Arnioppe.
- C] On the shoulder: Μειδίας : * ἐποίησεν. Upper zone: Πολυδεύκης.(1) Ελερα.(2) Καστώρ. Εριφύλη. Χρυσίππος. Ζεύς. Αγαυή. Χρυσείς. Αφροδίτη.(3) Πειθώ. Lower zone: Κλυτίος.(4) Υγία.(4) α Ασπεροπη. Χρυσοθεμής.(5) Λίπαρ. Ηρακλής. Ιολεως. - Ελερα. Μηδεα.(4) α Αρνίοπη. Φιλοκτήτης. Ακαμ[ας].(6) Ιππο(θ)ών, for Ιπποθοών.(7) Αν[τι]οχος. Κλυμενος. Οιν[ε]υς. Δημόφων. Χρυσίς (girl). - Horse brands: X of upright shape (+).
- D] Burn gives the early history of the vase (Hamilton). The readings are a combination of BM Cat., CV and FR. The inscriptions are said to be very hard to read. - For the mythology see FR and Burn: this is a an Attic garden paradise, whence the Attic heroes (tribal plus Demophon). Burn 22-23: notes the erratic use of names: Elera is found in both scenes. Note also the rape victim's names in the upper row. Agave is elsewhere Pentheus' mother. Philoctetes seems out of place, but Burn 23ff. speculates on the significance of Medea in her Oriental costume. - The Dioscuri in the rape scene show a pro-Spartan attitude by the painter; but the Hesperid scene is pro-Athens. Both

scenes are suitable for a tomb: rape is death; the Hesperid garden is = the Isle of the Blessed. - The alphabet is Ionic, with some three-stroke sigmas.

(1)sigma written above eta for lack of space. (2)given with Attic lambda in CV, with Ionic in BM Cat. (So also for other inscriptions). Kretschmer 208 explains it as Ἰλᾱειρα, a known name of a daughter of Leucippus. (3)the last letter written above; cf. n. 2. (4)BM Cat.gives three-stroke sigma. (4)a for -εα (with short e), see GAI i. (5)BM Cat.: the first sigma four-stroke, the second three-stroke. (6)so FR. Not Aietes or Atlas as read before C. Smith established the right reading. (7)but there is space between two lances for a letter after the theta.

4532.

London E 225.

- A] RF hydria. From Capua. Nikias Painter. Late fifth. *CV, Great Britain 8, III I c, pl. 93,1a-c. C. Smith, BM Cat. iii, 177. P. Ducati, Saggio di studio sulla ceramica attica del secolo iv a. Cr. (Mem. Acc. Linc., 5th ser., 15 fasc. iii, 1916) 16 n. ARV(2) 1334/27, Add.(2) 365.
- B] Apollo and the Muses: eight women, two of them seated; Eros.
- C] Imitation inscriptions "apparently intended for repetitions of καλος." (1)
- D] CV thinks of a wedding scene, Ducati of Επαυλια. I follow Beazley.

(1)so CV.

4533.

London E 226.

- A] RF hydria. From Cyrenaica. Painter of the Athens Wedding (Meidian). Late fifth. *CV, Great Britain 8, III I c, pl. 95,1a-c. C. Smith, BM Cat. iii, 178. ARV(2) 1318/3. L. Burn, The Meidias Painter (1987) 69, 102/AW 3. *H.A. Shapiro, Personifications in Greek Art (1993) 244/59, 122, 123, fig. 77.
- B] Shoulder: Toilet of Helen: at left, three women; in the center, Helen seated; Pothos; at right, four women. Body: a group of women (three are preserved).
- C] Shoulder: above the central figure of the group at left: καλη. - Ελενη. Ποθος. - Above the second from the left of the group at right: καλη. Above the third from left: Κλεω.
- D] Helen's hair is being arranged by Pothos.

4534.

London E 227.

- A] RF hydria. From Cyrenaica. Unattributed. First quarter fourth. 390-380 (Johnston). (1) *FR ii, 103-104, 104, fig. 48 (facs. of Gr.), pl. 79. *CV, Great Britain 8, III I c, pl. 93,2a-c. BM Cat. iii, 179. Hackl, p. 69. TGV 167/24F 8. K. Scheffold, Kertscher Vasen (1930), pl. 7,a.
- B] Heracles with two youths in the Garden of the Hesperides.
- C] Under the foot, Gr.: Εμποροϝ. (2)
- D] Johnston considers this possibly an adjective derived from an unidentifiable place name; Hackl does not interpret. But see Pape, s.v. "Εμπορος.

(1)FR: Kertsch style. (2)FR has a short vertical stroke before the word, which CV omits.

4535.

London E 251.

- A] Hydria in Six' technique. Unattributed. First half fifth (CV). *CV, Great Britain 8, III I c, pl. 101,1. C. Smith, BM Cat. iii, 189. Wernicke, L. 9. Bonner Jb. 122 (1912) 47. Beazley

Archive db, no. 11,818. LIMC vi, pl. 570 Nike 113.

- B] Nike with phiale and censer alighting between two large hydriai; on either side, a laurel wreath.
C] Above: printed as a two-liner: Νίκη|καλή.
D] Ex Hamilton.

4536.

London E 252.3.

- A] Fr. of RF pot.(1) Unattributed. Date?(2) *C. Smith, BM Cat. iii, 190.
B] Youth.
C] At right, a name: Λευ[---].(3)

(1)hydria(?), C. Smith. (2)Fine style, Smith. (3)Λευ[κίππος](?), Smith.

4537.

London E 253.

- A] RF amphora. From Vulci. Euergides Painter?(1) Last quarter sixth. *CV, Great Britain 4, III I c, pl. 2,1a-b. C. Smith, BM Cat. 190. C. Fränkel, Satyr- und Bakchennamen (1912) 34-35, 86 P, pl. 2. ARV(2) 35/2, 172/under 4, 1625, Add.(2) 157. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 149, BRIAKCHOS 2. *D. Williams in M. Denoyelle, ed., Euphronios peintre (1992) 885-86. T. Potte, Civilization: Ancient Treasures from the British Museum (Canberra 1990) 133.
B] A: Dionysus between a satyr and a dancing maenad. B: a warrior with his horse; at left, an archer.
C] A: Διονυσος. Βριαχος.(2) Ἐροφυλλης.(3) B: above the warrior's head and curving behind him: ἡππαιχμος.(4) To right of the archer's upper body: Σεραγυε(5).

(1)ARV(2) 35: the amphora is of Pioneer type, but the drawing is not; many details recall the Euergides Painter; 1625: other details would be unusual for him, but the vase may be his nevertheless. (2)see C. Fränkel, p. 34. (3)Hpo-, not Epo-, Epw-: see Fränkel, pp. 46-47. (4)cf. Athens, Acr. ii 102, ARV(2) 1625 (GL ii, pl. 5 (part)), Frs. of a cup, probably by the Euergides Painter: male leading horses, ἡππαιχμο[ος]. (5)the same name for an archer occurs on Basel BS 488 (ex Swiss Private), RF cup by the Delos Painter, ARV(2) 172/4. 1631, Add.(2) 184. Williams also calls Seragye an archer. Is the name Σεραγυε<ς>, or an Amazon name in error?

4538.

London E 254.

- A] RF amphora. From Vulci. Dikaios Painter. Last quarter sixth. 510-500. *CV, Great Britain 4, III I c, pl. 2,2a-b. Bloesch, JHS 71 (1951) 31/A 4 (Eukleo Class). ARV(2)31/3. *Vidi. Script 410. *I. Scheibler, 'Bild und Gefäss: zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI 102 (1987) 113, figs. 35,a-b (A, B).
B] A: Warrior leaving Home. B: citharode.
C] Nonsense: A: to left of an archer: [.]οποισαογι. To right of his head: τοπ[1-2]οιο. To right of the legs: εοιο. To left of a hoplite's face, not facing: τοπει. To left of his legs, retr.: εοποι. To right of the head: ιοπι. To left of an old man's chest and legs: τοτεν. οποιεναι. To right of his lower body and legs: ιοπο(γ)μ. B: to left of a youth's head, not facing: ποε[---]ι?[-]ε[-].(1) On his right: ονμιασπαεν. ιπο. To right of the lyre player: εοποπαερμο, not certainly complete at end. To right of the other youth: χοπασπ.
D] My readings, which supersede those in CV. C. Smith in BM Cat. notes that the inscriptions, which are very clearly written, recall Euthymides.

(1)repainted.

4539.

London E 255.

- A] RF amphora. From Vulci. Dikaioi Painter. Last quarter sixth. 510-500. *CV, Great Britain 4, III I c, pl. 3,1a-b. C. Smith, BM Cat. iii, 192. *Beazley, AJA 33 (1929) 364/7. ARV(2) 31/2, Para. 324, Add.(2) 157. *Script 409. GAI i, 272.
- B] A: The Struggle for the Tripod. B: Warrior leaving Home.
- C] A: Αθηναια.(1) παλοσ. δεχιοι.(2) Απ[ολ]λῶν. Αρτεμις. B: nonsense only: κισι. γεχγογκ. χλε[.]σι, retr., except the first sigma. χεχγιοχεχογε. χλειοπηχιο.
- D] The inscriptions here taken from Script. Large and coarse letters, especially on B.

(1)GAI i reads Αθεναα. (2)C. Smith, rejecting previous readings Δεξιόπαλος, Δέξιος καλός, read δέξιος πάλος, but Beazley in AJA considers the two inscriptions probably meaningless.

4540.

London E 256.

- A] RF amphora. From Vulci. Recalls Bowdoin-Eye Painter. Last quarter sixth. *CV, Great Britain 4, III I c, pl. 3,2a-b. *C. Smith, BM Cat. iii, 193-94, pl. 10 (A, dr.). *JHS 37 (1907), pl. 19 (B, dr.). CIG 4.7423. Kretschmer, Vas. 79. Cf. CB ii, 4-5. ARV(2) 168, Add.(2) 183. TGV 132/9E 48.
- B] A: Apollo, with a deer, playing the lyre; at left, Leto; at right, Artemis. B: three athletes: discobolus; acontist; boxer.
- C] A: above Apollo's head: Απολλωνος. B: to left of the acontist, facing him: [Φ]άυλλος, retr. To left and right of his head: κα^λος. On his right, facing him: Λαδαμας, retr. Under the foot, Dip.: O on navel; Gr.: ΑΡ with a stemless rho.(1)
- D] The assignment of the inscriptions to the figures is not quite clear: CV assigns Phayllos and the kalos to the discus thrower and Ladamas to the middle figure. Beazley in CB also assigns Phayllos to the discus thrower. The dr. in JHS suggests that attribution, giving kalos to the middle figure and therefore Ladamas to the boxer. There is thus no kalos-name. I ignore the way the inscriptions face the middle figure.

(1)after TGV. See also the old BM Cat., pl. B/791.

4541.

London E 258.

- A] RF amphora. From Vulci. Oltos. Euxitheos potter. Last quarter sixth. *CV, Great Britain 4, III I c, pl. 5,1a-d. *C. Smith, BM Cat. iii, 145. CIG 4.8201. ARV(2) 54/4, 1622, Add.(2) 163. *Photo.
- B] A: Achilles. B: Briseis.
- C] A: to right of the figure's middle and legs: Αχιλλ^λεως. B: in the same position: Βρισεις. On the reserved handle, in BG: Ευχοιθεος. Similar, on the other: εποιεσεν, retr.
- D] Neat lettering, fairly large, according to my notes. I take it the words of the signature both go toward the middle.

4542.

London E 261.

- A] RF amphora. From Vulci. Diogenes Painter. First quarter fifth. *CV, Great Britain 4, III I c, pl. 4,2a-b. *C. Smith, BM Cat. iii, 147. CIG 4.7475b. Hartwig, Meisterschalen 385. ARV(2) 248/2, 1574, Add.(2) 202. Hackl 66. TGV 80/21A 26, 179/suppl. list 2/26. Robertson. AVCA 122, fig. 125 (A).
- B] A: three draped youths conversing with a draped boy (the third figure from the left), offering him a flower and a

wreath. B: Dionysus between two satyrs.

- C] A: to left of the left-hand figure: *Ἀντιμενῶν*, retr. To left of the second figure from the left: *Θρασυκλείδης*, retr. To left of the boy: *Διογενες*, retr. Above the head of the right-hand figure: *καλος*. B: one satyr is inscribed: *καλος*. Under the foot, glaze Dip.: *ΟΣ* with three-stroke sigma. Gr.: = alpha with vertical bottom stroke.
- D] Diogenes is considered by Robertson a kalos-name referring to the boy depicted (tag-kalos); the other instances of this kalos-name are listed by him. This vase seems the earliest occurrence of the name, a fact consistent with his depiction as a boy. Differently, Beazley: "Diogenes seems to be the boy, and the kalos may go with the Diogenes" (ARV(2) 248; on p. 1574 described as tag-kalos). I rather think each figure is inscribed, the fourth having the kalos.

4543.

London E 263.

- A] RF amphora. From Vulci. Altamura Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 198-99. CV, Great Britain 4, III I c, pl. 62. ARV(2) 594/54 (bibl.). *TGV 177/suppl. list 1/11.
- B] A: Menelaus and Helen. B: three maenads.
- C] Inside the mouth, Gr.: *XXII::Ι.(1)*

(1)after TGV; see also the old BM Cat., pl. B/807.

4544.

London E 265.

- A] RF neck amphora. From Vulci. Unattributed. Late sixth. *CV, Great Britain 4, III H c, pl. 8,1a-d. CIG 4.7467. ARV(2) 1594/49, Para. 523, Add.(2) 389. *Vidi.
- B] A: Dionysus. B: young citharode.
- C] B: to left of the citharode: *Λεαγρος*. On his right: *καλος*.
- D] Large letters.

4545.

London E 270.

- A] RF neck amphora. From Vulci. Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *CV, Great Britain 4, III I c, pl. 8,2a-d. Beazley, JHS 30 (1915) 51/13, b. C. Smith, BM Cat. iii, 202. Beazley, *Der Kleophrades-Maler* (1933), no. 13. ARV(2) 183/15, 1632, Para. 340, Add.(2) 187 (much bibl.). *Vidi (A). M.F. Vos, 'Aulodic and Auletic Contests,' *Enthousiasmos* (Amsterdam 1985) 122-23. Shapiro in Neils et al., *Goddess and Polis* (1992) 203 n. 131.
- B] A: a bearded rhapsode on a bema, reciting. B: flute-player.
- C] A: from the rhapsode's mouth, in a large curve: *ἡὸδέ ποτ' ἐν Τύρινθι vacat.(1)* On the bema, in BG: *καλὸς* εἰλ.(2)
- D] Shapiro does not believe that this is a rhapsode, rather he is an aulode accompanied by the flautist on the other side. For this, S. cites his article: 'Hipparchos and the Rhapsodes,' in L. Kurke and C. Dougherty, eds., *Cultural Poetics in Archaic Greece* (forthcoming in 1992). - On p. 1632 of ARV(2), Beazley argues against a suggestion made in JHS 78 (1958) 37 n. 22 (which he does not name) by saying that the first vowel of *Τίρυνς* is long (Il. 2.559, etc).

(1)for the metathesis (*Τυρινθι* for *Τίρυνθι*) see GAI i, 266 and 391 (with a slight error). (2)The first four letters are large, the 'nu' still larger, the rest quite small. Presumably sigma sideways; I took it to be a clear nu, but both C. Smith and Beazley (JHS) read *καλος*, probably correctly. The painter may have mistaken a sideways sigma for a nu.

4546.

London E 271.

- A] RF Nolan amphora. From Vulci. Peleus Painter. Third quarter fifth. *FR iii, 107-109, pl. 139. *CV, Great Britain 4, III I c, pl. 11,1a-c. CIG 4.8458c. ARV(2) 1039/13 (much bibl.), Para. 443, Add.(2) 319. Boardman, ARV ii (1989), fig. 144. Robertson, AVCA 214 and fig. 224 (A). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 113, 439/PE16, pl. 95. LIMC vi, pl. 408 Mousaios 3.
- B] A: at left, a Muse with flutes; in the center, a Muse playing magadis; at right, Musaeus with a lyre. B: woman between two youths.
- C] A: inscriptions above heads: the left muse: Μελ{ε}λοσα.(1) In the center: Τερψιχορα. Ατ right: Μοσαιος.
- D] The name Melousa seems to me connected with μέλος, although there is a proper name Μέλλουσα (Pape).

(1)FR gives parallels for the dittography: stamnos Louvre, Mon. Inst. 1856, 10; krater Leningrad, Mon. 8, 44; stamnos Oxford JHS 1904, 307, pl. 8.

4547.

London E 272.

- A] RF neck amphora. Polygnotos. Third quarter fifth. *CV, Great Britain 4, III I c, pl. 11,2a-c. C. Smith, BM Cat. iii, 203f. ARV(2) 1031/38, Add.(2) 317. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 61-62, 239, 355/P43, pl. 49A-B (A, detail of A).
- B] A: Amazonomachy: in the center, an Amazon attacked by a Greek on each side. B: a king before two women.
- C] A: above the Amazon, nonsense: χοσλοσν.(1)

(1)so CV, text.

4548.

London E 273.

- A] RF neck amphora. Peleus Painter (Polygnotan). Third quarter fifth. *CV, Great Britain 4, III I c, pl. 13,1a-c. C. Smith, BM Cat. iii, 204. ARV(2) 1039/12, Add.(2) 319. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 110, 439/PE15, pl. 92 (A).
- B] A: warriors about to set out: three warriors, one a horseman, another light-armed(?). B: a woman conversing with two youths.
- C] A: above the central figure [the light-armed one]: καλος.

4549.

London E 280.

- A] RF Nolan amphora. From Capua.(1) Polygnotos. Third quarter fifth. *C. Smith, Cat. 3, 207-208. CV, Great Britain 4, III H c, pl. 16,1a-c and 12,3. Beazley, AJA 49 (1945) 155. *Bothmer, Amazons 192/103, pl. 81,6 (A). ARV(2) 1030/35, Add.(2) 317. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 355/P40, pl. 15A-B (A, detail of A).
- B] A: Achilles and Penthesilea. B: king with two women.
- C] A: on Achilles' shield: horizontally above the device (lion): Αχιλλεύς. Under the foot, Gr.: ΣΠΑ = σπαθαι, see TGV 163/18F 3, Hackl 500.
- D] For the meaning of σπάθη see TGV, p. 230.

(1)from S.ta Maria di Capua, Helbig's tomb III/1 (Beazley, AJA).

4550.

London E 284.

- A] RF amphora. Nausicaa Painter. Third quarter fifth. *CV, Great Britain 4, III I c, pl. 17,3a-c. C. Smith, BM Cat. iii, 209 (not ill.). ARV(2) 1107/7, Para. 452, Add.(2) 330. *Script 755, Fig. 132. Robertson, AVCA 217.
- B] A: two women preparing oxen for sacrifice. B: king; woman;

man and woman.

- C] A: high between the two women, two-liner approximately
stoich.: Πολυγνοτος | εγ(ρ)αψεν.(1)
D] Low psi.

(1)"In place of the [rho] the artist had first made a [gamma]
in error." (C. Smith).

4551.

London E 288.

- A] RF Nolan amphora. From Nola. Painter of Paris Gigantomachy.
First quarter fifth. *CV, Great Britain 7, III H c, pl.
47,3a-b. *C. Smith, BM Cat. iii, 211. ARV(2) 423/119.
B] A: discobolus and trainer. B: flautist.
C] A: Nonsense: imitation letters: ισα.(1) Under the foot, Gr.:
ΙΙΙ.(2)

(1)so CV; probably incomplete as C. Smith speaks of a part
of an imitation(?) inscription. (2)not in TGV.

4552.

London E 289.

- A] RF neck amphora. From Nola. Charmides Painter. Second quarter
fifth. *CV, Great Britain 7, III I c, pl. 48,1a-b. *C. Smith,
BM Cat. ii, 212. CIG 4.7883. JHS 7, 204,1. ARV(2) 653/6.
B] Judgment of Paris: A: Paris, with Hera, Athena, Aphrodite,
and Eros. B: Hermes running.
C] A: "On the left of Hera and of Aphrodite is inscribed
κ(α)λε." (C. Smith).(1) Between Aphrodite and Athena:
Χα[ρ]μ[ι]δ[ε]ς κ[α]λος].
D] C. Smith: there is no trace of the inscription
Timoxenos kalos, nor of a caduceus; both had been restored
from another Blacas vase, London E 292. [Now removed. But
note that E 292 does not have a figure of Hermes].

(1)i.e. two inscriptions?

4553.

London E 290.

- A] RF Nolan amphora. Charmides Painter. Second quarter fifth.
*CV, Great Britain 7, III I c, pl. 48,1a-b. *C. Smith, BM Cat.
iii, 213. CIG 4.7616b. Beazley, 'Geras,' BABesch 24-26
(1949-51) 18-20. F. Brommer, 'Herakles und Geras,' AA 67
(1952) 60, fig. 2. *ARV(2) 653/1, Add.(2) 276. *H.A. Shapiro,
Personifications in Greek Art (1993) 239/37, 91, fig. 45 (A).
LIMC iv, 181, s.v. Geras, no. 1.
B] A: Heracles driving off Old Age. B: a draped youth leaning
on his stick.
C] A: To right of Old Age's head: Γερ(α)ς. Below:
Χ(α)ρμίδες κ(α)λος.
D] Ex Hamilton. Geras is inscribed also on Louvre G 234, q.v.
The alphas lack the cross stroke; see London E 291.

4554.

London E 291.

- A] RF Nolan amphora. From Nola. Probably by Painter of Yale
Lekythos. Second quarter fifth. *CV, Great Britain 7, III I c,
pl. 48.3a-b. *C. Smith, BM Cat. iii, 213. CIG 4.8017. AZ 1880,
pl. 12,1; 1881, 103 (A). WV C, pl. 8,1. ARV(2) 662, middle,
Para. 404, Add.(2) 277.
B] A: Phineus standing in the center and praying to the gods;
a table with food; a scepter behind him. B: woman.(1)
C] A: from Phineus' mouth: θεοί.(2) On the right and below:
Χ(α)ρμίδες κ(α)λος.
D] The shape of the alphas is given in C. Smith and ARV(2)
without cross bar as in London E 290 and 292. This seems to
be a workshop characteristic.

(1)CV thinks she could be Erichtho, Phineus' wife. (2)according to C. Smith, CIG reads $\theta\epsilon\alpha\phi$.

4555.

London E 292.

- A] RF neck amphora. From Nola. Charmides Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 49,1a-b. *C. Smith, BM Cat. iii, 213. ARV(2) 653/5.
- B] A: two satyrs running, pursuing: B: a maenad running away.
- C] A: near the left satyr: $\chi(\alpha)\rho\mu\delta\epsilon\varsigma \kappa(\alpha)\lambda\omicron\varsigma$. Near the right satyr: $\tau\iota\mu\omicron\chi\sigma\epsilon\nu\omicron\varsigma \kappa(\alpha)\lambda\omicron\varsigma$.
- D] For the alphas see London E 291. C. Smith prints a triangular omicron as the first omicron in $\tau\iota\mu\omicron\chi\sigma\epsilon\nu\omicron\varsigma$; note the omicron in E 283.

4556.

London E 293.

- A] RF neck amphora. From Nola. Charmides Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 49,2a-b. *C. Smith, BM Cat. iii, 214. CIG 4.7882. ARV(2) 653/3. *Photo (A). *Vidi (A).
- B] A: a flying Eros trying to catch a hare. B: a flying Eros with a sash.
- C] A: below Eros and above the hare: $\tau\iota\mu(\omicron)\chi\sigma\epsilon\nu\omicron\varsigma$ and further down: $\kappa(\alpha)\lambda\omicron\varsigma$. B: $\kappa(\alpha)\lambda\omicron\varsigma$.
- D] For the alphas see London E 291. Omicron is almost reduced to a vertical stroke.

4557.

London E 294.

- A] RF amphora. From Nola. Oionokles Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 50,1a-b. *C. Smith, BM Cat. iii, 214, pl. 11 (dr.). CIG 4.1864b. Kretschmer, Vas. 175. ARV(2) 647/14.
- B] A: Menelaus pursuing Helen. B: an old man running.
- C] A: between the heads: $\omicron\iota\omicron\nu\omicron\kappa\lambda\epsilon\varsigma$. Further down: $\kappa\alpha\lambda\omicron\varsigma$. (1) B: to left of the man's mouth: $\kappa(\alpha)\lambda\omicron\sigma^{\wedge}\varsigma$. (2) $\kappa\alpha\lambda\lambda\iota\alpha\varsigma$.
- D] C. Smith read Dionokles as did others. One alpha lacks the cross stroke. Some omicrons in the name are triangular.

(1)ARV(2) has $\kappa\alpha\lambda\omicron[s]$. (2)the sigma further down, according to Smith's dr.

4558.

London E 295.

- A] RF Nolan amphora. Related to the Charmides Painter. First quarter fifth. *CV, Great Britain 7, III I c, pl. 50,2a-b (some error in numbers on pl. 50). CIG 4.7743c. *C. Smith, BM Cat. iii, no. 295. *ARV(2) 654/3, 1587. *Vidi. Script 716.
- B] A: two Amazons setting out. B: a third.
- C] A: between the Amazons: $\kappa\alpha\lambda\lambda\iota\alpha\cdot(\delta)\epsilon\varsigma \kappa\alpha\lambda(\omicron)\varsigma$. (1)
- D] Two alphas lack the cross stroke. Delta is a triangular blob, clearly intended for delta. (2) The omicron is distorted.

(1)ARV(2) reads $\kappa(\alpha)\lambda\lambda\iota\delta\epsilon\varsigma \kappa\alpha\lambda(\omicron)\varsigma$, but lists the name as Kalliades on p. 1587, compares Athens, Acr. ii, 1498, and refers to CB ii, 8, C 1. CV prints $\kappa\alpha\lambda\lambda\iota\omicron\epsilon\varsigma$ after the BM cat., where the reading is $\kappa\alpha\lambda\lambda\iota\delta\eta\varsigma \kappa\alpha\lambda\omicron\varsigma$, which is followed by CV and ARV(1) 927. (2)Beazley in ARV(2) says that the letter is rather shapeless and might also be an alpha; I do not think so.

4559.

London E 296.

- A] RF neck amphora (Nolan). From Nola. Tithonos Painter. (1) Second quarter fifth. *CV, Great Britain 7, III I c, pl. 50,3a-b. (2) CIG 4.7810. Kretschmer, Vas. 194. ARV(2) 309/6 (bibl.), Add. (2) 213. *Vidi (A).

- B] A: Eros flying. B: a youth extending his arms as if toward Eros.
 C] A: under Eros' right arm: Διοκλῆες ^ καλος, retr.(3) B:
 beside the youth's head: καλος.
 D] The omicrons are slightly triangular. The words are slightly
 set off.

(1)related to the Berlin Painter. (2)the plate nos. are wrong
 on pl. 50: 1c=3a; 2c=3b. (3)except sigma's.

4560.

London E 297.

- A] RF Nolan amphora. From Nola. Oionokles Painter. Second quarter
 fifth. *CV, Great Britain 7, III H c, pl. 52,1a-b. CIG
 4.7789b. C. Smith, BM Cat. iii, 216. ARV(2) 647/13, Add.(2) 275.
 *Vidi.
 B] A: Eros flying over an altar and pursuing a boy. B: old man.
 C] A: to right of Eros' chest: καλος. To left of the boy's
 mouth: καλος, retr. To right of his head: Ακαστοριδες.(1) B:
 under the man's outstretched arm, non-stoich. two-liner:
 Ακαστοριδες | καλος.(2)
 D] The triangular omicron is typical of this painter, whence
 he was once called the Dionokles Painter.

(1)i.e., καλος | Ακαστοριδες, written as if it applied to
 the boy. (2)very faint: M. Robertson showed me this
 inscription, which has been rubbed off by cleaning.

4561.

London E 298.

- A] Fragmentary RF Nolan amphora. From Nola. Nikon Painter (HRI).
 Second quarter fifth. Ca. 460. *CV, Great Britain 7, III I c,
 pl. 51,1. CIG 4.7806. Kretschmer, Vas. 92. ARV(2) 1581/20, Para.
 403, 523, Add.(2) 389. *A.W. Pickard-Cambridge, The Dramatic
 Festivals of Athens(2) (1968) 78, n. 4, fig. 31. J.K. Davies,
 APF 91. Webster, Potter and Patron 48-49. Francis, E.D. and M.
 Vickers, 'Leagros Kalos,' Proc. Cambridge Philol. Soc. 207
 (n.s. 27; 1981) 109, fig. 2. *Script 680, Fig. 128.
 B] A: Nike at a tripod on a three-stepped base.
 C] A: on the top step of the tripod base:
 Ἀκαμαντὶς | ἐνίκᾳ φυλῇ. On the bottom step: Γλαυκῶν καλος.
 D] Pickard-Cambridge(2), Davies and Webster think Glaukon won a
 choral victory of his tribe, but Glaukon is a very common
 kalos-name in this period (see Script, p. 100 n. 10). The
 same(?) victory is remembered on Athens, Acr. 504 (RF). The
 victory inscription is Attic, the kalos-inscription, Ionic.
 The same handwriting is found on Boston 68.163 [see Para.
 402-403], which has Γλαυκῶν καλος, Ionic, on a herm and
 Charmides kalos in the field in Attic letters. Since that
 vase is attributed to the Nikon Painter, I think London E
 298 should also be, as the letter forms are identical.

4562.

London E 299.

- A] RF neck amphora (Nolan). From Nola. Nikon Painter. Second
 quarter fifth. Ca. 460. *CV, Great Britain 7, III I c, pl.
 52,2a-b. CIG 4.7823. Kretschmer, Vas. 190 and 238. ARV(2) 650/1,
 Add.(2) 276. Script 644.
 B] A: Athena with spear and aphlaston. B: woman running
 (Asia?).(1)
 C] A: to left of Athena's shoulder: ἡῆρας, retr. To lower
 right: καλε. B: in same positions: καλε, retr., and ἡῆρας.
 D] Heras: see ARV(2) 1614 and 1707. On late retrograde see
 Script 98 n. 2. Mixed alphabet.

(1)so already C. Smith in BM Cat.

4563.

London E 300.

- A] RF neck amphora (Nolan). From Nola. Achilles Painter. Second quarter fifth. Ca. 460. 455-450 (Oakley). *CV, Great Britain 7, III I c, pl. 52,3a-b. CIG 4.7835. Klein, L. 164. ARV(2) 988/15. Script 1160. *J.H. Oakley, The Achilles Painter (1997) 11, 117/18, pls. 11D (A) and 46B (B).
- B] A: youth on horseback. B: a woman (welcoming him?).
- C] A: Κλενίας καλώς.
- D] Omega for omicron, see Script 167 and GAI i. 47. ARV(2) also indicated a lunate sigma for the last sigma (it is probably an angular four-stroke sigma).

4564.

London E 301.

- A] RF Nolan amphora. From Capua. Oionokles Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 53,1a-b. *C. Smith, BM Cat. iii, 216. ARV(2) 647/12, Add.(2) 275. *Photos.
- B] Death of Orpheus: A: Orpheus attacked by a Thracian woman. B: a Thracian woman.
- C] A: over the woman's left shoulder: κ(α)(λ)(ο){ο}ς, retr. Between the heads: (κ)(α)(λ)ο(ς) ηο π(α)υς. B: to left of the woman's face: κ(α)(λ)ος, retr.
- D] The intention was to write: A: καλος, retr. καλος ηο πας. B: καλος, retr. The lettering is most peculiar and gives the impression of a semi-literate; several letters are miswritten.

4565.

London E 302.

- A] RF Nolan amphora. From Camiros. Probably by Nikon Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 53,2a-b. C. Smith, BM Cat. iii, 219. ARV(2) 652/2, Add.(2) 276.
- B] A: a harpy carrying away food; Phineus seated at table. B: harpy.
- C] A: καλος. B: καλος.

4566.

London E 304.

- A] RF Nolan amphora. From Vulci. Oionokles Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 564,1a-b. *C. Smith, BM Cat. iii, 220. ARV(2) 647/20. *drs.
- B] A: Theseus and the Minotaur. B: Minos (old king with a scepter) to left, with outstretched hands.
- C] A: beside Theseus, as if proceeding from his mouth: Εν. ΠΑΙΝ, perhaps = <h>ε π(α)ι(ς).(1) Below, between the bodies: hΕΠΑΙΝ, retr., i.e.: hε π(α)ι(ς). B: from the mouth, slightly upward: ΕΠΑΙΝ, retr.
- D] The information on the inscriptions in CV is defective. There is no female pictured: could the reference be to Ariadne (two of the inscriptions may be utterances)? Was the painter a semi-literate (see London E 301)? Alpha lacks the cross stroke. Sideways sigma.

(1)the third letter is written on Theseus' left arm.

4567.

London E 306.

- A] RF Nolan amphora. From Nola. Alkimachos Painter. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 54,3a-b. C. Smith, BM Cat. iii, 220. ARV(2) 529/3, Add.(2) 254. *dr.
- B] A: a nude warrior. B: a draped youth to right, looking back.
- C] A: to right of his head, a nonsense two-liner, in approximate oblique stoich.: λσ(ε)οον|νογοσα.(1)

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(1)the epsilon reversed and tilted, with very short hastae.

4568.

London E 318.

A] RF neck amphora. From Nola. Alkimachos Painter. Second quarter fifth. Ca. 460. *CV, Great Britain 7, III I c, pl. 58,3a-b. CIG 4.8397. Kretschmer, Vas. 107. ARV(2) 530/20, Para. 383, Add.(2) 254. Script 1161.

B] A: The Struggle for the Tripod. B: an old man.

C] A: between the lower legs, three-line tabella, intended stoich., the second word centered, the third pushed one space to the right:

Αλκιμαχως | καλως | Ἐπιχαρως.

.....

.....

.....

D] Ionic alphabet, with omega for omicron (see Script, p. 167).

4569.

London E 319.

A] RF neck amphora. From Nola. Briseis Painter. (1) First quarter fifth. *CV, Great Britain 7, III I c, pl., 59,1a-b. CB ii, 40 (mention). ARV(2) 409/50.

B] A: satyr and maenad. B: satyr.

C] A: καλε, retr. καλος. B: καλος. Under the foot, Gr.: ΘΝ.

See TGV, p. 15 ("assuredly non-Greek").

D] Done from CV, text. CB compares the inscriptions on Cab.

Méd. 373, by the Oionokles Painter.

(1)Mild-Brygan Group (Beazley: see ARV(2) 400).

4570.

London E 328.

A] RF Nolan amphora. From Nola. Painter of London E 342. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 62,3a-b. *C. Smith, BM Cat. iii, 228. ARV(2) 668/32.

B] A: at left, a goddess; in the center, an incense burner; at right, a youth pouring liquid over a burner. B: a draped youth with his stick.

C] A: beside each figure, an imitation inscription.

D] A 'Rauchopfer'.

4571.

London E 331.

A] RF Nolan amphora. From Nola. Achilles Painter. Third quarter fifth. 435-430 (Oakley). *TGV 110/13C 1 and 202 with n. 1. British Museum cat. Hackl 496. ARV(2) 989/31. J.H. Oakley, The Achilles Painter (1997) 120/42, pls. 19B (A) and 48F (B); pp. 14 with n. 32, and 15 chart 5 (Gr.) Boardman ARFV ii, fig. 112.

B] A: Eos and Cephalus. B: man.

C] Under the foot, Gr.: σκ<>.

D] Johnston thinks of a vase shape: Boeotian σκόφος; σκούκιον, found in Cyrene in the fourth century (for reff. see 242 n. 1). The same inscription on Naples 3211, q.v. Four-stroke sigma. Oakley 14 says σκ<> may be the name of a vase (following Johnston 110/13C 1, cf. p. 202).

4572.

London E 337.

A] RF Nolan amphora. From Nola. Polygnotos. Third quarter fifth. *CV, Great Britain 7, III I c, pl. 65,3a-b. C. Smith, BM Cat. iii, 231. ARV(2) 1031/47.

B] A: boy jockey on a horse. B: a draped youth with his stick.

C] A: καλος.

4573.

London E 339.

A] RF Nolan amphora. From Nola. Manner of Painter of London E 342. Second quarter fifth. *CV, Great Britain 7, III I c, pl. 67,1a-b. C. Smith, BM Cat. iii, 231. Baumeister 249, fig.

229.(1) ARV(2) 670/11.

- B] A: a seated woman playing ball; a goose. B: youth leaning on his stick.
C] A: an illegible inscription.(2) Imitation inscription?

(1)ref. from BM Cat. (2)so CV.

4574.

London E 350.

- A] RF pointed amphora. From Vulci. Copenhagen Painter. First quarter fifth. *CV, Great Britain 4, III I c, pl. 18. *C. Smith, BM Cat. iii, 234-35, pls. 13 (dr. of A) and 18,1 (drs. of B, shape). C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 44, 92/F. RE, s.v. Nymphae (Herter). ARV(2) 256/2, Add.(2) 204. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 185, NYMPHAIA 1 (bibl.). GAI ii, 59.
B] A: Dionysus making a libation with the assistance of a nymph. B: two nymphs holding flowers.
C] A: to right of the nymph's middle: Νυνφαία. Between the figures: ἡοπαῖς καλός. To left of Dionysus' middle, retr.: Διονυσος. B: between the nymph's upper body, retr.: Καρτὼν καλός. Lower down: καλε, ναιχι.(1)
D] Threatte in GAI ii, referring to Smith's Cat. iii, p. 234, thinks Νυνφαία is here a name for Ariadne, and not an alternative for νύμφη. Dotted delta. - Attic alphabet with some four-stroke sigmas.

(1)not in Smith's dr., nor in CV's photo. Should refer to one of the nymphs.

4575.

London E 354.

- A] RF pelike. From Kamiros.(1) Painter of Oxford 529.(2) Third quarter fifth. *C. Smith, BM Cat. iii, 236. JdI 76 (1961) 69 (A). ARV(2) 1119/5. Shapiro in Neils et al., Goddess and Polis (1992) 60 and n. 53.
B] A: a bearded flautist on a bema; a column; a youth singing. B: a youth with his lyre and a man; a dog between them.
C] A: καλῆ. From the youth's mouth: 000.(3) Above his head: καλός.
D] Done from Smith' text. A boys' competition in the aulodia: the flautist is bearded, the 'youth' is a boy; the column may indicate the Periclean Odeum (Shapiro). Mixed alphabet.(4)

(1)from Tomb F 34, according to C. Smith, Cat. (2)Later Mannerists, I (vi); see ARV(2) 1106. (3)see London E 171. (4)so Smith.

4576.

London E 363.

- A] RF pelike. From Kamiros. Undetermined Earlier Mannerist (viii). Second quarter fifth. *C. Smith, BM Cat. iii, 239-40. ARV(2) 586/36, Add.(2) 263.
B] A: Thetis and Nereids bringing his armor to Achilles (seated in the center); Athena, etc. B: three Nereids; at right, a youth with a spear (Achilles?). Under one handle: altar; under the other: a base with a helmet.
C] A: above Achilles' head: καλός. B: near the youth: καλός.

4577.

London E 375.

- A] RF pelike. From Vulci. Aegisthus Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 243-44. ARV(2) 506/20. *TGV 178/subs. list 1, 43, fig. 13,p (facs.).
B] A: Zeus pursuing a woman. B: youth leaning on his stick and a woman.
C] A: between the figures: καλός. On one handle, Gr.: ΑΝΝΑΙΙΙ ΙΙΙ.(1)

(1)after C. Smith. The facs. in TGV is rather illegible: it looks like: (Σ)NNA III III. Johnston refers to the British Museum cat.

4578.

London E 379.

- A] RF pelike. From Vulci. Lykaon Painter (Polygnotan). Third quarter fifth. *C. Smith, BM Cat. iii, 245-46. *ARV(2) 1045/3. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 87, 431/L3, pl. 66 (A). LIMC vi, pl. 152 Lykaon I 1.
- B] A: Warrior leaving Home: Nike pouring; a bearded warrior with a phiale; at right, a bearded man. B: king between two women with armor.
- C] A: beside Nike: Νικε.(1) The warrior: Λυκαόν.(2) Above the righthand warrior: Αντανδρος. At left, above Nike: Ε(υ)αῖον καλός.(3)
- D] "Now cleaned," Beazley, ARV(2). This is the name piece of the Lykaon Pinter. Matheson says on p. 272 that Lykaon is a hero of the Trojan War. LGPN ii does not list Lykaon as a historical name. Antandros is not found as a mythical name in Pape; the vase is listed as a probable historical name in LGPN ii. Mixed alphabet.

(1)Smith prints an F-shaped epsilon. (2)taken from Matheson. (3)Smith prints the upsilon as an Attic lambda. See Beazley's note in ARV(2) 1579; he says that the upsilon is written as an Attic lambda [in all 9 examples?] and Elaion, read by Orsi in Syracuse 21,146, is a possible name [which however is not found in PA, Pape or LGPN ii].

4579.

London E 380.

- A] RF pelike. From Vulci. Barclay Painter. Third quarter fifth. *TGV 102/16B 26, 198. ARV(2) 1067/4 (no bibl.).
- B] A: warrior and a woman. B; youth and a boy.
- C] Under the foot, Gr.: ΚΠ.
- D] For the Gr. Beazley, AK 10 (1967) 143, suggested κ<αδος (or the like) π<οικίλος; see TGV 197 and cf. Berlin 2332.

4580.

London E 386.

- A] RF pelike. Carlsruhe Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 248-49. ARV(2) 735/112. *Vidi (A, part).
- B] A: woman seated and woman (mistress and maid). B: youth.
- C] A: Nonsense: imitation inscriptions: one is to right of the servant's head: σοοκοο.

4581.

London E 389.

- A] RF pelike. From Nola. Kraipale Painter. Third quarter fifth. *C. Smith, BM Cat. iii, 249-50. CIG 4.7812. ARV(2) 1214/5, 1575. *dr.
- B] A: two torch racers conversing at a terma; two athletes.
- C] A: between the runners: Διφιλως.(1) On the terma: a row of dots and four vertical lines. B: between the athletes: Διφιλως.(2)
- D] A small vase. Omega for omicron; see Script, p. 167. ARV(2) 1575 discusses Diphilos: he might be the same as the kalos Diphilos III on Agora P 15,436 (ibid.), or an earlier one; Beazley does not list E 389 as having a kalos-name. Diphilos also occurs without kalos on a WG lekythos in Chicago (University), in connection with one of the funeral stelae depicted. Mixed alphabet?

(1)so the dr.; ARV(2) has Διφιλως. (2)so the dr.; ARV(2) has

Διφιλος.

4582.

London E 398.

- A] RF pelike. Unattributed. Third quarter fifth. Ca. 440-430.
*Beazley, BSA 29 (1927-28) 197, n. 4, 198, fig. 5 (dr.). *C.
Smith, Cat. iii, 252-3.
- B] A: wreathed and bearded man leaning on his staff. B: a
woman before a diphros, her right arm extended (greeting
the man on A).
- C] A: above the man's head: εἰσοφοδρα. B: above the woman:
καλη. I.e.: εἰσοφοδρα|καλή.
- D] A small vase. Despite the position of the inscriptions, I
assume these are words spoken by the man. Alpha with
horizontal cross stroke. The phi on A with a long vertical.

4583.

London E 399.

- A] RF pelike. From Nola. Group of Polygnotos. Third quarter
fifth. *Beazley, AJA 45 (1941) 596 (not ill.). *C. Smith, BM
Cat. iii, 253 (not ill.). CIG 4.7873. ARV(2) 1060/136. S.B.
Matheson, Polygnotos and Vase Painting in Classical Athens
(1995) 477/PGU158 (not ill.).
- B] A: Perseus fleeing with the head of Medusa. B: Medusa
dying.
- C] A: In front of Medusa's head, a two-liner: Περσῆς|καλος.(1)
- D] A small vase. Recalls the Epimedes Painter (Beazley). Mixed
alphabet?

(1) Περσῆς for Περσεύς. C. Smith prints this as a centered
near-stoich. two-liner:

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4584.

London E 403.

- A] RF pelike. Carlsruhe Painter. Second quarter fifth. *C. Smith,
BM Cat. iii, 254 (not ill.). ARV(2) 735/110. *Vidi. Script 661.
- B] A: two women. B: woman.
- C] A: nonsense: imitation letters: between the womens'
middles, non-stoich. two-liner: γρ(λ)σ(σ)|(α)σ(λ)ρ(.).
- D] C. Smith wrongly suggests that this inscription may be an
imitation of Λαχηςκαλος; but the chronolgy does not fit.
Alpha nearly triangular; the `lambdas' resemble `Argive'
lambda.

4585.

London E 410.

- A] RF pelike. From Vulci. Painter of the Birth of Athena. Second
quarter fifth. *C. Smith, BM Cat. iii, 256-57 (not ill.). CIG
4.7403. Kretschmer, Vas. 157. ARV(2) 494/1, 1656, Para. 380, Add.(2)
250. Script 690.
- B] A-B: Birth of Athena.
- C] The inscriptions above the figures: A: Ποσειδων. Εφαιστος.
Ζευς. Αθηνα.(1) ηλιεθνα, retr. Αρτεμις, retr. Nike is not
inscribed. B: Διονυσος. Under the foot, a red Dip.: ΑF.(2)
TGV 89/2B,6 and 179/30.
- D] Readings from the BM Cat. Mixed alphabet.

(1)see GAI i, 272. (2)it could be AN, see TGV.

4586.

London E 411.

- A] RF pelike. From Nola. Ethiop Painter. Second quarter fifth.
*C. Smith, BM Cat. iii, 257-58. ARV(2) 665/8.
- B] A: Departure of a young Warrior. B: youth.
- C] A: above the center of the picture: an imitation inscription.(1)
- D] A small vase.

(1)Smith thinks the inscription may be intended to suggest
ho παις καλος.

4587.

London E 413.

- A] RF pelike. From Nola. Ethiop Painter. Second quarter fifth.
*C. Smith, BM Cat. iii, 258. ARV(2) 665/7.
B] A: Warrior leaving Home: a youth and an old man. B: youth.
C] A: three imitation inscriptions.
D] A small vase.

4588.

London E 417.

- A] RF pelike. From Nola. Painter of Munich 2363.(1) Second quarter
fifth. *C. Smith, BM Cat. iii, 259 (not ill.). CIG 4.8016. ARV(2)
853/2. *Vidi. Script 1099.
B] A: warrior and a man. B: woman running to an altar with a torch.
C] A: between the figures, non-stoich. two-liner:
καλος|Διωε, for Διων.
D] The epsilon clearly a reading error for nu: was a model
used? Mixed alphabet. Attic lambda. Sigma five-stroke,
perhaps not intentional.

4589.

London E 429.

- A] RF pelike. Unattributed. Late florid style (Smith). Fourth
century (Beazley(1)). *C. Smith, BM Cat. iii, 263. *Hackl
52/586. *TGV 160/12F 3.
B] A: Dionysus riding on a panther; nymph. B: two youths
facing.
C] Under the foot, Gr.: καδισκοι μικροι ΠΙ.(2)
D] I.e., 6 small κάδοι.

(1)'An Oinochoe in Basel,' AK 10 (1967) 143. (2)Attic pi.

4590.

London E 437.

- A] RF stamnos. From Cervetri. Oltos. Pamphaios potter. Last
quarter sixth. 520-510. *CV, Great Britain 4, III I c, pl.
19,1a-c. *C. Smith, BM Cat. iii, 266-67 (not ill.).
Kretschmer, Vas. 136. C. Fränkel, Satyr- und Bakchenmen
(1912) 48 and 86/M. RE, s.v. Oreithyia 5 (Frank). ARV(2) 54/5,
1622, Add.(2) 163 (much bibl.). *AJA 88 (1984) 349/17. Script
1107. Robertson, AVCA 17, fig. 12 (A). A. Kossatz-Deissmann,
GVGettyMus 5 (1991) 187, OREITHYIA 1 (bibl.).
B] A: Heracles and Achelooos. B: satyr and maenad.
C] A: ηερακλες(1), retr. Αχελαιο<ς>, retr. B: Φανφ[αιος] εποιει.
Ορειθια, retr.(2) Under the foot, Gr.
D] Oreithyia: in addition to the Athenian princess, there is a
Nereid in Il. 18.48.

(1)the BM Cat. gives two dots, CV, three. It is not clear if
they are intended for sigma or for punctuation; but cf.
Script, p. 174 n. 5. (2)K.-D. wrongly inserts an iota: OPEIΘYIA.

4591.

London E 438.

- A] RF stamnos. From Todi. Smikros. Last quarter sixth. 510-500.
*CV, Great Britain 4, III I c, pl. 19,2a-c. *C. Smith, BM Cat.
iii, 267 (not ill.). Kretschmer, Vas. 127 n. 5. ARV(2) 20/3,
1620, Para. 322, Add.(2) 154. Script 406. *D. Williams in M.
Denoyelle, ed., Euphronios peintre (1992) 90-91, figs. 19-20.
B] A: duel of Ajax and Hector, with Athena. B: a heroic duel
over a fallen comrade.
C] A: Σμ[ικρος] εγραφσεν. Αιας. Εκτορ, retr. [Α]θενασα.
Αντιας καλος. Φειδιαδες κα[λος].(1) B: left warrior:

Τα[.]αμ...(2) The right warrior: Ευ[υ]μαχ[ο]ς.

[Φ]ει[δ]ιδες καλος.(3) Under the foot, Gr.: siglum, see TGV 111/16C,2.(4)

- D] The readings are from the BM Cat. and CV. Williams dates the vase as contemporary with Euphronios' mature works.

(1)given in CV, BM Cat. (whence the reading), but not in ARV(2). (2)so the BM cat; declared lost in CV. (3)"other supplements also possible," ARV(2); but it is correctly restored after the occurrence of the same name on A. (4)the same sign occurs on Brussels A 717, ARV(2) 20/1, also by Smikros; see TGV 111/16C,1.

4592.

London E 439.

- A] RF stamnos. From Vulci. Unattributed.(1) First quarter fifth. *CV, Great Britain 4, III I c, pl. 19,3a-b. C. Smith, BM Cat. iii, 268, pl. 15 (A, B, drs.). C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 71 n. 1. ARV(2) 298, 1643, Para. 356, Add.(2) 211. JdI 80, 183. Robertson, AVCA 129. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 157, KOMOS.
B] A: Dionysus *mainomenos*: dancing with pieces of a fawn. B: a satyr playing the flutes.
C] A: above the flutes, nonsense: vov.(2)
D] The Brygan type of nonsense inscriptions.

(1)Beazley: in shape, decoration and to an extent style of drawing, goes with Great Neck, Pomerance, ARV(2) 298/3, which is attributed to the Hephaisteion Painter, who is said to have some kinship with such Brygan painters as the Dokimasia Painter. Robertson: close to Hephaistion Painter.

(2)Heydemann, Satyr- und Bakchennamen (Halle Winkelmannsprog. 5, 1880), no. ζ, read Κομος as a satyr name, but this is rejected in Fränkel and by K.-D.

4593.

London E 440.

- A] RF stamnos. From Vulci. Siren Painter. First quarter fifth. Ca. 480 (Shapiro). *FR iii, 23-27, pl. 124. CIG 4.7697. Kretschmer, Vas. 78 and 147. ARV(2) 289/1, 1642, Para. 355, Add.(2) 210 (much bibl.). *H.A. Shapiro, Personifications in Greek Art (1993) 343/53, 112, fig. 63 (B). Shapiro, LIMC v, 4225, s.v. Himeros, no. 1. Robertson, AVCA 129 and 135, fig. 138.
B] A: Odysseus and the Sirens. B: three Erotes flying over the sea (carrying taenia, wreath(?), and a hare, respectively).
C] A: above the head of the left siren: ημεροπα. Starting to right of Odysseus' chin: Ολυσ<σ>ευς. B: to left of the left Eros, retr.: κασος, miswritten for καλος.(1) Above the head of the second Eros: καλος. Above the head of the right Eros (the leader): ημερος. Under the foot, Gr.: ηε in ligature, with a very short left vertical. See TGV 97/11B,vi,25; the same occurs on Louvre G 180, by the same painter.(2)
D] = 1843.11-3.31. FR notes that the trinity of Erotes is known elsewhere: Berlin 2633 (Pothos, Himeros, Eros); and cf. Skopas.

(1)καλος, Shapiro. (2)Smith, BM Cat. iii, 268, refers to the old cat., pl. B 785, for a picture.

4594.

London E 441.

- A] RF stamnos. From Vulci. Kleophrades Painter. First quarter fifth. Later (Beazley). *CV, Great Britain 4, III I c, pl. 20,2a-d. *C. Smith, BM Cat. iii, 269-70. ARV(2) 187/57, Add.(2) 188.

B] A: Theseus and the Minotaur. B: Theseus and Procrustes.
C] A: καλος.

4595.

London E 442.

A] RF stamnos. From Vulci. Copenhagen Painter. First quarter fifth. *CV, Great Britain 4, III I c, pl. 21,2a-b. *C. Smith, BM Cat. iii, 270-71. ARV(2) 257/9, Add.(2) 204.

B] A: Theseus and Procrustes. B: Theseus and the Marathonian bull; woman.

C] A: καλ(ο)ς.

D] The omicron is triangular.

4596.

London E 447.

A] RF stamnos. From Chiusi. Midas Painter (Group of Polygnotos).(1) Third quarter fifth. *CV, Great Britain 4, III I c, pl. 22,2a-c. Kretschmer, Vas. 132. C. Smith, BM Cat. iii, 274-75. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 20 n. 5. ARV(2) 1035/3, Add.(2) 318. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 169, SILENOS 4. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 116 and 118, 187, 434/M3, pl. 99,A-B (details of A). Boardman, ARFV ii, fig. 139.

B] A: Silenus led before Midas: a Phrygian guard, Silenus, Midas (with ass' ears) seated, a woman facing him. B: maenad, young satyr and satyr.

C] A: Σιληνος. Μιδας. In the field: Μιδας [κ]αλος.(2) Ευρωπα.

D] Done from CV. Mixed alphabet.

(1)"Near Polygnotos himself", Beazley. (2)note that ARV(2) does not list this kalos-name: treat as mythical. Cf. London E 450.

4597.

London E 449.

A] RF stamnos. Midas Painter (Polygnotan).(1) Third quarter fifth. *CV, Great Britain 4, III I c, pl. 22,4,a-b. *C. Smith, BM Cat. iii, 275-76. Kretschmer, Vas. 163. *Beazley, AJA 45 (1941) 601. Philippaki, Stamnos, pl. 55,1 (interpreted as Nike). ARV(2) 1035/2, Add.(2) 318. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 209, 434/M2, pl. 159 (A).

B] A: Eos driving a chariot (biga) over the sea with two winged horses. B: maenad, young satyr, satyr.

C] A: ηεδς. One horse: Λα<ν>πον.(2)

D] Matheson 209: Eos not Nike, since (in addition to the name) a dolphin shows she is emerging from the sea. Unnamed winged figures related to the sea should therefore always be Eos and not Nike.

(1)near Polygnotos himself (Beazley). (2)Beazley in AJA compares the maenad name Λα<ν>πας on the krater fr. by the Kleophon Painter, Once Naples, Kleinenberg, ARV(2) 1144/22, q.v.

4598.

London E 450.

- A] RF stamnos. From Vulci. Epimedes Painter (Group of Polygnotos). Third quarter fifth. *CV, Great Britain 4, III I c, pl. 23,1a-c. CIG 4.7729. Gerhard, Auserl. Vasenb., pl. 163. C. Smith, BM Cat. iii, 276. *Bothmer, Amazons 185/51. *ARV(2) 1043/1. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 106, 398/EP1, pl. 84.
- B] A: Theseus and the Amazons. B: two women fleeing to a man.
- C] A: Θεσ<ε>υς. Επιμεδ<ε>ς καλ<ο>ς. B: the man: Σιμ[ο]ς.(1)
- D] Epimedes is a heroic name; cf. 'Midas kalos' on London E 447. Dotted delta.(2)

(1)CV gives the sigmas of Simos as four-stroke, but that is probably not reliable. (2)so ARV(2).

4599.

London E 453.

- A] RF stamnos. From Vulci. Peleus Painter (Polygnotan). Third quarter fifth. *CV, Great Britain 4, III I c, pl. 23,4a-b. *C. Smith, BM Cat. iii, 278. ARV(2) 1039/8, 1679, Add.(2) 319. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 108, 438/PE11, pl. 86 (A).
- B] A: symposium: three men with cups reclining on couches; a female flautist near the central figure appears to be singing. B: three draped youths, one with a lyre.
- C] A: the singer: καλ<ο>ς. The girl: καλ<ε>. D] Mixed alphabet.

4600.

London E 454.

- A] RF stamnos. From Vulci. Polygnotos. Third quarter fifth. Ca. 440. *CV, Great Britain 4, III I c, pl. 24,1a-c. CIG 4.8044. C. Smith, BM Cat. iii, 278 (not ill.). Kretschmer, Vas. 151. Philippaki, Stamnos 133. ARV(2) 1028/14 (wrong reference under Nikomachos, 1602). Script 757. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 285, 349/P14, pl. 42.
- B] A: symposium: three males on couches, the central one a youth. At left, a female flute player. B: three youths.
- C] A: Νικ<ο>μα<χ>ος. Κλ<ε>οδο<ξ>α.(1)
- D] This is probably the vase referred to in ARV(2) 1602, s.v. Nikomas.

(1)so CV; but the xi is not reliably reported.

4601.

London E 455.

- A] RF stamnos (mouth, neck, foot alien). From Cervetri. Polygnotos. Third quarter fifth. Ca. 440. *CV, Great Britain 4, III I c, pl. 24,2a-c. CIG 4.8453. Kretschmer, Vas. 85, n. 1. C. Smith, BM Cat. iii, no. 455 (not ill.). E.M.W. Tillyard, The Hope Vases (1923) 88/148 (not ill.). Philippaki, Stamnos 142. ARV(2) 1028/9, 1678, Add.(2) 217. Webster, PP, pl. 4,a (A). *Vidi. *Script 761, Figs. 133-34. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 46-47, 276 and nn., 347/P7, pl. 35A-B (A, detail of A). LIMC vi, 878, pl. 585 Nike no. 334. LIMC vi, 878, pl. 585 Nike no. 334.
- B] A: sacrifice: a bearded man pouring wine; Nike above an

altar; two youths with spits; a young male flute player. B: three youths, one with a lyre.

- C] A: above the man's (priest's) head: Ἀρχεναυτης. Above the head of the left youth: Νικοδημος. Above the head of the right youth: καλος.(1) The flautist: Σ(ω)ΣΙ(φ)ΟΣ.(2)
- D] A scene from daily life, not mythological as Gerhard had thought (see Tillyard and Kretschmer). Archenautes may be the general(?) of 433 B.C.; see D.M. Lewis apud Script, p. 111. A possible parallel for Nikodemos is listed in ARV(2) 1603. The vase is a close replica of Once Gotha 51, ARV(2) 1028/10, also by Polygnotos, and similar to London E 456 (Group of Polygnotos), but both name the sacrificer Diomedes. Found with London E 456. - Now cleaned. Webster, PP 51 said the flying Nike holds a book roll but it is in an area of restoration; see Matheson n. 31. Webster read Sosibios, Matheson reads Σωσι(β)ος. Ionic alphabet.

(1) this has been read as Νικοδημος καλος, but the καλος may go with the second youth: see ARV(2). (2) perhaps for Σώσιπος [but this should have ππ], or Σωσίθεος, C. Smith. The 'digamma' is not that, but a miswritten letter; its top horizontal is that of a tau, the rest of the letter looks like an F. Σώσιβος(?), Threatte in GAI i, 39.

4602.

London E 456.

- A] Frs. of RF stamnos. From Cervetri. Group of Polygnotos (near Polygnotos, Beazley). Third quarter fifth. Ca. 440. *CV, Great Britain 4, III I c, pl. 24, 3a-c. C. Smith, BM Cat. iii, 279 (not ill.). ARV(2) 1051/17, Add.(2) 321. *Vidi. *Script 762, Fig. 135. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 46-49, 276-77 and nn. 29 and 32, 347/P9, pl. 36.
- B] A: Diomedes sacrificing (replica of E 455). B: three youths (as E 455).
- C] Above the head: Διομεδης. To left of Nike's head: Νικε.
- D] Found with London E 455. A distinctly different hand from E 455. The vase is now cleaned and attributed to Polygnotos himself by Matheson. Webster, PP 51 and n. 1 identifies Diomedes with the historical PA 4070 [but LGPN ii does not list the vases as referring to a historical Diomedes]. Diomedes also appears on Gotha 51 and a RF fr. in Palermno by the Achilles Painter, ARV(2) 992/64. My view is that like in the case of Deinomache (see the RF neck amphora by Aison in Chantilly, ARV(2) 1176/25) the name is mythical but chosen because there is also a historical personage.

4603.

London E 457.1.

- A] Chalcidizing foot of BF cup.(1) Unattributed. Pamphaios potter. 530-520. *AJA 88 (1984) 348/11, pl. 42, fig. 14. C. Smith, BM Cat. iii, 280. BSA 11, 17 n. 1. *ABV 204/1, 236/6, ARV(1) 103, Add.(2) 55. *Vidi.
- B] No figured decoration preserved (none was inside).
- C] On the reserved part of the foot profile, in BG: Πανφαιος μεπ[οιει].(2)
- D] = 1893.11-15.5. Once combined with E 457.2, RF stamnos near the Oionokles Painter, ARV(2) 650/2. The correct reading: ABV 204; 236 is in error. The spacing is somewhat irregular;

not planned.

(1)not the foot of a stamnos, as suggested by C. Smith and Hoppin, RF ii, 294/11. (2)Only four letters are missing in the break (ABV 204). επ[οει] or επ[οιε] are also possible.

4604.

London E 458.

- A] RF calyx krater. Myson. First quarter fifth. *C. Smith, BM Cat. iii, 280-81 (not ill.). CIG 4.7746. Kretschmer, Vas. 102 (wrong no.) and 126. Beazley, VA 49 (A). ARV(2) 239/16, Para. 349, Add.(2) 201. *Vidi. Script 1135. Robertson, AVCA 124, fig. 128 (A) [called B by R.]
- B] A: The Rescue of Aithra by Demophon and Akamas. B: The Struggle for the Tripod.
- C] A: by the helmet: Ακάμας. In front of her face: Αεθρα, for Αἶθρα.(i) By the helmet: Δεμοφῶν. Under the foot, Gr.(2)
- D] Attic with four-stroke sigma; phi = cartwheel theta.

(1)GAI i, 268. (2)mentioned in TGV, p. 36, but not given; said to be in the old BM Cat. (prior to C. Smith').

4605.

London E 462.

- A] RF calyx krater. From Nola. Group of Polygnotos. Third quarter fifth. *C. Smith, BM Cat. iii, 283. ARV(2) 1057/103, Add.(2) 323.
- B] Dionysus with satyrs and maenads: satyr playing the flutes; maenad; satyr having caught a fawn; satyr attacking a maenad; satyr running after a maenad who holds a lion.
- C] Above the first maenad: καλε. Above the satyr with the fawn: καλος. Above the second maenad: καλε. Beside the running satyr: καλος. Near the third maenad, above the lion: καλε.
- D] A small vase. Mixed alphabet? (Smith is unclear).

4606.

London E 468.

- A] RF volute krater. From Cervetri. Berlin Painter. Ca. 490. *Beazley, Der Berliner Maler (1930) 13/96, pls. 29-31. JHS 31 (1911) 283 and pl. 14 (inscriptions redrawn). ARV(2) 207/132, 1633, Para. 343, Add.(2) 194. Script 492. *Vidi. Robertson, AVCA 74, figs. 60 (B) and 61 (A, part, shows inscription of Memnon).
- B] Neck: A: Achilles and Memnon with Thetis and Eos. B: Achilles and Hector with Athena and Apollo.
- C] Neck: A: Θεις. Αχιλλεύς. To left of Memnon's head, above his shield and paralleling it: Μενών, retr. ηεός, retr. B: Αθηναια. Αχιλλεύς. ηε(κ)τόρ, retr. Απολλών, retr.
- D] The lettering is early.

4607.

London E 476.

- A] RF calyx krater. From Altamura. Niobid Painter. Second quarter fifth. *TGV 134/9E 118 and 156/8F 6. Hackl 72. ARV(2) 601/23 (much bibl.), Para. 395, Add.(2) 266.
- B] Above: Pandora with a chorus of women. Below: A: a chorus of Pans. B: a family of satyrs playing ball.
- C] Under the foot, Grr.: ligature ΑΡ. ποι<>.

D] For ποικίλος, 'decorated,' see Basel, Antikenmuseum BS 407; bibl. TGV 247/8F n. 1.

4608.

London E 492.

- A] RF bell krater. From Nola. Villa Giulia Painter. Second quarter fifth. *C. Smith, BM Cat. iii. 299 f. (not ill.). CIG 4.7440. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 49, 92/i. ARV(2) 619/16, Add.(2) 270. GAI i, 46. Script 707. Robertson, AVCA 170, fig. 179 (A). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 184, MAINAS 3 (bibl.); 190. TETHYS 1 (bib.).
- B] A: Hermes giving the infant Dionysus to the nymphs of Nysa. B: athlete and trainers.
- C] A: [--]θυσ, i.e., [Τε]θυσ(?).(1) ἥρμης. Διωνυσως, for Διονυσος. Μαινας.
- D] The readings are from the BM cat. Attic with omega twice for omicron.(2) Syllabic heta.

(1)K.-D. suggests that [Με]θυσ[ε] is another possibility.

(2)GAI i states that omega is used for both ω and ο; but I do not see why we should here assume the epic form of Dionysus.

4609.

London E 493.

- A] Fr. of RF bell krater. From Nola. Villa Giulia Painter. Second quarter fifth. *C. Smith, BM cat. iii, 300. ARV(2) 619/18, 1662. *Photo.
- B] A: Perseus and Medusa: part of Hermes; Medusa sleeping; Perseus advancing; Athena. B: an athlete and a trainer are preserved.
- C] A: to right of Hermes' head: [ἥρ]μης. Above Perseus's head: Περσευς. Similar near Athena: Αθηναια.

4610.

London E 494.

- A] Frs. of RF bell krater. Painter of London E 494.(1) Third quarter fifth. *C. Smith, BM Cat. iii, 300-302, pl. 16 (dr.). Kretschmer, Vas. 183. Buschor, FR iii, 157. ARV(2) 1079/3, 1682, Add.(2) 326. JdI 86 (1971) 140, fig. 10. *Vidi. Robertson, AVCA 204 (not ill.).
- B] A: Heracles sacrificing to Chryse; to left of the altar, a youth (mostly missing); a tree; to right of the altar, another youth; behind him, the xoanon of Chryse; at right, a small female (Nike?); Athena. B: a satyr and two maenads are preserved.
- C] A: above the altar (referring to the youth at its left?): Φιλο(σ)κετ(.)[--].(2) For Φιλοκτετες(?). Referring to the youth at right: Λι[χας]. In front of Athena's face: ---]ν[---, probably [Αθ]ε]ν[αια].
- D] Much discussion of the older literature in BM Cat. It is claimed that the vase cannot be reconstructed as suggested by Smith in JHS. Mixed alphabet.

(1)".. in spirit akin to the Achilles Painter and the Persephone Painter," Beazley. (2)above the (four-stroke) sigma is what looks like the upper half of a kappa: correction? For Philoctetes see Kretschmer.

4611.

London E 495.

- A] RF bell krater. From Trebbia. Lykaon Painter. Third quarter fifth. Ca. 440. *C. Smith, BM Cat. iii, 302 (not ill.). *ARV(2) 1045/8 (old bibl.). Script 1057. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 285, 432/L8, pl. 177.
- B] A: symposium: two men and two youths on couches; a boy.
B: two youths and a woman with a phiale.
- C] A: [Δ]ε(ξ)ιμαχος (man). Αλκιμαχος (youth). Ευδικος (man). Κλεων (youth).
- D] After the BM cat. Matheson 285 comments on Alkimachos. LGPN ii accepts Smith's reading [Δ]εξιμαχος but the name is not otherwise attested in Attica (though found in Pape) and I wonder if the more common Αλεξιμαχος (either [ΑΛ] or [Α·Λ]) would not be preferable. Mixed alphabet.

4612.

London E 503.

- A] RF bell krater. From Capua. Near the Chrysis Painter.(1) Third quarter fifth. *C. Smith, BM Cat. iii, 305. *C. Fränkel, Satyr- und Bakchennamen (1912), 49, 50, 102/ι, pl. 3. ARV(2) 1159, Para. 458, Add.(2) 337. Kossatz-Deissmann, GVGettyMus 5 (1991) 176, BAKCHE 2.
- B] A: maenad with tympanon; Dionysus seated with thyrsus; maenad with kantharos; satyr playing flutes. B: two draped youths and a boy.
- C] A: above the left maenad: Ορανια. Διονυσος. Above the right maenad: Βαχχη, for Βακχη. Above the satyr: καλος.
- D] Ionic alphabet.

(1)may be by the painter himself; school of the Dinos Painter (Beazley).

4613.

London E 504.

- A] RF bell krater. Pothos Painter. 430-420. *C. Smith, BM Cat. iii, 305-306. ARV(2) 1190/25, 1686, Add.(2) 342. Hackl 54/599. TGV 112/18C 45, 161/14F 4. *Amyx, Hesp. 27 (1958) 289-92, pl. 52,d.
- B] A: sacrifice: two youths at an altar; at right, a bearded man. B: three draped youths.
- C] A: nonsense: imitation inscriptions. Under the foot, Gr.: two lines(?) crossing the foot and:
κρατερ(Ε)ΠΙ:Ι-Ι-Ι-Ι- (4 drachme signs).
πελλινια(ΔΙΙ:ΙΙΙ
οξιδες(:)ΔΔ(:)ΙΙΙ
οξυβαφα(:)ΔΔCΙ(1)
- D] A price graffito.

(1)so Hesp. 27. TGV does not give a text. Hackl has only:
οξυβαφαΞΔΔ. C. Smith refers to the old cat., pl. C, 1282.

4614.

London E 508.

- A] RF bell krater (lug krater). From Aegina. Group of Polygnotos. Third quarter fifth. *C. Smith, BM Cat. iii, 307-308. ARV(2) 1055/75.
- B] A: komos: three youths, the middle one playing lyre. B:

three draped youths.
C] καλος. καλος. καλος.

4615.

London E 509.2.

- A] Fr. of RF skyphos(?).(1) Unattributed. 430-420 (LGPN). *C. Smith, BM Cat. iii, 308-309. Smith, Dict. Ant.(3) ii, 364. *Vidi. Cf. LGPN ii, s.v. Ευδημος.
- B] A: the right portion of a scene, perhaps from a Death of Orpheus: two Thracians: one with shield and spear; the other seated, with a cap, shield and spears; at right, handle attachment.
- C] A: above the group, perhaps referring to the seated Thracian: Ευδ(η)μος.(2)
- D] The figures may be peltasts rather than Thracians. Ionic alphabet. The eta is miswritten.

(1)Smith says a fr. of a krater, but it has no rim. (2)or a kalos- or artist's name as Smith suggests and as is accepted in LGPN ii.

4616.

London E 509.3.

- A] Fr. of RF bell(?) krater. From Camiros. Unattributed. Second half fifth. *C. Smith, BM Cat. iii, 309. *Vidi.
- B] A: Calydonian Boar Hunt: two hunters; a tree; a boar charging; a third hunter attacking; at right, a horse's muzzle, leg, and spear.
- C] A: to left of the tree, stoich. two-liner:
γυγ...|κ(α)λ...(1) Above the boar, to left of the attacking hunter: (Γ)(ι)δυμος.(2)
- D] Very sloppy writing with miswritten letters. Mixed alphabet? Attic except for the eta as given by Smith in the first inscription (see below). Dotted delta.(3)

(1)Smith reads γυαισ|κ(α)λη and thinks it perhaps miswritten for ηπαισκαλη. I saw only the first three letters and say in my note: there may be more, but the letters cannot be distinguished from tree leaves. I wonder if the eta is right. (2)Smith prints (Δ)ιδυμος and queries it; the first letter is given as an Attic gamma, which is correct. The iota has a small hook at bottom right. (3)so Smith, probably correctly, although the delta is smeared.

4617.

London E 509.4.

- A] Fr. of RF calyx krater. From Gela. Pantoxena Painter. Third quarter fifth. *C. Smith, BM cat. iii, 309. Sprunt Studies 22 n. 31 (mention). ARV(2) 1050/3. *dr. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 435/PA3 (not ill.).
- B] A: Theseus and the Minotaur; at left, a figure (Ariadne?) holding out a wreath.
- C] To right of Thesus' stomach, near-horizontal stoich. three-liner: Διφ[---]|φι[λος---](?)|h[---].(1)
- D] For the three-line inscriptions by the Pantoxena Painter see Sprunt Studies.

(1)the omicron is given by Smith, but not by Beazley; φίλος(?) is a suggestion by Beazley; the last letter is either heta or eta.

4618.

London E 509.8.

- A] Fr. of RF pot. Unattributed. Later fifth. *C. Smith, Cat. 3.310. *Vidi.
- B] Combat: a warrior who has fallen backward. Shield device: two dolphins.
- C] On the shield, around the dolphins, nonsense inscription in BG: --](.)ογσ(κ)[--.(1)

(1)The BM cat. gives ..(.)οασκ.... and notes: possibly a kalos-name, the space would suit this [this note was perhaps added by Murray; Beazley does not list the inscription]. The bracketed letter given as a high horizontal. The inscription is clearly nonsense.

4619.

London E 517.

- A] RF oinochoe. From Nola. Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 312. ARV(2) 688/248.
- B] Nike before an altar.
- C] Two-line imitation inscription.

4620.

London E 518.

- A] RF oinochoe. From Nola. Karlsruhe Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 312-13. ARV(2) 736/117, Add.(2) 283.
- B] Eros holding a spit with meat.
- C] Imitation inscription.
- D] Eros is here an acolyte (splanchnoptes (Beazley)).

4621.

London E 525.

- A] RF oinochoe (chous). From Viterbo. Shuvalov Painter. Workshop (Lezzi-Hafter). Third quarter fifth. *C. Smith, BM Cat. iii, 314. *Beazley, AJA 52 (1948) 340. *Studies Ullman 23/10, fig. 3. ARV(2) 1208/38, Para. 463, Add.(2) 346. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976) 84, 92, 111/S 95, pl. 137. *Vidi.(1)
- B] `Zwei Knaben beim Unterricht': at left, a seated boy holding an open book roll and looking at his companion, who stands at right, holding a lyre; a bag hung up.
- C] On the book roll, nonsense, three horizontal lines stoich.:
α(ο)ξ
(λ)λο
επ v.(2)

(1)hastily. (2)my reading from the vase, which does not quite correspond to Ullman Studies or Beazley in AJA, but the letters are not very clear. The first letter is an alpha with a horizontal cross bar; the second letter is probably an omicron with an extended loop rather than a rho as Beazley thought; the third letter is either an Attic lambda, in which case the next two lambdas would have to be

read as Attic gammas (see also Beazley in AJA), or an incomplete delta, certainly not an iota; the fourth letter is disjointed and has a curving right hasta; the rest is clear.

4622.

London E 529.

- A] RF oinochoe. From Eretria. Unattributed. Date? *C. Smith, BM Cat. iii, 315.
- B] A bald satyr riding on a fawn, side-saddle and facing its tail.
- C] At left: $\kappa\alpha\lambda\omicron\varsigma$.

4623.

London E 536.

- A] RF miniature oinochoe (chous). From Greece. Unattributed. Last quarter fifth. *Vidi. *C. Smith, BM Cat. iii, 316. H.B. Walters, History of Ancient Pottery (1905), pl. 42,1. JHS 95 (1975), pl. 14,a. G. van Hoorn, Choes and Anthesteria (1951), fig. 93/640. H. Rühfel, Kinderleben im klassischen Altertum (1984) 141, fig. 29. Keuls, Phallus (1985), 304, fig. 267. Boardman, ARFV ii, fig. 369. CAH(2) (1992) 254, fig. 33 (dr.). Beazley Archive db, no. 1333.
- B] A table with a wreathed chous; a boy with a go-cart offers grapes to a seated boy with a go-cart; a wreathed chous.
- C] Above the seated boy: $\kappa(\alpha)(\lambda)(\omicron)(\varsigma).(1)$
- D] Imitation writing. Alpha without crosstroke. Disjointed letters (see below).

(1)my reading: the alpha, lambda and omicron, each, are two short parallel vertical lines; sigma is a dot. C. Smith's reading is: $\kappa(\alpha)(\lambda)\omicron\varsigma$.

4624.

London E 538.

- A] RF oinochoe. Nikon Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 316. ARV(2) 652/37, Add.(2) 276.
- B] Eos running and trying to catch a bird flying from a plant.
- C] Above: $\kappa\alpha\lambda\omicron\varsigma$. Beside Eos: Νικῶν .

4625.

London E 548.

- A] Oinochoe (chous) in Six' technique. From Athens. Unattributed. Last quarter fifth. *C. Smith, BM Cat. iii, 319. *G. van Hoorn, Choes and Anthesteria (1951), fig. 439/645 (bibl.). ARV(2) 1601/1.
- B] In white: baby boy on all fours crawling to right and reaching for a ball.
- C] Above him: $\text{Μικ[ι]ων}.$ (1) To left of his head: $\kappa(\alpha)\lambda\omicron\varsigma$.
- D] Not a real kalos-name, since it is applied to a number of babies, see ARV(2)1601.

(1)so ARV(2); Smith has Μικίων .

4626.

London E 556.

- A] RF oinochoe (olpe). From Camiros. Sabouroff Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 321. ARV(2) 843/142.

- B] Youth, frontal, but looking to left, holds out a lyre; at right, a base surmounted by a plinth; above, a bag.
C] On the plinth, nonsense: λoοκ.(1)

(1)so Smith's text; he suggests: κ(α)λος(?), which I do not understand.

4627.

London E 567.

- A] RF oinochoe.(1) From Nola. Manner of Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 323. ARV(2) 1666/31 bis. ARV(1) 480/22. Hackl 43/481. TGV 156/9F 11.
B] Maenad driving a hind before her.
C] At right, an imitation inscription. On the foot, Gr.: NV.

(1)special shape.

4628.

London E 570.

- A] RF oinochoe (mug). From Nola. Painter of Louvre CA 1694.(1) Second quarter fifth. *C. Smith, BM Cat. iii, 324, pl. 2 (dr.). ARV(2) 787/4, Add.(2) 289. *Vidi.
B] Satyr about to somersault over a skyphos on his left.
C] To left and right of the satyr's chest: κᾰ^λο^ς. Under the foot, Gr.: Σ and an arrow pointing up (according to TGV). Pi with a small square in the upper right-hand corner (numeral). See TGV 119/6D 18 and p. 206.
D] Mixed alphabet.

(1)close to the earlier phase of the Euaion Painter, Beazley.

4629.

London E 571.

- A] RF lekythos. From Gela. Related to Charmides Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 324. *ARV(2) 654/4.
B] Eros with a hare flying over an altar.
C] At right, above the hare: Χ(α)ρμίδης. Below the hare: κ(α)λος.
D] Ghost of another vase.

4630.

London E 573.

- A] RF lekythos. Manner of Bowdoin Painter (Beazley).(1) First quarter fifth? Early (Beazley). *C. Smith, BM cat. iii, 325. *Haspels, ABFL *74-75, 162, 262//1, pl. 22,2 (does not show inscription). ARV(2) 694/bottom, 1666, Add.(2) 280. Cf. ARV(1) 480/α.
B] Pyrrhichist(2); at right, a diphros with a cloak.
C] Nonsense: σoτoο. τoοαεσ.
D] Clear writing.(3)

(1)appended to manner of Bowdoin Painter: shape is Bowdoin Painter's, but shoulder palmettes are RF. Haspels lists with three other lekythoi as having been made in the workshop of the Athena Painter. (2)so ARV(2); Smith calls her an Amazon. (3)Haspels, p. 74 gives: (σ)στ(σ)ο (the first letter, four-stroke sigma reversed; the fourth a `Z' reversed) and (.οοδεσ (the first letter = lambda 6; both sigmas, sigma 1; see chart in `Script').

4631.

London E 583.

- A] RF lekythos. From Gela. Flying Angel Painter. First quarter fifth. *C. Smith, BM Cat. iii, 327. ARV(2) 282/40, Add.(2) 208.
- B] Satyr testing the mouth piece of his flutes.
- C] At right: *καλος*.
- D] For shape and pattern work see ARV(2) 282, bottom.

4632.

London E 585.

- A] RF lekythos. From Nola. Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 328. Gerhard, Akad. Abh., pl. 63, fig. 5. ARV(2) 685/162.
- B] Sanctuary: at left, a herm; at right, an altar, a Doric column, and branches of a tree with pinakes.
- C] On the herm, in BG: dots. On either side of the column, an imitation inscription.

4633.

London E 587.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 328. ARV(1) 475/137, ARV(2) 685/174.
- B] Pegasus.
- C] Imitation inscription.
- D] Said in ARV(1) to be lent to Birmingham, but this is not mentioned in ARV(2).

4634.

London E 589.

- A] RF lekythos. From Magna Graecia. Bowdoin Painter. Second quarter fifth. *C. Smith, BM Cat. iii, 328. ARV(2) 684/159.
- B] A young horseman.
- C] Four imitation inscriptions: one on each side of the youth; one below; a fourth in front of the horse.

4635.

London E 643.

- A] RF lekythos. From Camiros. Painter of Palermo 4. First quarter fifth. *Loeschke, AM 5 (1880) 382/2, pl. 14,1 (dr.). ARV(2) 310/8.
- B] Nike holding a phiale and oinochoe over an altar.
- C] Behind the Nike: *κα[λε].(1)*

(1)my restoration. Loeschke says: "Reste eines *καλος*."

4636.

London E 653.

- A] RF squat lekythos. From Nola. Bowdoin Painter. Second quarter fifth. *ARV(2) 688/238 (bibl.). CIG 4.7979.
- B] A naked youth at a laver; above the laver, sponge, aryballos, strigil hung up.
- C] On the laver, widely spaced, horizontal and planned: nonsense: *(.) (.) σαι.(1)*

(1)the first letter a blob, the second quite unclear. Wrongly interpreted in CIG (Beazley).

4637.

London E 696.

- A] RF squat lekythos. From Marion. Manner of Meidias Painter.
Late fifth. *C. Smith, BM Cat. iii, 344-45. *Beazley, AJA 54
(1950) 311 n. 2. *ARV(2) 1325/49, Add.(2) 364. *L. Burn, The
Meidias Painter (1987) 47-48, 111/MM 78, pl. 32,a-c.
- B] In the center, Oedipus, before an Ionic column, slaying the
sphinx; at left, Aeneas, a tree, and Athena; at right,
higher, Apollo seated, Castor and Pollux.
- C] Most inscriptions above the heads: Αἰνέας. Ἀθηνᾶ.(1)
Οἰδιᾰπῶς.(2) Beside Apollo's head: Ἀπολλῶν. Καστώρ.
Πολυδεύκης.
- D] Oedipus slays the sphinx with his spear (an alternate
version); Burn thinks the scene is atticized because of the
presence of Athena, whence Oedipus is more militant, like
Theseus.

(1)see GAI i, 272. (2)on either side of the column. C. Smith
wrongly read Οἰδιπῶς (Beazley in AJA).

4638.

London E 697.

- A] RF squat lekythos. From Athens, Hill of the Muses. Manner of
the Meidias Painter.(1) Late fifth. 410-400 (Shapiro). *FR ii,
99-101, pl. 78. (dr.). ARV(2) 1324/45, Para. 478, Add.(2) 364.
Script 1122. L. Burn, 'The Art of the State in Late
Fifth-century Athens,' Images of Authority (Festschrift Joyce
Reynolds, Cambridge Philological Society suppl. 16, 1989) 64,
figs. 1,a-b. *H.A. Shapiro, Personifications in Greek Art
(1993) 235/21, 67, fig. 20, 83, fig. 35, 183, fig. 142, 203,
fig. 163. *L. Burn, The Meidias Painter (1987) 27, 30, 33-34,
111/M 74, pl. 20,a-b. LIMC s.vv. Aphrodite, Eudaimonia,
Eunomia.
- B] Aphrodite and companions, with Eros.
- C] The inscriptions above the heads: Κλεοπάτρα.(2) Εὐνομία.
Παῖδιά. Ἀ(φ)ροδίτη. Πειθῶ. Εὐδαιμονία.
- D] Burn: Peitho arranges leaves in a kanoun and Eudaimonia
picks fruit: preparations for a procession; cf. New York
11.213.2 (Pompe with kanoun). There is an inscription with
Eros, but the photos. in Shapiro and Burn are too small to
read it.

(1)"May be by the painter himself," ARV(2). (2)i.e., of noble
birth (FR).

4639.

London E 698.

- A] RF squat lekythos. From Ruvo. Manner of the Meidias Painter
iii.(1) Late fifth. *C Smith, BM Cat. iii, 346-47 (not ill.).
*A. Brueckner, 'Athenische Hochzeitgeschenke,' AM 32 (1907)
117, fig. 8 (dr. after O. Jahn, Über bemalte Vasen mit
Goldschmuck (1865) pl. 2,1). *ARV(2) 1316/(a), Add.(2) 362. *Vidi.
Script 913. *H.A. Shapiro, Personifications in Greek Art
(1993) 234/18, 64, fig. 17, 131, fig. 84 (detail). *L. Burn,
The Meidias Painter (1987) 33, 101/P 1, pl. 20,c-d. LIMC iv,
47, s.v. Eudaimonia, no. 4.
- B] Eudaimonia and other companions of Aphrodite: at left:
Hygieia. Pandaisia. In center: Eudaimonia seated, with Eros

flying toward her; a youth with spears; woman.

C] ΥΓΙΕΙΑ. Πανδαισια. Ευδαιμονία. (2) Πολυκ[λη]ς. (3) καλη
(a companion).

D] Burn 33: the seated Eudaimonia takes the place of
Aphrodite. Pandaisia with a basket of fruit could allude to
a wedding feast which she personifies. Brueckner thought
Poly... is the bridegroom and καλη (the woman at right) is
the bride. Alpha with vertical cross stroke. Some letters
disjointed, all small.

(1)"Laboured copy of the Meidias Painter by a poor artist,"
ARV(2). (2)vidi; so also BM Cat.; ARV(2) and Shapiro give
Eudaimonia. (3)vidi; ARV(2) gives Poly[kle]s; the reading is
not certain; ΠΟΛΥΛ.ΟΣ, Πολυ[ειδ]ος(?), C. Smith. Brueckner
reads Πολυλ.ος and does not supply. Polykles (Beazley's
restoration) is unknown and presumably fictitious
(Shapiro). [The name is common: see LGPN ii, s.v. There
might be a person who can be identified with this one. Or a
punning name: the women promise the youth 'much fame,' in
war(?), or athletics(?)].

4640.

London E 702.

A] RF alabastron(?). (1) Unattributed. Meidian. (2) Late fifth. *C.
Smith, BM Cat. iii, 348. C. Fränkel, Satyr- und Bakchennmen
(1912) 51, 104/σ. A. Kossatz-Deissmann, GVGettyMus 5 (1991)
147.

B] Eros pursuing a female; at left, a woman fleeing.

C] Beside the fleeing woman: (Θ)αλια.

D] Thalia is a Muse, a Nereid (in Sicily), a Grace, a human
(PA 6569, IG ii, 1761), etc. What is going on? Wrongly
listed by Fränkel as a maenad, as K.-D. points out.
Alpha with vertical cross stroke? Theta lacks the dot?

(1)it ought to be a squat lekythos, as E 701 and E 703 are.
(2)C. Smith says: 'style of Meidias.'

4641.

London E 717.

A] RF alabastron. From Greece. Group of Paidikos Alabastra γ. (1)
Last quarter sixth. *ARV(2) 99/10.

B] Youth and women.

C] Nonsense(?): on the topside of the mouth:
[---](.)κοσλ[---]. (2)

D] Beazley seems to indicate that he thinks this may be
nonsense, since he says: "Most of the alabastra on the
lists that follow, pp.99-100, have inscriptions on the
topside of the mouth, but usually meaningless ones."

(1)may be by one hand with the others in this group; manner
of Euergides Painter. (2)the trace of the letter before the
kappa is not of an iota (Beazley).

4642.

London E 718.

A] RF alabastron. Unattributed. (1) Early fifth. *C. Smith, BM Cat.
iii, 354 (not ill.). *ARV(2) 306, 1614 (no ill. mentioned). L.
Talcott, Hesp. 5 (1936) 348 (mention). *Script 529, Fig. 115

(lip only).

B] A: woman. B: maid.

C] A: at right: Ἀφροδισία καλέ. At left: τὸς δοκεῖ Εὐχίροι.
B: at right: Ἐρροσάνθε ὃ καλέ. At left: ἡο παῖς καλός. On
the mouth, in BG: Αφροδισια καλε.

D] With Ἡροσάνθη Beazley compared Ἡροσώρα on Florence 81,947,
ARV(2) 1312/2, and Οἰνανθη, Καλλιστάνθη. He also suggested
as probable the vocative in the Ἡροσάνθη inscription. For
parallels to the latter, see Script. Cf. also GAI ii, 115
(from gen. ἡρός of ἔαρ).

(1)compared by Beazley to the Painter of Würzburg 517 who is
connected with the circle of the Diosphos and Sappho Painters.

4643.

London E 719.

A] RF alabastron. From Elateia in Boeotia. Unattributed. Second
quarter fifth. *C. Smith, BM Cat. iii, 354-55. Murray, AA
1894, 177 (not ill.). Rodenwald, AA 1932, 13 (mention). ARV(2)
1560.

B] A: a youth leaning on his stick and taking a necklace from
a box; alabastron. B: a woman tying her girdle (apoptygma
in teeth); at right, kalathos; at left, alabastron; at
right, lekythos.

C] To right of the youth's head: καλε. Below the box, stoich.
two-liner, the second word starting under the third letter
of the first line(1): Αλεξομενός|καλός. B: to left of the
woman's head: καλε, retr.; at right: ηε παῖς.

D] The kalos-name only here in Beazley; not in PA, but Pape
has Keil, Inscr. boeot. 76; LGPN ii has the name also from
IG i(3) 1475, ca. 550(?). The more common form is Alexamenos
(Αλεξαμενός), see Pape, s.v. (this name is not in PA or
LGPN ii). Mixed alphabet. The letters are Attic except Xi
and sigma in Alexomenos. It is interesting that the
inscriptions are Attic, while the proper name alone is in
Ionic.

(1)according to Smith's text.

4644.

London E 767.

A] RF psykter. From Vulci. Dikaios Painter. Last quarter sixth.
510-500. *CV, Great Britain 8, III I c, pl. 104,1,a-c. CIG
4.7857. C. Smith, BM cat. iii, 362-63. Kretschmer, Vas. 151.
Pottier, CV, France 8, II I c, under pl. 30,3. JHS 51 (1931)
122. *ARV(2) 31/6, 1573, Para. 324, Add.(2) 157. Drougou, Der
attische Psykter (Beiträge zur Archäologie 9, 1975) 20/B 8, 88-89,
pls. 10-11 (A, side, showing location of some letters; profile).
Script 413.

B] Komos: A: two bald-headed revelers preceded by a boy; the
leader plays the lyre. B: two bearded revelers, one playing
the flutes.

C] A: the leader: Κυδίας. χαῖρε. χαῖρε. B: near the flautist:
καρτα. By the leader: Δίκαιος. [--]χαρχον. The pertinence
of the names to the different figures is not clear.

D] A: Kydias is the musician from Hermione, cf. Pl., Charm.
115D. I do not take the χαῖρε's with this name.
B: [N|]χαρχων καρτα δίκαιος, CV. But as Pottier points out

in CV the name Δίκαιος appears with καλός on Louvre G 45 by the same painter. In Script I suggest that the final letter in [--]χαρχον may be a sigma lying sideways, whence Νικαρχος is a possibility (cf. PA 10,718 ff.; LGPN ii). Nikarchos is unknown in Attica, but is accepted in LGPN ii.

4645.

London E 768.

- A] RF psykter. From Cervetri. Douris. Early middle (Beazley). Transitional II (Bare) (B.-O.). First quarter fifth. *CV, Great Britain 8, III I c, pl. 105,1a-d. C. Smith, BM Cat. iii, 363. *FR i, 246-48, pl. 48 (much reproduced, e.g., Hoppin, RF i, 242). CB ii, 7, A, A 20 (shape). ARV(2) 446/262 (much bibl.), 426, Para. 375, Add.(2) 241 (much bibl.). S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 17/A 30, 65-6, pls. 18-19 (ph. of side; profile). Robertson, AVCA 92, fig. 86. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 42, 78/84, pls. 54-55.
- B] Revel of eleven satyrs.
- C] Above two satyrs dancing over a kantharos: to right of the first satyr's head: Αρισταγορας; to left of the second satyr's head: καλός. Below the name, starting at the second alpha and extending to the face of the second satyr, in smaller letters: Δορις εγραψεν.(1)
- D] Now cleaned. Robertson follows Beazley in noting the influence of the Berlin Painter. One satyr dressed up as Hermes. Delta not dotted. Tailed rho.

(1)B.-O. 42 says the signature is placed above a satyr in an unusual position of which Douris may have been especially proud.

4646.

London E 770.

- A] RF pyxis with lid. From Tralles. Unattributed. Gaurion potter. Late fifth. *C. Smith, BM Cat. iii, 364. *ARV(2) 1360/2.
- B] Lid: a shield with a device of an arm holding a sword.(1)
- C] Below the elbow of the arm, stoich. two-liner, the second word centered(2): Γαυριων | εποιε.
- D] For the name, Beazley refers to Blinkenberg, Hermes 66, 119-22. There are three signatures of Gaurion, two with εποιε (once restored), the third with εποιεσεν. Mixed alphabet?

(1)so C. Smith; Beazley says: "arm holding sword"; he does not say it is on the lid. (2)so C. Smith's printed text. He reads Μαυριων. Μαυριων is also given by Murray in AA 1894, 177/33.

4647.

London E 771.

- A] RF pyxis and lid. From Naukratis. Unattributed. Ca. 400 (Johnston). *C. Smith, BM cat. iii, 364. *TGV 93/4B 14 and 180/s.l.4 2.
- B] Lid: a table with a loaf of bread(?).
- C] Lid: on the underside, Gr.: AT. Body: on the underside, Gr.: AT.
- D] Marks to fit the right lid to the right body. The tau smaller than the alpha.

4648.

London E 772.

- A] RF pyxis with lid. From Athens. Unidentified follower of Douris. Second quarter fifth. *FR i, 288-89, pl. 57,2 (dr.). C. Smith, BM Cat. iii, 364-65. *ARV(2) 806/90, Add.(2) 291. Script 977.
- B] Body: Hesperides? (four women, idealized). Fountain, hydriai, an apple tree with snake; one girl is picking fruit.
- C] Inscriptions above the figures: Ἰππολυτή : *Μαψαυρα, not aligned with the preceding. Θέτις.
- D] The pertinence of the names is not clear. Hippolyte could be the first or second figure from the left, Mapsaura is probably the third and Thetis clearly the fourth. For the names see FR and ARV(2). Mapsaura: Hes., Theog. 872: αἰδ' ἄλλαι μὰψ αὐραὶ ἐπιπνέουσι θάλασσαν. The figure work is not by the same hand as London E 773 (ARV(2)).

4649.

London E 773.

- A] RF pyxis with lid. From Athens. Unidentified follower of Douris. Second quarter fifth. *FR i, 287 ff., pl. 57,1 (dr.). C. Smith, BM Cat. iii, 365 (not ill.). *ARV(2) 805/89, 1670, Add.(2) 291. Script 910. V. Sabetai in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 329 and n. 67, fig. 12 (shows some inscriptions). LIMC v, s.v. Iphigeneia 716/32, pl. 472. *F. Lissarrague, in G. Duby and M. Perrot, eds., History of Women in the West (1994) 195-97 (discusses the inscriptions).
- B] Six women at home (seated woman working wool, with standing companions). One girl looks out from a door, perhaps the bride [Furtw.]).
- C] Inscriptions above heads: Ἰφιγένεια. Δανάε. Ἑλένη. Κλυταίμε[στ]ρα. Κασσάνδρα. On woman is unnamed.
- D] ARV(2): Helene is seated. Iphigeneia (at the door) may have been thought of as a bride. Cassandra may be the right-hand woman in the third pair, since she is the more dignified. Cassandra is παρ' ἱστορίαν, the artist may have meant Timandra. Furtwängler points out that the names are all from the Argive royal house. Mixed alphabet. Ionic Gamma and Lambda; Attic sigma. E 772 has figure work by a different hand; the alphabet too is different.

4650.

London E 774.

- A] RF pyxis.(1) From Athens. Eretria Painter. Third quarter fifth. Ca. 430. *FR i, 289-90, pl. 57,3 (dr.). C. Smith, BM Cat. iii, 366. Kretschmer, Vas. 201/13. Bull. MFA Boston 37 (1939) 75, fig. 3 (dr.). ARV(2) 1250/32, Para. 469, Add.(2) 354. AK 7 (1964), pl. 7,4 (dr.). Script 797. G. and J. Etienne-Germeau, Documents pédagogiques (1979), pls. 33 and 44,a-c. K. Branigan and M. Vickers, Hellas (1982) 182-83 (detail, in color). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 9, fig. 1,e (dr. of Pontomedeia), 248-50, 346/253, pls. 163,a and 164 (164 shows some inscriptions). J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 19, figs. 32-35 (show inscriptions, small). J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 234 (shows some inscrip-

tions; dr. after FR, pl. 57,3).

- B] Body: Wedding preparations: seven Nereids and a little girl (servant tying a seated Nereid's (Kymothea's) sandal); at left, a closed door and in front two lebetes on stands.(2)
- C] Body: above the head of the first Nereid: Ποντομεδεια.(3) Δοσω. Γλαυκε. Θαλεια. Κυμοδοκ[ε]. The sixth figure (the servant girl) has no preserved inscription. Κυμοθεα. Γαλενε.
- D] All figures except the servant girl are inscribed. L.-H. 249: the subject are the Epaulia, when the women are in the courtyard, hence the closed door. The lebetes show that the subject is related to weddings. Mixed alphabet. Ionic lambda; Attic sigma.

(1)the lid is alien. (2)O. and S. consider both Thaleia and Kymothea as brides; the vase plays with the double meaning of *nymphe*. (3)the sketch in the cat., and the ph. pl. 154,b, show the tau to be incomplete, although this is not indicated in fig. 1,e.

4651.

London E 775.

- A] RF pyxis with lid. From Eretria. Manner of the Meidias Painter, sundry. Late fifth. 410-400. *C. Smith, BM Cat. iii, 367-68, pl. 20 (dr.). ARV(2) 1328/92, Add.(2) 364. *L. Burn, The Meidias Painter (1987) 116/MM 136, pls. 18-19,a. LIMC, s. vv. Aphrodite, Eudaimonia, Eunomia, Harmonia, Himeros. Robertson, AVCA 243. *H.A. Shapiro, Personifications in Greek Art (1993) 234/19, 66, fig. 19, 84, fig. 37, 108, fig. 60, 123, fig. 76, 130, fig. 82. Robertson, AVCA 243. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig 304 (shows inscription Ποθος well).
- B] Lid: Dionysus and maenads. Body: Aphrodite in a chariot drawn by Pothos and Hedylogos; five more companions.
- C] Body: all inscriptions above heads: a seated woman: Ευνομια. Παιδιά. Ευδαιμονια. Eros: Ημερος. A seated woman: Αρμονια. A standing woman: καλη. Α(φ)ροδιτη. Ποθος. Ηδυλογος. A woman plucking something from a tree: Υγεια.
- D] Attributed to the Meidias Painter in ARV(1) 833/14. The inscriptions are in white. Burn 34: the chariot drawn by Erotes suggests a festival in Aphrodite's honor; Eudaimonia fastens her sandal to join it. Delta with short feet.

4652.

London E 777.

- A] RF pyxis with lid. Painter of London E 777 (Penthesilean). Second quarter fifth. *C. Smith, BM Cat. iii, 369. ARV(2) 944/79, Add.(2) 307.
- B] Toilet scene: woman; sash; diphros; woman, frontal; on her left, an object(1); woman; taenia; two women around a diphros; woman.
- C] Beside the sash: καλη. Beside the object, a two-liner: καλος|καλη. On the frontal woman's right: καλη. Above the taenia, two-liner: καλος|καλη.

(1)a hair net(?), C. Smith.

4653.

London E 784.

- A] RF plastic kantharos (janiform: women's heads). From Capua. Brygos Painter. First quarter fifth. 490-480 (Beazley). *CV, Great Britain 5, III I c, pls. 36,1a-d and 38,1. C. Smith, BM Cat. iii, 372. Beazley, JHS 49 (1929) 47/4. ARV(2) 382/184, 1533/8, Para. 366, Add.(2) 227.
- B] Symposium: A: a youth reclining (singing?); lyre; wineskin, etc. B: a man reclining, with a skyphos.
- C] A: to left and right of the lyre: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. B: above the figure: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.

4654.

London E 785.

- A] Fragmentary RF plastic rhyton (satyr). From Capua. Unattributed. Date? *CV, Great Britain 5, III I c, pl. 37,1a-d. C. Smith, BM Cat. iii, 372. E. Buschor, *Das Krokodil des Sotades* (Münchner Jahrb. 11 [1919]) 18. *Beazley Archive db, no. 7870. *Antike Plastik* 6, figs. 6-8 at 17. AA 1936, 63-64, fig. 1. LIMC ii, pl. 540 Artemis 1165 (part).
- B] Plastic: Dionysus seated with a drinking horn. Decoration: at left, Artemis, Apollo and Aphrodite; at right, Hermes running toward them.
- C] Behind Artemis, facing her: $[\text{Ap}] \tau \epsilon \mu \iota \varsigma$, retr. $\text{A} \rho \omicron \lambda \lambda \omicron \nu$. To Hermes' left, facing him: $[\text{he}] \rho \mu \epsilon \varsigma$, retr. Beside the caduceus of Hermes is an alpha, perhaps the first letter of $\text{A}[\rho] \tau \epsilon \mu \iota \varsigma$, not of Aphrodite.
- D] The top has been trimmed, removing the figures' heads.

4655.

London E 786.

- A] RF plastic kantharos (janiform: woman's and satyr's heads). Unattributed. Toronto Class. Second quarter fifth. Ca. 470 (Beazley, JHS). *CV, Great Britain 5, III I c, pls. 36,2a-d and 39,1. C. Smith, BM Cat. iii, 373. *Beazley, JHS 49 (1929) 56/3, fig. 8, pl. 6,1-2. ARV(2) 1537/3, 1538, top, Add.(2) 386.
- B] A: a man (Dionysus?) and a friend reclining (both bearded); at left, a satyr hands them a lyre. B: a man (Dionysus?) reclining and a satyr; at left, a satyr, seated.
- C] B: to right of the seated satyr's belly: $\kappa\alpha\lambda\omicron\varsigma$.

4656.

London E 787.

- A] RF plastic rhyton (sphinx). From Capua. Tarquinia Painter. Second quarter fifth. *CV, Great Britain 5, III I c, pl. 40,2a-d. C. Smith, BM Cat. iii, 373. E. Buschor, *Das Krokodil des Sotades* (Münchner Jahrb. 11 ((1919)) 18 (not ill.)). ARV(2) 870/89, Para. 426, Add.(2) 300. D. Williams, 'The Brygos Tomb Reassembled,' *AJA* 96 (1992) 632-33, figs. 21-23.
- B] Eos and Tithonos (a boy with a lyre); Eos.(1)
- C] To the boy's upper right: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$, $\text{ho } \pi\alpha\iota\varsigma$.(2)

(1)two winged females are pursuing a boy (Tithonos or another); Williams wonders whether the second female could be Eos' sister Selene. (2)so CV, text; unclear whether this is all in one line. [Actually, the photos. show that there are three inscriptions: 1. above and to right of the left female; 2. to right of the right female; 3. to right of the back of the boy's head (he looks back). All very roughly horizontal. But I do not have the readings.]

4657.

London E 799.

- A] RF plastic rhyton (donkey head). From Nola. Bordeaux Painter. Second quarter fifth. *CV, Great Britain 5, III I c, pl. 43,1a-c. ARV(2) 835/bottom 3.
- B] A: woman. B: a woman with a scepter and a woman with a sash. C: woman.
- C] Two imitation inscriptions (CV).
- D] The donkey head is like that used by the Brygos Painter in ARV(2) 382-83/189-95 (Beazley). C. Smith, BM cat. iii, 378 does not mention the inscriptions.

4658.

London E 805.

- A] RF lekanis. From Nola. Painter of London E 494.(1) Third quarter fifth. *Vidi. *C. Smith, BM Cat. iii, 381. Studies Ullman 30/25. Pöhlmann, Würzb. Jbb. n. s. 2 (1976) 73/25. ARV(2) 1080/6. *Photo. (part).
- B] Seven Muses in three groups: 1. Polyhymnia, perhaps holding a book roll (nearly lost).(2) A seated Muse(3); Kleio with flutes. 2. Euterpe and Thaleia facing, one holding a wreath. 3. Erato with a box addressing Calliope.
- C] To right of Polyhymnia's lower body; Πολυ[μ]νία. In the same position for the Muse with flutes (although she faces left): Κλεω. In the same position for the Muse without attributes: Ευτερπη. Similarly for the Muse holding a wreath and facing left: Θαλεια. [Ερα]τω.(4) Likewise for the Muse holding out a chest: Καλλιопτε.(5)
- D] All inscriptions are horizontal and to the right of the figures regardless of how they are facing. Mixed alphabet (mostly Ionic except for the final vowel of Kalliope?). Some Letters are disjointed.

(1)"A fine artist, in spirit akin to the Achilles Painter and the Persephone Painter," Beazley. (2)see also Studies Ullman (it could be a chest). (3)the name is lost. (4)After C. Smith; I did not see the letters. (5)vidi; not transcribed by C. Smith. The final epsilon is very faint.

4659.

London E 807.

- A] Fr. of RF pyxis. From Acropolis in Athens.(1) Douris. 480-470. Late period (B.-O.). *C. Smith, BM cat. iii, 381-82. *ARV(2) 447/275. S.R. Roberts, The Attic Pyxis (1978) 101. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 69, 85/240, pl. 112.
- B] Head of a woman fleeing and looking back.(2)
- C] [-]ε[-]. Δ[-].(3)

(1)so C. Smith; ARV(2) says, from Attica. (2)Smith thinks possibly Dionysus pursuing Ariadne; hence he restores: [Αριαδν]ε(?) and Δ[ιονυσος](?) (3)so ARV(2).

4660.

London E 808.

- A] RF kyathos. From Vulci. Unattributed.(1) First quarter fifth. *CV, Great Britain 5, III I c, pls. 34,4a-b and 35,4. C. Smith, BM Cat. iii, 382. *FR ii, 87 and pl. 74,2. ARV(2)

333/middle, Add.(2) 217.

- B] Two young nude warriors in combat; at right, an archer shooting his bow.
C] Along the right margin: [hoπ]αῖς. Above the second warrior (who has fallen): καλός. Along the left margin: ναῖχι.

(1)compared with the Oinophile Painter.

4661.

London E 812.1.+

- A] Fr. of RF cup. From Naukratis. Near Oltos. Last quarter sixth. Ca. 520 (CV). *CV, Great Britain 11, pl. 27,3 (Cambridge part). BSA 5, 63, fig. 2 and 64 (London part). Beazley, JHS 51 (1931) 51 and 53/4 (the join). *ARV(2) 68/10.
B] Int.: a satyr and a maenad with a snake.
C] Int.: around the margin, facing out: [--επ]οιεῖ[εν].
D] + Cambridge N 142. The two frs. join.

4662.

London E 812.2.

- A] Fr. of RF bell krater. From Camiros. Close to Hephaistos Painter (Later Mannerists I, iv). Third quarter fifth. *C. Smith, BM Cat. iii, 384. ARV(2) 1117/2. *Photo. *D. Williams in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 80 n. 19. T. Hölscher, Griechische Historienbilder (1973) 48f., pl. 4,2.
B] Fight, with Persians: face and left arm of a Persian (with a moustache) fleeing.
C] Above the raised arm, Gr.: Αρτοβα[ζανης].
D] Artobazanes was the oldest son of Darius, from his first wife, a daughter of Gobryas: Hdt. 7,2-3; he unsuccessfully contested the royal succession with Xerxes. Williams: Hölscher suggests that the fr. shows the murder of Xerxes by Artabanos (cf. Schauenburg, AM 90 (1975) 106), but that is impossible as the Persian is only defending himself, not slashing down at anyone: the inscription must be horizontal. It is incised and Williams thinks it is probably not ancient. False?

4663.

London E 812.5.

- A] Fr. of RF pot. From Naukratis. Unattributed. Date? *C. Smith, BM Cat. iii, 384.
B] Feet to right; two objects.
C] Inside: Gr.: [..]ομπε(?).
D] Smith's reading makes no sense; is it complete at the end? Is it a name-on-sherd?

4664.

London E 815.

- A] RF cup. From Vulci. Nikosthenes Painter. Pamphaios potter. Early fifth.(1) *C. Smith, BM Cat. iii, 386. Bloesch, FAS 68/38, pl. 19,2. N. Yalouris, Eph. 1953-54, ii, 175-76. ARV(2) 125/15, 130, Add.(2) 176 (bibl.). AJA 88 (1984) 350/29. *Vidi.
B] Int.: a naked woman using olisboi. A: Hermes playing the lyre, with the cattle (four heads). B: three maenads and three satyrs.

- C] Int.: at right: Παν(φ)αιος; at left: εποιησεν. A: nonsense:
above the left cow: νοσ[.]h. Above the center: ν(θ)ιος.
Above the third cow from the left: επο[.]σε. Above the
fourth cow: ν[3-4]πον. B: not inscribed.
D] A: four heads of cattle, four nonsense inscriptions.

(1)According to Bloesch, deep in the fifth century, cf. early
Brygos. (2)cf. London E 11 and E 14. Smith thinks the
inscriptions on A play with the letters of the signature
[note επο[.]σε, above]. ARV(2) 130: litter of letters.

4665.

London E 816.

- A] RF cup. From Vulci, Cucumella area. Near Eleusis Painter
(Beazley). Ptr. of London E 816 (Williams). First quarter
fifth. *C. Smith, BM Cat. iii, 386. CIG 4.7841. ARV(2) 315/2,
Add.(2) 213. *Photo. I. Peschel, Die Hetäre (1987), fig. 88. *D.
Williams, CV, Great Britain 17, 22/7, pl. 11, fig. 5,a (profile).
B] Int.: a bearded man and a woman making love (obscene).
Ext.: plain.
C] Above the man's back: Λεαγρος. To right of his face (from
his closed mouth): καλος.
D] Hartwig attributed the cup to Euphronios, Beazley to near
the Eleusis Painter, Williams to his Painter of London E
816 (in the general sphere of Proto-Panaitian) to whom he
gives six works, including Munich 8703, and ARV(2) 315/5-7.

4666.

London E 817.

- A] RF cup. Ambrosios Painter. Last quarter sixth. 510-500. *C.
Smith, BM Cat. iii, 386-87. ARV(2) 175/32. *Photo.
B] Int.: satyr on a cushion, with a laver (or skaphe?) on his
knees.(1) Ext.: plain.
C] Around him, curving down on his right side and ending at
the cushion: ho παῖς: καλος.
D] Good letters.

(1)squatting, Beazley; on a cushion, C. Smith; Smith is right.

4667.

London F 27.

- A] RF oinochoe. From the Troad. F.B. Group.(1) First quarter
fourth. *Walters, BM Cat. iv, 33. ARV(2) 1484/1.
B] Athlete between two youths.
C] Gr.: Χοτρινας.(2)
D] Many parallels in ARV(2).

(1)F.B. for Fat Boy. (2)Walters says: "On the neck and below
the design." He thinks that the inscription may be Etruscan
or Oscan.

4668.

London F 65.

- A] RF bell krater. From Capua. Dinos Painter. Last quarter fifth.
*Photos. *dr. ARV(2) 1154/35, Add.(2) 336. S.B. Matheson,
Polygnotos and Vase Painting in Classical Athens (1995)
388/D37 (not ill.; inscriptions not mentioned).
B] A: homoerotic love-making: at left, a boy climbing on a

seated youth's lap; column; a bearded man watching; at right, a woman is watching from the upper part of a door.
B: three draped youths.

- C] A: horizontal, above the heads: dots, vertical strokes and once an imitation inscription: above the seated youth: three strokes and two dots. Above the mounting youth: $\lambda(\lambda)(.)(.)(.)$. Above the bearded man: three dots and a stroke.
- D] M. Robertson once told me that Beazley called the scene on A, 'Life in the Socratic Circle.' Ionic 'lambdas'.

4669.

London F 139.

- A] RF lekanis. Unattributed. Fourth. *Walters, BM cat. iv, 68-69. Furtwängler, Eros 54. O. Keller, Die antike Tierwelt (1909-13), 455 n. 33.
- B] The inside is divided into four equal compartments, each with a lid. (1) lid: Eros seated and a goose. (2) lid: a woman seated; a flying bird. (3) lid: Eros seated on an altar. (4) similar to (2).
- C] Grr.: (1) under the lid: K. At the bottom of the compartment: K. (2) under the lid: N. (3) under the lid: Δ . (4) under the lid: Δ .
- D] The lid, F 140, probably does not belong, as claimed in the old cat. - Walter's account does not make sense for nos. (3) and (4), which are said to be the same. The letters are obviously intended to place the right lid on the right compartment and should be different. Not listed in TGV.

4670.

London W 38.

- A] BF amphora. Witt Painter. Third quarter sixth. *CV, Great Britain 4, III H e, pl. 35,4a-b. ABV 313/2, Add.(2) 84. *Vidi (A). Bothmer, The Amasis Painter and his World (1985) 50 and 52, fig. 53.
- B] A: Heracles entering Olympus, between Hermes and and Athena. B: Dionysus seated between two satyrs.
- C] A: nonsense: to Heracles' right: $\kappa\kappa\iota$. Below: $\chi\omicron\iota\nu\kappa(o)(.)$. (1) To lower right of Athena: $\chi[.]o\kappa o\nu$. (2)
- D] = 1865.11-18.38. Ex Witt collection. Walters' readings are inaccurate.

(1)the last letter a blob. (2)unclear if there is a one-letter gap or a letter I could not make out.

4671.

London 1848.6-19.9.

- A] SOS amphora. From Vulci. Unattributed. 600 or later (Johnston). LSAG 77/10,d. BSA 50 (1955) 69/3 (incorrect). *A.W. Johnston, BSA 73 (1978) 104/2, fig. 1,b-d, pl. 17,a,b,d. Script 38.
- B] No figured decoration.
- C] Shoulder, Gr.: A: $\text{A}\rho\chi()$, retr., plus an abandoned letter. B: two further attempts, written continuously: $\text{A}\rho\chi\omicron\nu\circ\upsilon(\varsigma)$. $\text{A}\rho\chi\omicron\nu\omicron\varsigma$. Under the second inscription, modern: F D C(?)
- D] The first sigma is misshapen, the second reversed; both are

three-stroke. The last ancient inscription, which is successful, is probably by a different hand.

4672.

London 51.5-7.3.

- A] BF Siana cup. From Corinth. Unattributed. Second quarter sixth. *CV, Great Britain 2, pl. 14,3. *Vidi. Script 1015.
- B] Int.: medaillon of lotus and palmettes. A-B: plain except for handle palmettes.
- C] Handle zone: nonsense: A: κελοχελελετελελος. B: κ(ε)λοσχελελελελελ.
- D] Lambdas, not upsilons. Note the 'ending' on A.

4673.

London 51.5-7.4.

- A] Plain band cup. From Corinth. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 15,7 (A). *Vidi. *Photo. in Beazley Archive (A).
- B] No figured decoration. The lip is in bad shape.
- C] Handle zone: A: νογοπο(κ)ποκποπο.(1) B: νο(κ)ποκπο(ν)ποκπον.
- D] Low letters, hard too identify. The bracketed kappa's may be chi's; the nu is unclear. Irregular pi's.

(1)another reading: νογοποαογοπογο.

4674.

London 54.5-19.2.

- A] Plain lip cup. From Phana (Rhodes). Probably Tleson Painter (Beazley).(1) Third quarter sixth. *CV, Great Britain 2, IIIH c, pl. 12,6 (A). *Photo. (A). *Vidi (A).
- B] Ext.: lips plain. Handle zones: inscriptions only.
- C] Handle zone: A: short, smallish, not well centered: χαιρε και πει ευ. B: χαιρε και πει ευ.
- D] I.e., 1854.5-19.2.

(1)on the basis of script and dr. of palmettes (Para. 76).

4675.

London 54.5-19.16.

- A] BG ring askos. From Rhodes, Phana. Unattributed. Second quarter fifth. *A.W. Johnston, BSA 70 (1975) 161/103.
- B] No figured decoration.
- C] On the wall, Gr.: Τιμαγορα.
- D] Owner's name in the genitive.

4675a.

London 1856.12-23.143.

- A] Attic BG fish plate. From Tharros (Sardinia). Unattributed. Date? *D. Williams, RA 1996, 230-31, fig. 2 (under foot Grr.). R.D. Barnett and C. Mendelson, Tharros: A Catalogue of Material in the British Museum (London 1987) 17/2, pl. 106.
- B] Decoration not specified by Williams.
- C] Under the foot, Grr.: Williams reads: dr 1, and below: 40 (presumably 40 items for 1 drachma). Subsequently crossed out and, it seems, replaced by a Punic Gr.: Qyp/f or QZP/f, probably a coin and now recording the price of the individual item (Mendelson).(1)

(1)I cannot distinguish any of this in the photo.

4675b.

London 64.10-7.237.

- A] BF oinochoe. Athena Painter. 490-480. *J.-C. Poursat, ABV 531/5, Add.(2) 132 (bibl.).
- B] Pyrrhiche: flautist to right; armed dancer.
- C] Nonsense: around the lower part of the shield: (.)ooo.
- D] The first letter is a blob; the rest are sloppy three-stroke sigmas.

4676.

London 64.10-7.243.

- A] BF oinochoe. From Camiros. Athena Painter (Haspels).(1) First quarter fifth. *Bothmer, Amazons 94/31, pl. 60,6. Haspels, ABFL 259/121. ABV 531/9, Add.(2) 132.
- B] Two Amazons setting out on foot.
- C] Between them: nonsense inscription (a few blobs).

(1)ABV: "by the Athena Painter according to Miss Haspels, but this is not clear to me." [It is not clearly stated by Beazley whether he attributes the vase to the workshop]. Bothmer seems to agree with Haspels.

4677.

London 88.6-1.237.+

- A] Frs. of BF Gordion cup. From Naukratis. Kleitias. Second quarter sixth. *Beazley and Payne, JHS 49 (1929), pl. 17,12. *ABV 78/15. Script 219.
- B] Int.: part of picture, palmette, and border.
- C] B: [Κλῑτ]ιας : * ε[γραφσεν].
- D] + 324 + 426 (B 601.4.3) + 1948.8-15.3 and 4. Taken from ABV. Five frs.

4678.

London 88.6-1.240b-c.

- A] Frs. of BG ribbed cup-kantharos or kantharos. From Naukratis. Unattributed. Ca. 350. *A. Johnston, Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 20 (not ill.). Naukratis ii (1888) 874, pl. 22 (with another sherd). A. Bernand, Le Delta égyptien d'après les textes grecs (Cairo 1970) 694/511. *Vidi through glass.
- B] Int.: frieze of stamped palmettes with rouletting around. Ext.: ribbed.
- C] Under the foot, Gr.: Συ]ρακοσιος.(1)
- D] Two joining frs. "Our only attested Westerner at Naukratis," Johnston. I.e., [-- Συ]ρακοσιος. The other sherd in 'Naukratis' gives: [--]ι : Συ. [It must be considered to be from the the same vase: does it join? But the final iota may be the dative of a divinity and Συρακοσιος a proper name; see Pape, s.v. Συρακοῦσαι and (for Athens) LGPN ii.]

(1)I did not see the rho.

4679.

London 88.6-1.398.

- A] Fr. of BF Siana cup.(1) From Naukratis. C Painter. Second

quarter sixth. *Photo. ABV 55/78.

B] A: feet to right; feet to left.

C] A: in the BG area below, in large letters, Gr.:
[---]ιστο[---].

(1)overlap.

4680.

London 88.6-1.428.

A] Fr. of Gordion or LM cup. From Naukratis. Sondros potter(?).
Third quarter sixth. *ABV 173/5 (bibl.). *Beazley, JHS 52
(1932) 186 (mention). Cf. also Script, p. 52.

B] No figured decoration.

C] A: Σον[δρος : ε[ποίησεν].(1)

D] = B 601.5.1. Three-stroke sigma.

(1)so ABV; but the restoration depends on London 88.6-1.431+,
q.v.

4681.

London 88.6-1.429.

A] Fr. of Gordion cup. From Naukratis. Sondros potter(?). Third
quarter sixth. *ABV 173/1 (bibl.). *Beazley, JHS 52 (1932) 186
(combined with other frs.).

B] No figured decoration.

C] A: Σονδρος : ε[ποίησεν](?).(1)

D] = B 601.6.1. The distribution of frs. after M. Robertson.
Cf. also Script, p. 52. Three-stroke sigma.

(1)the restoration depends on London 88.6-1.431+, q.v.

4682.

London 88.6-1.430.+

A] Fr. of Gordion cup. From Naukratis. Sondros potter(?). Third
quarter sixth. *ABV 173/3. *Beazley, JHS 52 (1932) 186
(combined with another fr.). Beazley and Payne, JHS 49 (1929),
pl. 17, fig. 17 (London fr.). CV, Great Britain 11, pl. 21,8
(Cambridge fr.). *M. Robertson, JHS 71 (1951) 147/6 (both frs.).

B] No figured decoration.

C] A: Σον[δρος : ε[ποίησεν].(1)

D] = B 601.6.2. + Cambridge N 125. The distribution of frs.
after M. Robertson. Cf. also Script, p. 52. Three-stroke
sigma.

(1)so ABV; but the restoration depends on London 88.6-1.431+,
q.v.

4683.

London 88.6-1.431.+

A] Two frs. of Gordion cup. From Naukratis. Sondros potter(?).
Third quarter sixth. *ABV 173/2. *Beazley, JHS 52 (1932) 186
(combined with other frs.). Beazley and Payne, JHS 49 (1929),
pl. 17, figs. 15 and 18. M. Robertson, JHS 71 (1951) 147/5.

B] No figured decoration.

C] A: Σον[δρος : ε[ποίησεν].(1)

D] = B 601.6.3. + 88.6-1.432 (= B 602.6.4). The distribution
of frs. after M. Robertson. Cf. also Script, p. 52.
Three-stroke sigma.

(1)if both frs. are from A; if they are from different sides, we have: A: Σον[δρος ---] and B: [---ε]ποίησεν, with no guarantee that Sondros is the potter (although this is very likely).

4684.

London 88.6-1.433.

- A] Fr. of Gordion cup. From Naukratis. Unattributed. Third quarter sixth. *ABV 187/1. Beazley and Payne, JHS 49 (1929), pl. 17, fig. 19. M. Robertson, JHS 71 (1951) 147/9 and 148.
B] No figured decoration preserved.
C] A: [--- ε]ποίη[σεν].
D] = London B 601.6.5.

4685.

London 88.6-1.434.+

- A] Frs. of Gordion or LM cup. From Naukratis. Sondros potter(?). Third quarter sixth. *ABV 173/4. *Beazley, JHS 52 (1932) 186. Beazley and Payne, JHS 49 (1929), pl. 17, fig. 11 (one fr.). M. Robertson, JHS 71 (1951) 147/7 (both frs). Cf. also Script 52.
B] Int.: part of the border remains. Ext.: no figured decoration.
C] A: [Σ]ονδρ[ος : εποίησεν].(1)
D] = B 601.6.6. + 1948.8-15.9. Two frs.

(1)so ABV; but the restoration depends on London 88.6-1.431+, q.v.

4686.

London 93.7-12.11.

- A] BF amphora. From Aegina. Eucharides Painter. Ca. 500. *CV, Great Britain 4, III H e, pl.34,3. ABV 397/28, Para. 174, Add.(2) 104.
B] A: Heracles and Cerberus. B: Achilles and Ajax playing a board game, with Athena.
C] B: one shield device: OXO.
D] Done from CV, text: are these letters? Nonsense?

4687.

London 93.7-12.12.

- A] BF cup. From Aegina. Unattributed. Third quarter sixth. *CV, Great Britain 2, III H e, pl. 17,1a-b. Walters, JHS 18 (1918) 293. *Photo. in Beazley Archive.
B] Handle zone: A: warrior mounting a chariot; on his left, seven women, warriors and men; on his right 6 such figures. B: similar: eight figures follow and seven precede.
C] Handle zone: A: imitation inscriptions (at least nine). B: imitation inscriptions (at least ten).
D] Nonsense; fine writing. A multfigured cup.

4688.

London 93.11-15.6.

- A] BF kyathos. From Italy. Painter N. Nikosthenes potter. 530-520. *ABV 223/64, Add.(2) 58. *Letter from Eisman of 10 Feb. 1970.
B] Satyrs and maenads.

- C] Starting behind a satyr and continuing above a maenad and above the hand of the next satyr: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣ^{ΕΝ}.(1)
 D] The number is given in Add.(2). The subject is the same as Prague 18.52.3 (Eisman).

(1)the satyr's head intervenes.

4689.

London 95.5-13.1.

- A] Fragmentary RF cup. Foundry Painter (Williams).(1) Brygos potter. First quarter fifth. 490-485 (Williams). *Robertson, AVCA 109, figs. 106 (Int.) and 107 (A, detail). Bloesch, FAS 85/24. ARV(2) 405/2, Para. 371, 370/14 bis, Add.(2) 232. E.R. Knauer, A Red-figure Kylix by the Foundry Painter (Indiana University Occasional Paper 1 [1987]) 16, figs. 15-16 (details, A, B). *D. Williams, CV, Great Britain 17, 64/49, pls. 70-71,fig. 12,b (profile).
 B] Komos: Int.: a seated man singing; youth playing the flutes for him. A-B: komos: A: a youth playing flutes; lower part of a male leaning on his stick; a door with one leaf open; anal(?) intercourse of a male and a hetaera. B: a bearded man playing flutes; a naked hetaera dancing; a bearded komast with his stick and a skyphos; a youth leaning on his stick.
 C] Int.: starting above the man's head and ending behind the youth's back, widely spaced: ho πα[ι]ς καλος. A: to the flautist's right, widely spaced: ho ^ πα[ι]ς ---.(2) B: to right of the bearded komast's face (the one with the skyphos): ho πα[ι]ς ^ κα^λ[ος].(3)
 D] Clear letters, not much like the casual letters the Foundry Painter uses in his nonsense inscriptions.

(1)Williams: a fully mature work. In ARV(2) attributed to the manner of the Foundry Painter: "They [this cup and Tarquinia RC 5291, q.v.] might be by the Foundry Painter at the point of his career when he was nearest to the Brygos Painter." Probably by the Foundry Painter (Robertson).
 (2)strings of a basket intervene. (3)a flute case and the head of the youth at right intervene.

4690.

London 95.8-31.1.

- A] RF pelike. From Athens. Villa Giulia Painter. Second quarter fifth. 460-450. *Photo. (BM photo.) *Vidi. ARV(2) 622/50, Add.(2) 270. *Vidi. Script 649.
 B] A: Zeus and Nike. B: Hera and Hebe.
 C] A: ΝΙΚΕ. ΖΕΥΣ, retr.(1)

(1)Zeus faces left.

4691.

London 95.10-27.2.

- A] RF stemless cup. From Thebes? (Information from a dealer.) Unattributed imitation of Douris. Second quarter fifth. 470-460.(1) *E. Szabo and M.C. Miller, 'The "Kottabos-Toast" and an Inscribed Red-figured Cup,' Hesp. 60 (1991) 367-82, figs. 1-2, pls. 97-100; facss. of inscriptions, pp. 367-68. *P. Jacobsthal, Göttinger Vasen (AbhGött 14,1, 1912) 59-63, pl. 22. Wilamowitz, Sappho und

Simonides (1913) 121. Pfuhl, M&Z ii, 714. R. Lullies, 'Zur Boiotisch Rotfigurigen Vasenmalerei,' AM 65 (1940), pl. 33. D.A. Campbell, 'Flutes and Elegiac Couplets,' JHS 84 (1964) 66 n. 33. M. Wegner, Das Musikleben der Griechen (1949), pl. 30,1. B. Sparkes, JHS 87 (1967) 123 n. 56. M. Weber, 'Ein Gastmal in Theben?', Gymn. 91 (1984) 485-95.

B] Symposium: Int.: two bearded men reclining: that on the left plays the flutes, the other sings (his arm is bent over his head). A: three bearded men reclining on couches: the leftmost is frontal, the second to right is speaking, the third is about to throw the kottabos cup. B: at the far left, a cupbearer, with a ladle; next, three males on three couches: a youth tuning his lyre; at right, a bearded man talking to another bearded man, seen from the back.

C] All Grr.: Int.: from the singer's mouth:

ὦ ^ διὰ τῆς θυρίδος, retr., but the individual letters left to right. (2) A: to left of the kottabos player's mouth: τοῖ, retr. Between the second man's hand and the third man's knees: [Λ]άχετι. (3) B: to left of the right man's face: φασὶν, retr., but the letters face left to right. Immediately below, left to right (i.e., boustrophedon in relation to the last line): ἀλεθεῖ; continued to right of the right man's head: ταῦτα. The inscription is certainly continuous: φασὶν ἀλεθεῖ ταῦτα. (4)

D] The cup was first declared a Boeotian imitation of Douris by Jacobsthal (1912), but in a review in Gött. Gelehrte Anz. 1933, p. 10, he recanted. Later, M. Robertson persuaded Sparkes that shape, glaze and details of potting pointed to Attica. The graffito inscriptions were doubted in the BM Registry (see Hesp. 60, p. 368), but not since. Campbell dissociated the inscriptions from the pictures as later additions and so did Weber. Czapo and Miller consider the inscriptions archaic Attic, but perhaps added by another hand, possibly from a model (see Hesp. 60, 371). The vase is somewhat earlier than the floruit of Praxilla (451), hence she is perhaps quoting an earlier drinking song, or the quote given in note 2 below is not genuine Praxilla. Dotted delta. (5)

(1)if Laches is correct on A, this is a bit too late. (2)the bent arm intervenes. Lyric fragment; see Page, PMG, fr. 752 (Praxilla 8: ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα | παρθένη τὰν κεφαλὰν τὰ δ' ἔνερθε νύμφα. See Page's comments on the singular vs. the plural. (3)Visible is AXETI. The τοῖ can be interpreted as a (Sicilian) dialect form for σοι in the kottabos formula: τοῖ τάνδε λατάσσο 'to you'; or as the definite article, τῷ, i.e. 'to him (who is absent)'; but Czapo and Miller opt for τῷ = τίτι, a question, which is answered by the second man: 'to Laches'; see Hesp. 60, 373ff. with many parallels. αχετι, as formerly read, was interpreted as non-Greek by Jacobsthal (1912, p. 61), and as the beginning of a song by Wilamowitz (αχετι, name of the cicada, cf. ἡχέτα τέτιξ (loc. cit.)). C. and M. discovered a restored area, which allows for a letter between head and arm of the second symposiast. The formula would then be: 'To whom [to throw this drop]? Answer: to Laches,' a kalos especially of the Antiphon Painter. Cf. the datives on Munich 2421 and Louvre G 114. C. and M., if

I understand them, argue for Laches as an imaginary prize for the winner of the kottabos game. I would doubt this and would still prefer: `to you, Laches,' despite the placement of the words. (4) taken to be a song by Jacobsthal and Herzog, Umschrift (1912) 20, Wilamowitz (p. 121) as prose introducing a coming poetic saying. It probably introduces a story. ταῦτα = τὰδε: see Hesp. 60, 372 n. 32. (5) on the letter forms, see Hesp. 60, 369 n. 12; on dotted delta 369-70 and notes.

4692.

London 96.6-21.1.

- A] RF cup. Vulci. Briseis Painter. First quarter fifth. *Walters, JHS 41 (1921) 124/3, fig. 5. VA 110/12. Ginouvès, Balaneutike (1962) 81 and 83. ARV(2) 409/42. *D. Williams, CV, Great Britain 17, 68/52, pl. 76, fig. 13,a (profile).
- B] Int.: a naked woman at a laver. Ext.: plain.
- C] Int.: nonsense: on the laver, in dilute BG: γιοσι. To left of the laver: γγοπ.(1)
- D] γιοσι is typical of the Briseis Painter.

(1) taken from Walters; Williams gives γγογ.

4693.

London 96.6-21.2.

- A] RF oinochoe (chous). From Vulci. Tarquinia Painter. Second quarter fifth. *Walters, JHS 41 (1921) 129/3, fig. 8. ARV(2) 871/92.
- B] Satyr with a branch, dancing; a thyrsus.
- C] At right: ho παῖς καλός.

4694.

London 96.6-21.3.

- A] BF/RF eye cup. Oltos. Last quarter sixth. 520-510. Not early (Beazley). *Walters, JHS 41 (1921) 118/1, figs. 1 and 2 (Int. and A). ARV(2) 56/25, cf. 44/83.
- B] Int.: BF: warrior using a sling. Between the eyes, RF: A: a donkey. B: a leaf.
- C] Int.: to left of the slinger: κα[λο]ς. To his right: Μεμ[ν]δῶν.

4695.

London 96.7-23.1.

- A] RF Nolan amphora. From South Italy or Sicily. Charmides Painter. Second quarter sixth. *CV, Great Britain 7, III I c, pl. 49,3a-b. ARV(2) 654/12, Add.(2) 276.
- B] A: a flying Eros holding three torches. B: a boy fleeing and looking back.
- C] A: to right of Eros' face: καλός. To right of his knees, in the same position: Χ(α)ρμίδης.(1) B: καλός.(2)
- D] A small vase.

(1) Beazley gives alpha without crosstroke, but both Walters and CV have a regular alpha; the photo. in CV shows the inscriptions only faintly. (2) wrongly given with Ionic lambda in CV.

4696.

London 96.10-22.1.

- A] RF cup. From Vulci. Probably by Hermaios Painter. Hermaios potter. Last quarter sixth. *ARV(2) 111/(a). *Photo.
 B] Int.: Hermes with kerykeion and phiale.
 C] Int.: along the left margin: ἡρμαῖος. Opposite, along the margin: [εἰποιεσ]εν.(1)
 D] Is there a 'pun' intended in the juxtaposition of Hermes with the potter's name? The signature occurs on several other vases with a variety of subjects.

(1)Burrows and Ure think that the vase was complete when published in *Élite*, and εἰποιεσεν then extant.

4697.

London 97.7-27.2.

- A] BF neck amphora (Tyrrhenian). Timiades Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *Vidi. Bothmer, *AJA* 48 (1944) 166/5. *ABV* 97/27, 683, Para. 37, Add.(2) 26 (much bibl.). *Recueil Charles Dugas* (1960), pl. 42 (A). *Script 175. *J. Kluiver, *BABESCH* 70 (1995) 67/45 and 72/45 (inscriptions done by C.J. Ruijgh) (not ill.). *GAI* ii, 148.
 B] A: The Sacrifice of Polyxena. B: komos: youths dancing between cocks.
 C] Νεστόρ Πυλῖος. Διομεδῆς. Νεοπτολεμος, retr. Πολυσχενε, retr.(1) Ανφιλοχος, retr. Αντιφατες, retr. Αιας Ιλιαδες.(2) Φοινιχς, retr.
 D] Large and coarse letters. Sigma is always reversed. *GAI* ii gives parallels for the name Antiphates.

(1)σχ may be a metathesis for χσ (Ruijgh apud Kluiver).

(2)Ruijgh: need not be a misspelling as HRI, *Script*, p. 41 n. 24, suggests; "it is a synonym." [Meaning what?]

4698.

London 97.10-28.1.

- A] RF cup. From Falerii. Colmar Painter. Euphronios potter. Early fifth. 510-500 (Williams). *Walters, *JHS* 41 (1921) 123/1, pl. 3, ii, 1. *ARV(2) 354/24, 1568. Klein, *L.*(2) 92/10. *VA* 87, bottom. *Photos. *drs. *D. Williams, *CV*, Great Britain 17, 27/13, pls. 18-19, fig. 6,b (profile).
 B] Int.: a warrior with a pelta and a Thracian cloak. A: three young warriors, nude with with helmets, spears and round shields, crouching (ambush or ritual exercise?). B: similar.
 C] Int.: starting to right of the warrior's head, facing him: Α(θ)ενο(δ)οτος.(1) A: between the heads: Λεαγρος ^ καλος. On the shield of the warrior at right (the shield is seen sideways), following the edge, in BG: Λεαγρος, retr. B: in the field: καλος. On the third shield, as on A: καλος, retr.
 D] No kalos in the Int. (the absence was not noted by Beazley). The two shields together give Λεαγρος καλος; does the καλος on B go with Αθenoδοτος on the Int.? *AA* 1898, 237,VI,4 (mention) gives kalos for both Athenodotos and Leagros.

(1)so the photos.: delta = alpha, i.e. miswritten; theta lacks the dot; Walters has Αθenoατος, Williams, Αοενδοτος.

4699.

London 97.10-28.2.

- A] Frs. of RF cup. From Orvieto. Unattributed.(1) Cachrylion potter. Last quarter sixth. *Walters, JHS 41 (1921) 120/3, fig. 3 (dr., part). *ARV(2) 108/26, 115. Beazley Archive db, no. 200,930.
- B] Int.: upper part of an archer. A: sacrifice: an attendant with a basket; a woman holding a phiale over the flames of an altar. B: parts of three young athletes.
- C] Int.: [Χαχρ]υλι[ο]ν[ε]ν.(2) A: [--]ις and below: κα[---].(3) B: to left and right of a head facing left: [---]α^ις.(4)

(1)ARV(2) 115 gives a list of related vases. (2)so ARV(2). Walters has [--]λιον[---]εν and his dr. makes little sense: there are three letters to left of the head and the ...εν is to its right. Bea. Arch. has: [Χαχρ]υλι[ο]ν[ε]ν. (3)Walters says that this must be intended for [Λεαγρ]ος κα[λος], but the dr. looks more like [ho πα]ις and κα[λος]. (4)so the dr. in JHS; Walters says: κα[λος].

4700.

London 98.7-15.1.

- A] RF stamnos. Christie Painter. Third quarter fifth. *CV, Great Britain 4, III I c, pl. 25,1a-e. *Walters, JHS 41 (1921) 130/1, pl. 7 iv 1. ARV(2) 1048/35. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 372/CHR37, pl. 106.
- B] A: Amazonomachy. B: woman pouring a libation for a king in the center; at right, a woman with a bowl.
- C] A: καλη. B: καλη.(1)
- D] The number as above in ARV(1) and (2); CV gives 98.7-16.1. The lettering is unclear.

(1)taken from CV's text. Walters prints καλ(ε), twice, each time with epsilon = digamma with a dot in the center. Matheson prints: A: καλε. B: καλε.

4701.

London 98.7-16.5.

- A] RF stamnos. From Sorrento. Polygnotos. Third quarter fifth. 450-540. *FR iii, 43, fig. 19 (dr. of A, after W. Fröhner, La Collection Tyczkiewicz (1902), pl. 1.) AA 1899, 306/VI 7 (mention). CV, Great Britain 4, III I c, pl. 25,2. Recueil Charles Dugas (1960), pl. 18,r. Philippaki, Stamnos 126. ARV(2) 1027/2, 1678, Add.(2) 317. *Script 751, Fig. 131 (inscription only). Robertson, AVCA 210 and fig. 221 (A) (number wrongly given (after ARV(2)) as 96.7-16.5). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 50-53, 217 and n. 16, 346/P2, pl. 38A-B (B shows ...αψεν).
- B] A: Heracles and the centaur Eurytion.(1) B: three youths; column.
- C] A: above the figures, horizontal two-liner in oblique stoich. (second line shifted 1/2 space to right): Πολυγνοτος|εγραψεν.
- D] Listed as London 96.7-16.5 by Beazley, but see CV and Add.(2) where the number is 98.7-16.5. Robertson: "the centaur is named Eurytion; and there is a tale of Herakles rescuing the daughter of one Dexamenos from a Centaur of that name." But see below note 2. The alphabet is Attic with psi.

Tailed rho.

(1)so ARV(2); CV, however, says 'Heracles and Centaur. Deianeira(?). Oineus.' (2)Matheson, p. 217 and n. 16, clearly shows that Eurytion is not inscribed, nor are any other figures on A. In the cat. she does not mention an inscription for Eurytion. Robertson must be mistaken in giving Eurytion as inscribed. The ref. to Heracles and Dexamenos comes from R. Vollkommer, Herakles in the Art of Classical Greece (1988).

4702.

London 98.7-16.6.

- A] RF bell krater. From Greece. Nikias Painter. Late fifth. *W. Fröhner, La Collection Tyczkiewicz (1902), 33, pl. 35. *ARV(2) 1333/1, Para. 480, Add.(2) 365. AA 1899, 206 vi 8 (not ill.). *Kron, Phyllenheroen 279/A 2, pl. 27,6; cf. 193. *Photo. (A). *Script 800. Boardman, ARFV ii (1989), fig. 319. J.H. Oakley, 'A Calyx-krater in Virginia by the Nikias Painter with the Birth of Erichthonios,' AK 30 (1987) 123 n. 2 (vast bibl.). GAI ii, 191 and 721.
- B] A: three torch-racers (one at an altar), Nike and Prometheus(?). B: three youths.
- C] A: on the youth's head bands in BG: αιν||. Αντιοχ().| (a stroke inclined to left) and α|||. On the BG rim of the foot, Gr.: Νικίας Ερμιοκλεους(1) Αναφλυστιος εποισεν.
- D] Αντιοχος or Αντιοχίς? Kron opts for the former. The vase is in praise of the painter's citizenship, since his deme is in the tribe Antiochis. For the inscriptions ARV(2) refers to Fröhner, p. 33. Beazley also states that the man in a himation on A cannot be the Basileus as he is white-haired; he may be Prometheus. [The torch race started at the altar of Prometheus]. Robertson, AVCA 250 lists Ferrara T. 563, ARV(2) 1286, middle, Alfieri (1979), fig. 216, as having on the Ext. torch racers with similar headdresses. Ionic except epsilon for eta in epoiesen. Beazley does not say that the signature is incised, but that is right.

(1)so ARV(2); ARV(1) has Ε[ρ]μιοκλεους, AA, Ε[ρμ]ιοκλεους. For the ending, see GAI ii, 191.

4703.

London 99.2-17.3.

- A] RF lekythos. From Eretria. Brygos Painter. First quarter fifth. *ARV(2) 384/210, Add.(2) 228. AA 1900, 214 vi 1 (mention). *Photo.
- B] Woman running out of a door, with outstretched arms.
- C] To right of her face: Αλκμεδν. To right of her lower legs: καλος.
- D] Neat writing. For Alkmeon see Πρακτ. του η' Διεθνους Συνεδριου Ελληνικής και Λατινικής Επιγραφικής 1982, ii (Athens 1987) 283-85. A new vase with this name: AK 1997...

4703a.

London 99.2-18.67.

- A] BF lekythos. Edinburgh Painter (Beazley). Last quarter

sixth. *Haspels, ABFL 216/1, pl. 27,5 (shoulder). JHS 31 (1911) 6, fig. 6. Beazley, BSR 11, 12/12 (attr.). ABV 700 (bibl.). *TGV 104/18B 3.

B] Death of Priam.

C] Graffito ΦΙ.(1)

D] I.e., 1899.2-18.67. [No doubt under foot. Abbreviated owner's name?]

(1)so Haspels without indication of location. Circular phi.

4704.

London 99.2-18.71.

A] RF lekythos. Painter of Paris Gigantomachy. First quarter fifth. *Walters, JHS 41 (1921) 128/7 (not ill.). Beazley, VA 96 (mention). Hoppin, RF ii, 324 (not ill.). ARV(2) 423/127.

B] Nike flying with s phiale.

C] καλός ε.(1)

(1)καλός εῖ?, Walters. [But εῖ is a true diphthong; see however, GAI i, pp.299f.]

4705.

London 99.7-21.3.

A] BF amphora. From Vulci. Priam Painter. Early (Beazley). Last quarter sixth. *CV, Great Britain 4, III H e, pl. 36,1a-d. AA 1900, 215/4 (not ill.). Kretschmer, Vas. 146/11. Beazley, CR 57 (1943) 102-103. JHS 51 (1931) 301. *ABV 330/2, Para. 146, Add.(2) 89. K.P. Stähler, Grab und Psyche des Patroklos (Münster 1967), fig. 10 (A, dr.). *Vidi (A).

B] A: Achilles dragging Hector's body; chariot with a charioteer; a winged goddess (Erinys?). In front of the horses, Odysseus and a dog; at the extreme right, the tomb of Patroclus, with a serpent and the shade of Patroclus above. B: Five mounted Amazons with dogs.

C] A: above Hector's corpse: ἡκτόρ. Above Achilles:

Αχιλλεύς, retr. To left of the shade's face:

Πάτροκλος, retr. Above the winged goddess and to left of the driver's head: Κο(ν)ίλος, retr.(1) To right of Odysseus' head: Ολ[υ]τ[ε]ν[ς]. Behind the dog, in BG on white:

Θα[ι]ρος. retr.(2) B: the fourth Amazon: Ανδρομαχε. Behind the fifth: χαῖρε πῶ(?).(3)

D] Sloppy writing. Hammond and Moon (AJA 82 (1978) 379, etc.) discuss the relation of the scenes to tragedies.

(1)closer to the the winged goddess and ascribed by CV to her, which seems unlikely. Probably the name of the charioteer. The third letter looks like a mu, but the short vertical is smeared; CV also reads a nu. The fifth letter is in a break, with only a low short diagonal to left showing. CV and I (from the photo.) read a sigma, but I rather thought it was part of a lambda, when I saw the vase. Κονίλος is found in Pape; LGPN ii has Κομίλος (4th cent.). (2)CV wrongly reads: Θα[ι]δος. Surely the name of the dog. The letters are poorly preserved. (3)Beazley, CR 57 (1943) 102/ii: Walters [in CV?] read: χαῖρεπο..., but B. points out that the inscription is complete and reads: χαῖρε πῶ, 'Hail, drink'. Etym. Magn. has χαῖρε καὶ πῶ τανδε, usually attributed to Alcaeus. Other reff. include

two bronze vases from Dodona. B. admits $\pi\tilde{\omega}$ is not Attic, but mentions dialect transfers in drinking inscriptions. B. also discusses the (assumed) omission of $\kappa\alpha\iota$.

4706.

London 99.7-21.5.

- A] RF dinos. From Agrigento. Group of Polygnotos. Third quarter fifth. *FR i, 292-95, pl. 58 (dr.). H.B. Walters, CR 13 (1899), 392/5. ARV(2) 1052/29, Add.(2) 322. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 164, 452/PGU34, pl. 143A-D (all).
- B] Theseus and the Amazons.(1)
- C] To right of one head: $[\Pi\epsilon]\rho\iota\theta\tilde{\omicron}\varsigma$. Similarly: $\Theta\epsilon\sigma\epsilon\upsilon\varsigma$. Above the figure: $A[\nu\delta]\rho\omicron\mu\alpha[\chi\epsilon]$.(2) To left of an Amazon's horse, retr.: $\eta\iota\pi\pi\omicron[\lambda\upsilon](\tau)\epsilon$.(3) To right of another hero, retr.: Ακαμας . To left of an Amazon's head: $[\text{---}]\phi\epsilon$.(4) Similarly for another: $[\text{---}]\alpha[\text{---}]$. Above a fallen Greek: Μεγαρευς .(5) To right of the rightmost hero's head: $\Sigma\theta\epsilon[\nu]\epsilon[\lambda\omicron\varsigma]$.(6)
- D] Attic with four-stroke sigma (once). Megareus here as ally of Athens?

(1)Beazley compares Madrid 11,013. (2)so CV and FR; Bothmer gives the name as completely extant, probably rightly. (3)so FR; CV has $\eta\iota\pi\pi\omicron\lambda[\upsilon\tau]\epsilon$, Bothmer has $\eta\iota\pi\pi\omicron[\lambda\upsilon]\tau\epsilon$. (4)so Reichhold's dr.; the text has $[\text{---}]\epsilon$. (5)FR interprets this as $\text{Μελα}\nu[\epsilon]\upsilon\varsigma$, which is surely wrong; FR says that Melaneus and Sthenelos are free inventions, but Sthenelos can be an Argive name. (6)so FR; CV and Bothmer have $\Sigma\theta\epsilon[\nu\epsilon]\lambda\omicron\varsigma$.

4707.

London 1900.2-14.3.

- A] Fr. of BF/RF eye cup. From Naukratis. Unattributed. Class I of Standard Eye Cups. Last quarter sixth. Ca. 525 (Beazley and Payne). *Beazley and Payne, JHS 49 (1929) 272/69, pl. 17,9 (upside down). ARV(2) 43/69.
- B] Int.: BF: warrior running.
- C] Int.: to left of the helmet crest: $\epsilon\pi\phi[\iota\epsilon\sigma\epsilon\nu]$.

4708.

London 1900.2-14.4.

- A] Fr. of Gordion or lip cup. From Naukratis. Unattributed. Ergotimos potter? Or Eucheiros? Third quarter sixth. *Beazley, JHS 52 (1932) 192. Cf. M. Robertson, JHS 71 (1951) 144 n. 11. ABV 163, top.
- B] A: No figured decoration preserved.
- C] A: $[\text{E}]\rho\gamma\omicron\tau\iota[\mu\text{---}]$.
- D] In JHS 52 Beazley says that the signature may be of a son of Ergotimos rather than of himself, because the lettering is of the later, smaller type. But in ABV 162-63 the fr. is listed under the heading: 'A Son of Eucheiros?'; read perhaps: 'A Son of Ergotimos?' As Beazley says immediately following the heading, the signature should either be of Ergotimos or perhaps of Eucheiros. Unless the handwriting demands it, we should not postulate a second, and unknown, son of Ergotimos. Hence: $[\text{E}]\rho\gamma\omicron\tau\iota[\mu\omicron\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu]$ or $[\text{h}\omicron]\rho\gamma\omicron\tau\iota[\mu\omicron\text{h}\upsilon\varsigma]$, with the potter's name on the other side of the cup.

4709.

London 1900.2-14.6.

- A] Fr. of RF volute krater. From Naukratis. Unattributed. Early fifth (probably, Johnston). *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 40 (not ill.). *Vidi. BSA 5 (1898-99) 56/107, pl. 5. A. Bernand, *Le Delta égyptien d'après les textes grecs* (Cairo 1970) 704/630.
- B] A: neck: traces of a frieze: top of a basket and perhaps another.
- C] A: on top of the rim, Gr.: [Ἀφροδ]ιτη: Πανδημ[ωι].
- D] From the rim. The dedication is incised with extreme care in monumental script. The profile of the incision is v-shaped, as in a stone inscription. The dots may be drilled. An epigraphic graffito.

4710.

London 1900.2-14.15.

- A] Fr. of BG cup or the like. From Naukratis. Unattributed. Date? *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 16 (not ill.). BSA 5 (1898-99) 56/112, pl. 5. Schwyzler, DGEEP 748/4. A. Bernand, *Le Delta égyptien d'après les textes grecs* (Cairo 1970) 705/635.
- B] Preserved is a part of the BG floor.
- C] Gr.: Τεως: το εστι: του στρακον.(1)
- D] I wonder if the Gr. is genuine; there are false inscriptions from Naukratis. το for τοῦδε.

(1)"the final letter of the second line seems to have been corrected into an omicron and the Greek is not good," Johnston. το = τοῦ.

4711.

London 1900.2-14.17.

- A] Fr. of BF stemless cup or the like. From Naukratis. Unattributed. Last quarter fifth (Johnston). *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 17 (not ill.). BSA 5 (1898-99) 56/114. O. Masson, *Les inscriptions syllabiques cypriotes*, 354/370.
- B] Int.: stamped decoration (tongues and linked palmettes). Underneath: a reserved band.
- C] Underneath: syllabic Gr.: ka-wa-(?)
- D] Cypriote syllabary.

4712.

London 1900.6-11.1.

- A] Alabastron in Six' technique. From Eretria. Psiax. Last quarter sixth. Ca. 520. ABV 294/25, *ARV(2) 8/13, Para. 321, Add.(2) 77 and 151. *Vidi. Script 316.
- B] Youths with horses. (The pattern work above and below is WG).
- C] Grr.: Καλος Καρυστιος. Σμικριδων | καλος. Μορυλος.(1)
- D] The Grr. are done with a fine point.

(1)Μόρυλος or Μωρύλος? LGPN ii has Μόρυλλος. The name seems to be otherwise unknown. The only parallel is Μόρυλλος, a place name (Pape). I no longer believe that this and similar

inscriptions by Psiax and others are modern; cf. Script, p. 58 n. 6. In ARV(1) 9/12 and in ARV(2) Beazley gives the inscriptions without comment.

4713.

London 1901.5-14.1.

- A] RF cup. From Orvieto. Cage Painter.(1) First quarter fifth. *Walters, JHS 41 (1921) 125/4, fig. 6. ARV(2) 348/2 (bibl.), 1647, Add.(2) 220 (bibl.). *D. Williams, CV, Great Britain 17, 29/16, pls. 20-21, fig. 6,c (profile).
- B] Int.: boy, seated, opening a bird cage on his lap; above, a stick with a cross. Ext.: conversations: A: youth leaning on his stick; sandals hung up; youth seated; by him, a bag and a cross; a male, fragmentary, holding out a writing tablet with the string untied; tablets hung up. B: a cross on the wall; youth leaning on his stick and holding out an open writing tablet; youth with a stick seated on a stool; by him, a satchel (tablets tied up with the stylus stuck in); the right-hand figure is missing.
- C] Int.: to left and above the boy: [ho π]αι[ς] καλος. A: [ho π]αις κα[λ]ος. B: (h)ο πα[ι]ς κα[λ]ος].(2)
- D] Sambon, Hoppin and Walters attributed the cup to Douris. For the (unexplained) crosses see Williams 30.

(1)related to the Antiphon Group. (2)so Williams; Walters gives: αοπα.σκα, with an alpha that makes little sense.

4714.

London 1901.7-11.2.

- A] Fragmentary RF cup. From Rhodes. Unattributed (Beazley). Onesimos (Walters (P), Williams). Last quarter sixth. 510-500. Early (Williams). *D. Williams, CV, Great Britain 17, 15/1, pl. 1, fig. 4a (profile). H.B. Walters, JHS 41 (1921) 124/2.
- B] Int.: youth, with his stick and a skyphos, rushing toward a calyx krater. Ext.: plain.
- C] Int.: to left of his head: ho [πα]ις(?), retr. To left of his face: καλο[ς], retr. To right of the back of his head: ν[αι]χι].
- D] Foot and stem missing. Walters had attributed the cup to the Panaitios Painter, but it was never included by Beazley.

4715.

London 1902.12-18.2.

- A] RF alabastron. From Attica. Group of Paidikos Alabastra (γ). Last quarter sixth. *Walters, JHS 41 (1921) 122/5, pl. 8, i, 5. *ARV(2) 99/7.
- B] A: woman to left (mistress). B: woman to right (maid).
- C] On the topside of the mouth: [ho π]αις κ[α]λος].(1) A: around the woman's head: προσαγορευō. B: to the woman's right: εποίησεν.

(1)so Beazley; Walters prints: ο.αισκ... .

4716.

London 1903.2-17.1.

- A] BF prize Panathenaic. From Benghazi. Kuban Group. Late fifth.(1) *CV, Great Britain 1, III H f, pl. 1,1a-b. *Beazley, AJA 47 (1943) 453/1. ABV 411/1, Add.(2) 107. Neils et al., Goddess and

Polis (1992) 35 and (Kyle) 93-94, fig. 60 (B); 198 n. 96. N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 54/1.

- B] A: Athena; shield device: tyrannicides. B: javelin-throwing on horseback.
C] A: to right of the left column, facing it:
των Αθηνηθεν αθλων vacat.
D] Undersized but with prize inscription. Ionic alphabet.

(1)or early fourth: Eschbach dates the Kuban Group later than Süsserrot. In AJA 47, Beazley says, the vase is smaller and earlier than London B 605, which also has the tyrannicides as the shield device; it is also by a different hand; the alphabet of B 605 is Ionic (as well as calligraphic), see Script 184/1214.

4717.

London 1906.5-12.1.

- A] WG lekythos. Painter of London 1905.(1) Second quarter fifth.
*Fairbanks, Ath. White Lekythoi (1914), Group C, Class 5, No. 21b, pl. 34,1, app., p. 247. ARV(2) 750/2.
B] A youth and a woman at a tomb.
C] Before the youth's head, an irregular two-liner:
Νομος|καλος.(2)
D] Much restored. The alphabet is mixed Archaic and Ionic.
The inscription is false.

(1)recalls the Inscription Painter; also brings to mind the Tymbos Painter (Beazley). (2)AA 1907, 383,VII,3 reads: Ευνομος καλος. This is better than Fairbank's reading, but still false. The name Eunomos is common in Athens; see LGPN ii.

4718.

London 1906.12-15.5.

- A] RF lekythos. From Rhodes. Bowdoin Painter. First quarter fifth. *Walters, JHS 41 (1921) 127/6, fig. 7. ARV(2) 684/154.
B] A young athlete at a laver.
C] κα[λο]ς. On the laver, below the rim, nonsense in BG:
σ^τ-κ^ο.(1)
D] Walters says: Gift, 1916, which must be a misprint.

(1)note the uneven spacing. The dot is probably accidental.

4719.

London 1907.10-20.1.

- A] RF cup. Akin to Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 344, 351/38, pl. 43, figs. 18-19 (foot with inscription). ARV(2) 129/21, 131, Add.(2) 176. *Vidi.
B] Int.: a warrior running. A, B, each: warriors running.
C] On the reserved foot profile: Π[α]ν(φ)αιος εποιεσεν.(1)
D] The lettering resembles the Nikosthenes Painter, but the letters are placed on the lower half of the foot profile. According to L. Talcott, Agora P 24,061 is by the same hand (ARV(2) 131). Phi without the center line.(2)

(1)other publications, including ARV(2), give the first alpha as extant, which it clearly is not now; perhaps a recent break? (2)there may be a dot on the bottom of the circle, or

it may be that the paint has thickened there.

4720.

London 1910.2-12.1.

- A] BF lekythos. Sappho Painter. First quarter fifth. *F. Brommer, 'Bilder der Midassage,' AA 1941, 39, 42, and 43/I 5, figs. 3-5. *Walters, JHS 31 (1911) 10, fig. 9 (poor dr.). Haspels, ABFL 227/32. ABV 507/32, Add.(2) 126. M. Miller, 'Midas as the Great King in Attic Fifth-century Vase Painting,' AK 31 (1988) 80 and n. 9, pl. 18,4 (part of A). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 4 (sketch with inscriptions).
- B] Capture of Silenus: in the center, Silenus in an enclosure lying down, to drink from a spring; above him, a clothed figure is crawling on top of the enclosure, noose in hand; on either side, a seated man holding a spear and facing the center (that at left is Midas), and a palm tree.
- C] Nonsense: under the outstretched arm of the seated man at right: $\cdot(\cdot)^{\cdot}(\circ)\epsilon\sigma$.(1) Under the right-hand palm tree: $\lambda\tau(\iota)\tau^{\cdot}(\iota)(\iota)^{\cdot}$.(2)
- D] Lissarrague has slightly different readings.

(1)the readings are from Brommer: the first two letters may be imperfections in the glaze; the spear intervenes; the omicron is smeared. According to Miller, Midas is inscribed. The ph. perhaps shows, at top right of his middle: $\cdot\cdot(\cdot)^{\cdot}\delta\epsilon\varsigma$ (so in Walters', but not in Brommer's reading: $(M)[\iota]\delta\epsilon\varsigma$). The mu perhaps partially preserved. (\cdot) looks like a dot at the bottom of the line. [I wonder if the reading is right: nonsense? But bad misspellings are found in the Sappho Painter.] Walters has other readings that differ. (2)the tree and the spear intervene; the 'iotas' are vertical strokes with small hooks at the bottom.

4721.

London 1910.6-15.1.

- A] RF pelike. Painter of Athens 1163 (Latest Mannerists). Last quarter fifth. Ca. 430 (Shapiro). *Walters, JHS 41 (1921) 138/4, pl. 7 v 4. ARV(2) 1123/2. Shapiro in Neils et al., Goddess and Polis (1992) 200 n. 55.
- B] A: Two flautists, one on a base, the other on its steps; at left, Nike flying, with three phialae; at right, Nike flying, with a taenia. B: two youths and a boy.
- C] A: above the left flautist, near the left Nike: $\kappa\alpha\lambda\omicron\varsigma$. [Probably above the right Nike:] $\kappa\alpha\lambda\eta$.
- D] Attic alphabet except for the eta. The kalos is clear in the photo., but the kale is only in Walters' text. For the subject, Walters, who calls it a contest, compares London B 188 and Louvre G 103. Mixed alphabet.

4722.

London 1910.6-15.2.

- A] RF oinochoe (chous). Unattributed. Second quarter fifth. *H.B. Walters. JHS 41 (1921) 147/18, pl. 5, v 18. *Vidi. *Script 681, Fig. 129.
- B] Two Nikai holding fillets fly toward a tripod on a two-stepped base.
- C] Three lines in BG: on the top step: $\delta\gamma\eta\epsilon\mu\epsilon\lambda\omicron\varsigma\mid\alpha\rho\iota\rho\iota\lambda\omicron\varsigma$.

Continuation on the bottom step: τος φίλος.

- D] Compare Acr. 504 and London E 298, which have tripods for a victory of Akamantis. But here the inscription is a miswritten amatory inscription (not nonsense). Possibly ὁ δειῖνα (i.e., ΑΓΗΜΕΛΟΣ) ἄριζοιστος φίλος. Mixed alphabet.

4723.

London 1910.6-15.6.

- A] BF/WG lekythos. From Thebes. Near Bowdoin and Athena Painters. (1) First quarter fifth. *Fairbanks, Athenian Lekythoi (1914) Gp A, Class 1, no. 6a (p. 243, app.) (not ill.). ARV(2) 690/13.
B] Warrior.
C] Imitation inscription.
D] Semi-outline.

(1) from the workshop of the Bowdoin Painter.

4724.

London 1911.6-6.19.

- A] Fr. of a fish plate, probably Attic. From Naukratis. Unattributed. Mid-fourth or later (Johnston). *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 19 (not ill.). BSA 5 (1898-99) 55/50, pl. 4. A. Bernand, Le Delta égyptien d'après les textes grecs (Cairo 1970) 699/572.
B] No figured decoration mentioned.
C] On the underside, on a glazed band, Gr.: αμικαρτοψ, retr. (1)
D] Much worn, perhaps a reserved band around the central bowl. J. says the name is scarcely Greek but Egyptian parallels are lacking. The retr. is most unusual.

(1) complete. The psi is clear despite an earlier reading as upsilon.

4725.

London 1911.6-6.29.+

- A] Fr. of BG cup. (1) From Naukratis. Unattributed. First half fifth. *D.M. Bailey, BSA 65 (1970) 2/4, pl. 1,4. BSA 5 (1898-99) pl. 5/69 (1911.6-6.29 only).
B] No decoration preserved.
C] On Ext., below the rim, Gr.: [--]ναξ ανεθ[εκεν].
D] + London 1911.6-6.50 (unpublished).

(1) from the rim.

4726.

London 1914.3-17.6.

- A] Fr. of BF band cup. From Naukratis. Unattributed. Third quarter sixth. Mid-sixth (Beazley and Payne). *Beazley and Payne, JHS 49 (1929) 269/52, pl. 16,9. Photo. in Beazley Archive.
B] A: Return of Hephaestus: part of a donkey fondled by a satyr (face frontal).
C] κ(λ)[--].
D] Is this possibly the beginning of a name: Κ(λ)[ετίας εποιεσεν](?). Or, with an incomplete alpha:

κ(α)[λος]? The lambda is of 'Argive' shape.

4727.

London 1919.6-20.2.

- A] Plain lip cup. From Italy. Unattributed. Archeneides potter(?). Third quarter sixth. *CV, Great Britain 2. III H e, pl. 12,7. Beazley, JHS 52 (1932) 180. ABV 160/middle, Para. 67. *Photos. *Vidi.
- B] Lip: A and B: plain.
- C] Handle zone: A: Ἀρχενειδες με. B: Ἀρχενειδες με.
- D] Large letters: early? Probably a potter's signature. Beazley in JHS says the name is Ἀρχενήδης. Hence write: Ἀρχενειδες(?). But LGPN ii has Ἀρχενειδης, which is more likely.

4728.

London 1919.6-20.14.

- A] RF kantharos. Unattributed. Class of Czartoryski Kantharoi. Second quarter fifth. *CV, Great Britain 5, III I c, pls. 34,3a-b and 35,3. ARV(2) 982/3.
- B] A: a seated woman spinning. B: woman standing, with an alabastron and another object.
- C] B: καλος.

4729.

London 1920.3-15.2.

- A] BF amphora. Unattributed. 550-500 (Bea. Arch.) *CV, Great Britain 4, III H e, pl. 35,3a-b. *Vidi (A). *Beazley Archive db, no. 4804. Korte-Kondi, Onlookers in Representations of Deeds and Games in Ancient Greek Art (Thessalonike 1979), fig. 7 (B).
- B] A: Theseus and the Minotaur, between two women with spears. B: similar, but with draped men with spears.
- C] Nonsense: A: to left of Theseus' head: ολουυ(v). To right of the left woman's legs: kokokoko. B: two nonsense inscriptions.
- D] A and B are reversed in Bea. Arch.

4730.

London 1920.2-16.2.

- A] BF cup. Unattributed. Second quarter sixth. *CV, Great Britain 2, III H e, pl. 10,4. Beazley Archive db, no. 11,794 (no other bibl.).
- B] A: komos: two youths and two women dancing. B: similar, but one male is bearded. Under the handle: a youth.
- C] A: imitation inscriptions.(1)

(1)one is visible in fig. 4.

4731.

London 1920.2-16.4.

- A] RF cup. Group of Bonn 73A (Manner of Sabouroff Painter iv). Second quarter fifth. *Walters, JHS 41 (1921) 133/6, pl. 3 iv 6. ARV(2) 853/1.
- B] Int.: Nike and youth, facing. A: Nike crowning Theseus by the dead Minotaur. B: king between two women.
- C] Int.: καλος. B: καλη. καλος.
- D] Walters mentions no inscription on A.

4732.

London 1920.6-13.1.

- A] RF cup. From Capua. Euergides Painter. Euergides potter. Last quarter sixth. *Walters, JHS 41 (1921) 119/2, pl. 2. Beazley, JHS 33 (1913) 353/41. ARV(2) 88/1, 1625, Add.(2) 170. *Photo. (Int.).
- B] Int.: a woman dancing with castanettes. A: a javelin thrower between two trainers. B: youth with his staff and whip, leading two horses. At the handles: sphinxes.
- C] Int.: in a circle, starting to left of the woman's feet and ending to their right: Εὐεργιδες ἐποίκῃ. (1) A: at the level of the heads: ἡο παῖς καλός. (2) B: similar: Πλεῖχσ' ἱπ(π)ός. (3)
- D] Thought lost until it appeared at Sotheby's (23 Feb. 1920, pl. 2). An incomplete signature also on Athens 1430, by the same painter: Εὐεργιδες ἐκ, ARV(2) 95/122.

(1)complete: ἐποίησεν or ἐποίη. Wrongly reported in JHS 33. The words are very slightly separated. (2)the ff. are intervening: sphinx, head, head, hand with flower, head, sphinx. (3)the youth's head and the right horse intervene.

4733.

London 1920.6-13.2.

- A] RF bell krater. Pothos Painter. 430-420. *E.M.W. Tillyard, The Hope Vases (1923) 87/145, pl. 24. ARV(2) 1190/22, Add.(2) 342. *Vidi.
- B] A: The Contest of Apollo and Marsyas: a Muse with a lyre; Marsyas seated, plays the flutes; behind him, a laurel tree; Apollo with a laurel branch; Muse. B: three youths.
- C] A: near each figure, an imitation inscription, mostly 'quotation marks', altogether four inscriptions.

4734.

London 1920.12-21.1.

- A] BF lekythos. Near the Daybreak Painter (Haspels). 510-500. Leagros period (Haspels). *Haspels, ABFL 53. *Vidi.
- B] Two warriors separated by Athena.
- C] Between the figures:
ho παῖς καλός [v]α[ι]χι δοκεῖ μοι ναίχι. (1)
- D] I am not certain whether the number is 1920.12-21.1 or 1920.12-21.2, as my note from Haspels is defective. Broken and incomplete. Not listed by Beazley. Large coarse letters.

(1)so Haspels 53. I had read parts of the inscription as follows: to right of left warrior, curving down: οεναιχ(σ). (The last letter no doubt a crooked iota: ναίχι; but I do not know what the first two letters stand for. I saw the vase only in the case.) To right of the left warrior's face, horizontal: εμ.retr. (There is no doubt more.) To left of the right warrior, downward: α[.]χι. (No doubt part of ναίχι.) Further: ho παῖς | καλός | δοκεῖ (the iota repeated because a leg intervenes). There may be more inscriptions on the right. Except for the doubling of iota, my readings, although reported earlier in CAVI, are worthless.

4735.

London 1921.7-10.2.

- A] RF hydria (kalpis). Group of Polygnotos. Third quarter fifth. Mid-fifth (Williams). *CV, Great Britain 8, III I c, pl. 83,1a-d. ARV(2) 1060/138, Para. 445, Add.(2) 323. Studies Ullman 24/13, figs. 7-10. TGV 90/2B 29, 156/8F 8, 165/21F 7. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 478/PGU 162 (not ill.; inscriptions incorrect, after CV). *D. Williams, RA 1996, 228, fig. 1 (detail of foot with Gr.).
- B] Concert of two seated women with lyres, with five other women; a column; a chest; at left a flying Eros with a wreath; tablets hung up. The woman at right holds a (partially preserved) book roll, not inscribed.
- C] Under the foot, Gr.: AV or AN, ΠΟΙ (Attic pi), VΔΠΙ.(1)
- D] ΠΟΙ is for ποικίλος, 'decorated,' cf. Basel, Antikenmuseum BS 407. - Williams translates: "hydria two drachmai painted," and transcribes in Roman: *hy 2 drach poi*. The photo. seems to show, curved around the center, facing out: υδ<|δραχ<ποι< (without word separation), and the ligature of alpha and upsilon: AV. I think W. reads a second vertical stroke which is very faint in the photo.

(1)so Johnston in the three places where he lists this vase. CV has: ΥΔΙΔΡΑΧΠΟΙΑ/, and explains: 1 hydria for 5 dr. 1 obol, which is certainly wrong. The reference in CV to Hackl 51, 71 does not yield intelligible information. - I have a letter from ... (illegible) of 9/30/67 reporting that Anne Birchall at the BM considered the Gr. on London 1921.7-10.2 done before firing. But Johnston in TGV does not think that any of these Gr. are pre-firing.

4736.

London 1922.10-18.1.

- A] RF lekythos. From Sicily. Oinophile Painter (manner of Onesimos ii). Early fifth. *Haspels, ABFL *74, 89, pl. 22,4a-b. *ARV(2) 332/1, Add.(2) 217. *Vidi. Script 919. Robertson, AVCA 131.
- B] Komos: an old woman with a wineskin and oinochoe and a youth with a skyphos. A large skyphos on the floor.
- C] To the woman's left: Οἶνοφιλε, retr. On the wineskin: κα[-](.)(.). Starting from the woman's mouth and continuing above the youth, with a small break between (hence, I believe, two separate inscriptions): (.)ρ<ος and (h)ι<πο<δ(α)μας(?).(1) On the large skyphos, ornamental: καλ<ος.
- D] Οἶνοφιλε and the καλ<ος on the large skyphos are very clear, but the other inscriptions are badly miswritten. The two bracketed letters of the inscription on the wineskin are blobs. The first letter coming from the woman's mouth now looks like an iota, but is partly rubbed. πρ<ος is not excluded: an invitation ("forward!")? The first letter of what I take to be the youth's name resembles nu; the alpha has the shape of an omicron. I do not think that this is part of what the woman says. See also ARV(2). Dotted delta. - For Oinophile Haspels compares Μαρωνίς ἢ φίλοινος in an epigram of Leonidas, who had an empty cup on her tomb (Anth. Pal. 7.455) (Ibid., p. 74 and n. 1).

(1)Haspels prints: ΙΡΟΣΗΙΔ(Α)ΜΑΣ. with three-stroke sigma, dotted delta and the eighth letter resembling an open triangle.

She says: "the first letter is smudged; the second rho, or perhaps phei(?); the eighth, omikron or alpha."

4737.

London 1926.4-17.1.

- A] BF lekythos. Cock Group (Beazley). Close to Phanyllis Painter (Haspels). Late sixth. *Haspels, ABFL 68. JHS 54 (1934) 91. ABV 471/117, Add.(2) 118.
- B] Female bust between rearing snakes.
- C] Above, in large letters: Μεδεια.
- D] Haspels 68: "The London vase bears in black the inscription ΜΕΔΕΙΑ, which Beazley suspected to be modern (JHS 54, p. 91)." Haspels discusses the unusual ornaments on this vase and continues: "Mr. Pryce had the vase chemically tested, and all three features - inscriptions, tongues, rosettes - proved to be genuine, although the inscription had been touched up." Haspels considers the lekythos Attic and not, as Beazley had thought (ibidem), a Boeotian imitation.

4738.

London 1926.11-15.1.

- A] BF skyphos. White-Heron Group (Haspels). First quarter fifth. *Vidi. Haspels, ABFL 253/3. Bothmer, Amazons 49/127, pl. 40/142.
- B] A: Heracles attacking a falling Amazon; another. B: similar.
- C] A: nonsense: imitation letters: To right of Heracles' forehead: ο(.)(.). To right of the central Amazon: ο(ι)ν.
- D] Not listed by Beazley. I do not know if B is inscribed.

4739.

London 1928.1-17.43.

- A] BF skyphos. From Athens. Unattributed. First quarter fifth. *Vidi.
- B] A: lion and boar.
- C] A: on the BG lip, Gr.: Φοινιωνιδεμ.(1)
- D] I have not seen B. - Small letters; my transcription is probably not exact.

(1) this should be an owner's inscription. The first letter is a circle the size of an omicron with a short diagonal line attached at 5 pm. The delta should be an omicron:
Φοινιωνιόεμί(?).

4740.

London 1928.1-17.56.

- A] RF amphora. From Nola. Briseis Painter. First quarter fifth. *CV, Great Britain 7, III I c, pl. 59, 2a-b. CB ii, 40 (mention). ARV(2) 409/48, 1651, Add.(2) 233. LIMC i, pl. 223 Agon 4 (A). E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40.
- B] The Sons of Boreas(?): A: Zetes and an umpire: a bearded man seated in a chair, holding a forked stick; a nude bearded figure running; pick axe and poles. B: Kalais to right.
- C] A: nonsense: [--](.)λιοσκ(γ)[--].(1)
- D] The subject of the scenes is copied from Beazley who follows Hutton, BCH 1899, 158 and 160. CV suggests that the winged figure on A is probably Agon and does not identify the other figures. For parallels to the Briseis Painter's

nonsense inscriptions see CB and Boston 01.8028.

(1) Serbeti reads: γλιοσκι.

4740a.

London inv. 1928.7-16.1.

- A] BF loutrophoros. Sappho Painter (Haspels) [Late sixth.]
*H. Mommsen, *Exekias I: die Grabtafeln* (Kerameus 11, 1997) 23 n. 189, 70/59. Zschiezschmann, *AM* 53 (1928), no. 83(?). Haspels, *ABFL* 113, 115, 229/60 (Sappho Painter; not ill.; inscriptions not mentioned). *BMQ* 3 (1928-29) 42f., pl. 24.
- B] Neck: men mourning. Body: A: prothesis. B: horsemen.
- C] Mommsen mentions "unlesbare Beischriften mit Punkten statt Buchstaben" without giving their location.

4741.

London 1929.11-11.1.

- A] RF cup. From Spina. Epiktetos. Last quarter sixth. *Beazley, *JHS* 51 (1931) 44 (not ill.). *ARV*(2) 74/35, Add.(2) 168.
- B] Int.: youth with a spear. A: Heracles and the Centaurs. B: fight.
- C] Int.: *εΠΟΙΕΘΕ*. (1) B: *εΠΟΙΕΘΕΝ*.
- D] For *εΠΟΙΕΘΕΝ* without a name see *AJA* 88 (1984) 345 n. 28.

(1) so Beazley in *JHS* and *ARV*(2); Bloesch has *εΠΟΙΕΘΕΝ*.

4742.

London 1947.7-14.17.

- A] Fr. of BG(?) cup. (1) Unattributed. Painter N?(2) Nikosthenes potter. Last quarter sixth. **AJA* 88 (1984) 342, pl. 41,2 (inscription). *ABV* 233/20, Add.(2) 60. *Vidi.
- B] Int.: only BG is preserved. The fr. is basically a foot.
- C] On the reserved foot profile, in BG: ΝΙΚΟΣΘΕΝΕΣ *εΠΟΙΕΘΕΝ*.
- D] Ex Richmond, Cook. Small letters, taking up only a small portion of the circumference. The line is not straight, and the nu (once) is as broad as the nu's of Painter N. A messy hand, written with an 'uncleaned brush'.

(1) somewhat akin to type A. (2) Bloesch put it with a similar black cup, Vatican G. 74, *ABV* 233/19, which has the same signature in the same location. In *AJA* 88, p. 342 I suggest that the hand of the signature may be that of Painter N.

4743.

London 1948.8-15.1.+

- A] Frs. of Gordion cup. From Naukratis. Kleitias. Ergotimos potter. Second quarter sixth. *Beazley and Payne, *JHS* 49 (1929), pl. 17/16, figs. 13, 14 and 16 (good for inscriptions). W.M. Flinders Petrie et al., *Naukratis ii* (1888), 828/827, pl. 21. Beazley, *JHS* 52 (1932) 186 (not ill.). *CV*, Great Britain 11, pl. 21,11 (Cambridge fr.). *M. Robertson, *JHS* 71 (1951) 145/1 (all frs.). *Vidi (fr. B 601.4.1 9 = 1888.6-1.424). *A. Johnston, *Pottery from Naukratis* (exhibition at University College, London, 1-10 Sept. 1978), no. 19 (not ill.) (the same fr.). **ABV* 78/14. *Script* 218.
- B] No figured decoration.

- C] Handle zone: A: [Ε]ργασιμος ε[πο]ιεσεν. B: [Κ]λιτι]ας :* εγραψεεν.
 D] + 1948.8-15.2 + 88.6-1.125, 424 (B 601.4.1 and 2) and 427 (B 601.5) + Cambridge N 206: six frs. On Kleitias' handwriting see Script 24-26. Early writing.

4744.

London 1950.1-4.10.

- A] RF cup. Brygos Painter. First quarter fifth. Ca. 480 (Williams). Late (Beazley, Robertson). *D. Williams, CV, Great Britain 17, 60/46, pl. 65, fig. 11,c (profile). M. Robertson, BM Quarterly 16 (1951-52) 19-21, pl. 9. ARV(2) 379/146.
 B] Int.: a warrior advancing; at left, an arrow flies past at knee level; at right, a small stone is about to strike the shield. Ext.: plain.
 C] Int.: to warrior's upper left, ending at his head: ηε παις. To warrior's upper right, starting near his face: καλε.
 D] Extremely sloppy letters, some disjointed, not all of which are recognizable in the photo. h^ε: a spear shaft intervenes. The lambda is in a break, although Williams gives it as complete. He gives parallels for warriors under fire, esp. from arrows. An extraordinary inscription, given the scene!

4745.

London 1952.12-2.2.

- A] Frs. of BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive.
 B] One fr.: lip: A: lower part of a running female.
 C] On the same fr.: handle zone: A: [Χ]αιρ[ε---](?).(1)
 D] Three frs.; one has letters.

(1)a very uncertain reading from the photo., which is an old Beazley photo.

4746.

London 1956.2-17.1.

- A] RF pelike. Kadmos Painter. 430-420. *Photo. (A). Arch. Reports 1959-60, 58. ARV(2) 1186/31.
 B] A: symposium: Heracles and Dionysus reclining. B: youths and a boy.
 C] A: nonsense letters, much as the Pothos Painter's, i. e., 'quotation marks.'
 D] Beazley calls the Kadmos Painter the 'brother' of the Pothos Painter.

4747.

London 1965.9-30.747.

- A] Fr. of Attic(?) plain closed vase. Perhaps from Naukratis. Unattributed. Late sixth or early fifth. *TGV 61 n. 53 and fig. 14,h (facs.).
 B] Undecorated.
 C] Gr.: in two lines, both running into the break at right: | - | - | - | - | - | - [---] | αγοραυ[ομ--].
 D] The seven drachma signs are verticals with short strokes diagonally downward from the middle, giving a price. For other price inscriptions from Naukratis see TGV 20. Johnston thinks this fr. was a label.

4748.

London 1971.11-1.1.+

A] BF dinos with stand. Sophilos. Second quarter sixth. Ca. 570.

*D. Williams in Greek Vases in the J. Paul Getty Museum (Occasional Papers on Antiquities 1, 1983) 9-34, figs. 1-34. Para. 19/16 bis, Add.(2) 10-11 (much bibl.). *Script 65. *D. Williams, Greek Vases (British Museum) (1985) fig. 31 (colored picture of head of procession, excellent for inscriptions (which are clearly in red (dark violet).) H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989), pls. 16-17. *H.A. Shapiro, Personifications in Greek Art (1993) 263/141 (bibl.), 217, fig. 179 (detail).

B] Wedding of Peleus and Thetis.

C] Inscriptions in red: *ἡφαίστος*, retr. *ἠλεθνα*, retr. *Θε(θ)υς* (theta under the snake's tongue).(1) *Οκεανος.Αθηναια.*

Αρτεμις. [Μο]ιραι. ἡρμης, retr. *[Ἀπ]ολλῶν. Μῶσαι.*

Αφροδιτε. Αρξ. Μῶσαι. Ανφιτριτε. Ποσειδῶν (end retr.).

Χαριτες. ἡερα. Ζευς. Νυκῶφαι. Θειμις. Χιρῶν. ἡεβε. Διονυσοος.

Λετῶ. Χαρικλῶ. ἡεστια. Δεμετερ. Ιρις, retr. *Πελευς*, retr.

Σοφίλος : * *μεγαφσεν*, retr.

D] Ex London, Erskine. 3 frs. are on loan from the Getty Museum: 76.AE.126 = London 1978.6-7.1-3. Also two frs. bought in the American Market: London 1978.6-6.1 and

1978.6-6.2. The Getty frs. show: *[Δ]εμετε[ρ]. Ιρις*, retr.

Πελευς. Have these frs. been inserted (they are said to be on loan) in the original or the photos? Some wrong restorations have been discovered; note a gap in the signature. According to Beazley, ABV 37 the artist's name could be: *Σῶφιλος* [so also LGPN, but that should be *Σωφίλος(?)*], *Σοφίλος* [that should be *Σόφιλος(?)*], or *Σόφιλλος*. The first occurrence of Themis (Shapiro). Closed heta. Theta both crossed and dotted. Sigma frequently reversed.

(1)cf. GAI ii, 751 (on i, 460).

4749.

London 1980.11-29.1.

A] BF neck amphora. From Vulci. Psiax. 530-520. *J. Boardman and M. Robertson, CV, Great Britain 15, Castle Ashby (1979), no.

3, pls. 6,1-4 and 7; pl. 6,2 is ph. of signature (bibl.). AZ 1849, 100/70 (Hope coll.) (old bibl.). Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 9/17. ABV 293/7, 253/2, ARV(2) 6, Para. 127, Add.(2) 76. *Script 307, Fig. 77. GAI ii, 511.

B] Neck: A: Dionysus and satyrs. B: a frontal chariot.

C] On the reserved top of the mouth on side A, in BG:

Ανδοκιδες εποιε(ι) Complete.

D] Ex Castle Ashby. On the signatures of Andokides see Script, p. 58. Once Canino and Hope collections. Beazley in 'Castle Ashby' 10 lists similarities of this with two other amphoras of the same class but painted by the Antimenes Painter, ABV 274/120 and 121; their Dionysiac scenes are also similar in content. All have black bodies suggesting perhaps metal prototypes. The placement of the signature on the rim also imitates metal practice (CV, p. 4).

(1)see GAI ii.

4750.

London, University College.

- A] Fr. from shoulder, probably of an SOS amphora. From Cervetri. Unattributed. Later seventh century. *A.W. Johnston, BSA 73 (1978) 104/1, fig. 1a, pl. 16a. Script 33.
- B] No figured decoration
- C] On the shoulder, Gr.: Σμφορονος, retr.
- D] The alphabet is Attic. Clotheline script (see Script, p. 17).

4751.

London, University College N 11.

- A] Fr. of BF lip cup. From Naukratis. Unattributed. Teisias potter? Third quarter sixth. 550-530. *Beazley, AJA 39 (1935) 475/2, fig. 1. B. Sparkes, JHS 87 (1967) 122. *ABV 177, 675. *Photo. *A. Johnston. Pottery from Naukratis (exhibition at University College, London, 1-10 Sept. 1978), no. 32 (not ill.).
- B] Handle zone: the right leg of a running male.
- C] To left of the picture: Τεισιας.
- D] Large and clear letters. On the right either [εποιεσεν] or [καλος]; Beazley considers the former more likely. It is not clear whether this could be the Teisias who later worked in Boeotia (bibl. in ABV). See also LGPN ii, (1) and (2).

4752.

London, Victoria and Albert Museum 51.5-7.2.

- A] BF lip cup. Unattributed? Third quarter sixth. *Vidi in 1947.
- B] A: lip: panther or lion.
- C] A: lip: on each side of the animal: nonsense inscription. Handle zone: under the figure: nonsense inscription.
- D] On loan from London, British Museum.

4753.

London, Victoria and Albert Museum 275.64.

- A] RF mastoid. Related to Psiax.(1) Psiax (Langlotz, H.R.W. Smith). Last quarter sixth. *Photo. and drs. *Vidi. ARV(2) 9, top, Para. 321.
- B] Body: komos: two komasts, with a flute girl between them.
- C] Above the handle (which is flat and thin, curved but horizontal and set in the body), between palmettes, Gr.: Βραχας καλος.
- D] Attic alphabet.

(1)certainly like Psiax in several particulars (Beazley).

4754.

London, Victoria and Albert Museum 666.1864.

- A] RF cup. Calliope Painter.(1) Third quarter fifth. *ARV(2) 1259/4, Add.(2) 355. *Photo. (Int.). Bloesch, FAS 133/30. Richter, AJA 43 (1939) 4 n. 3 (mention). Brommer, Vasenlisten(3) 536/B 5. E. Simon, Opfernde Götter (1953) 46/81. L. Masei, Mélanges de l'École Française de Rome (= MEFRA) 85 (1973) 464. A. Queyrel, 'Les Muses a l'École: Images de quelques vases du Peintre de Calliope,' AK 31 (1988) 91/3, 92 n. 9, pl. 20,1,3,5. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 142-43,

326,123, pl. 84.

- B] Int.: the Muse Calliope with phiale and oinochoe and a youth with a lyre. A: the Muse Calliope giving a lyre to a youth; the Muse Ourania with phiale and oinochoe and a wreathed youth with a lyre. B: the youth Musaeus with a Muse with phiale and oinochoe; a youth receiving a lyre from a Muse. All youths are wreathed, mostly with laurel. I think some of the youths are being presented with lyres by Muses.
- C] Int.: A: Οὐρανία. Above the heads of Kalliope and Apollo, following the curve of the margin and well centered above the heads: Καλλιόπη. The youths are not named. B: at left, a youth and a Muse with oinochoe and phiale. At right, Musaeus receiving a lyre from a Muse. To left and right of the right youth's head: καλῶς. In the same position for Musaeus: Μοῦσαι'ος.(2)
- D] = 666.64 (so cited often). On the identification of the youths and the question of whether Apollo is involved, see L.-H. 142-43. Mixed alphabet.

(1)companion of the Eretria Painter. (2)so Richter in AJA; also L.-H.

4755.

London, Victoria and Albert Museum 1896.936.

- A] BG disk. Marion (Cyprus), tomb 8. Unattributed. Date?
*Beazley, AJA 54 (1950) 321-22 (not ill.). JHS 11 (1891) 80.
- B] No figured decoration mentioned.
- C] Grr.: τετρα and σ.
- D] Four-stroke sigma.

4756.

London, Victoria and Albert Museum 4807.1901.

- A] RF cup. From Vulci. Euergides Painter. Last quarter sixth.
*Museum label. ARV(2) 89/14, Add.(2) 170. Hesp. 61 (1992) 24 and 125, nn. 15 and 19.
- B] Int.: youth in a bell krater treading grapes. A-B: Peleus and Thetis, with Nereids.
- C] A-B: Πέλεος. Μελίτε. ho [π]αῖς κα[λ]ο[ς].

4757.

London, Victoria and Albert Museum 2494.1910.

- A] WG lekythos. From Attica. Bowdoin Painter. Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907) Gp A, Class 2,, no. 7 (not ill.). ARV(2) 686/188.
- B] Nike pouring a libation from a phiale on a burning altar.
- C] Imitation inscription.
- D] Ex Salting 1131.

4758.

London, Victoria and Albert Museum 2496.1910.

- A] RF cup. From Atalanti. Salting Painter. Last quarter sixth.
Ca. 500. *Vidi. ARV(2) 178/3, Add.(2) 185. *Photo.
- B] Int.: discobolus; pick axe.
- C] Around his head and on his right: ho παῖς καλός.
- D] Offset lip. Ex Salting Collection (1130).

4759.

London, Victoria and Albert Museum 2504.1910.

A] BF neck amphora. Unattributed. Date? *Vidi.

B] A: Heracles and the Lion. B: combat of two over a fallen warrior, between onlookers.

C] B: between the combatants' heads, imitation inscription:
ιοι(.)ιι.(1)

(1)the bracketed letter is a thick blob.

4760.

London, Victoria and Albert Museum 2505.1910.

A] RF Nolan amphora. From Italy. Nikon Painter. Second quarter fifth. *Klein, L(2) 155. ARV(2) 650/2, Add.(2) 276. *Vidi (A).

B] A: Athena. B: woman (priestess).

C] A: on her left: καλος, retr.(1) Curving down from Athena's mouth: Γλαυκῶν.

(1)the inscription is retr., but the letters are not. A parallel: Athens 17,869, manner of the Pisto Xenos Painter, Script, Fig. 118.

4761.

London, Edward Armytage.

A] RF bell krater. From Corinth. Unattributed.(1) First quarter fourth. Ca. 380 (Pryce). *F.N. Pryce, JHS 56 (1936) 77-78, pl. 5. ARV(1) 879, bottom.

B] A: Theseus' purification of Attica(2): Peirithoos and Phorbas; a wreathed altar; above, Theseus seated; Athena; Poseidon seated. B: three draped youths; two bases.

C] A: above Theseus' head: ca. 13 dots imitating an inscription. To left of Athena's raised arm: ca. five dots.

(1)in ARV(1) attributed 'probably' to the Oinomaos Painter; omitted in ARV(2). (2)this is Pryce's interpretation.

4762.

London, Nicholas Embiricos.

A] RF cup. Unattributed.(1) Ca. 500. *ARV(2) 1993/37 bis. Hesp. Art Bull. 14, 6/6.

B] Int.: satyr and goat. Ext.: plain.

C] Int.: Λεαλ(ο)ς, for Λεαγρος.(2)

D] Miswritten.

(1)compared to a cup in Mississippi (ARV(2), no. 38), which is akin to the earliest cups by the Colmar Painter. (2)the omicron is amorphous (Beazley).

4763.

London, Nicholas Embiricos.

A] RF cup. Colmar Painter. First quarter fifth. *ARV(2) 357/65 bis, 1647. *Ars Ant. Auktion iii, pl. 43/102.

B] Int.: a young komast with his stick and skyphos moving to a wreathed column krater. Ext.: plain.

C] Int.: to right of his face: Λυσις. Between his legs, along the margin: καλος.

4764.

London, Nicholas Embiricos.

- A] RF squat lekythos. (1) Manner of Meidias Painter. (2) End of fifth (Shapiro). Ca. 410 (L.-H.). *H.A. Shapiro, *Personifications in Greek Art* (1993) 237/29, 7, figs. 30-31, 124, fig. 78. *A. Lezzi-Hafter, *Der Schuwalow-Maler* (Kerameus 2, 1976) *91 and nn. 331-33, 96, 111/S 101, pls. 140 and 148. *L. Burn, *The Meidias Painter* (1987) 114/MM 106 (not ill.). ARV(2) 1690/66 ter, Add.(2) 364. LIMC iv, 49-50, s.v. Eukleia, no. 3; 516, s.v. Helene, no. 77. V. Sabetai in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 320-21 and n. 11 (bibl.).
- B] The Bath of Helen, (3) with Eunomia(?), Eukleia, Eros (pouring water), Pothos and Aphrodite.
- C] Αρροδιτ[η]. Ερ[ω]ς. [Π]οθος. Eukleia. Eunomia? See also the readings by R. Guy in LIMC iv: Helen. Eukleia (wreath-maker); Aphrodite (scepter-holding); Eros (holding cloth); Pothos (holding chest).
- D] Burn does not seem to comment on Helen on this vase. L.-H. in n. 332 thinks it possible that the lekythos was made by the potter of the Frankfurt acorn lekythos, and she appears to accept the Phintias inscription on that vase. Cf. also p. 96. In the cat. she says: 'Vom Töpfer Phintias?' Beazley in ARV(2) 1705 says: "there is also something of the Shuvalov Painter". Other acorn lekythoi perhaps by the same potter: Berlin 2707; Louvre MNB 1320 [L.-H., nos. O 21 and O 22.]

(1)tallboy. (2)so Shapiro and Burn. Lezzi-Hafter attributes the vase to a follower of the Shuvalov Painter. (3)Beazley says: "Naked woman bathing, combing her hair; she is waited on by two Erotes; Aphrodite gives the order, and two seated goddesses look on."

4765.

Once London, Mitchell.

- A] RF cup. From Greece. Salting Painter. Last quarter sixth. *drs. JHS 16 (1896), pl. 13. ARV(2) 178/5, Add.(2) 185.
- B] Int.: komast: youth with his stick and a skyphos; flute case. Ext.: plain.
- C] Int.: to left and right of his head: Ακεστῶρ ^ καλός.
- D] There is a slight vacat after the first letter; cf. TAPA 79 (1948) 184 (Douris). Tailed rho.

4766.

London, Private.(1)

- A] Fr. of RF cup. From near Tarquinia. Douris (Beazley). Painter of London E 55 (Guy). First quarter fifth. Period 3 (Beazley). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 86/E 4, pl. 120. ARV(2) 436/97. Sotheby's Monaco, December 5, 1987, lot 146 (ill.).
- B] Int.: symposium: upper parts of a woman and a man reclining; at left, a basket. A-B(2): men and women.
- C] Int.: above the woman, from the basket to the man's head: ηε v. παις v. καλε.
- D] Ex Monaco Market 1987. Once Paris, de Ganay. Ex Kopf. Guy will publish a study of this painter. Note the spacing!

(1)on loan to Princeton. (2)so Beazley and B.-O., but the phs. show only one side of the Ext.

4767.

London, Private.

- A] WG lekythos. Unattributed. Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907), Gp B, Class 4, Ser. 4, no. 28 (not ill.).
- B] A man standing with head thrown back and singing, kithara in the left hand, plektron in the right; Nike holding a taenia.
- C] Imitation inscription.

4768.

London, Private.

- A] Small Attic BG vase. From Ampurias. Unattributed. Late fifth. *TGV 61, ch. 5 n. 5 (no bibl.).
- B] Undecorated.
- C] Under the foot, Gr.: Ζυυ(.)[--].
- D] Nu is followed by the lower part of a vertical and little room for more (Johnston). Hence perhaps an abbreviated owner's name?

4769.

Once London, Rogers 314.

- A] RF lekythos. From Athens. Providence Painter. Second quarter fifth. *ARV(2) 643/122.
- B] Woman seated at a wool basket.
- C] κ[αλος] Γ[λαυκ[ὸ]ν.

4770.

Once London, Rogers 489.(1)

- A] RF Nolan amphora. Achilles Painter. Second quarter fifth. 460-450. 455-450 (Oakley). Early. Buck, Proposals for publishing 100 engravings from paintings that have never been published (London 1811), pl. 3. *Beazley, JHS 34 (1914) 224 (mention). Beazley, AJA 54 (1950) 316 (mention; not ill.). *ARV(2) 988/13. I. Jenkins, Adam Buck's Greek Vases: (British Museum Occasional Papers No. 75 (1989), 1:1b. *J.H. Oakley, The Achilles Painter (1997) 11, 116/16, pl. 15A (dr. after Buck?(2)).
- B] A: woman running with oinochoe and phiale. B: woman facing left, with the right arm extended.
- C] A: to right of the woman's upper leg, horizontal but slightly curved: Κλινιας.(3) Below, at a little distance, similarly curved and not a two-liner, not stoich.: καλως.
- D] The sigma angular?(2)

(1)later Redfern. (2)Oakley on p. 192 lists this as a photo., which is clearly erroneous. I assume that this dr. is from Buck - the only available illustration? (3)for the spp. Κλινιας/Κλεινιας see GAI i, 192. (4)given as lunate by Beazley. The dr. in Oakley also renders both sigmas as C. It is apparently angular.

4771.

London, Winslow.

- A] WG lekythos. Achilles Painter. Third quarter fifth. *ARV(2) 998/158. *J.H. Oakley, The Achilles Painter (1997) 143/213 (not ill.).
- B] Mistress and Maid: woman seated to right, woman standing to left.

- C] Αξιοπ[ει]θης καλος Αλκιμ[α]χῶ.(1)
D] UNPUBLISHED? Ionic alphabet.

(1)Oakley gives the inscription as a typical three-liner, but says he knows it only from Beazley's description; this is no doubt right, but Beazley does not say so.

4771a.

London Market.

- A] BF Siana cup. C Painter (so Ellinghaus). Second quarter sixth. *C. Ellinghaus, *Aristokratische Leitbilder: demokratische Leitbilder* (1997), fig. 5 (A, after cat. Sotheby 3/12/91, 71/152 (ill.)); see p. 26.
B] A: duel of warriors (one fleeing), between horsemen. B: not shown.
C] A: the ph. shows six inscriptions filling most of the empty spaces.
D] Overlap. A poor picture. Whose attribution?

4771b.

London Market.

- A] Fr. of RF cup (handle). Makron (Kunisch). Hieron potter. 480-470. Late (Kunisch). *N. Kunisch, *Makron* (Kerameus 10, 1997) 217/533/7 (not ill.).
B] No figured decoration preserved.
C] On the handle, Gr.: [h]ιερόν εποίη.(1)
D] On the market 1996. Information to Kunisch from Bothmer.

(1)so the sketch in Kunisch, p. 217; presumably: εποίη[σεν].

4772.

London Market (Christie).

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, *JHS* 52 (1932) 172, fig. 5 (A). *J. Boardman and M. Robertson, *CV, Great Britain 15, Castle Ashby* (1979), no. 43, pl. 27,1-2. Beazley, 'Notes on the Vases in Castle Ashby,' *BSR* 11 (1929) 6/7. A. Conze, *AZ* 1864, 237. Furtwängler, *AZ* 1881, 302 (corrects Conze's reading of the inscription). *Burl.* 1888, 45/102. Hoppin, *BF* 378. Philippart, *AntClass* 4 (1935) 212. *ABV* 180/25, Add.(2) 50. *Cat. Christie* 2.7.1980, 101/60 (A). *Dev.*(2), pl. 46,1-2 (part of A and B).
B] Lip: A, B, each: cock.
C] Handle zone: A: (pl. 27,2): Τλεσὼν ὁ Νεαρχὸς ἐποίησεν.
B: (pl. 27,1): [Τ]λεσὼν ὁ Νεαρχὸς ἐποίησεν.
D] Ex Castle Ashby. Some of the epsilons (not all) have short hastae. Most sigmas (not all) have a long lower hasta. This is clearly the hand of the Tleson Painter at one stage.

4773.

London Market (Christie).

- A] Lip cup. Xenokles potter. Third quarter sixth. *Add.(2) 402. *Sale cat. Christie* 13-14.12.1983, 52/327 (A). Beazley Archive db, no. 8520.
B] A: lip: plain. B: presumably similar.
C] A, B, each: Χσενοκλῆς ἐποίησεν.
D] Bea. Arch. gives only A.

4774.

London Market (Christie).

- A] Plain lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. Photos are: A.C. Cooper Ltd, negs. 920,329 and 920,330.
- B] No figured decoration.
- C] Handle zone: A: a long nonsense(?) inscription in thick letters hard to read. B: similar, with extra blotches.
- D] Ex Swiss Market.

4775.

London Market (Christie).

- A] Plain(?) band cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 807. Christie, Manson and Woods, sale cat. 31-10-1978, pl. 17/382 (A).
- B] No figured decoration mentioned.
- C] Handle zone: A: nonsense inscription between palmettes. B: similar.

4776.

London Market (Christie).

- A] WG alabastron. Group of Negro Alabastra. First quarter fifth. *Beazley Archive db, no. 45,148. Christie, sale cat. 28.4.1993, 50/20 (color).
- B] Woman with a wreath at a laver; palm tree; dog.
- C] Μελαν(θ)ις [κα]λε.(1)
- D] LGPN ii mentions the name Μελανθις twice on other pottery: is this perhaps the same person?

(1)transcribed by me from MELANPHIS [KA]LE in Bea. Arch. I assume that the theta has a vertical(?) stroke that makes it look like a phi. Bea. Arch. mentions 'Inscriptions' in the plural.

4777.

London Market (Christie).

- A] RF neck amphora. Painter of London E 342. Second quarter fifth. *Add.(2) 398. Sale cat. Christie 16.7.1985, 100/424 (all); 10.12.1986, 59/223. Photos. in Bea. Arch. Beazley Archive, no. 12,977. *J.H. Oakley, The Achilles Painter (1997) 12 n. 12 (mention).
- B] A: youth with his staff, departing; woman with a phiale(?). B: youth.
- C] A: Νεαντος (Meletos(?)) καλος.
- D] Oakley: "The kalos name ... that was read as Neantos appears from a photograph in the Beazley Archive to be a misreading for Meletos."

4778.

London Market (Christie).

- A] RF lekythos. Related to Charmides Painter. Second quarter fifth. Ca. 470 (Beazley). *Beazley, AJA 31 (1927) 360/11. *ARV(2) 655/5, 1571, Para. 403.
- B] Eos and Tithonos.
- C] [X]αρμαιος καλος.(1)
- D] Ex Northwick Park, Spenser-Churchill. Beazley in AJA notes that this is a new name, derived from χάρη.

(1)so AJA; ARV(2) gives Χαρμαιος.

4779.

London Market (Christie).

- A] RF lekythos. Sabouroff Painter. Second quarter fifth. *ARV(2) 844/150, 1574, Para. 423. Cat. Sotheby Dec. 6 1920, no. 266.
- B] Woman with a scepter and phiale and woman with an oinochoe (Hera and Hebe?).
- C] (Δ)ῖον and below it: καλος.
- D] Ex Meyer. Ex London Market (Sotheby). Bought by Rickards. Then London Market (Christie). Mixed alphabet. The delta lacks the bottom stroke. Ionic lambda. Three-stroke sigma.

4779a.

London Market (Christie).

- A] RF Nolan amphora. Achilles Painter (Robertson). 460-455 (Oakley). *J.H. Oakley, *The Achilles Painter* (1997) 117/23, pls. 13C (A, shows καλος) and 46G (B).
- B] A: winged Nike with torch, to left. B: a woman to right, with outstretched hand.
- C] A: between the torch and the Nike's upper right arm, horizontal: καλος.
- D] There should be a kalos-name somewhere else on A. Oakley also knows only the καλος, from the photo. Ionic alphabet.

4780.

London Market (Christie).

- A] RF bell krater. Christie Painter. Third quarter fifth. *E.M.W. Tillyard, *The Hope Vases* (1923) 81/138, pl. 23. ARV(2) 1047/19, Add.(2) 320. W. Hornbostel, ed., *Aus Gräbern und Heiligtümern: die Antikensammlung Walter Kropatschek* (1980), 145 right (A). S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 124, 369/20, pl. 109 (A).
- B] A: komos of three youths: one playing the lyre and singing; the second playing the flutes; the third with a stick. B: three youths.
- C] A: between the second and third youths, probably referring to the third (Tillyard): καλος.
- D] Ex Tapley Park (Devon), Lady R. Christie. Ex Kropatschek collection?

4781.

London Market (Coins and Antiquities).

- A] BF neck amphora. Unattributed? Nikosthenes potter. 530-520. *Add.(2) 401.(1) Auction cat. Sotheby 1.12.1969, no. 100. Coins and Antiquities, London, sale cat., 1970, no. 192 (b, part). *Beazley Archive, no. 6578.
- B] A: warriors fighting. B: chariot, warriors. On each handle: satyr.
- C] A: Νικοσθενης [---].
- D] Ex London Market (Sotheby).

(1) Listed as London Market, Sotheby; but Bea. Arch. lists as Coins and Antiquities.

4782.

London Market (Coins and Antiquities).

- A] RF Nolan amphora. Providence Painter (Robertson). Second quarter fifth. 460-450 (Johnston). *A.W. Johnston, *AJA* 82

(1978) 223 n. 11 (mention). TGV 98/13B 7, fig. 4,bb. Coins and Antiquities, cat. 54 ANS 574.

C] Under the foot, Gr.: MIII .

D] J. considers this a price, perhaps of the amphora on which the Gr. is written.

4782a.

London Market (Ede).

A] Handleless stamnos in Six' technique. Unattributed.

Late sixth (Ede). *Letter from Charles Ede of 25 January 2000 with *photos. Xerox of part of a *letter from A. Johnston containing his readings.

B] Continuous: two pairs of satyr and billy goat to right of a tree: billy goat to right and satyr to left approaching each other; satyr buggering a billy goat to right.

C] Nonsense: between the goat and satyr who approach each other, at mid-height, starting from the satyr: κλ(.)ε, retr.(1) Between the backs of the two satyrs are two inscriptions: along the right arm of the satyr at left, diagonally downward: οχι. Between the two at head height, horizontal: γεγ.(2)

D] There could be a fourth inscription to the right of the second goat (of which area I have no picture), in which case there would be one for each figure.

(1)I cannot make out the third letter which is miswritten. Johnston says someone might suggest κλυε, 'listen', although the upsilon "is not quite written as it should"; he thinks it is nonsense. (2)I am quite uncertain of the alpha; Johnston reads καλ (but the last letter should be an Attic gamma, since the lambda in the first inscription is Attic). The second inscription is imagined by Johnston as ο·ὐ·χι, 'not', but he obviously considers all inscriptions nonsense.

4783.

London Market (Ede).

A] RF pelike. Ethiop Painter. Second quarter fifth. *Photo.

*E.M.W. Tillyard, The Hope Vases (1923) 58/101, pl. 12. ARV(2) 665/2, Add.(2) 278.

B] Heracles, with Athena pouring a libation over a flaming altar. B: youth.

C] A: between the heads, nonsense: σκκκκ.

D] Ex Deepdene, Hope 101. Similar inscriptions by the Ethiop Painter: Oxford 11927.3; London E 411; London E 413.

4784.

London Market (Hewett).

A] BF amphora. Group E. Third quarter sixth. *Para. 96/20 bis (add to ABV 134).

B] A: Theseus and the Minotaur. B: Heracles and the Lion.

C] A: "Between the legs of Theseus an unmeaning inscription" (Beazley).

4785.

London Market (Hewett).

A] WG lekythos. Providence Painter. Second quarter fifth. *ARV(2)

643/120 bis.

- B] Goddess (Hera) seated with a phiale and scepter; behind her, an Ionic column.
C] καλος and below it: Γλαυκῶν.

4786.

London Market (Sotheby).

- A] BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. 550-530. *Cat. Sotheby April 2 1928, pl. 6. ABV 101/85. *photo.
B] A: duel between 2 pairs of a woman and a rider. B: horsemen.
C] A: nonsense: between the warriors' legs: [--](.)(.)οδο. To left of the right horse: (θ)ονοσσι.
D] Bought by Stanley (ABV). Much worn. There may be more inscriptions. The theta with a diagonal cross-stroke may be a phi.

4787.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 41,480. Sotheby, sale cat. 31.5.1990, pl. 46/364 (B, color of A). P. Heesen, CV, Netherlands 8, p. 33, lists this vase as having nonsense inscription(s) around the figures on the lip.
B] Lip(?): A: cocks. B: Europa on the bull.
C] Where? Theseus kalos. Mention of 'Inscriptions' for both A and B.
D] The location given by Heesen is 'Boston, Private'. Formerly listed in CAVI as 'London Market (Sotheby)'.

4788.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive. Sotheby auction 13/12/81, lot 270. Sotheby negs. F 17,097 and 16,834. B. Fellmann, CV, Germany 56, text to pl. 7,1-6 (Munich 2133): mention.
B] Int.: love making: man (ὄρχιπεδίζων) and boy. Lip: A: plain.
C] Handle zone: A: in large letters: χαίρε καὶ πει σι.(1)
B: not illustrated.

(1)Fellmann compares the inscription with Munich 2133, but that has εἰ not σι.

4789.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. Sotheby auction 6/7/82, lot 306.
B] Lip: A: sphinx.
C] Handle zone: nonsense: A: an inscription, ending in: ... (σ)ουν.(1) B: similar: the inscription ends in ... σουνο(σ).(2)
D] The photos. are blurred.

(1)sigma = <. (2)the last letter is a filled square.

4790.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. Beazley Archive db, no. 7147.(1) Sotheby

auction 5/7/82, lot 307. Sotheby neg.: F 18,556.

B] Lip: A: two boxers.

C] Handle zone: nonsense: A: κν(ρ)ο(τ)νσο/. B: similar:
κν(2)

(1)the inscription are not listed as nonsense. (2)blurred and
dirty.

4791.

London Market (Sotheby).

A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in
Beazley Archive. Sotheby auction 5/7/82, lot 310.

B] Lip: A: a winged figure between two males(?).

C] Handle zone: A, B, each: a long nonsense inscription.(1)

D] The lettering of Sotheby lots 306, 307 and 310 is very
similar.

(1)blurred.

4791a.

London Market (Sotheby).

A] BF lip cup. Unattributed? Third quarter sixth. *P.
Heesen, CV, Netherlands 8, p. 33 (brief mention only)
(not ill.). Sotheby, London, 24 February 1964, lot 99.

B] Not given.

C] Nonsense inscription(s) around figure(s) on the lip.

D] One of six lip cups known to Heesen with this feature.

4792.

London Market (Sotheby).

A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in
Beazley Archive. Sotheby auction 13-14/12/82, lot 216.

B] Int.: a winged female. Lip: A and B: plain.

C] Handle zone: A: inscribed? B: inscribed.

4793.

London Market (Sotheby).

A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in
Beazley Archive. Sotheby auction 13-14/12/82, lot 217. Sotheby
neg. F 19,258 (Int.).

B] Int.: cock. Lip: A and B: plain.

C] Handle zone: A: inscribed.(1) B: nonsense: (τ)δισ(.)οι(γ).(2)

(1)blurred. (2)more?

4794.

London Market (Sotheby).

A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in
Beazley Archive. *Beazley Archive db, no. 7046. Sotheby
auction 13-14/12/82, lot 249. Sotheby neg. F 19,232 (A).
Sotheby auction 17-18-7-1985, no. 260 (A).

B] Lip: A, B, each: outline head of Dionysus, ivy-wreathed.

C] Handle zone: nonsense: A: τεοτο(.)ικος. B:
τσοτσοο(.) vac. 2 εος.

D] Note the endings of both inscriptions which may imitate
names.

4795.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive; Bea. Arch. db, no. 8190. Sotheby auction 9/7/84, lot 212. Sotheby neg. F 23,006 (A).
- B] Lip: A: female head in outline.
- C] Handle zone: A: inscribed.

4796.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. Beazley Archive db, no. 6330. Sotheby auction 11/12/84, lot 49. Charles Ede, sale cat. Pottery from Athens iv (May 1977), no. 17.
- B] Int.: BG dot and circle in a small reserved tondo. Lip: A-B, each: cock.
- C] Handle zone: nonsense: $\nu\theta\upsilon\iota(\alpha)\sigma$.(1) B: $\kappa\upsilon\iota\sigma\delta\upsilon-\alpha$.(2)
- D] Ex Hampshire, Richard Hattatt 685. Ex London Market (Ede). Exhibited in the Ashmolean with the Hattatt collection, November - December 1982. The inscriptions in large letters and with unusual lettering.

(1)alpha with horizontal cross stroke. (2)`-' stands for a horizontal line.

4797.

London Market (Sotheby).

- A] Plain(?) lip cup. Xenokles Painter. Xenokles potter. Third quarter sixth. *Photos. in Beazley Archive. Sotheby auction 12/84, lot 489. Photos. J. Boardman, nos. 6/4 (side view of A); 7/4 (A, detail); 8/4 (B, detail).
- B] Lip: A and B: plain.
- C] Handle zone: A: $\chi\sigma\epsilon\nu\kappa\lambda\epsilon\varsigma : \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: $\chi\sigma\epsilon\nu\kappa\lambda\epsilon\varsigma : \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Might perhaps be identical with London Market (Christie). Add.(2) 402 (Sale cat. Christie 13-14.12.1983, 52/327 (A)), although Add.(2) gives no punctuation.

4798.

London Market (Sotheby).

- A] BF lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *Photos. in Beazley Archive. Sotheby auction 11/17/88, lot 113. Sotheby neg. F 33,456.
- B] Lip: A: a female head in outline.
- C] Handle zone: A: in very small letters: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu \epsilon\mu\epsilon$.
- D] I have not seen a picture of B.

4799.

London Market (Sotheby).

- A] BF band cup. Unattributed. Third quarter sixth. *ABV 675/4, Para. 318. Gerhard, Auserl. Vasenb., pl. 190-91,1,3. Cat. Sotheby (13 Jule 1938), no. 24
- B] Handle zone: A: fight. B: chariots.
- C] $\Sigma\tau\rho\iota\beta\omicron\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Roman Market (Basseggio). I do not know the present location of this vase.

4800.

London Market (Sotheby).

- A] BF oinochoe. Class of Vatican G 47.(1) Last quarter sixth?
*Beazley Archive db, no. 9203. Sotheby sale cat.
12&13-12-1983, 91/328; 17&18-7-1985, no. 262.
B] Achilles, armed, mounting a chariot (device: snake).
C] Achilleus.(2)

(1)so Bea. Arch. (2)I do not know the spelling.

4801.

London Market (Sotheby).

- A] Plain Lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Add.(2) 402. Sale cat. Sotheby 9.7.1973, pl. 47/139. Beazley Archive db, no. 3397.
B] A, B, each: plain.
C] A, B, each: Τλεσὼν ὁ Νεαρχὸ ἐποίησεν.

4802.

London Market (Sotheby).

- A] Plain band cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 3535. Sotheby sale cat. 4-12-1978, pl. 21/151.
B] No figured decoration.
C] Handle zone: A: inscription between palmettes. B: similar.

4803.

London Market (Sotheby).

- A] BF neck amphora. Acheloos Painter. Last quarter sixth. 510-500. *Photos. (A, B). Cat. Christie (March 26, 1953), pl. 2 (A). Cat. Sotheby (18 June 1968), no. 88, pl. facing p. 51. ABV 383/10, Para. 168, Add.(2) 101 (still listed as London Market).
B] A: komos of three men, that in the center lifting a woman. B: similar.
C] A: nonsense: to right of the leftmost komast: διδγ. B: to left of the leftmost komast: (ν)δχου. To right of the rightmost komast, partly kionedon: σxxοδ(i).(1)
D] Ex New York Market (Kevorkian). Ex Tynemouth, Dr. Wilfred Hall. Typical Leagran nonsense inscriptions.

(1)the delta written as if the inscription were retr. The last letter thickened.

4803a.

London Market (Sotheby).

- A] RF lekythos. Bowdoin Painter. 480-470. *J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 57 (shows inscription). Cat. Sotheby 27 Nov. 1967, pl. at p. 60. Para. 406/154 ter.
B] A naked young athlete to right with his hands in a stander laver; above, strigil, sponge, aryballos hung up.
C] On the bowl of the laver, below the rim, probably in BG, horizontal, nonsense: στας(κ), and probably another letter.(1)
D] Nonsense on the laver: London E 653 (CAVI 4636); London 1906.12-15.5 (CAVI 4718) (very similar).

(1)the kappa is unclear in the ph.

4804.

London Market (Spink).

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ABV 225/4 (= 5), ARV(2) 122, note 1, no. 2, Para. 105, near bottom. Burlington Fine Arts Club, Cat. 1888, 42/92. Hoppin, BF, no. 24.
- B] A: Heracles and the Lion. B: Heracles and the Lion. Below: komos: youths, a man, and a woman, dancing.
- C] Signed Nikosthenes.
- D] Ex Westport, Sligo. Now: Glasgow: see CV, GB 18, pls. 13,5-7, 14.

4805.

Los Angeles County Museum 50.8.10.

- A] RF lekythos. Oionokles Painter. Second quarter fifth. *E.M.W. Tillyard, *The Hope Vases* (1923) 60/107, pl. 15. Hesp. 24 (1955) 14/6 (not ill.). ARV(2) 649/44, Add.(2) 276. *P. Packard and P.A. Clement, CV, USA 18, 40 (facs.), pl. 35,3-4 (bibl.). *dr. (A).
- B] Menelaus pursuing Helen.(1)
- C] To right of his head: $\kappa(\lambda)\omicron(\varsigma)$.(2) To right of her head: $\kappa(\lambda)\epsilon$.(3)
- D] = A 5933.50.16. Ex Hope and Cowdry collections. Mixed alphabet?

(1)Tillyard: Hermes pursuing Herse(?). Accepted by Packard and Clement in CV. (2)lambda and sigma are retr. (3)the lambda is retr.

4806.

Los Angeles County Museum 50.8.15.

- A] RF cup. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *P. Packard and P.A. Clement, CV, USA 18, 42 (facs. of potter's signature), pls. 37-38 (38,3-4 are phs. of the potter's signature) (bibl.). *AJA 88 (1984) 344 n. 23 and 350/26 (not ill.). *P. Clement, Hesp. 24 (1955) 13/4 (not ill.). ARV(2) 125/11, Add.(2) 176.
- B] Int.: fragmentary: boy preparing a couch. A: Heracles and the Centaurs. B: harnessing the chariot for Athena and Heracles.
- C] On the upper edge of the reserved foot profile: Πανφαῖος ἐποι{<}εσεν.(1)
- D] = A 5933.50.21. Ex Tarporley, Brooks. The rendering of the inscription in JHS differs from that in CV.

(1)The phi could be the normal circular phi, a dotted circle, or a simple circle. For the extra sign in the verb, see Hesp.: it is spaced normally and resembles the upper part of a three-stroke sigma: {<} is a small and high <: I think it is an attempt at sigma: ἐποι{σ}εσεν? Packard and Clement dot the phi and the first omicron.

4807.

Los Angeles County Museum 50.8.23.

- A] RF neck amphora. Hector Painter (Polygnotan). Third quarter fifth. 430-420. Latest style (Matheson). *P. Packard and P.A. Clement, CV, USA 18, 27 (facs.), pl. 25 (much bibl.). *P. Clement, Hesp. 24 (1955) 18/17 (not ill.). ARV(2) 1036/4, Add.(2) 318. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 102, 193, 401/H3, pl. 81. T. Hayashi, *Bedeutung*

und Wandlung des Triptolemosbildes (1992), cat. no. 96.

- B] A: Triptolemos between Demeter and Kore. B: a woman and two youths.
- C] A: above T.'s head: κα(λ)ος.
- D] = A 5933.50.29. Ex Hamilton and Hope Collections. Because of the odd position of the lambda (an Ionic lambda lying on its side) it is not clear whether the writing is Ionic or in the mixed alphabet.

4808.

Los Angeles, Friedländer.

- A] Fr. of RF bell krater or calyx krater. Talos Painter. Late fifth. *ARV(2) 1339/3.
- B] Uncertain subject: upper part of a naked man; to left of him the hand of Selene holding a flying wrap.
- C] [Σελ]ηνη.
- D] Ex Lederer.

4809.

Lost.

- A] BF globular vase with lid. Unattributed. Mid-sixth (LGPN). *Para. 69. Piot sale of 1864, no. 17.
- B] Riders.
- C] Καρῆς ἐγραφε.
- D] Information from Bothmer to Beazley.

4810.

Lost.

- A] BF amphora. Swing Painter (Greifenhagen). Third quarter sixth. Ca. 540-530 (Greifenhagen). *A. Greifenhagen, AA 1978, 514/13 and 515, figs. 23-24 (drs. after DAI Rome, 76.733/734).
- B] A: Kaineus fighting two centaurs. B: four hoplites fighting.
- C] B: one shield device: a large E, retr.
- D] The epsilon is of archaic shape, with the vertical projecting above and below.

4811.

Lost.

- A] BF tripod pyxis. Unattributed. Third quarter sixth. Close to 550. *M. Guarducci, 'Due o più donne sotto un solo manto in una serie di vasi greci archaici,' AM 53 (1928) 55/13 (not ill.). O.M. Baron von Stackelberg, Die Gräber der Hellenen (1837), pl. 15.
- B] On two legs: women and armed men alternating. On the third leg: three women under one mantle and man and woman.
- C] There are some nonsense inscriptions (Guarducci).
- D] Once in Athens. - The dr. shows some letters.

4812.

Lost.

- A] BF band cup. Group of Rhodes 12264 or near (G.). Third quarter sixth. *A. Greifenhagen, AA 1978, 539/40 and 539, fig. 63 (dr.). DAI Rome, neg. 76.703.
- B] A, B, each: multifigured, with winged females in the center.
- C] Numerous strings of nonsense (imitation) letters, mostly vertical.
- D] For the inscriptions, Greifenhagen compares a cup in the Roman Market with Theseus and the Minotaur, q.v.

4813.

Lost.

- A] Fr. of LM cup (foot)? From Lindos. Unattributed. Third quarter sixth. *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 357/34, 415, pl. 68. Blinkenberg, *Lindos i*, 666 and 757f., no. 2806, pl. 132.
- B] No figured decoration preserved.
- C] On the foot, Gr.:
ho Μικος ho M[αγνη]τος ταθαναιαιμα[νεθηκε].
- D] Alphabet of Cnidus.

4814.

Lost.

- A] RF eye cup.(1) Unattributed. Pamphaios potter. Last quarter sixth. Very early (Beazley). *ARV(2) 128/16, 51/202, Add.(2) 176. *AJA 88 (1984) 348/12.(2) R.I. ix 124 (used in ARV(2)). Bloesch, *FAS* 63/6. *A. Greifenhagen, *'Alte Zeichnungen nach unbekannten griechischen Vasen,'* SB Munich 1976.2, 7.1.
- B] Ext.: between eyes: A: goat. B: shield.
- C] On the foot(3): Παν(φ)αιος εποιεσεν.
- D] The dr. is inaccurate; see AJA. Phi shown as a circle with a hook at the right.

(1)Chalcicup. (2)placed under BF, although RF, because of the foot. (3)on this supposition see my comments in AJA 88.

4815.

Lost.

- A] RF cup. Epidromos Painter?(1) Last quarter sixth. *ARV(2) 1577/12, Add.(2) 389. *J. Jouanna, *BCH* 1994, 47 and fig. 1 (dr.). [Jüthner, fig. 17 is = Hartwig 45.]
- B] Int.: naked youth (runner) at the start to right; at left, pillar on a base.
- C] Int.: starting to right of face and curving downward:
Επι^δρομος.(2)

(1)might be early work of his (Beazley). (2)the outstretched arms intervene.

4816.

Lost.

- A] Frs. of RF cup. Unattributed.(1) Last quarter sixth, *Bothmer, *Amazons* 133/20 and 143. Furtwängler in *Roscher i*, p. 2203 (cited by Bothmer). Corey, *De Am. ant.*, fig. 31 (also cited by Bothmer).
- B] Heracles with Andromache and companion, between a fleeing archer on each side.(2)
- C] ηερακλες αγαθος.(3)
- D] Cartwheel theta.

(1)"Etwa im Stile des Epilykos [Skythes]", Furtwängler.
(2)where is it on the cup? The description is from Corey (who had seen a dr.) as cited by Bothmer. (3)as reported by Furtwängler. There is clearly something wrong with the αγαθος, especially since it is given with a cartwheel theta. False? Modern?

4817.

Lost.

- A] RF cup. Unattributed (Beazley). Near Euphronios (Bothmer).(1)
Last quarter sixth. *Bothmer, *Amazons*, 151/51 and 155. Ill. in
Roman Institute, whence Klein, L.(2) 73, fig. 13. ARV(2) 1593/45.
*D. Williams in M. Denoyelle, ed., *Euphronios peintre* (1992) 91
and n. 60, fig. 21 (dr. after Klein).
- B] Int.: a 'Scythian' archer shooting over the body of a
fallen comrade. Ext.: plain.
- C] Int.: to the archer's left, along the right margin,
non-stoich. two-liner: Λεαγρος|καλος.(2)
- D] Coral red inside and out. Bothmer interprets the Int. as
two Amazons.

(1)Williams attributes the cup to Euphronios. (2)Bothmer has
the kalos retr.; ARV(2) has καλον, not retr.; Williams,
καλος, not retr.; perhaps the letter was a sideways sigma.
The kalos starts under the rho and is written in two
groups: κα and λος. Both words are unevenly spaced.

4818.

Lost.

- A] RF cup. Unattributed. Late sixth or early fifth. *ARV(2)
1593/46.
- B] Int.: komos: a flute player; a youth sitting on the ground.
- C] Int.: Λεαγρος and καλος, retr.

4819.

Lost.

- A] BF lekythos. Sappho Painter. Probably (Haspels). Ca. 500.
480-470 (Andreae). Ca. 480 (Shapiro). *B. Andreae, 'Herakles
und Alkyoneus,' JdI 77 (1962) 195/19, fig. 47 (after Annali).
Tischbein ii, 20. Millin, Gall. Myth. 120/449. Annali del
Institut. 5 (1833), pl. D, 1. Jahn, pl. 7,2. Haspels, ABFL
227/40 bis. Para. 246, Add.(2) 126. *K. Danali-Gkiole, Ο
Αλκυονεύς >>επι σκηνής<< μια νέα προσεγγιση στην
εικονογραφια του Ηρακλη και τον Αλκυονα, AAA 20 (1987)
159-66, figs. 1-7. *H.A. Shapiro, *Personifications in Greek
Art* (1993) 253/100, 154, fig. 118 (dr. after JdI 77 (1962)
195). F. Lissarrague and F. Thelamon, eds., *Image et céramique
grecque* (Rouen 1983) 140, fig. 1 (dr. with 1 fr. [sic]).
- B] Heracles shooting Alkyoneus, with Athena and Hypnos.
- C] Nonsense: to left and right of Heracles' left leg:
(γ)ι'ουιχ. To right of his forehead: στισ. To left and
right of Athena's head: τισ^ι and further down: υ.
Scattered near Hypnos: ι(ο)τ, τιυ and ισις.(1) The readings
are not certain.
- D] Ex Hamilton collection. Andreae uses the inscriptions for
the attribution, referring to ABFL 96.

(1)Danali-G. reads τισις and ἄλσει (I do not know to which of
the nonsense inscriptions she is referring for the second)
and compares ἄλσει on Athens, NM 460. She considers the
latter a stage direction, which may be right, although her
readings of the Sappho vase are not acceptable.

4820.

Lost.

- A] BF squat lekythos. From Cyprus. Unattributed. First half fifth. *Eph. 1962 (1963) 35/3 (facs.), pl. 9,6 (dr.). Kretschmer, Vas. 5 (cited).
- B] A reclining figure between two seated women.
- C] Horizontally near the shoulder, Gr.:
 $\eta\epsilon\rho\mu\alpha\iota\acute{o}\varsigma \mu\epsilon \epsilon\ddot{\upsilon}\rho\epsilon \kappa\epsilon\iota\mu\acute{\epsilon}\lambda\iota\omicron\nu \alpha\lambda\lambda\acute{o}\nu$.
- D] Once in the collection of N. Saripolos. Is the vase really lost or is it in the National Museum? The mouth is missing. `Eph.' speaks of a reclining $\beta\omicron\upsilon\kappa\acute{\epsilon}\varphi\alpha\lambda\omicron\varsigma \alpha\eta\eta\rho$. The design is exceedingly sloppy, but the letter forms would date the inscription about 500. Note the pun on the name Hermaios: the vase is a $\epsilon\ddot{\rho}\mu\alpha\iota\omicron\nu$.

4821.

Lost.

- A] BF pyxis. Unattributed. First quarter fifth. *R. Hampe, AM 60-61 (1935-36) 299/47, fig. 8. A. Merlin, *Mélanges Gustave Glotz* (1932) 600.
- B] Birth of Pegasus and Chrysaor, with Athena, two men with spears, and three winged figures (Gorgons), all running.
- C] Chrysaor and Pegasus are separated by a winged figure, on either side of which is a vertical row of three and four blots respectively.
- D] The dots are meant to emphasize the two newly born figures.

4822.

Lost.

- A] RF cup. Unattributed, (1) First quarter fifth. *ARV(2) 398/10. Gerhard, [Auserl. Vasenb.] i, 217.
- B] Int.: Amazons. A: Triptolemos. B: Menelaus and Helen.
- C] On one handle: $\beta\rho\upsilon\gamma\omicron\varsigma \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.

(1)the style of drawing is unknown.

4823.

Lost. (1)

- A] RF cup. From Cervetri. Apollodoros. First quarter fifth. *E. Mastrokostas, AM 71 (1956) 78 and n. 21, fig. 4 (dr. of Int.). ARV(2) 121/23 (bibl.).
- B] Int.: satyr, armed with cuirass and spear, with a panther skin on his outstretched arm and wearing the drawers of the satyr play.
- C] Int.: above and to right (above the panther skin), along the margin: $\eta\omicron \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.

(1)Once Alibrandi.

4824.

Lost. (1)

- A] RF amphora. From Vulci. Near Berlin Painter? (Amyx). First quarter fifth. *TGV 142/17E 17, 159/10F 24, 169/26F 8. Hesp. 27 (1958), pl. 54,d.
- B] Subjects not given.
- C] Under the foot, Grr.: $\Lambda\epsilon$. $\omicron\nu\langle\rangle$ with $\tau\iota\langle\rangle$ and numerals.
- D] For $\omega\eta\eta\tau\acute{o}\varsigma(?)$. $\tau\iota\mu\acute{\eta}(?)$. See further Amyx in Hesp. 27.

(1)Museum Etruscum 1198.

4825.

Lost.

- A] RF cup. Brygos Painter.(1) 480-470. Late (Beazley in Proc.).
*Beazley, Proc. Brit Acad. 33 (1947) 221/α51.
B] Int.: man ὀρχιπεδίζων a youth; at left, sponge, strigil,
aryballos.
C] Int.: καλος.
D] Once Baron Roger. Ex [Paris,] Pourtalès. Ex Durand 666.

(1)Beazley in Proc. But I could not find this under the
Brygos Painter in Beazley's lists.

4826.

Lost.

- A] RF cup. From Vulci. Douris. First quarter fifth. *ARV(2) 448/2
(top). Brunn, Kunstgeschichte ii, 669/5. Klein, M., no. 8.
Hoppin, RF, no. 37. *D. Buitron-Oliver, Douris (Kerameus 9,
1995) 3 and n. 30 (mention).
B] Int.: komos: a man and a youth. A-B: komos.
C] Int.: Δορις εγραψε.
D] Once William Williams Hope. Ex Durand 118. Ex Magnoncourt 23.

4827.

Lost.

- A] RF cup. Douris. First quarter fifth. Late middle period
(B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/163,
pl. 94 (dr. after Élite 4, pl. 98). ARV(2) 437/121.
B] Int.: Departure: a bearded warrior with a phiale facing a
woman with an oinochoe. A-B: warriors.
C] Int.: to right of the warrior's helmet, along the margin:
ho ^ (λ)α[.]σκη(ρ)ο(.).(1)
D] Once William Williams Hope. The inscription is not reported
by B.-O.

(1)clearly ho πα[ι]ς καλος misread in Élite.

4828.

Lost.

- A] RF cup. Douris. First quarter fifth. *ARV(2) 447/1. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 4 and n. 34
(mention).
B] Int.: a seated male with a purse. A-B: males and youths.
C] A: Δορις εγραψε. B: similar.

4829.

Lost?

- A] RF pot.(1) From Athens, Acropolis. Douris. First quarter fifth.
*ARV(2) 448/3. [Tsountas], Eph. 1885, 56. *D. Buitron-Oliver,
Douris (Kerameus 9, 1995) 4 n. 44 (mention).
B] No subject mentioned.
C] Δορις ε[γραψε].
D] Beazley prints: Δορις ε...

(1)the shape is unknown; according to Tsountas it was not a cup.

4830.

Lost.

- A] RF cup. Douris. First quarter fifth. Transitional II (Bare)

(B.-O.). *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 76/57, pl. 57. RA 1913, i, 33-37. Hoppin, RF i, 262-63 (after RA). ARV(2) 430/34.

- B] Int.: a bearded trainer. Ext.: athletes: A: men. B: youths. Both sides with a trainer.
- C] Int.: along the margin: [Δορ]ις εγραψε.
- D] Once Leningrad. Ex Orloff Davydoff. The ph. in B.-O. shows a very few letters.

4831.

Lost.

- A] Vase of unknown shape, probably a skyphos (Klein). From Bomarzo. Unattributed. Hieron potter. First or second quarter fifth. *ARV(2) 482/35. Klein, M. 172.
- B] A: Dionysus and maenads. B: maenads.
- C] Signature of Hieron.

4832.

Lost.

- A] RF cup. Unattributed. First quarter fifth. *ARV(2) 1603/6.
- B] Int.: symposium: a youth reclining and a flute girl.
- C] Int.: Νικοστρατος καλος.

4833.

Lost.

- A] RF cup. From Cervetri. Unattributed. Pistoxenos potter. First half of fifth. *Campanari, Vasi dip. rinv. nei spolcri dell'Etruria (Atti Pont. 7) 92. Quoted by Klein, M. 150/3.
- B] No information on the decoration.
- C] Potter's signature of Pistoxenos.
- D] Once Capranesi.

4834.

Lost.

- A] RF cup. From Athens. Unascribed follower of Douris.(1) Second quarter fifth. *ARV(2) 1670/58 bis.
- B] Int.: Nike and athlete.
- C] Int.: ΕΠΙΛΣΕΓΡΑ[ΨΕΝ].(2) Εγ(ι)ς εγρα[ψεν].
- D] Seems much restored (Beazley). ARV(2)'s index reads 'Hegias'.

(1)recalls the Euaion Painter (Beazley). (2)so ARV(2).

4835.

Lost.

- A] Vase of unknown shape.(1) From Sicily? Unattributed. Second or third quarter fifth? *ARV(2) 1576/6. Klein, L. 159/3.
- B] Subject not mentioned by Beazley.
- C] Δρ[ομ]ιππος καλος Δρομοκλ[ειδῶ].(2)
- D] This vase ought to be the same as the WG lekythos 'Once Brussels, van Branteghem 174.'

(1)probably a WG lekythos by the Achilles Painter, because of the inscription. (2)so Klein.

4836.

Lost.

- A] RF Nolan amphora. From Nola. Unattributed. Second quarter fifth. *ARV(2) 1602/7. Mazochius, In regii herculanensis musaei

aeneas tabulas heracleenses commentarii (Naples 1754-8) 138,2.
L. Lanzi, De' vasi antichi dipinti volgarmente chiamati
etruschi (Florence 1806), pl. 1,5. Dubois-Maisonneuve,
Introduction a l'étude des vases antiques (Paris 1817), pl.
77,4. F. Inghirami, Pitture di vasi etruschi(2) (Fiesole 1852),
pl. 101. (All after Mazochius).

- B] A: Nike. B:?
C] A: καλὸς Νικῶν.
D] Once Mastrillo. This is Nikon II in Beazley.

4837.

Lost.

- A] RF Nolan amphora. Unattributed. Second quarter fifth. *ARV(2)
1572/23 (no bibl.).
B] A: satyr playing the lyre. B: satyr.
C] A or B: Χαριδῆς καλός.
D] Once Eugène Piot 34. Ex Castellani (1866), no. 60.

4838.

Lost.

- A] RF amphora. From Ruvo. Group of Naples 3235. Second half
fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 171, SIMOS
19. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern
(1912) 54, 102/k. Webster, PP 70. LIMC iii, s.v. Dione 12.
ARV(2) 1316/2. *L. Burn, The Meidias Painter (1987) 62-65, 101/N
2 (not ill.). J.-M. Moret, L'Ilioupersis dans la céramique
italiote (Geneva 1975) 74.
B] A: Dionysus with maenads and a satyr. B: Theft of the
Palladion [so Burn, but see below]: Helen stands between
two heroes armed with spears and swords (Diomedes and
another [Sthenelos? Beazley]).
C] A: the satyr: Σίμος. The maenads: Διώνη. Θυωνή. B:
[Ε]λένη. Diomedes.(1) ...εἰο.(2)
D] Ionic alphabet.

(1)his name must be inscribed. (2)this should be Odysseus, but
as Burn 64 n. 29 points out, it is hard to convert the
letters into his name. [Also, there is obviously no
palladion preserved in this scene. Contrast Naples 3235
where the palladion is shown. Note that Beazley suggests
Sthenelos for the third person, i.e. he is not thinking of
the theft of the Palladion. Did he read: [--]εἰο[ς](?)].
Moret follows Jahn in considering the scene a genre scene.

4839.

Lost.

- A] RF pelike. From Etruria. Unattributed. Second half fifth. *C.
Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 70,
104/π. J. de Witte, Description d'une collection de vases
peints ... de Etrurie (1837) 20/43. CIG 4.8383. RE 735-36, s.v.
Thyone (Preisendanz). LIMC iv, s.v. Hedymeles no. 1. A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 154, HEDYMELES 1.
B] Dionysus with thyrsus, sitting on a rock, among two satyrs
and three maenads.
C] Satyrs: Η{ι}δυμελής (playing flutes). Σίμος. Maenads:
{ι}Θυωνή. Μαινας. [Μα]ίνας.
D] Ionic alphabet.

4840.

Lost.(1)

- A] BG lekanis with lid.(2) Unattributed. Second half fifth (Hackl).
*Hackl, no. 601, pl. 3 (facs.). *TGV 91/3B 5 and 163/16F 2.
Pourtalès coll. auction 1865, no. 479. Letronne, 'Journal,'
1840, p. 428. Schöne. no. 10.
- B] No figured decoration.
- C] [Under the foot, Gr.:] Monogram: ligature ΑΗ.
ιχθυαι ΔΙΙ(Ι)Ι(Y)ΙΙΙΙ.
- D] A price Gr.: x number of *ichthyai* costing y number of
drachmas. The facs. does not give a clear picture of the
numbers. For *ichthye* see Munich 6498.

(1)Once Pourtalès. (2)for the shape see Hackl 55.

4841.

Lost.

- A] BG skyphos. Probably from Athens. Unattributed. Last quarter
fifth. *E. Vanderpool, 'Kephisophon's Kylix,' Hesp. 36 (1967)
187-89, pl. 55, top. Böckh, CIG i, no. 545. C. Rolfe, HSCP ii
(1891) 96-97. J.L. Ussing, De nominibus vasorum Graecorum
Hauniae (1844) 8 and 1412. O. Jahn, Beschreibung (1854),
p.xcviii. Leake's ms. notes in Cambridge. D. Williams, RA 1996,
231 (mention, for the price).
- B] No figured decoration.
- C] The inscription in three circles around the bottom of the
pot: Κηφισοφώντος ἡ κύλιξ· ἐὰν δέ τις κατάξι, δραχμὴν
ἄποτεισε, δῶρον ὄν παρὰ Ξενύ(λ)[ο]υ.
- D] Once in Athens, Fauvel's house. κατάξι is Bockh's
emendation of κατάξει. Leake has κατάξηι, but wrongly νωχον
for δῶρον. For αποτεισε (ε for ει), see GAI i, 300/10. For
the last word, Leake has Ξευχ without the final upsilon; EV
accepts Böckh's Ξενύλ[ο]υ, but should this not have double
lambda? LGPN ii lists Ξενύλος (from this vase) with one lambda as
distinct from Ξένυλλος. E.V. gives four parallels for kylix = skyphos:
see Oxford 1956.311; skyphos base from Kea, Hesp. 33 (1964)
333-334. Two other skyphoi are not listed as Attic (thought
they may be): Zürich inv. 2531, and one found at the
Cimmerian Bosporus (see EV, p. 189). Ionic alphabet.

4842.

Lost.

- A] RF acorn lekythos. Unattributed. Last quarter fifth. End of
fifth (Shapiro). *H.A. Shapiro, Personifications in Greek Art
(1993) 106 n. 224, 242/51 (not ill.). G. Körte, AA 1879, 95-96
(not ill.).
- B] Harmonia seated, with Peitho, Hygieia and Tyche.
- C] Peitho. Hygieia. Tyche. Harmonia.

(1)once Athens, Private.

4843.

Lost.

- A] RF cup-skyphos. From La Tolfa. Unattributed.(1) Last quarter
fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler
(Kerameus 6, 1988) 148, 331/152, pls. 105,g-h and 106,a-b
(drs.). SBMunich 1976, 6-7, fig. 13/6.
- B] A: Cephalus departing from a brother (at left) and sister

(at right). B: Iphis departing from a wife and father (a similar scheme but Cephalus faces right and Iphis left; both face the woman).

- C] A: to left and right of Cephalus' head: Κεφᾶλο[ς]. B: to right of the wife's forehead: καλε. To right of the top of Iphis' head: Ιφης.
D] Ex Lydia Pisareff collection. Ordinary departure scenes are given mythical names: one Attic hero and one foreign (perhaps Argive) hero. Mixed alphabet. Ionic lambda and three-stroke sigma.

(1)stylistically very near the Eretria Painter (L.-H. 148 and cat.).

4844.

Lost.

- A] BG lekanis-pyxis.(1) From Athens, Ampelokepoi. Unattributed. Late fifth (Beazley). *ARV(2) 1556. BCH 1878, 647. Hoppin, BF 165 (after BCH). GAI ii, 331-32. GAI ii, 331-32, 472 and 725.
B] No figured decoration.
C] Gr.: Λυκινὸς ἀνεθῆκεν τῇ Αῠηνναίῃ τὸ πρῶτον ἡργασατο.
D] Ex Athens, Karapanos. Beazley finds τὸ for ὀ odd; he consulted Paul Maas who thought the inscription suspect as had already been thought in de Witte's time. Beazley suggests perhaps Homeric influence. Ionic alphabet. GAI ii, 472, discusses ἡργασατο and points out that the inscription had been suspected; 725 refers to the form Αῠηνναίῃ.

(1)Beazley gives parallels for the shape.

4845.

Lost.

- A] BF prize Panathenaic. From Benghazi. Nikomachos Series. 324/2. Hegesias archon. *Peters, JdI 57 (1942) 148 (listed only). E. Pottier, BCH 6 (1882) 169. Reinach, Rép. i, 213. St., no. 38. v. Brauchitsch, no. 105. Smets, no. 132.
B] A: Athena. B: ?
C] A: Ἡγησίας ἀρχῶν.(1)
D] This is not the same vase as Louvre MNB 3223, which is also from Benghazi and has the same archon name.

(1)so Peters; the athla inscription not mentioned.

4846.

Lost.

- A] BF prize Panathenaic. From Tripoli. Nikomachos Series. 324/3. Hegesias archon. *Beazley, AJA 47 (1943) 458/9 (not ill.). P. Lucas, Second voyage de Paul Lucas (Paris 1712), pl. 2. Mon. ined. x, pl. 48, f8 (after Lucas). ABV 415/10.
B] A: Athena. B: wrestlers.
C] A: τῶν Αῠηνηθεν ἀθλῶν. Ἡγησίας ἀρχῶν.
D] Once Lemaire.

4847.

Lost.(1)

- A] Amphoriskos. From Vulci. Unattributed. Date? *Hackl, no. 583. *TGV 163/15F 3. CIG 4.8345f.
B] No subject mentioned.

C] Gr.: κνα<>.

D] κνα<θειον/α>? All information is from CIG, which cites Letronne, 'Observations' 82, but Hackl could not find it in this publication, nor anything in the Museum Etruscum.

(1)once in the Museum Etruscum (Hackl).

4848.

Lost.

A] BF amphora. Unattributed. Date? *TGV 126/3E 59 (small facs.), 153/2F 48, fig. 11,m (facs.).

B] Subjects are not mentioned.

C] Under the foot, Grr.: αρυ<>|Δ.(2) Ligature EP.(3) Deltoid sign (3F). Ligature AH. χυ<>?(4)

D] J. p. 153 says that the description suggests that this is not the same vase as London B 225. For *aryster* see Toronto 350.

(1)Museum Etruscum 1710. (2)or αρυ<>σιδ<>? Cf. London B 225.

(3)with stammed rho. (4)so it seems to me, but the upsilon appears to have a short extra stroke. Nevertheless: χυ<τρα>(?).

4849.

Lost.

A] BF neck amphora. Unattributed. Date? *A. Greifenhagen, AA 1978, 517/17 and 519, fig. 31 (dr.). E. Braun, BdI 1837, 91. Brommer, Vasenbilder(3) 104/23.

B] A: Heracles and Cycnus, between Athena and Ares. B: ?

C] A: Above H.'s head: ηερα<ε(λ)ος.(1) Miswritten for ηερα<λεδς. To right of, and under, Ares' raised spear arm: A[ρε<] or A[ρεδς].

D] Once Rome, Ignazio Vescovali. The Information is from a dr. in German Inst. at Rome.

(1)the lambda is given as Ionic; repainted?

4850.

Lost.

A] BF hydria. Unattributed. Date? *A. Greifenhagen, AA 1978, 521/21 and 523, fig. 23 (dr.). DAI Rome neg. 75.661. E. Braun, BDI 1837, 90f.

B] Shoulder: Heracles and Cycnus between Athena and Ares. Body: a framed panel: Heracles and Triton.

C] Body: nonsense: along the left margin: three letters. Along the right margin, filling the space: eight letters.

D] Once Rome, Mercuri collection. The letters are said to be illegible by G., and the photo. of the dr. is small.

4851.

Lost.

A] BF lekythos. Unattributed. Date? *A. Greifenhagen, AA 1978, 524/27 and 525, fig. 41 (dr.). DAI Rome, neg. 76.698.

B] Two nude and bearded warriors, about to fight with drawn swords, are held back by two nude youths; in the center, a draped man is trying to pacify the fighters.

C] Five nonsense inscriptions.

D] G. gives parallels for the scene.

4852.

Lost.

- A] BF Nikosthenic pyxis with lid. Unattributed. Date? A. Greifenhagen, AA 1978, 531/34 and 532, fig. 52 (dr.).
B] Lid (not drawn): Heracles and the Lion.(1) Body: Menelaus and Helen, with eight other figures.; a bearded warrior, mounted, with six other figures.
C] Body: some nonsense inscriptions.(2)

(1)a note by the draftsman. (2)unclear in the dr.

4853.

Lost.

- A] Frs. of BF pot.(1) Unattributed. Date? *A. Greifenhagen, AA 1978, 542/43 and 544, figs. 68-70 (drs.). DAI Rome, neg. 76.726-2 (tracing) and 676.696/724/725 (drs.). G. Micali, Storia degli antichi populi Italiani iii (Florence 1832) 198/3, pl. 103,3 (ship of largest fr.).
B] Ext.: A: portions of a symposium. Int.: A: ships.
C] Ext.: A: the drs. show inscriptions, probably nonsense.

(1)probably a large krater; from the neck.

4854.

Lost.

- A] RF pelike. From Bomarzo (prov. of Viterbo). Unattributed. Date? *Bothmer, Amazons 182/67 (not ill.). De Witte, Cat. Beugnot 41/41 [sic].(1)
B] A: Amazonomachy. B: three youths.
C] A: Δεινομαχο[ς]. Ευμαχε.
D] Ex Beugnot. Information from Bothmer after de Witte 1593/45.

(1)perhaps the same vase was offered in a sale, 1899; see Bothmer.

4855.

Lost.(1)

- A] BG lekanis?(2) Unattributed. Date? *Hackl, no. 602 (not ill.). *TGV 163/16F 3. AZ 1848, 248. Panofka [?]. Schöne, no. 11.
B] No figured decoration.
C] Gr.: ιχθῦς and numerals.
D] See Munich 6498.

(1)once Naples, Betti. (2)`schalenähnliches schwarzes Gefäss (wohl ähnlich wie [Munich 6498, etc.])' (Hackl).

4856.

Lost.

- A] RF cup. Unattributed. Date? *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 182, KALYKE 1. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 45, 92/h. Musée Étrusque 74/559, pl. 12. RE, s.v. Kalyke 2 (Scherling). CIG 4.7558.
B] Int.: a satyr drinking from a wineskin. A: three satyrs and two maenads. B: Heracles and Geryoneus, with Iolaus.
C] A: one maenad: Καλυκε.
D] The name occurs in: Agora P 24,859; Munich 2619a(?); Louvre C 11,224; in none of them as a maenad.

4857.

Lost.(1)

- A] RF cup. Unattributed. Date? *Hackl 55/606 and 75. *TGV 168/25F 3, 233. Minervini, Bull. Nap. 1847, 22. Schöne, no. 23.
- B] Subjects not mentioned in Hackl and TGV.
- C] [Under the foot,] Gr. in two lines: μεγαλαι ποδ<> ΠΙΙΙ.
- D] A small vase. Hackl 75: μεγαλαι refers to the inscribed vase [i.e., κύλικες(?)]; Perhaps ποδ<ες> = 'Untersätze' or cups with feet; Johnston 233 accepts the latter with reservations (perhaps to be emended to ποι<>). [ποδηρεις: 8 large footed cups?]

(1)Once Barone collection [in Naples?].

4857a.

Lost.

- A] RF bell krater. Unattributed. Date? *Ullman Studies i (1964) 27/19 and nn. 1-2. O. Jahn, Abh. Sächs. Gesellschaft d. Wiss., ph.-hist. Klasse 3 (Leipzig 1861) 712 n. 34, pl. 1,1-2 = Reinach, Rép. i, 525 and Museo ital. 2 (1888), pl. 3,2. VPol 9 n. 2. GAI i, 544.
- B] A: a seated woman holding out a closed book roll grasped in a peculiar manner; from the right, flying Eros with wreath. B: ?
- C] A: Ζαωφω reported. Very doubtful. The Eros: Ταλας.
- D] Both inscriptions are highly suspect.

4858.

Lucerne Market.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ABV 220/33, Para. 104.
- B] Neck: just as Louvre F 113 (no. 32) and Louvre F 102 (no. 3). Body: just as Louvre F 113. Topside of mouth: just as Louvre F 111 and F 112 (nos. 27-28).(1) On each handle, woman.
- C] Signed Nikosthenes.
- D] Ex Roman Market.

(1)the relevant decoration is not mentioned in ABV for these vases.

4859.

Lucerne Market (A.A.).

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ARV(2) 122 note 1, no. 5. Para. 105/bottom.
- B] Neck: Dionysus with maenad and satyr. B: similar. Shoulder: A: two sphinxes between two lions turned toward the handles. B: similar.
- C] Signed Nikosthenes.
- D] This surely is the vase listed in Para., although there is a slight difference in the description: two sphinxes greeting with a small plant between.

4860.

Lucerne Market (A.A.).

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ARV(2) 122 note 1, no. 6.
- B] Neck: between eyes, a satyr and a maenad. B: similar.

Shoulder: A: boxers. B: similar.

C] Signed Nikosthenes.

D] This is surely the vase listed in the ms. version of Para., p. 288, but it has dropped out of the printed version.

4861.

Lucerne Market (A.A.). Duplicate of 7512, Swiss Private, q.v.

A] BF amphora. Unattributed. Last quarter sixth. Ca. 510 (Schauenburg). *Schauenburg, *Ars Antiqua* iv, 31/131, pl. 44. CB iii, 1. Agora 12, 7 and 201 n. 1 (cf. 382).

B] A: Athena mounting a chariot seen in three-quarter view.
B: Duel of Achilles and Memnon? Two fight over a fallen comrade (Antilochos?), with a woman (goddess?) on each side.

C] A: to left of the scene, facing the margin: Αθεννα [κα]λε.
To left of the horses' croups: καλο[ς], retr. To horses' right, starting below the mouth: καλος ^ ho ^ καδος.(1)

D] kados is here used for the amphora itself. For this word, Schauenburg refers to Amyx, *Hesp.* 1958, 186ff.

(1)there is a blot above the horse's mouth but it cannot be part of the inscription.

4862.

Lucerne Market (A.A.).

A] BF cup. Unattributed. Ca. 500 (A.A.). **Ars Antiqua* AG, *Kunstwerke der Antike* (June 1966) 13/75, pl. 13.

B] Int.: a woman running. Ext.: plain.

C] Int.: nonsense: partly imitation letters: to her left, along the margin: (γ)γοικλ. To her right: (.)^(.)^ο(γ)υ(γ)ο.(1)

(1)her outstretched left arm intervenes. The gammas are not real letters.

4863.

Lucerne Market (A.A.).

A] RF cup. Scheurleer Painter. Last quarter sixth. Ca. 520 (A.A.). *K. Schauenburg, *Ars Antiqua* v, 30/124, pl. 30. *Ars Antiqua* AG, *Kunstwerke der Antike* (June 1966) 14/76, pl. 14 and cover.

B] Int.: a naked youth with the himation on his shoulder crouching while letting a liquid (perfume) flow from a guttus; at upper left, sponge and aryballos. Ext.: plain.

C] Int.: starting to right of his face and moving to left in a circle, ending near the left elbow, facing out:
ho παις ^ κ^αλ^ος.(1)

D] Cup type A. The inscription is widely spaced and in an irregular line.

(1)a foot, leg and elbow intervene. Not all letters show in the photo., hence the complete text is taken from 'Kunstwerke'.

4864.

Lucerne Market (A.A.).

A] RF cup. Epidromos Painter. Last quarter sixth. *ARV(2) 119/14.

B] Int.: a youth embracing a girl; beside them, a bird.

C] Int.: Επιδρομος καλος.

4865.

Lucerne Market (A.A.).

- A] RF cup. Group of London E 33.(1) Last quarter sixth. *ARV(2) 1640/4 (add to p. 81). *K. Schauenburg, *Ars Antiqua* iii, pl. 44/103.
- B] Int.: a naked woman wearing a 'Haube' is applying a bandage to her left leg below the knee. A: athletes: at left, A youth wielding a pick axe; at his right, two acontists. B: a naked youth with a large stick attacking a naked warrior; at left, another.
- C] ARV(2): Int.: ΕΠΟΙΕΣΕΝ. A: ΕΠΟΙΕΣΕΝ. B: ΕΠΟΙΕΣΕΝ.(2)
- D] For epoiesen without a name see AJA 88 (1984) 345 n. 28.

(1)doubtless by one hand. The cups "veer toward the Nikosthenes Group." (Beazley). (2)Schauenburg's readings differ: Int.: to the girl's left: ΕΠΟΙΕΣΕΝ. A: traces of an inscription, probably from ΕΥΡΑΦΕΝ. B: no inscription is mentioned.

4866.

Lucerne Market (A.A.).

- A] RF cup. Painter of London E 2. Last quarter sixth. 520-510 (Schauenburg). *K. Schauenburg, *Ars Antiqua* iii, 43/101, pl. 43. ARV(2) 225/7, 1636.
- B] Int.: a youth reclining, with his hand raised, the fingers down.(1)
- C] Int.: at left, a kalos-inscription.(2)

(1)curiously misdrawn in several respects; see Schauenburg.
(2)so A.A.; the text is not given.

4867.

Lucerne Market (A.A.).

- A] RF cup. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 350/34 (not ill.). K. Schauenburg, *Ars Ant.* Auktion. iii, pls. 42-43/100. ARV(2) 1627/14 bis (add to p. 125).
- B] Int.: satyr. A: Dionysus with maenads and satyrs. B: similar.
- C] On the foot: Παν(φ)ΑΙΟΣ ΕΠΟΙΕΣΕΝ.
- D] Phi with horizontal bar.

4868.

Lugano, Private.

- A] BF/WG lekythos. Sappho Painter. Early fifth. *Para. (ms.) 507-508. Para. 247. *Auktion 26 (M.M.) 61/117, pl. 40.
- B] Man and woman; a bearded man and a boy; a dog howling.
- C] Nonsense: behind the man: χεμπλε. Behind the boy: σουχι
- D] Ex Basel Market (M.M.). Attic alphabet.

(1)so Beazley in the ms. of Para.; not given in the printed version. So also in 'Auktion'. Done from Auktion's text, but the first inscription shows fairly well in the photo.

4869.

Lugano, Private.

- A] Handleless stamnos in Six' technique. Unattributed. Cf. Antimenes Painter (Isler-Kerenyi). Last quarter sixth. Ca. 510 (Cahn). *Add.(2) 392. *Auktion 70 (M.M. 1986) 68/206 (ill.;

facts.). *Beazley Archive db, no. 4893.

- B] The Minotaur, fleeing; at left, Theseus; at right, Ariadne.
- C] Θέσσευς. Μινοτα[υρος].(1) Αριαγνε.(2) Αργεαδε[ς] καλος.(3)
- D] Ex Basel Market (M.M.).

(1)Μίνωτα[υρος](?). Or τα[υρος](?). (2)for the spelling see Palermo 1109.(3)so M.M.; Add.(2) wrongly gives: ΑΡΓΕΑΔΕ[Σ]ΚΑΛΟΣ. LGPN ii correctly has Αργεάδης.

4870.

Lund 655.

- A] Fr. of BF amphora. Exekias. Ca. 540. *Beazley, Dev.(1) 68 and 113, pl. 27,3; (2), pl. 68,3. ABV 145/17, Para. 60, Add.(2) 40. Script 137. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 147-48, pl. 66,c. S. 147 n. 45.
- B] Head and upper body of Theseus (bearded).
- C] Above the head, at some distance: Θέσσευ[ς], retr.
- D] Very neat writing. Perhaps Theseus is present with Akamas and Demophon leading their horses, as on the Berlin neck amphora (Beazley). Bothmer informed Shapiro that Malibu 78.AE.305 (q.v.) is not from the same vase, as had been thought, since the thickness of the frs. is different.

4871.

Lyons.

- A] BF kothon. Unattributed. Lysiades potter. Third quarter sixth. *ABV 348 (bibl.).
- B] The lower part BG; reserved base fillet; the upper part reserved except for four thin raised bands decorated with dots.
- C] In the upper part: Λυσιαδες μεποισεν ευ.
- D] The lid is missing.

4872.

Lyons 75.

- A] BF/WG lekythos. Near Sappho Painter. Early fifth. *ABV 677/2. Haspels, ABF 229/middle 2.
- B] A goddess mounting a chariot.
- C] Κορο(ν)ε καλε, φιλο̅.(1)
- D] On Berlin inv. 3251+, RF cup, ARV(2) 113/5, by the Thalia Painter, Korone is apparently the name of a hetaera (Beazley). The nu is reversed.

(1) Haspels 229/middle 2 says: "In a zone under the picture, Κορό(ν)ε καλέ, φίλο̅." The nu is printed as reversed.

4873.

Lyons E 413.

- A] WG lekythos. Providence Painter. Second quarter fifth. *ARV(2) 643/116, 1579.
- B] A goddess (Hera) with phiale and scepter, at an altar.
- C] καλος Ε(ν)αιον̅.(1)
- D] Cf. Syracuse 21,146, ARV(2) 642/115, which has the same inscription. The upsilon resembles an Attic lambda.

(1)ARV(2) 643 prints Ελαιον, in Attic letters, but says: "The name may be Euaion, although in both vases [Lyons and Syracuse] the second letter of the name is written like a

lambda." On p. 1579 B. says: "I have kept nos. 1 and 2 under `Euaion,' but the second letter of the name is written like an old lambda, and Elaion, which Orsi read in [Syracuse 21,146], is a possible name. [But it is not in Pape, PA or LGPN ii.]

4874.

Madison, University of Wisconsin, Elvehjem Museum 68.14.1.

- A] BF hydria. Priam Painter.(1) Last quarter sixth. Ca. 510 (Moon).
*Moon in W.G. Moon and L. Berge, eds., Greek Vase-Painting in
Midwestern Collections (Art Institute of Chicago 1979, 2d
printing 1981) 116/66. Auktion 26 (M.M.) 57/110, pl. 35. Para.
146/26 bis, Add.(2) 90.
- B] Shoulder: Gigantomachy: the chariot of Athena and another
chariot converging on an armed giant. Body: Heracles'
Departure for Olympus: Athena mounting a chariot, behind
which stands Heracles.
- C] Shoulder: nonsense: at the bottom of the scene, between the
legs of the left chariot: υοσ. Similar, under the right
chariot: κυσ.(2)
- D] Ex America, Private.

(1)Moon names the potter `The Potter of the Heavy Hydriai.'
(2)`Auktion' 26 shows the inscription: small letters at the
bottom of the scene: (.)οσ. The first letter is quite
unclear. Also κυσ. I read κυλσ in a photo., apparently
wrongly.

4875.

Madison, University of Wisconsin, Elvehjem Museum 70.2.

- A] WG lekythos. Timokrates Painter (Cahn). Second quarter fifth.
Ca. 460 (Cahn). *Add.(2) 395. *Auktion 40, pls. 47-48, no. 111,
and pl. at 112. J. Reilly, `Many Brides: "Mistress and Maid"
on Athenian Lekythoi,' Hesp. 58 (1989) 442/98 (not ill.).
Beazley Archive db, no. 1433 (bibl.). J. Reilly, `Many Brides:
"Mistress and Maid" on Athenian Lekythoi,' Hesp. 58 (1989)
442/98 (not ill.).
- B] Funerary: two women with baskets of fillets and lekythoi.
- C] Between the women's heads: καλος. Between their lower
garments: Γλαυκων.
- D] Ex Basel Market (M.M.). Attic alphabet.

4876.

Madison, University of Wisconsin, Elvehjem Museum 1979.122.

- A] BF/WG mastoid skyphos. Related to Sappho and Diosphos Ptrs.
Pistias Class M (Kurtz). Last quarter sixth. Ca. 515 (Moon).
*Moon in W.G. Moon and L. Berge, eds., Greek Vase-Painting in
Midwestern Collections (Art Institute of Chicago 1979, 2d
printing 1981) 123/70. F. Lissarrague, The Aesthetics of the
Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987)
128, fig. 98 (sketch of A or B, after Moon, with inscription).
- B] A: an old man, in himation and with a sakkos in his hair,
seated and playing the lyre (kithara) while singing. B:
similar.
- C] Nonsense: imitation letters: A: from the mouth, in a large
downward curve: (h)(σ)ο(θ)(ι)π(.)ποχοι. B: a similar
inscription.(1)
- D] The letters are exceedingly sloppy and often only

approximate. Moon rightly thinks the inscription imitates a song, whence he calls the figure a poet. Moon's picture of A is better than his picture of B.

(1)Lissarrague gives a longer inscription than the above, hence it may be of B: $\eta\eta(\delta)(\eta)\mu\mu\sigma\sigma\chi\sigma(.)\chi\sigma\iota$.

4877.

Madison, Private.

- A] BF amphora. Painter of Berlin 1686 (Bothmer). Third quarter sixth. Ca. 550 (Moon). *W.G. Moon in Moon and L. Berge, Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 54/32.
- B] A: Departure of a Warrior: in the center, a hoplite, with two children; at left, a man, a youth and a woman; at right, an old man and two other men. B: unexplained subject: in the center, a bearded man with a spear; at left, a group of three: an elderly Hermes and a man talking to a warrior; at right, another group of three: a young Hermes talking to a warrior and a bearded man.
- C] Nonsense: some imitation letters: A: to right of the woman's face, facing her(?): $\lambda\epsilon\sigma\chi(.)$. To right of the warrior's face: $\epsilon\sigma\kappa^{\wedge}\sigma\sigma(\alpha).$ (1) B: to right of the leftmost warrior's leg: $\epsilon\sigma\sigma(\chi)\sigma\sigma(.).$ (.) To lower right of the man talking to the warrior: $\mu\sigma\sigma(\tau)\sigma\iota$. Behind the back and legs of the older Hermes: $\epsilon\sigma(\iota)^{\wedge}\epsilon\sigma\gamma\sigma\sigma.$ (1) Between his and the central figure's heads: $\epsilon\sigma\sigma(.).$ (.). To right of the young Hermes' face: $\epsilon\sigma\sigma\gamma\sigma(.).$ Between his and the right warrior's legs: $\sigma\epsilon\sigma^{\wedge}\gamma\sigma\sigma\epsilon\sigma.$ (1) (The seventh figure on the right has no inscription.) Under the foot, Dip. and Gr. (not in TGV); the shapes are unclear to me.
- D] Perhaps on loan to the Elvehjem Museum of the University of Wisconsin: see Moon-Berge. Moon thinks the painter is illiterate (I think all his inscriptions are nonsense of a certain type). The same Dip. and Gr. under the foot occur on a BF amphora by the same painter, Chicago, Art Institute 1978.114, published by Bothmer in Moon and Berge 52/31, see the fig. on p. 53. Moon discusses the appearance of two figures of Hermes (if both are Hermes) as well as the inscriptions. For other vases by this painter with similar inscriptions see Beazley, AJA 29 (1933) 361-62.

(1)a spear intervenes.

4878.

Madrid.

- A] BF lip cup. From Medellin, Badajoz.(1) Eucheiros potter. Third quarter sixth. Ca. 560 (Chamorro). *J.G. Chamorro, 'Survey of Archaeological Research on Tartessos,' AJA 91 (1987) 200, fig. 2 (A), and 225.
- B] Int.: two cocks facing. Lip: A: head and shoulders of Zeus to right, brandishing a thunderbolt in each hand. B: a man riding a galloping horse.
- C] Handle zone: A: $[-](.) : \epsilon\mu\mu\mu\sigma\tau\epsilon\rho\iota[\sigma\upsilon\upsilon].$ (2) B: signature of Eucheiros.(3)

(1)so the caption; the text says: from Extremadura (area of Tartessos); found 1968. (2)I cannot read the first letter in

the photo.; it should be: καλο]ν. (3)by inference, as Chamorro attributes the vase to Eucheiros.

4878a.

Madrid.

A] RF amphora. *Kretschmer, Vas. 119 (mention). Mérida, Los vasos griegos del museo arqueol. nacion. (Madrid 1882), p. 27 (non vidi). GAI i, 261.

C] Διονισος.(1)

(1)printed ΔΙΟΝΙΣΟΣ by Kretschmer.

4879.

Madrid 682.

A] BF neck amphora. Unattributed. Date? "Late," Johnston. *TGV 132/9E 63. CV, Madrid 1, 7.

B] Subjects not mentioned in TGV.

C] Under the foot, Gr.: Αρχι<>.

D] Surely a proper name.

4880.

Madrid 10,900.

A] BF Panathenaic prize amphora. Kleophrades Painter. Early fifth. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 47/70 (not ill.).*CV, Spain 1, III H e, pls. 27,1 and 28,2 (facs.). ABV 404/1, Add.(2) 105.

B] A: Athena. B: chariot.

C] Along the right side of the left column:
τον Αθeneθεν αθλον.

D] CV says "Salamanca Collection." The facs. in CV shows the second theta as as having something like a diagonal stroke, with a slightly extending hasta, but the photo. disproves this.

4881.

Madrid 10,901.

A] BF prize Panathenaic(?).(1) Unattributed. Third quarter sixth. 530 or before? *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 48/71, pl. 13 (A, B) (inscription not shown). <and add:> Gargiulo, Recueil des monuments les plus interessants du Musée de Naples(3) (Naples 1867) vol. 4, pl. 29. *CV, Spain 1, III H e, pl. 27,2a-b (also facs.; bibl.). F. Alvarez-Ossorio, Vasos griegos (Madrid 1910) 67, pl. 25. P. Paris, Le musée archeologique national de Madrid, pl. LIX,2 (A). Leroux, Cat. (1912), pl. 13 (A, B). Ancient World 15 (1987) 63, figs. 3-4 (A, B). Brandt, Archaeologia Panathenaica 1, 9, n. 5. Script 1192. Neils et al., Goddess and Polis (1992) 40. D.G. Kyle, ibid. 205 n. 63. Beazley Archive db, no. 3756 (bibl.).

B] A: Athena. B: two hoplites fighting.

C] A: on the left column, in red(2): τον Αθeneθεν αθλον.

D] The inscription is painted in red on the column; the painter thought of a columnar monument of which there are many on the Acropolis (Neils). Despite the inscription, both Brandt (9 n. 5) and Neils declare the vase not to be a prize vase. The subject on B is not standard as the hoplomachia's prize was not oil (see Neils 198 n. 82). Kyle

says the hoplomachia was not a Panathenaic event.

(1)undersized. ((2)so Leroux ("Sur la colonette de gauche, peint en rouge") and CV; Brandt says in error: incised on the column. For inscriptions in red, or incised, on Panathenaics, see Script, pp. 183-85.

4882.

Madrid 10,910.

- A] BF cup. From Vulci. Unattributed. Pamphaios potter. Last quarter sixth. Ca. 520. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 78/150 (facs.), pl. 14 (Int., exc. for inscription). *AJA 88 (1984) 343 and 348/7 (not ill.). F. Alvarez-Ossorio, Vasos griegos (Madrid 1910) 68 (not ill.). CV, Spain 2, pls. 1,1 and 2,1 (inscription). ABV 236/4, Para. 97 (not 102) and 109.
- B] Int.: gorgoneion. Ext.: plain (BG).
- C] Int.: around the gorgoneion, in a reserved band inside a BG circular line, starting below the middle of the gorgon's tongue and filling the circle:
Πανφαῖος μεποίησεν.(1)
- D] = 150. Leroux: "Sans doute le même vase que celui jadis signalé dans Bullet. dell' Ist., 1844, p. 100; et Klein, Meistersignat. p. 90, n. 3."

(1)the name is more widely spaced than μεποίησεν thus avoiding crowding at the end.

4883.

Madrid 10,914.

- A] BF neck amphora. Rycroft Painter. Last quarter sixth. G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 49/72 (not ill.; p. 50, facs. of Gr.). *CV, Spain 1, III H e, pl. 17,1 (also facs.). Luce, AJA 28 (1924) 323/78. ABV 336/18. Script 1080.
- B] A: Heracles and Eurystheus, with Artemis and Athena. B: Dionysus with two maenads.
- C] A: at Artemis' right, starting above the head and curving down: Αρτεμιδος and καλος.(1) Under the foot, E with the top horizontal extended. See TGV 141/16E 4.(2)
- D] Leroux also reads Αρτεμιδος καλος as one inscription, separating the words, however; he says the inscription is "above", between Artemis and Heracles, vertically down. Tailed rho if the facs. in CV is to be trusted.

(1)although the facs. separates the words, the photo. shows that they are not separated; nevertheless the καλος should refer to Heracles. (2)The mark under foot should be a Gr. TGV p. 216 suggests either lambda plus epsilon or tau plus epsilon.

4884.

Madrid 10,916.

- A] BF amphora. From Vulci. Sappho Painter or closely related.(1) Late sixth. *CV, Spain 1, III H e, pl. 21,3a-c. Von Bienkowski, Revista de archivos 1899, 604. P. von Bienkowski, ÖJh 3 (1900) 64ff., figs. 6-7. F. Alvarez-

Ossorio, Vasos griegos (Madrid 1910) 17 and 39, pls. 5 (A) and 19 (B) (The readings of Alvarez-Ossorio differ from CV's). *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 39/65 (facss.), pls. 9-10 (B, A; pl. 9 shows inscriptions, pl. 10 shows location of some) (bibl.). Haspels, ABFL 116. Richter-Hall, 60, n. 6. J. Boardman, BSA 50 (1955) 62/under 28 (mention). B. Fehr, Orientalische und griechische Gelage (Diss. Bonn 1971) 152 and 175. Schefold, SB [sic?] ii 148 [probably = Götter und Heroen, fig. 199 (B)]. ABV 508, Add.(2) 126 (bibl.). Madrider Mitteilungen 18 (1977) pls. 32-34, b (A, B, parts). Script 1051. E. Pochmarski, Dionysische Gruppen (Öst. Arch. Inst., Sonderschriften 19; Vienna 1990) 269/V 1, pl. 1, 1 (A). LIMC i, 861, s.v. Antiphonos, pl. 687 (B). J. Boardman, BSA 50 (1955) 62/under 28 (mention).

B] A: Heracles at banquet, with Dionysus. B: Heracles and the sons of Eurytus.

C] Mainly after Leroux: A: above D.'s head: Διο(ν)υσο(ς) <IN.(2) To right of the lyre: χιοιο.(3) To right of the reclining Heracles, and above the head of the standing woman: κιο.(4) B: above the collapsing archer: τι^ονο, retr.(5) Starting above Eurytus' head and ending above Heracles': Ευρυτος, retr.(6) Below the fallen archer's head and between Eurytus' legs, which puts it to left of the second fallen warrior's body: ιφι^τος.(7) To left of the running warrior's face, in a curve around it and facing it: Αντι^φολο<ς>, retr.(8) In front of the woman, starting at the shoulder, slanting downward and continuing vertically between her arms: ιολ^εα^(<), retr.(9)

D] Is there confusion of Iole and Iolaus? There seems to be no trace of the latter, although there is a curious object by Iole's neck into which several arrows have fixed themselves. Attic alphabet.

(1)emulates Leagros Group (ABV). (2)nu reversed; first sigma three-stroke, second sigma reversed. CV: Διο(ν)υσο(ς) v. <IN. The last three letters vertical. (3)interpreted by Leroux as Χίοιο, sc. οίνου. CV: χιοιο.(4) Leroux: κιο (pour κίτου(?)). CV shows: κ(.) and ο. (5)Eurytos' hand intervenes. (6)so the text; the ph. seems to show: Ευ^[ρ]υτος, with the tip of Heracles' bow intervening. (7)Leroux refers this to the fallen warrior at the right, no doubt because he thinks of tiono as a garbled name of the fallen archer. But tiono could be a nonsense word and Ifitos the archer's name leaving the other nameless. (8)Leroux: `Αντιφολο (pour Αντιφονος(?)). The letters run into the warrior's arm, hence there was no room for the final sigma. Αντιφονος(?), CV. Αντιφονος or Αντιλοφος, Richter. (9)the two arms intervene. Leroux prints the final sigma as a nu; I think from the ph. that it is sigma S 11 (<); see the chart in 'Script'.

4885.

Madrid 10,920.

A] BF hydria. From Etruria. Priam Painter. Last quarter sixth. Early (Beazley). *CV, Spain 1, III H e, pls. 8, 2 and 10 (also facs.). F. Alvarez-Ossorio, Vasos griegos (Madrid 1910) 77-78,

pl. 28. *ABV 332/17, Para. 146, Add.(2) 90. Klein, Lieblingsnamen 42-43. G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 43/68, pl. 11, right (shows location of some inscriptions in body picture).
*Photo.

B] Shoulder: two chariots racing. Body: Priam's chariot harnessed.

C] Shoulder: to right of the left charioteer's head: ἔλατόδε.

Below his horses: νιπιον.(1) To right of the right

charioteer's head: κινι(α).(2) Below his horses:

Νικίας κ<α>λος. Body: to right of the Oriental's (Paris')

face: Παρις<ς> καλος. Above the bearded man leading a horse:

Τελες (retr.) v. καλος.(3) To right of the horses' bodies:

κιονις.(4)

D] Small letters. The readings are from CV. The three 'meaningless' inscriptions are probably miswritten names, not nonsense. Alvarez-Ossorio has some very peculiar readings: First chariot: πλατοοκ-νιγιον. (Ionic gamma.) κινια-νικιοσκιος. Παρι - καλος - Τελες - καλος - Χιονις.(5)

(1) is a name hidden here? (2) CV reads Κινια[ς]; or a mock inscription related to κινειν? (3) Beazley in ABV says rightly that this does not refer to the man, but is a regular kalos-inscription. (4) is this nonsense or the name of a horse? (5) only the last 5 words show in O.'s photo., and those not at all well.

4886.

Madrid 10,942.

A] BF cup. Unattributed. Third quarter sixth. *CV, Spain 1, III H e, pl. 2, 2 (some bibl.). Beazley Archive db, no. 14,434.

B] A, B, each: three groups of two warriors, with spectators.

C] Rows of dots imitating inscriptions.

4887.

Madrid 10,947.

A] BF Gordion cup. From Vulci. Sokles Painter.(1) Sokles potter.

Third quarter sixth. 550-540. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 29/56, facss. of inscriptions, p. 30, pl. 4 (Int., shows inscription; bibl.). Klein, MS 79/1. *CV, Spain 1, III H e, pl. 1, 1. F. Alvarez-Ossorio, Vasos griegos (Madrid 1910) 40 (not ill.). Beazley, JHS 52 (1932) 186. ABV 172/1, Para. 72. Script 981.

B] Int.: Heracles and the Lion.

C] Int.: at top center, curved: ηερ[α]κλες.(2) Handle zone: A: Σοκλες εποιεσεν. B: Σοκλες εποιεσεν.(3)

(1) the painter is reported in Para.; our vase was attributed by Schauenburg. (2) so Leroux' text on p. 30; the ph. may show a part of the right hand bar of the alpha. ηερ[ακ]λες, CV. The lambda of Herakles is of type 3 but the short bar is almost at a right angle to the vertical. (3) the facs. of the signature on Leroux' p. 30 (which refers to both signatures) shows some letters below the sigma of epoiesen, which I do not understand.

4888.

Madrid 11,008.

A] BF/RF amphora. From Vulci. Psiax. Last quarter sixth. 520-510.

*G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 36/63, pls. 5-6 (6 shows location of signature) (bibl.). *CV, Spain 1, III H e, pls. 23,1, 24-25, 26,1 (also facs. of inscription). ABV 294/24, ARV(2) 7/2, 1618, Para. 128, 321, Add.(2) 77 and 150 (much bibl.). Script 312. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 62-63 and n. 77 (bibl.; not ill.).

- B] A: RF: Apollo with Artemis, Leto and Ares. B: BF: Dionysus with satyrs and maenads.
 C] On the foot profile, Gr.: *Ανδοκίδες ἐποίησεν*.(1)
 D] Is the signature metrical? [-vv-vv-v]. On the hand-writing see now Cohen who differs from my interpretation in Script.

(1)the signature is under the RF side.

4889.

Madrid 11,010.

- A] RF bell krater. Villa Giulia Painter. Second quarter fifth. 460-450. G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 93/169 (facss.), pl. 22, left (does not show inscriptions) (bibl.). *CV, Spain 2, pl. 17,1 and 18; p. 8. AA 1893, 7 (not ill.). ARV(2) 619/19. Script 648. *Photo.
 B] A: Perseus and Medusa with Hermes and Athena. B: an old king, and two women running.
 C] A: below the top margin: *ἡρμης. Περσεύς. Αθηναια*, retr.
 D] Replica of London E 493. For late retr., see Script, 98 n. 2.

4890.

Madrid 11,013.

- A] RF bell krater. Group of Polygnotos. Third quarter fifth. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 94/170, pl. 22, right (A, shows inscription). CV, Spain 2, pl. 17,2. ARV(2) 1054/51. *Photos. *Bothmer, Amazons 186/92. ARV(2) 1054/51. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 458/PGU61 (not ill.).
 B] A: Theseus, followed by a companion, attacks an Amazon. B: three youths.
 C] A: to right of Theseus' head: *Θεσεύς*.(1)

(1)Bothmer shows the first sigma as three-stroke and reversed, but the photo. does not confirm this. Leroux also has the first sigma of this shape; his ph. too is not clear on the point.

4891.

Madrid 11,045.

- A] RF column krater. Suessula Painter. Last quarter fifth. Ca. 410 (Beazley). G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 127/211 (not ill.; facs.). *Beazley, AJA 31 (1927) 351. ARV(2) 1345/8. TGV 167/24F 5.
 B] A: symposium, with Nike. B: three youths.
 C] Under the foot, Gr.: *Κωρινθιωργεῖς Π*.(1)
 D] 'Five column kraters.' Parallels in Beazley. - GAI ii, 688, seems to have a different reading in mind.

(1) Beazley gives the last two letters of the adjective as heta 1: if that is right, it would be miswritten. Johnston, p. 232, thinks the inscription is Attic, written by an Athenian unfamiliar with omega; but omega for omicron occurs throughout the fifth century on Attic vases (Script, p. 167). - Leroux prints as in Ionic alphabet, with omega twice. He also has the penultimate letter of the word as closed heta. His interpretation: κωρινθιωργος π, is of course impossible. Does he think the `heta' is a miswritten omicron? I think the `heta' must be epsilon plus iota written close.

4892.

Madrid 11,075.

- A] RF bell krater. Pothos Painter. Third quarter fifth.
 *Photo. F. Alvarez-Ossorio, Vasos griegos (Madrid 1910), pl. 13,1 (A). *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 131/219, pl. 33, 1 (shows location of inscriptions). CV, Spain .., pl. 14,1. ARV(2) 1189/10, Add.(2) 142. BCH 108 (1984) 131, fig. 13 (A).
- B] A: Dionysiac scene: bearded satyr, seated and playing flutes; maenad with thyrsus; boy satyr dancing; maenad with burning torch; above the flutes, wineskin hung up. B: three youths.
- C] A: nonsense: imitation inscriptions. The ph. shows 3 letters above the flautist; 5 letters above the flutes (following them); 4 letters above the dancing satyr; 3 letters above the woman with the torch. There may be more (by the wineskin? Above the thyrsus-carrier?). Under foot, Gr.: crossbun theta (facs., p. 132).
- D] Typical of the Pothos Painter, cf. Vienna 873, London 1920.6-13.2, Agora P 1052 and Port Sunlight.

4893.

Madrid 11,096.

- A] RF neck amphora. Peleus Painter.(1) Third quarter fifth. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 97/173, pl. 24 A (shows inscription small). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 439/PE17 (not ill.). ARV(2) 1036/3, Add.(2) 318.
- B] A: Departure of Warrior: youth with two spears to right; woman with oinochoe and phiale turning to right while moving to left; warrior with helmet, shield and spear. B: youths and boy.
- C] A: above the woman's head: καλε.

(1) Matheson; Hector Painter, Beazley.

4894.

Madrid 11,097.

- A] RF neck amphora. Epimedes Painter (Polygnotan). Third quarter fifth. *Bethe, AA 1893, 7-8 (not ill.). F. Alvarez-Ossorio, Vasos griegos (Madrid 1910), pl. 36,2 (A). *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 95/171, pl. 23 (shows location of first two inscriptions). CV, Spain 2, pl. 19,1. ARV(2) 1043/2. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens

(1995) *211, 398/EP2 (not ill.). LIMC iii, 762 Eos 97.

- B] A: in the center, Eos to right, pursuing the fleeing Cephalus who has petasos, a club and two spears; at left young Sisyphus flees to left while looking back, also with petasos and two spears. B: bearded man between two women.
- C] A: above Sisyphus' head, horizontal: Σιουφος. Above and to right of her head, horizontal: ΝΩΟς.(1) For (h)(ε)ος. Not vis. in ph., but given in L.'s text: Κε[φ]α[λ]ο[ς].(2)
- D] = 171. Based mainly on Leroux. Matheson on p. 211 says that Sisyphos is here the name of a companion of Cephalus; he is Kallimachos on Cab. Méd. 423, Group of Polygnotos. But I wonder if these inscriptions are genuine. Attic alphabet with Ionic lambda(?).

(1)so the text of Leroux, with sigma 1. Omicron printed as two half circles. L. transcribes: `νεος (pour Ηως(?)). AA prints: ΝΩεος. (2)Κε[φ]α[λ]ο[ς]. So my earlier reading. Matheson gives: Σιουφος. NEΥΣ. [sic]. Κε[φ]α[λ]ος. [sic].

4895.

Madrid 11,102.

- A] RF Nolan amphora. From Nola. Alkimachos Painter. Second quarter fifth. *dr. by Beazley. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 99/177 (inscriptions printed in text, not as facss.; not ill.; no bibl.). CV, Spain .., pl. 22,5. ARV(2) 529/9.
- B] A: a woman with a scepter: the woman is frontal, head to left; behind her, a stool with a cushion. B: a woman to right, bringing her a phiale, from which wine is spilling.(1)
- C] A: nonsense: before the woman, shown by Leroux as an oblique stoich. two-liner: δοσασε|δε<οτ.
.....
.....
I do not know if this is accurate. B: before the woman, horizontal:δοσε.
- D] It is not clear what Beazley's dr. indicates; it could be δοσε, i.e. nonsense. I do not know what form of διδωμι, if any, is intended. We would expect δόο; hence perhaps miswritten. Attic alphabet. Triangular omicron.

(1)interesting: women were not supposed to drink. Unless this is a cult scene (the scepter!).

4896.

Madrid 11,107.

- A] RF Nolan amphora. Achilles Painter. Early (Beazley). Third quarter fifth. 460-455 (Oakley). *dr. ARV(2) 988/14. *J.H. Oakley, The Achilles Painter (1997) 117/17, pls. 11C (A) and 436A (B).
- B] A: youth with spears, running. B: woman.
- C] A: to right of the youth's face: καλος. Above, and to right of, his knee: Αχ(α)ς.
- D] Ionic alphabet. One sigma = <.

4897.

Madrid 11,121.

- A] RF Nolan amphora. Unascribed follower of Douris. Second quarter fifth. *ARV(2) 805/81. F. Alvarez-Ossorio, Vasos

griegos (Madrid 1910), pl. 11,2 (A). *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 98/175 (facss.; not ill.). Klein, L. 144. CV, Spain .., pls. 20,3 and 24,4.

- B] A: satyr pursuing maenad. B: Dionysus with thyrsus.
C] A: Χ(α)ρμιδες κ(α)λος.(1) B: in front of Dionysus: κ(α)λος.
Under foot, Gr.: AP.(2)
D] = 175.

(1)Leroux: A: between the figures: Χ(α)ρμιδες | κ(α)λος.
Shown in text as an oblique stoich. two-liner:

.
.

I do not know if this is accurate. (2)TGV 135/9E 123. Rho actually pointed. Leroux 99 has a good facs.

4898.

Madrid 11,126.

- A] RF hydria (kalpis). From Nola. Unattributed. Third quarter fifth. *Bothmer, Amazons 175/25 and 176. ARV(2) 1564/bottom, Add.(2) 388. LIMC i, pl. 667 Antimachos III 1 (dr.).
B] Shoulder: very much restored (Beazley): three groups of Greek and Amazon(s): at left, a Greek between two Amazons; in the middle, a Greek on his knee and a mounted Amazon attacking; a Greek with a stone ready to throw at an Amazon with an axe.
C] Shoulder: the Greek on the left: [Α]ντιμαχο[ς].
D] Clearly a case of a common Athenian name being applied to a hero (perhaps with meaning).

4899.

Madrid 11,128.

- A] BF hydria. From Apulia. Dwarf Painter. Third quarter fifth. 440-420.(1) G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 118/198, pl. 229 (does not show inscriptions). *R. Olmos in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 107-113, fig. 1 (dr. after R. Gargulius, Raccolta delle più interessante Dipinture ... nel Museo Reale Borbonico (Naples 1830-40), pl. 105), pl. 183. ARV(2) 1011/17, Add.(2) 314.
B] Two women standing on a see-saw; in the center, Eros with a taenia looking to right where the higher-jumping woman is.
C] Above the left woman: Αρχεδικ[η].(2) To left of Eros, at shoulder height: Ηρος, for Ερως.(3) Between Eros and the right woman, at his shoulder height and her thigh height: ηπαλινα.(4)
D] Gargulio lists as from Apulia, Catalano collection. Later probably in the collection of the Marques de Salamanca. Olmos presents the subject as an Agon won by the right-hand girl who is rewarded by Eros. For the subject of see-saws see K. Schauenburg, 'Erotenspiele,' AW 7 (1976) 43. Olmos discusses the status of the two women (hetaerae or free women). I do not reproduce the readings of Alvarez-Ossorio. Mixed alphabet according to Olmos' text; lambda and sigma seem to be Ionic, but note the heta. The Dwarf Painter is a pupil of the Achilles Painter. - Leroux: Eros et jeunes filles

jouant de la bascule [see-saw]. HP. Ηρ[ως] pour Ερως. The left girl: Αρχεδια. The girl at right: Ναπαλινα.

(1)Olmos for the Dwarf Painter. (2)so Olmos' text; the dr. has APXEΔIA. (3)dr.: (.)().NE. Scant traces of the first two letters; epsilon = ε in shape. (4)dr.: NΑΠAΛIΝA with Attic pi.

4899a.

Madrid 11,158.

A] RF lekythos. Oionokles Painter. Second quarter fifth.

*S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 17, 20, 92/194, pl. 10,5.

*G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 85/159 (not ill.; facss. on p. 86). ARV(2) 649/45 (bibl.), Add.(2) 276 (bibl.).

B] Eos flying to right and carrying Cephalus with a lyre.

C] Leroux: on Eos' right: καλος. Below the group: Κε[φ]αλος. Under foot, Gr.: N.

D] Because of the lyre this could be Tithonos (but Beazley also says Cephalus). I assume the καλος goes with Eros.

4900.

Madrid 11,189.

A] WG lekythos. From Greece. Achilles Painter. Third quarter fifth. 445-440 (Oakley). *Beazley, JHS 34 (1914) 220/2 (not ill.). *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 157/296, pl. 34, left (show inscription well) (bibl.). ARV(2) 997/153, Add.(2) 313 (bibl.). R. Olmos and C. Sanchez, Images de la antigua Atenas (1988) 60-61. *J.H. Oakley, The Achilles Painter (1997) 142/207, pl. 110A (shows inscription) (bibl.).

B] Mistress and Maid: woman to right, holding a long sash; behind her, at the top, a sash hung up [I think], also a double black mark; woman to left, holding a plemochoe; behind her, at the top, an oinochoe hung up.

C] Between the women, below the top margin, horizontal stoich. two-liner, centered: ηυγαινὼν|καλος.

.....

.....

D] = 296. The lettering is exceptionally clear. Mixed alphabet.

4901.

Madrid 11,265.

A] RF cup. Aison. Last quarter fifth. Ca. 420. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madr (Bibliothèque des Universités du Midi, fasc. 16, 1912) 110/196 (facss.), pls. 25-28 (25: ph. of Int., barely shows inscriptions; 26: dr. of A, with inscriptions; 26: ph. of detail of A, shows 2 inscriptions; 28: dr. of B, with inscriptions) (much bibl.). *CV, Spain 2, III I d, pls. 1-5 and 15. *FR iii, 50 f., 48, fig. 21 (after Antike Denkmäler ii, pl. 1). ARV(2) 1174/1 (much bibl.), 1685, Add.(2) 339 (much bibl.). Script 1116. Robertson, AVCA 233.

B] Deeds of Theseus: Int.: Theseus and the Minotaur, with Athena. A: the bull; Procroustes; Cercyon. B: Sciron; the

sow (Phaea) and the nymph Crommyo; Sinis.

- C] Inscriptions horizontal and mostly above heads: Int.:
Αθηναα. Θησευς. Μινω.(1) In the exergue in BG: Αισων:* εγραψεν.(2)
A: [Θη]σευς.(The bull is not inscribed). Θησευς.Προκροστης.(3)
Θησευς.Κερκρυων.(4) B: Θησευς. Σκιρων. Κρομμυω.(5)
(Θ)(η)σευς.(6) Σινις.
- D] ARV(2) reverses A and B. Note that some figures on B are not inscribed. For the Theseus cycles see H. Froning, Coloquio sobre Teseo y la copa de Aison (Madrid 1992) 131-54. Theta once with 1 1/2 strokes in the circle. Ionic alphabet.

(1)But Alvarez-Ossorio has Μινως, with sigma 2 (= Z); other letters Ionic. Leroux has ΜΙΝΩ and restores Μινω[ταυρος].
(2)ARV(2) wrongly gives Psi 2 (see the chart in `Script'). (3)the dr. in Leroux, pl. 26, shows Προκρο^συ.της, with a spear intervening and odd spacing of the ff. letters.
(4)so both text and dr. in Leroux. (5)Κρομμω, Leroux, text and dr. (6)for one Theseus, Leroux has Θ..... (in the text only).

4902.

Madrid 11,266.

- A] RF cup. Painter of London E 2.(1) Early fifth. G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 80/153 (not ill.; printed letters) (no bibl.). *Photos. ARV(2) 225/5, ABV 390/5. S.R. Wolf, Heracles beim Gelage (1993), figs. 72-73.
- B] Int.: a bearded komast with a cup; at right, his stick.
Ext.: symposium. A: Heracles and a man (Iolaus?) waited on by a satyr. B: similar.
- C] Int.: nonsense: at left: χοχο. At right: χο^σ(ο)χ(λ)σ.(2) B: on a pointed amphora, in BG, nonsense(?): οχ(μ)ιονος.(3)
- D] Leroux has: A: satyr dancing with large amphora before two reclining symposiasts (whom he does not identify). B: similar but the satyr carries an oinochoe. Printed letters only: Int.: ΧΟΧΠΟ ΧΝ ΔΧΔΝ (with Attic pi). A: ΝΟΧΝΧ ΝΧΟΝΟΝΟ ΝΟΝΟΛΟ ΛΟΔΕΟ. On the amphora: ΗΟ ΟΧΔΙΟΝΟΛ. B: ΝΧΔΟ ΝΟΧΟΚΝΙ ΝΟΝ ΝΟΝΟ ΝΟ.ΟΔ.

(1)a BF artist, doubtless a member of the Leagros Group, akin to the Nikoxenos Painter. (2)a cup intervenes; the omicron is triangular; the lambda smeared and uncertain. (3)the mu could be an Attic gamma; complete at end, probably not at the beginning.

4903.

Madrid 11,267.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. Ca. 520. *CV, Spain 2, pls. 1,3, 2,2, 4,1 and 5,1. AA 1893, 6. JdI 31 (1916) 145, fig. 19 (B). ARV(2) 58/53, 1574, 1622, Add.(2) 164. Script 338. F. Alvarez-Ossorio, Vasos griegos (Madrid 1910) 87, pl. 32 (poor for the inscriptions, but some show in plate). W. Klein, L.(2) 81-82. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 79/151 (facss.), pl. 15 (B [Leroux: A], shows almost the whole inscription) (bibl.). Pfuhl, M&Z, fig. 319 (after G. Leroux). ... GAI ii, 455. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 41 (sketch of B with

inscription).

- B] Int.: palmettes. A: Theseus pursuing the bull. B: symposium: two naked women reclining.
- C] A: Διοχοιππος καλος.(1) B: in front of flute-playing girl's face: πινε and και ου, all retr.(2)
- D] The sigma may have an extra squiggle at the top, which makes it look (in the ph.) like a four-stroke sigma reversed.

(1)Leroux: above the group: Διο[χ]οιπ(ο)ς καλος. (2)Leroux's ph. shows all letters clearly except the first.

4904.

Madrid 11,269.

- A] RF cup. Antiphon Painter. First quarter fifth. *ARV(2) 336/13. F. Alvarez-Ossorio, Vasos griegos (Madrid 1910), pl. 34,1. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 80/152, pl. 16 (does not show inscription). Klein, L. 112/8.
- B] Int.: athlete with strigil; below, pick axe; at right a large bag hung up. Ext.: plain.
- C] Int.: to left of youth, retr.: καλος; on his right: Λυκος.

4905.

Madrid 19,493.

- A] BF/WG alabastron. Unattributed. First quarter fifth. *CV, Spain 1, III H e, pl. 29,4. Haspels, ABFL 228/51. Beazley Archive db, no. 14,473.
- B] Woman with a covered object; woman with a swan; woman with a kalathos, and a seated man.
- C] Nonsense: to right of the mouth of the woman at left: οπισ(ι). Below the covered object: 4-5 imitation letters. To right of the woman with a kalathos: 5-6 imitation letters. To left of the seated man: 5-6 imitation letters.

4906.

Madrid 19,497.

- A] WG lekythos. Inscription Painter. Second quarter fifth. A. Fairbanks, Athenian White Lekythoi (1907) 194. *G. Leroux, Vases grecs et Italo-grecs du Musée Archéologique de Madrid (Bibliothèque des Universités du Midi, fasc. 16, 1912) 159/299, pl. 34, right (good picture). ARV(2) 748/1, Add.(2) 284. *Script 675.
- B] Two women at a tomb.
- C] On the stele: rows of short strokes imitating an inscription.(1)
- D] Cf. Athens, N.M. 1958 and Script 100.

(1)Leroux's ph. shows: five lines at top of stele; the first two lines not stoich. and closely together; the next three lines evenly spaced and stoich. Number of strokes:

line 1	9 very short, as if added later.
line 2	9 more regular except for starting a bit to right.
lines 3-5	8 longer than the preceding. Regular.

The stele has a plain horizontal top.

4906a.

Madrid 86,357.

- A] BF prize Panathenaic. From Cumae. Achilles Painter.
445-440 (Oakley). *J.H. Oakley, *The Achilles Painter*
(1997) 7 n. 13 (bibl.), 72, 154/302, fig. 26C
(profile), pl. 157 (A, B, details of A and B) (bibl.);
p. 15, chart 5 and p. 16.(1) ABV 409/3 (much bibl.),
Add.(2) 106 (bibl.). CV, Italy 69, Naples 5, pls. 39-40,
and p. 8, fig. 30 (inv. number given as 86,333).
- B] A: Athena. B: a boy discobolus and a bearded trainer.
- C] A: to right of the left column: τον Αθηνεθεν αθλον. B: on
the black neck band (just above the lower handle root),
above the left-hand figure, Gr. in large letters: ΟΟΙΙΙΙ.(2)
- D] = RC 184.

(1)one detail shows the first 5 letters of the inscription;
another ph. shows all, but distorted. (2)not in TGV. Oakley
16 suggests that this may be a price [but this is a
peculiar position for a price inscription]. Is the Gr.
ancient?

4907.

Once Magnoncourt 34.

- A] RF cup. From Vulci. Epiktetos. Hischylos potter. Last quarter
sixth. No doubt early (Beazley). 525-520 (Kraiker). *Kraiker,
JdI 44 (1929) 174/28 bis (not ill.). *ARV(2) 79/1 (bibl.).
- B] Int.: woman using olisboi. A: Heracles fighting two
centaurs. B: Dionysus reclining, with satyrs.
- C] Int.: ΕΠΙΚΤΕΤΟΣ ΕΓΡΑΣΦΕΝ, for ΕΓΡΑΦΣΕΝ. A:
ΗΙΣΧΥΛΟΣ ΕΠΟΙΗΣΕΝ.
- D] Ex Canino, Mus. etr., no. 1115. Unpublished and lost.

4908.

Mainz, University 73.

- A] BF neck amphora. From Vulci, Cavalupo. Nikoxenos Painter
(H&S). First quarter fifth. 500-490 (H&S). *R. Hampe and E.
Simon, CV, Germany 15, pl. 34; facs. of Gr., p. 36 (no bibl.).
ARV(2) 222/foot, Para. 172/7 bis. TGV 73/8A 8.
- B] A: Dionysus and a billy goat between satyrs and maenads. B:
Departure of a Warrior.
- C] Under the foot, Grr.: EY:A: v.EY.
- D] Discussed by Johnston as one of the 13 examples on BF neck
amphorae by the Nikoxenos Painter (and nowhere else); see
TGV 73/8A. On p. 187 he says that EY is Greek and marked
before making a shipment to a number of foreign destinations.

4909.

Mainz, University 74.

- A] BF Panathenaic amphora. From Vulci, Cavalupo. Unattributed.
Ca. 500 (H&S). *Para. 318, top, ARV(2) 1602, under Nikon I, ABV
671, *716. Gerhard, *Annali*, 1830, 220 (not ill.). CIG 4.7860.
Kretschmer, *Vas.* 91, para. 65. *R. Hampe and E. Simon, CV,
Germany 15, pl. 35; facss., pp. 37 (under foot) and 38 (B).
TGV 129/8E 34 and 131/9E 8.
- B] A: Athena to left between cock columns. B: chariot racing
to right.
- C] B: to right of the charioteer's mouth, horizontal:
εα[.]λα.(1) Under the horses' bellies: Νικῶ(ν).(2) At the
horses' right: (κ)αλο(ς), retr.(3) Under the foot: two Grr.

and Dip. AP.

- D] Once Delessert 16. For Nikon see ARV(2) 1602. CV reads ελαελα; this is already the reading of Gerhard, AdI 2 (1830) 220 and Kretschmer, Vas. 91. See further, Hampe, AM 60/61 (1935-36) 295; differently Beazley, AJA 33 (1929) 361f. H&S cite as a parallel for the shout a BF oinochoe Brussels R 323 [but the inscription there is nonsense]. The vase is said in CV to hold 22 liters. Clearly not a standard Panathenaic.

(1)the second letter is not drawn as a partial lambda in the facs. in CV, although it nearly touches the break beneath it; the photo., however, seems to show the vertical going right into the break, but the letters are very small. Read: εα[ε]λα or ελ?α[ε]λα(?). (3)the last nu is somewhat incomplete. (4)the sigma is unclear.

4910.

Mainz, University 82.

- A] BF Droop cup. Wraith Painter. Third quarter sixth. *Bothmer, Amazons 78/86, pl. 54,3 (A). ABV 201/12, 689, Para. 86.
B] Handle zone: A: Amazonomachy. B: similar.
C] Handle zone: A: many rows of dots. B: probably the same.

4911.

Mainz, University 101.+

- A] RF cup. Manner of Epeleios Painter (Beazley). Last quarter sixth. 510-500 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 33,5-7 and 34,1-4, Beilage 14,3; pp. 52-53, facss. of inscriptions. CV, Italy 8, pl. 6, B 17 (Florence fr.). Beazley, CF (1933), pl. 6, 17 and 34. ARV(2) 149/13, 1628.
B] Int.: mostly lost (see, CV, Germany 63, p. 52). A-B: battles.
C] Int.: near the margin: [--]ος.(1) Ext.: at head height, widely spaced: A: ho παῖς[κα]λος. B: [h]o παῖς καλος. Both inscriptions are frequently interrupted by the heads of the figures.
D] + Florence 6 B 17 (3 frs., one ex Villa Giulia).

(1)so CV, text, but the dr. on p. 52 shows [--]ις, no doubt from [πα]ις.

4912.

Mainz, University 103.

- A] RF cup. Providence Painter (Beazley). Second quarter fifth. 465-460 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 32,4-6 and 33,2,4, Beilage 14,2; p. 52, dr. of Int. with inscription. E. Papoutsaki-Serbeti, Ο Ζωγράφος της Providence (1983) 178/157, fig. 24 (profile). ARV(2) 644/135.
B] Int.: a woman before an altar, holding out a taenia; at right, a stool with clothes; above it, a kerchief hung up. Ext.: plain.
C] Nonsense: Int.: starting to left of the forehead, along the margin: κ(λ)υυ(γ), ending at the altar, unless a sigma to the lower right of the altar belongs with this rather than the other inscription. Starting from the back of the head, interrupted by the stool: κλωνι, unless the sigma belongs with it.

D] The inscriptions done from the facss. Böhr reads καλλος and Κλονις (<'Steissbein'), a new name for a hetaera. Böhr's readings are unlikely for they assume both Ionic and Attic lambda. To judge by the facs., the inscriptions are coarsely written nonsense. Böhr cites Frisk's dictionary (1960) 875f. for the name of the hetaera.

4913.

Mainz, University 104.

- A] RF cup. Near Pisto Xenos Painter (Beazley). Second quarter fifth. Ca. 460 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 35,1-3, 36,1-4 and 37,1-4, Beilage 15,1; p. 54, dr. of parts of Int. with inscription (bibl.). ARV(2) 864/1 Add.(2) 299.
- B] Int.: satyr with thyrsus and panther skin (on the war path). A: a sleeping maenad (her head leaning against an empty amphora) accosted by two satyrs; in front of her, a tree. B: maenad with thyrsus between two satyrs.
- C] Int.: above the satyr's head: ho παῖς καλός.
- D] Messy writing.

4914.

Mainz, University 107.

- A] RF cup. Painter of Bologna 417, Beazley (Penthesilean). Third quarter fifth. 450-440 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 39,4-6 and 41,1-4, Beilage 15,4; p. 58, drs. with inscriptions (bibl.). ARV(2) 914/146 (bibl.). Bothmer, HASB 7 (1981) 39ff. and nn. 13 and 17.
- B] Int.: two youths conversing. A: a young trainer between two hoplitodromoi. B: youth between two hoplitodromoi.
- C] Int.: to left of the left youth's back, not facing him: καλός. A: at head height, between the trainer's head and his staff: καλός. B: to right of the back of the youth's and the head of the right hoplitodrome, at some distance from both, but a bit closer to the youth: καλός.
- D] Ionic alphabet.

4915.

Mainz, University 109.

- A] RF cup. Unattributed. 430-420 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pl. 43,7-10, Beilage 16,2; p. 60, facs. of inscription. A. W. Grünhagen, Antike Originalarbeiten ... Erlangen (1948) 87 Pr. 17.
- B] Int.: a bearded man with a staff (king or god?, B.); at left, a stool. Ext.: plain.
- C] Int.: to left of the man's neck: καλός.
- D] Ionic alphabet.

4916.

Mainz, University 112.

- A] RF skyphos. Painter of Brussels R 330(1) (Beazley). Ca. 450 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 29,8 and 31,1-2, Beilage 13,3; p. 50, dr. with facs. of inscription on A. W. Grünhagen, Antike Originalarbeiten ... Erlangen (1948) 85 Pr. 85. *Photo. ARV(2) 930/97, 1675.
- B] A: woman with a mirror, running; at right, a taenia hung up. B: woman in back view with a fancy bucket, looks back where there is a tree; at upper right a taenia (cloth wreath).

- C] A: to left of the back of the woman's head: $\kappa\alpha\lambda\omicron(\varsigma)$.
 D] Böhr thinks perhaps preparation for the Lenaea. Four-stroke sigma reversed.

(1)Penthesilean.

4917.

Mainz, University 114.

- A] RF pelike. Painter of the Würzburg Camel (Beazley). Third quarter fifth. 440-430 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pls. 6,1-2 and 7,1-2, Beilage 1,2; p. 18, dr. of terma with inscription. W. Grünhagen, Antike Originalarbeiten ... Erlangen (1948) 85 Pr. 36.(1) CV, Würzburg 2, p. 35, on pl. 26,1-2. ARV(2) 1219/2.
 B] A: youth, leaning on his stick, about to decorate a pillar (a terma, not a funerary stele(2)) with a wreath. B: youth with his stick.
 C] A: on the terma, vertically down, in BG: $\kappa\alpha\lambda\iota$ vac.1.
 D] $\kappa\alpha\lambda\omicron\varsigma$ miswritten. See Würzburg inv. 4803, ARV(2) 1219/1.

(1)most of the vases in Mainz included in CV were originally in the Preyss collection, which was at one time loaned to Erlangen, whence they were listed in Grünhagen. (2)Beazley calls it a stele.

4918.

Mainz, University 116.

- A] RF pyxis with lid. Oppenheimer Group (Beazley). Third quarter fifth. Ca. 430 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pl. 26,1-5, Beilage 12,2; p. 44, facss. of inscriptions (bibl.). W. Grünhagen, Antike Originalarbeiten ... Erlangen (1948) 86 Pr. 87. R. Hampe and E. Simon, Griechisches Leben im Spiegel der Kunst (1959, (2)1985) 28. C. Bérard, Anodoi (1974) 57 n. 1. ARV(2) 1224/2, Add.(2) 350. Sarian, LIMC v (1990) 410, s.v. Hestia 27, pl. 294. Sarian, LIMC v (1990) 410, s.v. Hestia 27, pl. 294. J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 14, figs. 6-8.
 B] Body: in the center, a woman with a torch (goddess: see below), seated between two columns; at left, two women running while holding hands, the front one also holding a wreath; at right, two women bringing gifts (a skyphos and a necklace repectively); at the farther right, a woman with a taenia and a seated woman holding out a plemochoe (exaleiptron).
 C] Body: to upper left of the left running woman: $\kappa(\alpha)\lambda\eta$. To left of the right running woman's head: $\kappa(\alpha)\lambda(\eta)$. To left of the torch bearer's head: $\kappa(\alpha)\lambda^{\wedge}\nu$.(1) To right of her head: $\kappa(\alpha)\lambda(\eta)$. To left of the chin of the woman with the skyphos: $\kappa(\alpha)\lambda\nu$. To left of the back of the woman with a taenia, at chest-height: $\kappa(\alpha)^{\wedge}\lambda\nu$.(1) To upper left of the seated woman with the plemochoe: $\kappa(\alpha)(\lambda)(\eta)$.
 D] Very sloppy writing. Ionic alphabet. Eta miswritten, sometimes as a reversed nu. Seven women and seven kale's, but some of the latter are oddly placed. Hampe and Simon interpreted the woman with the torch as Hestia supporting newly-weds; so also Sarian. Bérard and Schwenck interpret the scene as in a sanctuary of Artemis, with the bride (the only figure with unbound hair) bringing her necklace as a

gift. Böhr prefers the identification as Hestia. By the same hand: the pyxis San Simeon, Hearst, ARV(2) 1224/1 (ph. in Beazley Archive).

(1)a column intervenes. The last letter is clearly a nu.

4919.

Mainz, University 118.

- A] RF lekanis. Manner of Meidias Painter. Late fifth. *ARV(2) 1327/87, Add.(2) 364. *H.A. Shapiro, *Personifications in Greek Art* (1993) 236/27, 72, fig. 24. *L. Burn, *The Meidias Painter* (1987) 37, 116/MM 128, pl. 21. LIMC iv, 50, s.v. Eukleia, no. 4; 63, s.v. Eunomia, no. 4. D. Metzler, 'Eunomia und Aphrodite,' *Hephaistos* 2 (1980) 73ff., pl. 1. *E. Böhr and G. Pohlein, CV, Germany 63, Mainz, Universität 2 (1993), pls. 27,1-4 and 28,1-4, Beilage 12,4; p. 46, drs. of parts, with inscriptions (much bibl.).
- B] Aphrodite with companions: six women: only Aphrodite and Eunomia are seated, at opposite ends of the circle, both to left, Eunomia with a bird on her finger; the other four figures bring them chests and incense burners. Eukleia rushes toward Eunomia and brings her a chest.
- C] To left of the knees of the seated Aphrodite: Π(φ)α.(1) On the rocks on which Eunomia sits: Εὐνομία.(2) To lower left of the bottom of Eukleia's himation: Ε[υ]κλεία.
- D] Hampe (RM 62, 107-21) suggests Eukleia is inviting Eunomia to participate in her already established cult. Paphia for Aphrodite is also found on Naples 2296, q.v., ARV(2) 1327/28 (cf. LIMC iv, 407, s.v. Halia, no. 1) with Nereid names. Böhr discusses Eunomia and Eukleia. Wehgartner, *JdI* 102 (1987) 190 n. 18 and 193 n. 93, mentions the vase. Böhr thinks it was a commissioned wedding present, as Wehgartner has proved for Berlin 2705, *ibidem*, 186ff., figs. 1-3.

(1)the pi incomplete near a break; phi is semi-circular with the vertical projecting above and with only a half-circle to the lower right of the vertical. (2)no trace of the alpha, but perhaps read: Εὐνομία[α].

4920.

Mainz, University 130.

- A] RF alabastron. Painter of Copenhagen 3830 (Hafner, Beazley). Second quarter fifth. Ca. 470 (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pl. 25,4-7, Beilage 12,1; p. 43, facs. of inscription. W. Grünhagen, *Antike Originalarbeiten ...* Erlangen (1948) 86 Pr. 37. ARV(2) 724/6.
- B] Woman with an alabastron and woman with a kalathos in her raised hand; between them, a stool.
- C] Below the kalathos: [κα]λο[ς].

4921.

Mainz, University 244.

- A] BG cup.(1) Unattributed. Second quarter fifth. *E. Böhr and G. Pohlein, CV, Germany 63, pl. 51,4-5, Beilage 17,5; p. 72, facs. of Gr. A. W. Grünhagen, *Antike Originalarbeiten ...* Erlangen (1948) 90 Pr. 5.
- B] Undecorated.
- C] Under the foot, Gr.: Φαυ<, with the last two letters in

ligature? Or possibly: Φαι<, with the bottom of the iota touching the alpha, but the ph. makes this unlikely. There seem to be some further scratches to the right of these letters, but they are not in the facs.

D] Perhaps an owner's name. No parallel in TGV (Böhr).

(1)'Ringfusschale': shape as Agora 12, 101f., nos. 469ff., pl. 22, fig. 5 (no. 471).

4922.

Mainz, University 270.

A] Fr. of RF cup. From Orvieto. Unattributed. Third quarter fifth (Böhr). *E. Böhr and G. Pohlein, CV, Germany 63, pl. 49,7-8; p. 69, dr. of part of Int. with inscription (no bibl.).

B] Int.: top of a head; above, maeander. A: two feet to left.

C] Int.: remains of a kalos-inscription(?); the facs. shows clearly a sigma only, but the ph. seems to show [-]ος [-].

D] Probably [καλ]ος.

4923.

Malibu.

A] Fragmentary RF cup. Oltos. Last quarter sixth. *Vidi.

B] Int.: part of an armed(?) figure. A: not noted. B: one running, followed by two mounted archers.

C] Nonsense: Int.: at right: h[.] (v)ιχπ[.]πχι^(1) One iota elsewhere. A: ηε[ρ]μες]. ηερ[α]κλες]. Below: a retr. kappa. B: much nonsense: e.g.: between the runner's legs: πκπυπησ. In front of the first archer: εησπ. Behind: ησπκ. Four more.

D] The nu is reversed.

(1)ends at the foot.

4924.

Malibu.

A] Fr. of RF cup. Epiktetos. Last quarter sixth. *Vidi.

B] Int.: upper tondo: a bearded komast drinking from an oinochoe(1) near a large volute krater.

C] Int.: ηιππαρχος and κ(α)λος.

D] Tailed rho.

(1)so my note.

4925.

Malibu 68.AE.19.

A] BF Nikosthenic neck amphora. Painter N.(1) Nikosthenes potter. 530-520. 515 (Eisman). *M. Eisman, 'Nikosthenic Amphorai: The J. Paul Getty Amphora,' GettyMusJ 1 (1974) 43-54, figs. 1-9.

*B. Legakis, 'Nikosthenic Athletics,' GVGettyMus 1 (1983) 41, figs. 1-2 (fig. 2 has a close-up of the signature). *Para. 106, Add.(2) 58. T. Schreiber, Athenian Vase Construction: a Potter's Analysis (Malibu 1999) 72, pl. 2,5 (front and side).

B] Neck: boxers, with a tripod between. Shoulder: A: between eyes, a seated youth holding on to the eye brows. B: similar, but the youth is fully clothed. At the mouth: dolphins.

C] Shoulder: A: on the youth's right: ΝΙΚΟΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

D] Ex London Market (Sotheby). The hand is typical of Painter N. Differently Eisman: not the usual signature but short

stubby letters. E. compares Brussels R 388 and JHS 94 (1974) 172. Also Copenhagen, Ny Carlsberg inv. 13,809, Para. 105/4 bis, which is to be separated from the usual Painter N (note the spelling: ΝΙΚΟΘΕΥΕΕΣ ... and the different thiasos).

(1)Eisman thinks this is a Group not a single painter.

4926.

Malibu 76.AE.48.

- A] BF lekythos. Taleides Painter. Amasis potter? Third quarter sixth. 540-530 (Bothmer). *B.Legakis, AK 26 (1983) 73-76, pls. 19-20. *Bothmer, Amasis Painter 229, app. 1 (photo. of inscription). J. Frel, GVGetMus 1 (1983) 37, fig. 3a-e. *Vidi. *Script 165. *Add.(2) 400. Beazley Archive db, no. 7989. Photos. in Bea. Arch. (non vidi). H.-P. Isler, 'Der Töpfer Amasis und der Amasismaler,' JdI 109 (1994) 95 and nn. *H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 17-18.
- B] Shoulder: boxers. Body: a seated man greeted by a woman and five boys.
- C] Under the foot, circular, facing out, Dip.:
ΑΜΑΟΙΣ vac.1-2 ΜΕΤΟΙΕΘΕΥ.
- D] See the discussion of the signature in Script: its general character resembles those on vases by the Amasis Painter, but the writing is coarser and the glaze less brilliant; I express some doubts about the genuineness. J. Frel says that the Amasis signature is in the handwriting of the Taleides Painter. H. Mommsen: the lekythos resembles others by the Taleides Painter and NOT those painted by the Amasis Painter; the writing resembles the signatures on vases by the Amasis Painter, but is larger and coarser and the glaze is less shiny. "Die Amasis-Signatur ist daher äusserst unglauwürdig, auch wenn sie sich als antik erweisen sollte."(1)

(1)Legakis' claim that one sigma is four-stroke is erroneous.

4927.

Malibu 76.AE.104.A,1-10.+

- A] Frs. of RF oinochoe. Mannheim Painter. Third quarter fifth. 450-440 (L.-H.). *A. Lezzi-Hafter, GVGettyMus 1 (1983) 89/5, figs. 10-19 (includes 3 restored drs.); idem, Der Schuwalow-Maler (Kerameus 2, 1976), pl. 66,c-e. ARV(2) 1065/3, Add.(2) 324 (Villa Giulia frs.).
- B] Shoulder: symposium of three maenads, that in the center seated on a rock. Body: Poseidon pursuing a woman; on either side, a fleeing woman.
- C] L.-H.: Body: to right of Poseidon's head (fig. 16: Villa Giulia fr.), possibly two white letters remain, perhaps reading as a pi and a nu, but the spelling would have to be: Π[οο]δο]ν (or with ε) as there is not room for ει.
- D] + Villa Giulia frs. A replica, also in frs., is Malibu 76.AE.104B,1-13 + Villa Giulia frs. Discussed by L.-H. in GVGettyMus, p. 97/6, figs. 20-28, without mention of any inscriptions.

4928.

Malibu 76.AE.131.+

- A] Fragmentary RF cup. Briseis Painter (True).(1) First quarter fifth. *M. True, GVGettyMus 1 (1983) 76-79, figs. 4-6.
- B] Int.: a maenad rushing. A: maenad with snake and thyrsus attacked by two satyrs, each(?) holding an empty wineskin. B: similar (certainly two wineskins).
- C] Nonsense inscriptions, not located or specified by True. A: the right wineskin is inscribed καλος (True).(2) B: the right wineskin (only the handle and the end are preserved) was inscribed καλος (True); only the first letter remains.
- D] + Malibu 81.AE.77.

(1)True at first thought of the late Brygos Painter. (2)three letters show in the photo.

4929.

Malibu 77.AE.5.1-4,6,7,9-12.+

- A] Frs. of RF calyx krater. Berlin Painter (Frel; Robertson). Ca. 500 (Robertson). Very early. Ca. 490 (GMusJ). *M. Robertson, GVGettyMus 1 (1983) 55-61/A, figs. 1-8. GettyMusJ 13 (1985), *Acquisitions* 1984, 169/22 (not ill.). SEG 35.45a.
- B] A: Ajax carrying the body of Achilles, with Athena. B: fight.
- C] A: fr. 2: to left of helmet, facing Athena: Αθενα.(1) To right of helmet: [Αχιλλευ]ς, retr. One fr. has: [-]μαχ[-].(2)
- D] Robertson: R. Guy has identified many more frs.; the vase will be largely complete; see Robertson, p. 69. GMUSJ lists: 84.AE.972.1-8. + 82.AE.124. + 84.AE.68. Attic with four-stroke sigma.

(1)GAI ii, 725. (2)according to GMusJ; the fr. is part of 84.AE.972.

4930.

Malibu 77.AE.5.5,8.

- A] Frs. of RF calyx krater. Kleophrades Painter (Robertson). First quarter fifth. *M. Robertson, GVGettyMus 1 (1983) 59-60/A ter, fig. 9 (fr. 5).
- B] A: fight over a fallen comrade.
- C] A: along the rim of a shield: [A]μφι[-].
- D] Two frs. Not part of the very early calyx krater frs. A, by the Berlin Painter, as had been thought. The name cannot be identified.

4931.

Malibu 77.AE.9.

- A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. *S. B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' GVGettyMus 4 (1989) 96-97, figs. 1,a and 1,c. *J. Frel, GettyMusJ 4 (1977) 70-74, figs. 16-19 (all). ARV(2) 192, Para. 176, Add.(2) 189(1). T. Schreiber, *Athenian Vase Construction: a Potter's Analysis* (Malibu 1999) 72, pl. 2,6 (front and side).
- B] A: fragmentary: Athena. Shield device: Pegasus. B: chariot, racing.
- C] To right of the left column, starting at the capital and ending at the bottom (very well spaced): τ[ο]ν Α[θ]ενε[θ]εν αθλον. (Schreiber's small ph. of the front shows only one letter, the

tau).

- D] Ex Swiss Private. The prize inscription is in strong letters and fills the space exactly at the end.

(1)the first mention of a 'Once Swiss Private' vase; the second reference (now Basel, AntMus BS 494) is erroneously given another ref. to ARV(2) 192 and Para. 176. That vase was probably not known to Beazley.

4932.

Malibu 77.AE.86.

- A] Frs. of RF calyx krater. Euphronios (Bothmer, Frel). Euxitheos potter (Frel). Last quarter sixth. 515-510 (cat.). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 102/7 (ill.; bibl.). *Also in Berlin cat. J. Frel, Antiquities in the J. Paul Getty Museum 5 (1978), no. 2. M. Robertson, GettyMusJ 9 (1981) 27-28, fig. 11. Frel in Moon, ed., Ancient Art and Iconography (1983) 155/5, fig. 10.16. E. Walter-Karydi, Die Aeginetische Bildhauerschule (Alt-Ägina ii.2 1987) 137, fig. 214. Beazley Archive db, no. 7503.
- B] Fr. 1: part of a palmette. Fr. 2: head and outstretched aegis of Athena (Athena is rushing to left, with a spear. The aegis stretches out behind her to the right; it covers Athena's left arm.)
- C] Fr. 2: above the aegis: [Aθ]ενα, followed by a considerable vacat.(1) To right of the aegis: [Πε]ρσεύς, retr.(2)
- D] Two frs.

(1)so the photo. in the Berlin Euphronios, p. 115: [Aθ]ενα[ια] is excluded. Cf. Script 366 (Cat. no. 6), which clearly has Aθενα. (2)so the photo. in the cat.; the text gives: [Πε]ρσε[υ]ς, after Bothmer.

4933.

Malibu 77.AE.94.

- A] Frs. of RF cup. Oltos (Frel). Fourth quarter sixth. *F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGettyMus 2 (1985) 200 and 203, figs. 24,a-b. J. Frel, Painting on Vases in Ancient Greece, no. 6.
- B] A: Heracles and Cerberus: upper parts.
- C] A: remains of the names of Heracles and Hermes.

4934.

Malibu 77.AE.105.+

- A] Frs. of RF calyx krater. Berlin Painter. Ca. 500. Very early (Robertson). *M. Robertson, GVGettyMus 1 (1983) 61-66/B, figs. 10-16. GettyMusJ 18 (1990) 166.
- B] A: satyrs and maenads. B: unclear subject, including Hermes.(1)
- C] A(?): fr. b (fig. 11 and Louvre G 193, part): probably a maenad's name: Καλ·λ·ιχόρα.(2)
- D] + 89.AE.78; one other fr. in Malibu; two frs., Louvre G 193; four frs. in Basel, Cahn.

(1)unclear is also how the frs. are to be distributed among A and B. (2)or Καλ·λ·ιχόρα with omega(?).

4935.

Malibu 78.AE.305.

- A] Fr. of BF amphora(?). Exekias or close (Frel, McKay, Brommer). Third quarter sixth. Ca. 540. *E.A. Mackay in Greek Vases in the J. Paul Getty Museum 1 (1983) 39-40, fig. 1. *F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGettyMus 2 (1985) 227-28, fig. 47. Script 145. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 147-48, pl. 66,d.
- B] Warrior.
- C] To right of his head: Ακαμα[s].
- D] According to Bothmer apud Shapiro, this is not from the same vase as the fr. in Lund, as some have thought, cf. Script 34 and Brommer: see Lund 655.

4936.

Malibu 79.AE.19.+(1)

- A] RF cup, fragmentary. Onesimos. Euphronios potter. Early fifth. *M. Ohly-Dumm, 'Medea's Widderzauber auf einer Schale aus der Werkstatt des Euphronios,' GettyMusJ 9 (1981) 5-21, figs. 1-9, p. 17. *Vidi. *Script 515. Add.(2) 404. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 46 (cited as 79.AE.17.11, which is either wrong or perhaps the number of a handle fr.). *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) ... n. 14. *B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 68-69, figs. 31-32.
- B] Int.: Medea and the daughters of Pelias. A-B: Amazonomachy with Heracles and Telamon.
- C] Int.: above the heads, along the margin:
[Ευφρωνιος επο]ιεσεν.(2) Ext.: [Τε]λα[μ]ον.(3) h[---].(4) On one handle fr., Gr.: [Ε]υφρωνιος, retr.(5) On the other, Gr.: εποιεσεν.(6)
- D] + 82.AE.33. + frs. added by Bothmer. Ohly-Dumm considers the Gr. signature false; Williams agrees. Cohen restores it as on one handle, each word starting from the outer end of the handle toward the root, the potter's name being retrograde. Thus the signature differs from the Gr. signature of Euphronios on the handle of London E 44, where both words start from the handle root of one handle and retr. is avoided. [The handwriting is also different. It is very coarse.] The problem with Cohen's reconstruction is that both words face out rather than toward each other. I had therefore assumed that the two words on the Malibu cup were on opposite handles and written from the outside toward the cup. The inscription could be read easily by someone holding the cup by both handles and lifting it to drink from. In either case, it is unlikely that the words were written on the frs., and the signature is surely genuine. See also Script. The fragments with the inscriptions on the Exterior are new and unpublished. The rendering in Add.(2) is not accurate.

(1)changed from the wrong no. 17.+ (2)I am not certain that there is a trace of the iota extant; see GettyMusJ, figs. 7i and 8. (3)on 82.AE.33, fr. 3. (4)on fr. 9. (5)fig. 9, upside down. (6)fig. 10. The reconstruction on p. 17 is incorrect.

4937.

Malibu 79.AE.22.

- A] RF hound's head rhyton. Brygos Painter. First quarter fifth. 480-470 (True). *M. True, GVGettyMus 1 (1983) 79-83, figs. 9-11.
- B] Neck: symposium: youth reclining and playing the flutes; on the wall, baskets; a bearded man reclining to left, but playing kottabos to right, facing the next youth (with fillets). At right, a youth tying a fillet around his head.
- C] Near each figure (three times): καλος.
- D] True compares a similar rhyton in Mexico City and others.

4938.

Malibu 79.AE.127.

- A] Frs. of RF cup. Oltos (Frel). Last quarter sixth. *Beazley Archive db, no. 13,715. F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGettyMus 2 (1985), 186-87, figs. 5,a-d (A, B). LIMC vi, pl. 127 Leontiche (A).
- B] Int.: a woman making music. A: Amazonomachy: Heracles and Amazons. B: komasts.
- C] A: Herakles. Leontiche. Andromache. Lyk[op]i[s]. Thrasyboule.

4939.

Malibu 79.AE.139.

- A] RF amphora type A. Unattributed. First quarter fifth. Ca. 480 (Brommer). *Add.(2) 392. *F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGetMus 2 (1985) 195, fig. 13 (A). F. SEG 36.108 Brommer, Herakles II (1984), pl. 5 (A).
- B] A: The Struggle for the Tripod. B: ?
- C] A: to right of the top of Heracles' head, just below the top margin, a horizontal two-liner: ηαισιμιδες|καλος.
- D] The same kalos-name occurs on two other vases: ARV(2) 1559f. - For the rough breathing see Adria Bc 15 and GAI ii, 759.

4940.

Malibu 79.AE.147.

- A] BF prize Panathenaic. 340/39. Archon Theophrastos. *Neils et al., Goddess and Polis (1992) 35 and 196 n. 33 (mention). D.G. Kyle, ibid. 90-91 and n. 82, fig. 58 (B).
- B] A: Athena. B: apobates race.
- C] A: prize inscription.
- D] According to Kyle the apobates race does not appear on Panathenaics earlier than this vase, although the event is old. He compares Heidelberg 242, CV, Heidelberg 1, pl. 38,4.

4941.

Malibu 79.AE.197.

- A] Fragmentary BF band cup. Amasis Painter. Third quarter sixth. 550-540. *Bothmer, Amasis Painter 204/55 (ill.). Script 153. *H.-P. Isler, 'Der Töpfer Amasis und der Amasismaler,' JdI 109 (1994) 95-96.
- B] A-B: Amazonomachy with Heracles.
- C] Under one handle, on the bowl between the handle roots: Αμασις. The other handle, missing, may have had the rest of the signature in the same position.
- D] The position of the signature occurs on other many-figured band cups: London B 400 (Glaukytes), Munich 2243

(Glaukytes; Archikles), London, ex E 4 ('Thypheithides'); but they are written in two lines. For the dates of the Amasis signatures, see Isler who dates them later than is generally thought.

4942.

Malibu 79.AE.198.

- A] Frs. of RF volute krater. Polygnotos (Guy). Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 46, 76, *253 and n. 23, 350/P20, pls. 34 and 61. Idem, 'Polygnotos: An Iliupersis Scene at the Getty Museum,' GVGettyMus 3 (1986) 101-14.
- B] Neck, A-B: satyrs and maenads. Body: A: Iliupersis: upper portions only: a woman; Ajax; head of Cassandra; statue of Athena; head of Athena, helmeted B: lost.
- C] Body: Αίας. Κα[σα]ν[δ]ρα. Αθ[η]να. Μεν[ε]λ[α]ος(?).
- D] For the question whether the right-hand side of A showed Menelaus and Helen, see Matheson, n. 23.

4943.

Malibu 80.AE.31.

- A] RF cup. Phintias. Last quarter sixth. 510-500.(1) *C. Weiss, 'Phintias in Malibu und Karlsruhe,' GVGettyMus 4 (1989) 92-93, figs. 3,a-c (Ext. only). *ARV(2) 1620/12 bis, Add.(2) 155. Script 397. A. Dierichs, Erotik in der Kunst Griechenlands (Sondernummer Antike Welt (1986)) 55ff., figs. 91,a-b. E. Keuls, 'The Social Position of Attic Vase Painters and the Birth of Caricature,' J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 300-313, figs. 13 and 15 (B and A). Robertson, AVCA 29 and 299 n. 59. K. Huber in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) 57. S. Haas-Pfisterer, Darstellungen alter Frauen in der griechischen Kunst (1989) 49 and 199f. (III C). GAI ii, 641 and 769.
- B] Int.: satyr. A: a naked youth holding his erect penis and handing(?) a calyx krater to a fat hetaera on his right. B: a fat hetaera manipulates a youth's erect penis. Under each handle, an eye.
- C] Int.: (Φ)ιντίας(.) γ[α]ρ[α] [φ]ε[ν]. A, B, each: signature of Phintias.
- D] Ex Swiss Private. "The letter after the alpha of the name [on the Int.] is fragmentary and amorphous; the letter after it might be gamma or kappa. The signature [on the Int.] and the other inscriptions are very hard to read," ARV(2). There are three signatures, as on Karlsruhe 63.104, q.v. Robertson thinks the old hetaera on the Exterior may be a picture of a real one called Syko and so named on Euphronios' krater Munich 8935, where the hetaera is equally old. Frel argued that the youth(s) is (are) Phintias himself, but Weiss points out that the color of the eyes differs on A and B. Keuls also disagrees with Frel and thinks the vase might be a joke on Smikros. Frel also thought A showed a potter (perhaps Phintias himself) offering a pot to a hetaera as a token of love. But Keuls and H.-P. show that the theme is the drinking lust of old women, the krater being thought of as containing wine.
- There are other inscriptions, it seems, which I have not

registered; see GAI ii, 641, where [h]εδ?ομαι is cited.

(1)see Carlsruhe 63.104.

4944.

Malibu 80.AE.54.

- A] Fr. of [RF] cup foot. Kleophrades Painter?(1) Kleophrades potter. Early fifth. *D. von Bothmer in GettyMusJ 9 (1981) 1-4, figs. 1-3. *Bothmer, The Amasis Painter and His World (1985) 230/1 (ill.). Script 431. Add.(2) 406. GAI ii, 221 (ηνύς).
- B] No figured decoration preserved.
- C] On the reserved foot profile in BG:
[Κλεοφραδες εποισεν Αμα]σιδος ηνυς.
- D] Malibu 83.AE.217, signed by Douris, has a similar signature, q.v. Four-stroke sigma. Stemmed upsilon.

(1)as Bothmer points out (p. 3), the handwriting is the same as on Cab. Méd. 535, ARV(2) 191/103, by the Kleophrades Painter; it is not clear, however, whether he considers the signature that belongs to the Douris cups Berlin 2283 or 2284 (which has mostly disappeared in a cleaning) also to be by the same hand; cf. ARV(2) 429/21 and 22.

4945.

Malibu 80.AE.101.

- A] Fr. of BF plaque. From Greece. Sappho Painter (Boardman, Beazley). Madrid Painter (Frel). Late sixth - early fifth. Ca. 500. *J. Frel, GVGetMus i, (1983) 38, fig. 4. *Para. 247, Add.(2) 126. *Beazley, AJA 61 (1957) 5-6. *Beazley, Eph. 1953/4, 204/viii. *Boardman, BSA 50 (1955) 63/45. J. Boardman, BSA 50 (1955) 63/39 (listed as Athens Market, the only ref. is Beazley, Eph. 1953/4, 204.)
- B] Valediction (funeral scene): two pairs of mourners (three bearded, one young); at right, the capital of a column.
- C] To right of the left pair of mourners, not facing: ΚΕΔΕΣΤΕ, i.e. κεδεστες. (1) To right, along the back of the youth's head, facing: Αντιλεον. (1) To right of the right bearded man's face: Τα[--]. (2)
- D] Ex Paris Market (Koutoulakis). Boardman lists as Athens Market. - A κηδεστής is an in-law (son, brother, father). - H. Mommsen, Exekias I: die Grabtafeln (Kerameus 11, 1997) 23: cites as an example of naming the specific members of the funeral as a parallel to the Exekias plaques. An 'angeheirateter naher Verwandter' had specific duties at a funeral, for which M. cites Miller, JHS 73 (1953) 46 and M. Alexiou, The Ritual Lament in Greek Tradition (1974) 10f.

(1)κεδεστε[ς] Beazley in AJA; in Para. he says: "For the inscription see also Eph., but the comment there must be withdrawn, as the inscription is not Κεδειδε, but Κεδεστε, cf. AJA 1957,5-6." Perhaps: κεδεστες Αντιλεον, which would make him the son-in-law of the dead. (2)e.g. Τα[υρας]. Or τα[--], e.g. τα[λιν], bride.

4946.

Malibu 80.AE.154.

- A] RF cup. Oltos (Frel). Last quarter sixth. *Beazley Archive db, no. 16,776. LIMC iv, pl. 352 Helene 36 bis (part). B. Wescoat,

Poets and Heroes: Scenes of the Trojan War (Emory U. Museum; Atlanta 1986) 59, 61, 71 (all, drs. of B). Museum Photographs in Beazley Archive, 4 (all).

B] Int.: a woman with a hydria, running. Ext.: Iliupersis: A: Menelaus and Helen; palm tree; Death of Priam on an altar; Neoptolemos with Astyanax; a woman fleeing. B: Rape of Cassandra; Ajax; Athena; a warrior blowing the trumpet; woman; palm trees. [I am uncertain about the order of scenes.]

C] A: Menelaos. Neoptolemos. B: Aias.(1)

(1)the spellings are unknown to me.

4947.

Malibu 81.AE.195.+

A] Fragmentary WG covered skyphoid. Onesimos.(1) Euphronios potter? First quarter fifth. *Vidi. J. Frel in W.G. Moon, ed., Ancient Greek Art and Iconography (1983) 158, fig. 10.19.

B] Dionysiac, with masks of Dionysus and a satyr.

C] $\kappa\alpha\lambda\omicron\varsigma$. Maenad: above the thyrsus: nonsense(?): $\kappa\lambda\omicron(\epsilon)$. [κ] $\alpha\lambda\epsilon$. Two-liner, non-stoich.: $\eta\omicron\pi\alpha\iota\varsigma\mid\kappa\alpha\lambda\mid\omicron\varsigma$. On the same fr.: $[-]\delta\omicron\epsilon$, retr.(2) Diagonally downward: $[-]\omicron\chi\epsilon\varsigma$.

D] + 81.AE.215. + 85.AE.16. Small and sketchy writing. Cohen, Lit. Potter (1991) adds a pencilled note to her note 92, referring to this vase as an example of a signature [of Euphronios as potter], but it is not in the addenda of Add.(2).

(1)Ohly-Dumm (verbally) attributes the vase to the very early Kleophrades Painter. (2)the first letter probably not a rho, but alpha or delta.

4947a.

Malibu 81.AE.203.e

A] Frs. of BF prize Panathenaic. Unattributed. 540-530? (Bentz). *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 124/6.013 (not ill.).

B] A: remains of Athena to right and of the righthand column. B: Foot race (Langstreckenlauf): remains of runners to right.

C] A: at the column's right: $[\tau\omicron\nu\ A\theta\epsilon]\nu\epsilon\theta\epsilon\nu\ \alpha[\theta\lambda\omicron\nu]$.

D] B. uses Roman letters for the inscription.

4948.

Malibu 81.AE.206.

A] RF hydria. Berlin Painter. First quarter fifth. *GVGettyMus 2 (1985) 75ff., facs. on p. 75.

C] Etruscan Gr. inside the rim.

4949.

Malibu 81.AE.206.11.

A] Fr. of RF cup. Brygos Painter (True). First quarter fifth. *M. True, GVGettyMus 1 (1983) 73-75, fig. 1.

B] A: boy before a door and by a column; at right, Iris.

C] A: above the boy, "the letter C".

D] Is it an omicron? Is there an inscription?

4950.

Malibu 81.AE.211.+

- A] Frs. of BF dinos. Kyllenios Painter (Frel). Second quarter sixth. 560-550. *D. Williams, *Greek Vases in the J. Paul Getty Museum* 1 (1983) 34, fig. 36, p. 13 n. 22. *M. Moore, *ibid.* 2 (1985) 21-40 (ill.). *Script* 183. *Beazley Archive db, no. 10,047. M. Moore, *GVGettyMus* 4 (1989) 33-40, figs. 1-8 (incl. drs.; new frs. added). LIMC iv, 220 Gigantes 171 (dr.). BUT: J. Kluiver, *BABESCH* 71 (1996) 6/4 (not ill.): not by the Kyllenios Ptr., not Tyrrhenian, not by the painter of 3 other dinoi once att. to the Kyllenios Ptr. (Basel, Cahn 1431; Ostermundigen, Blatter; Hannover (ex Freiburg market)). *T. Schreiber, *Athenian Vase Construction: a Potter's Analysis* (Malibu 1999) 100, figs. 11,2-3 (fig. 3 shows a fr. of this dinos with a bit of Dionysus, part of the giant Uranion, Ares to right fighting an opponent; arm of Hermes (I think)).
- B] Gigantomachy: Heracles, Athena, Zeus, Ares and a giant, Dionysus and Ouranion, Hermes, Artemis, Apollo, snakes, panther.
- C] In red: Εὐβοιοῖς[ς]. --]αὐόν. Πανκράτες, retr. Ζεὺς. Πολυβοτες, retr. [Πολυδα]μας. Ἀρηνος. Οὐρανιον. Ἀρες. ἡερ[μες]. Εφιαλτ[ες], retr. Εὐφορβος. Ορα[--].(1) - The fr. in Malibu is listed as 81.AE.211.A.6: at the top margin, slightly bearing upward: |ιονυσος [the ph. is cut off at the left]; to upper right of traces of Uranion, horizontal, but curved: Οὐρανιον; to right of Ares' head, horizontal: Ἀρες.
- D] + Malibu 82.AE.86 and 85.AE.194. Moore in *GVGettyMus* 4 documents the ff. inscriptions: fig. 2,a (ph.): Οὐρανιόν. Ἀρες. A third inscription at the far left. - Figs. 3,a-b (ph. and dr.): Ζεὺς. Πολυβοτες, retr. [--δα]μας.(2) - Fig. 5,a (ph.): Εφιαλτ[ες], retr. - Figs. 6,a-b (ph. and partial dr.): Εὐφορβος. Ορα[--]. - Figs. 7,a-b (ph. and partial dr.): [--]αὐόν. Εὐβοιοῖς. Πανκράτες, retr. - Fig. 8 (dr.): Ορα[--]. There are no new inscriptions on these frs. - Closed heta. The sigmas mostly reversed.

(1)Ouranion? (Moore). (2)see the photo., fig. 3,a. The sigma retr. (sigma 2). This is [Πολυδα]μας.

4951.

Malibu 81.AE.213.+

- A] Fragmentary RF phiale mesomphalos. Douris. [--]kros or [--]chros potter. First quarter fifth.(1) Transitional Period I (Rich) (B.-O.). *M. Robertson, 'A Fragmentary Phiale by Douris,' *GVGettyMus* 5 (1991) 75-91. *Idem, *The Art of Vase-Painting in Classical Athens* (1992) 86, fig. 74 (part). *Vidi. Photos. in *Bea. Arch.* Beazley Archive db, no. 15,527. K. Clinton, *Myth and Cult: the Iconography of the Eleusinian Mysteries* (Stockholm 1992) 208, fig. 77. *GettyMusJ* 19 (1991), Acquisitions of 1990, 139/18. *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 15-16, 67-69, 74/29, pls. 19-20 (cat. has facs. of Gr.).
- B] Int. zone: three scenes: 1. seated deities; 2. combat: probably Achilles and Hector; 3. pursuit? Perhaps Zeus pursuing Ganymede. Ext.: two scenes, each with Heracles: probably the archery contest of Heracles and Eurytus.
- C] Int.: [Αθ]εναία. Δορις [εγραφσ]εν. Ἀρε[ς]. Διο[νυσος]. Ἀμφ[ιτριτε]. Πλουτόν. Δεμ[ετερ]. Κορε. (For Persephone). Ἀχ[ιλλεύς]. [--]ο[--]. [--](.)δες.(2) Ext.: below the top

edge, horizontal two-liner, preserved only at the right
edge: [--]κρος|εποι]εσεν. Or: [--]χρος.(3) Etruscan Gr.:
[s]ut[il], retr.(4)

- D] + 85.AE.18. + 85.AE.185. + 88.AE.30. + fr. in market (see
GVGettyMus, p. 96). + 90.AE.130.(5) - Over-sized (diam.: 42
cm): the phiale is too large to be used; it must be a
dedication, to be used by heroes or gods; it belongs to an
early fifth-century group of over-sized phialae. I also
read :(Apol)on(?), which I did not find in Williams. I am
not sure that I have all the inscriptions on this difficult
vase. - Robertson's is a very difficult article; I am not sure
I have all the inscriptions.

(1)beginning of the early middle period (Robertson). (2)the
first preserved letter is not iota and probably not alpha.
Robertson thinks it may be a kalos-name. (3)B.-O. in the cat.
gives [--]κρος (or: [--]χρος)εποι]εσεν... ο]δε; I cannot
find a discussion in the text. Robertson did not have the
final ...]δε. I do not know what to make of it. Cf.
Euphronios' signature on Louvre G 110 εγραψεν ending in
ταδε? There is no known potter in --]chros; the only potter
in --]kros is Smikros and Robertson thinks he may possibly
be the potter here. (4)I read: Su(tina). (5)B.-O. gives:
+ 85.AE.18. + L.92.AE.88.2 and 3.

4952.

Malibu 81.AE.214.+

- A] Frs. of RF lid. Onesimos. First quarter fifth. *A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 131, figs. 4,a-d and
152, EHE... 1. GettyMusJ 14 (1986) 191/48.
B] Satyrs and maenads at a symposium.
C] Above the head of a maenad playing the flutes: καλε. By
another maenad: Δορα.(1) A satyr: Εη[--]. Another:
[Φ]λεβον. On the wineskin: καλος.
D] + Malibu 85.AE.328. This is not the same as Malibu
81.AE.214A or 214B, although these also are by Onesimos.
Are there frs. of three vases under this number?

(1)or [--]δορα, K.-D.

4953.

Malibu 81.AE.214A.+

- A] RF covered and sieve-spouted bowl. Onesimos. Euphronios
potter.(1) First quarter fifth. *Vidi.
B] Deeds of Theseus.
C] Θεσευς. Θεσ[ε]υς. Σκι[ρον]. On the spout, in BG: [Λ]υκος,
retr. Other fragmentary inscriptions.
D] There is some confusion between this and the next item.

(1)not signed.

4954.

Malibu 81.AE.214B.+

- A] RF covered and sieve-spouted bowl. Onesimos. Euphronios
potter. First quarter fifth. *Vidi.
B] Athletes.
C] Ευφ[ρονιος]εποι]εσεν]. Twice: Λυ[κος]. ...παις. καλος.
On the spout: καλ[ος], retr. and ho παι[ς] . Also:

ho π[α]ις | καλο[ς] (where?).

- D] Large and clear letters. There is some confusion between this and the previous item.

4955.

Malibu 81.AE.216.

- A] RF plastic vase.(1) Perhaps Onesimos (my note). First quarter fifth. *Vidi.
B] A: part of a satyr to left. B: similar.
C] A: below the satyr: ho [---], retr. B: between the satyr's legs: [---]ε^ι^ς^ v., retr.(2)
D] The inscription on B was unclear to me.

(1)part of the base and the hind legs of a donkey. (2)one space remains in the vacat. Two legs and the tail intervene.

4956.

Malibu 81.AE.219.

- A] Frs. of RF calyx krater. Altamura Painter. Second quarter fifth. Ca. 460. *Vidi. Script 921.
B] A (and B?): Amazonomachy.
C] In white: --]οπις. [Ε]παλκος, retr. [ηιππ]οδαμεια. Τυδευς, retr. Αντιοπε. [Α]νδρ[ομαχε], retr.(1) ?-]α[-.
D] A preliminary account. The vase was not put together and my notes are cursory; there may be other inscriptions. The Amazons face right, the Greeks left; hence the distribution of retr. (should 'Andromache' then be the name of a Greek beginning with Andr[--?]). Dotted delta. Four-stroke sigma, but Attic lambda.

(1)according to a note; I did not find this fr.

4957.

Malibu 81.AE.220.+

- A] Frs. of RF stamnos. Kleophrades Painter. First quarter fifth. *Vidi.
B] A: Peleus and Thetis. At the handles: satyrs.
C] A: behind Thetis: καλος, retr.
D] + 81.AE.196. Small letters.

4958.

Malibu 82.AE.38.

- A] RF cup. Meidias Painter (M. True).(1) Last quarter fifth. *Robertson, AVCA 239 and n. 26. Script 116, under no. 804. *M. True, GVGettyMus 2 (1985) 79-88. L. Burn, The Meidias Painter (1987) 43 and 100/M 32, pls. 30-31,a. Beazley Archive db, no. 13,687.
B] Int.: two seated women with Eros. A, B, each: six women on each side, that near the center seated in each case.
C] Int.: above the woman in the center: Δεμωνασ<σ>ας. A: above the seated woman: καλη. B: above the heads of the two figures on the right: ΕΔΑ.(2)
D] Robertson (after True) thinks Demonassa is a bride provided by Aphrodite for Phaon. The name is also found on Florence 81,947 (RF hydria: the Meidias Painter's Phaon vase, Script 804, True, fig. 6, part): Δημωνας; and on Agora P 10,270 (fr. of RF cup, early fourth century, another Phaon vase, wrongly(?) said to be by the Jena Painter in Script 116

[after True], under no. 804; see *ibid.*, no. 828a: Δημωνασσα). Simon, GV 148, not knowing the Malibu cup, suggested (on Florence 81,947) that Demonassa is Aphrodite, a variant of Aphrodite Pandemos, despite the appearance of Aphrodite in person on the same vase; the idea is favored by Burn (see AVCA n. 27). Robertson translates Demonassa 'Lady of the People,' and seems puzzled by it. Probably mixed alphabet.

(1)the Int. by the Meidias Painter, the Ext. a lesser effort or by a follower; the ornaments by Lezzi-Hafter's hand 3.

(2)so True, wondering if it could be a signature of Meidias.

4959.

Malibu 82.AE.53.

A] RF psykter. Smikros.(1) Last quarter sixth. 510-500.

*Antikemuseum Berlin, Euphronios der Maler (1991) 250/60.

Musee du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 234/60

(ill.). *Readings sent me by Marion True. *Vidi. *Robertson,

AVCA 26-27. J. Frel in W.G. Moon, ed., *Ancient Greek Art and*

Iconography (1983) 147, figs. 2-6 (the inscriptions

transliterated). *Script 407. Add.(2) 395. Ohly-Dumm, *Mü. Jb.*

1974, 25 n. 55. *D. Williams, 'Euphronios' *Contemporary*

Companions and Followers, in M. Denoyelle, ed., *Euphronios*

peintre (1992) 87-88. T. Schreiber, *Athenian Vase Construction:*

a Potter's Analysis (Malibu 1999) 218, pl. 20 (large picture of

side showing Ambrosios and Euthydikos, etc.; does not show inscriptions).

B] Lovers and eromenoi, five pairs (L. and Er.), all youthful.

C] Μελα[ς], L. Αντιας with lyre, Er. - Ευφρονιος, L.

Λεαγρος|καλος, Er. - L. not named. ΕΓΕΡΘΟΣ|καλος, Er.(2) -

L. not named. Ανδρισκος, Er. - Back to back: Ανβροσιος with

strigil, L. Ε[υ]θυδικος with garment over arm, Er.

D] Portrait-kalos (Beazley's tag-kalos). The distribution of the names given here is based on autopsy. Williams calls this the earliest of Smikros' psykters.

(1)but Robertson, in AVCA, does not attribute this and the other psykter in the Getty (83.AE.285) to Smikros, but to an inferior artist outside the circle, because of their poor quality. (2)Frel read Hegerthos and Add.(2) follows; psilosis for the root ηγε- is likely: hence *Εγερθος(?).

4960.

Malibu 82.AE.127.1.

A] RF cup, fragmentary. Last quarter sixth. Ca. 510. *Vidi.

Script 373.

B] Int.: hoplitodromos. A: youth running; two boy wrestlers; hand of a trainer.

C] Int.: below the man: ντιας. Complete fore, perhaps also

aft.(1) A: near the runner's leg: --]ας.(2) The right wrestler:

Αντιες.

(1)nonsense: mock inscription playing with Αντιας? The first letter could also be a sideways sigma. (2)rather than --]χς.

4961.

Malibu 83.AE.35.+

- A] Frs. of RF cup. Douris. First quarter fifth. Ca. 490 (GMusJ). *GettyMusJ 12 (1984) 247/80 (not ill.). *D. Buitron, 'New Fragments of an Early Cup by Douris,' GVGettyMus 3 (1986) 71-74, figs. 1-2. GettyMusJ 18 (1990) 166.
- B] Int.: bearded man seated to left; fr. 81.AE.192.1 gives a bit of his folding stool(1); at upper left, remains probably of greaves hung up. A: warriors arming.
- C] Int.: in field: a sigma.(2)
- D] Cut in antiquity to make a stemmed plate. - + 82.AE.146.19. + 81.AE.192.1 (All join(3)). + 82.AE.146.9 + 83.AE.35 + 85.AE.448 + 87.AE.153 + 89.AE.37. Three-stroke sigma.

(1)GettyMusJ says: Thetis and Hephaestus. Buitron does not identify the (single) figure. (2)there is ample space on the left between the greave and the sigma, and somewhat less space to the sigma's right. Hence I cannot decide between: [-]ς, [--]ο[--], and Σ[--]. (3)so my note from the GettyMusJ, but Buitron (who knows of only 3 frs.) says that 82.AE.146.19 and 83.AE.35 join, while the small fr. 81.AE.192.1 is separate.

4962.

Malibu 83.AE.41.

- A] WG lekythos. Unattributed. Second quarter fifth. *Add.(2) 394-95. *GettyMusJ 12 (1984) 243/62 (ill.). D.C. Kurtz, 'Two Athenian White-ground Lekythoi,' GVGettyMus 4 (1989; written 1985) 113 n. 1 (listed). *Vidi.
- B] Youth in chlamys and petasos, with drawn sword.
- C] At left, at shoulder height, a horizontal stoich. three-liner, left-aligned(1): Ευαιων|καλος|Αισχυλο̅.
- D] R. Guy told me in 1986 that he thought the lekythos a modern copy of a fragmentary lekythos at Indiana, which has the same inscription (this lekythos is also mentioned in GettyMusJ, as Bloomington, Indiana). A forgery? Unclear whether the sigma is three- or four-stroke.

(1)lines 2 and 3 slope down slightly; line 1 is level.

4963.

Malibu 83.AE.144.1.+

- A] RF cup. Elpinikos Painter. Last quarter sixth. 510-500. Ca. 500 (GMusJ). *Add.(2) 394. *Vidi. *GettyMusJ 12 (1984), Acquisitions 1983, 246/74.(2) Photos. in Bea. Arch. Beazley Archive db, no. 13,370.
- B] Int.: an eagle carrying a hare and tearing its throat.
- C] Int.: at left, beneath the eagle's wings, diagonally downward, non-stoich. two-liner: [Ε]λπινικος|καλος.
/.....
.
- D] + Malibu 83.AE.238. Cf. Aeschylus, Agamemnon.

(1)type C. (2)listing is of 83.AE.238, five frs. given by Bothmer as belonging.

4964.

Malibu 83.AE.217.

- A] Fragmentary RF cup. Douris. Kleophrades potter. First quarter

fifth. Ca. 490 (Bothmer).(1) *D. Buitron-Oliver, 'A Cup for a Hero,' *GVGettyMus* 5 (1991) 65-74, figs. 1,a-f. **GettyMusJ* 12 (1984) *Acquisitions* 1983, 245/69, figs. 69,a-b. *Bothmer, *The Amasis Painter and His World* (1985) 230-31 (Kleophrades signature only). Script 431a. Add.(2) 395, 403, 405. CAH 4(2), plate volume, 138, fig. 172 (Kleophrades signature). *GVGettyMus* 5 (1991) 65-74. *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 17, 43, 60-61, 75/38, pl. 24. B.-O.,

B] Int.: a bearded man with his stick, standing before a seated and mourning youth. A: Heracles and the sons of Eurytos. B: wrestlers and onlookers (pankration?).

C] Int.: around the edge of the tondo, starting at the left heel of the man and curving upward:
 Δορις ἐγ[ρ]αφεν. ἡρμολυκος καλος.(2) On the reserved foot profile: Κλεοφραδες : εποιεσεν : Αμασιδος :.(3)

D] Two frs. may belong: 83.AE.235.1-2. The inscriptions on the Int. are in Dourian script; those of the potter's signature not certainly so. B.-O. 17: Hermolykos = the pankratiast in *Hdt.* 9.105 (at Mycale)? For the potter, see *Malibu* 80.AE.54. Four-stroke sigma, but three-stroke in the Kleophrades signature.

(1)495-490: transitional between very early and settled styles (B.-O.). (2)B.-O. puts punctuation between Douris' signature and Hermolykos kalos. The ph. is not clear on this point, although it shows most of the other letters. (3)parts of the Kleophrades signature show in the phs. B.-O.'s text gives all deltas as normal.

4965.

Malibu 83.AE.247.

- A] Fragmentary RF cup. Skythes. Last quarter sixth. **GettyMusJ* 12 (1984), *Acquisitions* 1983, 244/68 (not ill.).
- B] Int.: a young discobolos; halteres, pick, javelins. A: duel of two Greek hoplites. B: warrior in Oriental costume pursuing a mounted Oriental (Amazon?).
- C] Int.: around the figure: Επιλυκος καλος. A: καλος. B: καλος.

4966.

Malibu 83.AE.285.

- A] Fragmentary RF psykter. Smikros.(1) Last quarter sixth. 510-500. **Hesp.* 61 (1992) 121-32, pls. 29-32 (esp. 29-32). **Vidi.* *Frel* in W.G. Moon, ed., *Ancient Greek Art and Iconography* (Madison 1983) 147, figs. 1,a-c. *GettyMusJ* 12 (1984) 243/59 (ill.). Script 408. N. Malagardis, *Eph.* 1988 (pub. 1991) 114 and fig. 4.
- B] Sale of must: a youth sitting on a pile of empty baskets, and holding a purse. A seated man, who probably held out a wineskin, and a boy in a vat. A seated man holding out a wineskin and a youth. A seated man, perhaps traces of a vat, and a youth running toward him with an empty wineskin.
- C] From the mouth of the youth with the purse:
 πέντε χοί[δια(?)] and below: καλά. All retr. From the man's mouth: τρία, retr. From the mouth of the second youth: τρίατοι.(2) By the wineskin held by the second man: A[---], retr. Behind the same man: [--]υτος, retr.(3) Behind the (third) youth: [--]ος καλος.(4) By the knee of the third

seated man: [---]ας, retr.

- D] Frel's idea that the scene represents fishermen playing a game is disproved by the wineskins. Malagardis accepts Frel's fishermen but thinks they are counting their catch.

(1)but Robertson, in AVCA, does not attribute this and the other psykter in the Getty (82.AE.53) to Smikros, but to an inferior artist outside the circle, because of their poor quality. (2)perhaps a trace of another letter, then a break. (3)the last letter could be iota, as R. Guy has suggested; then: εὔτοι. But the words are not spoken. (4)Frel says [Λεαγρ]ος would fit.

4967.

Malibu 83.AE.286.

- A] Fragmentary RF cup. Makron. First quarter fifth. Ca. 480 (GMusJ). Hauptwerk I (Kunisch). *GettyMusJ 12 (1984), Acquisitions 1983, 247/81 (not ill.). *N. Kunisch, Makron (Kerameus 10, 1997) 28, 182/206, pl. 71. Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 38/188A.
- B] Int.: remains of two draped youths in conversation. A-B: conversations of draped youths.
- C] Int.: ho παις κ[αλος].

4968.

Malibu 83.AE.287.

- A] RF cup. Epiktetos (label). Last quarter sixth. *Vidi. *GettyMusJ 12 (1984) 244/67 (ill.).
- B] Int.: a nude hetaera, wearing a bonnet, reclining, with a pillow. Below: palmette ornament. Ext.: plain.
- C] Int.: above the figure, in a curve around the head: εγραφ^σεν.(1)
- D] For egrafsēn without a name, see AJA 88 (1984) 346 n. 28.

(1)the head intervenes. My reading. GMusJ reads: ε?γρα?φσεν.

4969.

Malibu 83.AE.321.

- A] Fragmentary RF cup. Tarquinia Painter. Second quarter fifth. Ca. 470 (GMusJ). *GettyMusJ 12 (1984), Acquisitions 1983, 245/70 (not ill.).
- B] Int.: love-making (symplegma). Ext.: plain.
- C] Int.: around the figures: [M]οσχος.
- D] Moschos is a fairly common Athenian masculine name: see LGPN ii, s.v., and PA 10,454-67.

4970.

Malibu 83.AE.322.

- A] Fragmentary RF cup.(1) Unattributed. First quarter fifth. 500-490 (GMusJ). *GettyMusJ 12 (1984), Acquisitions 1983, 246/75 (not ill.) and 246/74 (Int.).
- B] Int.: love-making: a youth and a barbarian hetaera.(1) Ext.: plain.
- C] Int.: Λε[α]γρος.

(1)recognizable by scarification on her torso.

4971.

Malibu 83.AE.323.

- A] RF cup.(1) Kleomelos Painter. Last quarter sixth. Ca. 510-500 (GMusJ). *GettyMusJ 12 (1984), Acquisitions `983, 246/72 (not ill.). *Vidi.
- B] Int.: a white-haired old man dragging a goat to sacrifice. Ext.: plain.
- C] Int.: around the figures: *ho pais kalos*.
- D] The info. mostly from GMusJ.

(1)type C.

4972.

Malibu 83.AE.362.+

- A] Fragmentary RF cup. Onesimos. Euphronios potter. Early fifth. *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGGettyMus 5 (1991) 47-61, figs. 8,a-n. *Add.(2) 404. GetMusJ 18 (1990) 54, fig. 1 (shows Etr. Gr.). Robertson, AVCA 46-48 and n. 31, fig. 33 (Int., part of frieze). *Beazley Archive db, no. 13,363. Museum photos. in the Beazley archive, 10. GVGGettyMus 3 (1986) 106, fig. 4 (part); 4 (1989) 182-84, figs. 1, 3 and 4(A). Brijder, Siana Cups I (1983) 40, figs. 1,a-b (ancient repairs). J. Heurgon, GVGGettyMus 4 (1989) 181/I and 186, figs. 1,3-4 (Etruscan Gr.) Script 1156. J. Boardman, ed., Oxford History of Classical Art (1993) 78, fig. 76 (Int.). P.J. Holliday, ed., Narrative and Event in Ancient Art (1993) 105, fig. 42 (part of Int. and Int. zone). M.J. Anderson, 'Onesimos and the Interpretation of Iliupersis Iconography,' JHS 115 (1995) 130-35, figs. 1,a-b. *R.E. Wallace, ZPE 111 (1996) 291-94, pl. 9 (Etruscan Grr.)
- B] Int.: Iliupersis: tondo: Death of Priam at the Altar of Zeus Herkeios: Polyxena with a pestle (or sword?); Priam; Neoptolemos swinging Astyanax; a fallen Trojan. Zone: other Iliupersis scenes: Akamas and Demophon rescuing Aithra; Stenelos attacking a pestle-wielding woman; Rape of Cassandra; a Greek fighting two Trojans, one of whom, wounded, is still standing; a Greek warrior with animal skin facing an old woman and old man (Antenor and Theano?); gap; Menelaus and Helen, with Eros; fragmentary: two warriors locked in combat(?); a woman attacking with a double axe. Ext.: from the Trojan War: A: Briseis sent to Agamemnon (so Williams): at left, Agamemnon and Menelaus(?); Patroclus and Briseis; two heralds; Thetis rushing to Achilles. B: very fragmentary: duel of Ajax and Achilles, with Athena (at left) and Apollo? Under the handles: a stool; a goose.
- C] Int.: tondo: on the altar, in BG: *ἡρκεῖω*, for *ἡρκεῖο*, gen.(1) Above Neoptolemos' head, following the margin: *Νεοπτολεμος*. To right of the figure of Astyanax: *Ἀστυαναχς*. Above the woman, along the margin: *Πολυχσενε*. The fallen warrior: [Δ]αιφονος.(2) Zone: to right of the head of the warrior approaching Aithra: [Δε]μοφόν. To left of Stenelos' head: *Σθενελο[s]*, retr., miswritten for *Σθενελο[s]*. The pestle-wielder: h[4-5]ε.(3) To left of Cassandra who is kneeling: *Καττανδρα*, retr. The standing wounded Trojan: *Οφρυ[.]ς*.(4) Warrior in animal skin: *[Ο]λυτ[τ]ευς(?)*. The old woman: *[-]δ*, retr. Under Menelaus' right armpit: *Μενελεος*, retr. To right of Helen's middle: *ἡλενε*.(5) *Ερως*. One

combatant in the last scene: [--]ς. The woman: Av[--].(6)

Ext.: A: to Patroclus' lower left: [Πα]τροκλος, retr.

Thetis: Θε[τ]ις. A[χιλλ]ευς. B: Αιας.(7) Απολλων, retr.

On the reserved foot rim, in BG:

[E]υφ[ρο]νιος:εποιε[σε]ν. Under the foot, a long Etruscan Gr. in two lines.(7)

- D] + 84.AE.80. + 85.AE.385. + unnumbered (see Williams, p. 61; see also GettyMusJ 13 (1985), Acquisitions 1984, 169/20; 14 (1986) 191/47). Cup type C: the largest known. The signature is in large and clear letters. The other inscriptions are rather small in Williams' photos. The tondo is similar to that of Berlin 2280+, which is very early. This entry differs from that in Script. Sigma is angular and recalls perhaps Euphronios.

(1)Williams discusses omega for ou in n. 55. See also Script 167. (2)Williams thinks perhaps miswritten for Δαίφωβος, since Daiphonos is not a known name. (3)Williams says she is too young to be Hecuba and Helen appears elsewhere in the zone; if heta could be kappa, which is unlikely, then perhaps: Κλυμενε. (4)Williams: probably not Οφρυ[ο]ς ('supercilious'), but Οφρυ[ο]ς, from Ophrynon, a place in the Troad. (5)The heta is on 84.AE.80 and GettyMusJ 13, 169/20, does restore h[ε]λεν[ε]. Both letters are on a new fr.; see Williams, p. 61. (6)Andromache or Antiope (wife of Laocoon). (7)figs. 8, k and n; published by Heurgon. The second line is dedicatory; the first an owner's inscription(?). R.E. Wallace also discusses the two Etruscan Gr. He thinks one is later than the other and that the cup was rededicated after it had been repaired.

4973.

Malibu 83.AE.398.

- A] Frs. of BF prize Panathenaic. Unattributed. Third quarter fifth. Ca. 430 (GMusJ). *GettyMusJ 12 (1984), Acquisitions 1983, 240/48 (not ill.).
B] A: Athena. B: not mentioned.
C] A: fr. 5: [των Αθην]ηθεν [αθλω]ν.
D] 14 frs. Early use of the Ionic alphabet. Presumably Robinson Group.

4974.

Malibu 83.AE.429.

- A] Fr. of RF cup. Euphronios?(1) Last quarter sixth. Ca. 515 (GMusJ). *GettyMusJ 12 (1984), Acquisition 1983, 246/76 (not ill.).
B] Int. or Ext.: head and shoulders of a young and fully armed warrior.
C] Int. or Ext.: above his spear: [---]εσ[---].
D] Could be a name or a potter's signature.

(1)so given in GMusJ, but it does not appear to be included in the Berlin cat. of the Euphronios exhibition.

4975.

Malibu 84.AE.38.

- A] RF cup.(1) Kleomelos Painter. Ca. 500. *Add.(2) 396. *Vidi. *W.A.P. Childs, 'A New Representation of a City on an Attic Red-figured Kylix,' GVGettyMus 5 (1991) 31 and passim, figs.

2,a-c. 27-40. Idem, *The City-reliefs of Lycia* (Princeton 1978) 59-60 and 61 (bibl.). *Studies in Conservation* 35 (1990) 69-80, esp. 74. D. Buitron-Oliver, ed., *New Perspectives in Early Greek Art* (1991) 54, fig. 25. *Robertson, *AVCA* 111-12 and 135, fig. 137. Photos. in *Bea. Arch. Beazley Archive db*, no. 16,319.

- B] Int.: city siege: warriors fighting at battlements of a wall, which, being rectangular, forms exergues above and on the two sides. Ext.: plain.
- C] Int.: in the two vertical exergues: curving upward: Κλεομε[λος] or Κλεμελος; curving downward: καλος.
- D] (1)type C. The spelling differs from 85.AE.377, where it is Κλεμελος; and from Louvre G 111, where it is Κλεομελος. Pape has only the last, as do PA 8599-8601 and LGPN ii. no. 1.

4976.

Malibu 84.AE.63.

- A] RF neck amphora. Euthymides. Last quarter sixth. 510-500. 520-510 (GMusJ).(1) *GettyMusJ 13 (1985), *Acquisitions* 1984, 168/17 (A). The J. Paul Getty Museum, *Handbook of the Collection* (1986) 48. *Vidi. Script 375.
- B] A: discus thrower. B: athlete with javelin.
- C] The inscriptions vertically down on either side of the figure. A: on the left: Φάυλαλος [-2-?] v. 10, (2) probably complete at end. On the right: κοτελο, the last two letters very faint, but probably complete at end. B: along the lower left: εχοπει. Along the lower right: χοισι. Both complete.
- D] My readings: a mixture of sense and nonsense. It is uncertain whether any letters are missing on A, as the surface is not in good condition. Since Phayllos was famous in the pentathlon he may be represented on both sides (GMusJ). I have omitted the readings in GMusJ, which are inferior.

(1)closer to 510 (Guy). 500 (Ohly-Dumm). (2)or λο(?).

4977.

Malibu 84.AE.569.

- A] RF cup. Douris. Python potter.(1) First quarter fifth. Ca. 480 (GMusJ). Middle period (B.-O.). *Add.(2) 403. *Beazley Archive db*, no. 16,200. *The Birth of Democracy: An Exhibition celebrating the 2500th Anniversary of Democracy at the National Archives, Washington DC* (Athens 1993) 61, fig. 5,1 (color of B). Photos. in *Beazley Archive*, 8. *Beazley Archive db*, no. 16,200. *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 32, 80/120, pl. 72.
- B] Int.: Zeus seated with his staff and a cup at an altar; Ganymede with an oinochoe. A: Zeus pursuing Ganymede; at left, boy running away with a hoop; on each side, a draped man watching. B: Eos grasping Cephalus; Pandion, Cecrops, Erechtheus(?) (2) are watching.
- C] Int.: Δορις εγραψε. A: above Zeus' head: Ζευς. B: ηεος. Κεφαλος. Πανδιόν. Κεκροψς.(3)
- D] Dotted delta. Zeta resembling a Z. Tailed rho. The cup will be published by R. Guy.
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(1)by attribution (GMusJ). (2)apparently not inscribed. (3)B.-O.
has Κεκροπς: an error?

4978.

Malibu 84.AE.770.

- A] WG lekythos. Douris.(1) Ca. 500. Very early. Transitional I (Rich) (Buitron). *Add.(2) 398, 399. *J. Dörig (ed.), *Art Antique: Collections privées de Suisse romande* (1975), no. 205. *Vidi. D.C. Kurtz, 'Two Athenian White-ground Lekythoi,' *GVGettyMus* 4 (1989; written 1985) 118ff., figs. 1,a-e. D. Buitron, *Douris* (Harvard diss. 1978), pl. 12/36. Photos. in Beazley Archive. Beazley Archive db, no. 16,229. *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 18-19, 75/45, pls. 28-29.
- B] Shoulder: a maenad with thyrsus and torch. Body: warriors arming: two groups of two figures each: 1. Front: youth putting on greaves with one foot on a low base or altar; a woman faces him holding a spear and a shield. 2. Youth holding a helmet and shield; on his right, in the center, a stool with clothes; a youth faces the warrior holding a spear and sword.
- C] Shoulder: to the maenad's right: ἡοπαις. Body: 1. To right of the youth's head: Μοφ[α]ιος.(2) On his left, nearly illegible: Μοφ[.]ιος.(3) At the very top of the base, in very small letters: [-]ριχιδὸν καλο[ς].(4) 2. Above the stool: Πανααπιος, for Παναπιος. To right of the spear held out by the right youth: καλος. Between the youth holding the sword and the youth putting on greaves: Νι(κ)οδρομος.(5) Near the bottom: καλος. Under the foot, Gr.: ligature ΗΞ and Ionic Γ. Not in TGV.
- D] Douris' early style of lettering, still pioneer-type and sloppy. Very hard to read. D.C. Kurtz, 'Two Athenian White-ground Lekythoi,' *GVGettyMus* 4 (1989; written 1985) 123: Douris' WG lekythoi are early but not his earliest work; Buitron says 'transitional' to his early middle period. The readings are in part very uncertain.

(1)attributed by Ortiz and Zimmermann. (2)my reading, uncertain; differently Dörig. (3)I thought the first letter not a kappa. I suggest for Μοφ[.]ιος the restoration Μο[οχ]ιος, a name that occurs on Malibu 83.AE.321. (4)so Dörig; I read: ...ιχιδ[.]().() καλο[ς]. This is practically illegible. (5)the kappa looks like an Attic gamma. True reads Νικοδρομος, Guy: ἡιπποδρομος, but thinks the mu is an omicron with a squiggle. Both readings have problems: the third letter is not a kappa, but the first a clear nu; pi for the third letter is very attractive: Hippodromos with both heta and mu miswritten?

4979.

Malibu 85.AE.188.+

- A] Frs. of RF hydria (kalpis). Kleophrades Painter (True). First quarter fifth. *Vidi. *M. Robertson, *The Art of Vase-Painting in Classical Athens* (1992) 134 and n. 4, fig. 136 (two frs.; inscription not mentioned). M. True, *GettyMusJ* 14 (1986) 192/52. A. Kossatz-Deissmann, "Satyr- und Manadennamen auf Vasenbildern des Getty Museums," *GVGettyMus* 5 (1991) 139 (inscription) and 141, fig. 5 (with a third fr.). *T. Schreiber, *Athenian Vase Construction: a Potter's Analysis* (Malibu 1999) 122,

figs. 14,24-25 (24 is a view of the inside, 25 of the outside of two joining frs., showing inscription as well as the semen; the upper fr. only has a corner of the top frieze but is otherwise above the scene; the lower fr. shows the upper portion of the masturbating satyr, and the frame on top and at left; the rest is not illustrated).

- B] Two satyrs stalking a sleeping maenad; the satyr at left is seated and masturbating; his face is frontal and looking up; his left arm is raised up high.
- C] Above the left satyr's head, near-vertically upward:
δὺ ἑλίω.(1)
- D] + Malibu 85.AE.206. Cf. Euripides' Bakchai 918, where Pentheus sees two suns. Note the absence of heta.

(1)my reading; i.e., δὺ ἡλίω.

4980.

Malibu 85.AE.377.

- A] RF cup. Kleomelos Painter. Ca. 500. *Add.(2) 396. *Vidi.
- B] Int.: the sphinx carrying a dead youth over the sea.
- C] Int.: Κλειμελος v. καλος.
- D] The spelling differs from 84.AE.38, q.v.

4981.

Malibu 85.AE.385.2.

- A] Fr. of RF cup. Onesimos (Williams). First quarter fifth.
*Beazley Archive db, no. 41,053. LIMC iv, pl. 341 Helene 277.
- B] A: Menelaus and Helen, Eros, figures, sword.
- C] Menelaos. Helene.(1)

(1)the spellings are not known to me.

4981a.

Malibu 85.AE.468.1-4.

- A] Frs. of RF cup. Dokimasia Painter (Bothmer). Ca. 480-470 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 59, pls. 430,2-3, 431. `Acquisitions 1985,' GettyMusJ 14 (1986) 187/21. Mentioned by Cahn, `Dokimasia,' RA 1973, p. 21, where the cup is associated with the Briseis Painter.
- B] Int.: upper portion of an Oriental archer with his horse, both to left. A: *dokimasia*: youths and horses. B: similar.
- C] A: above a horse's croup: κί[---]. Above a hanging Oriental garment: <. Above, just below rim: \. B: above a hanging garment: ϝV.(1)
- D] Ex Bareiss (no number). Four non-joining frs. For the dokimasia Moore cf. Berlin 2296, ARV(2) 402/1) and a fragmentary cup once in possession of Robert Hecht. Further comparanda in CV.

(1)my attempt to render the printed letters in Moore's text. The last inscription shows a tilted digamma and Roman V.

4982.

Malibu 85.AE.469.

- A] RF cup. Eucharides Painter. First quarter fifth. Middle, ca. 480-470 (Langridge). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 401/E 160 (not ill.). GettyMusJ 187/21. ARV(2)

231/81.

- B] Int.: athlete: bending, with a marker in the right hand.
Ext.: plain.
- C] Int.: between the right arm and leg: $\kappa\alpha\lambda\omicron\varsigma$, retr.
- D] Ex Italian Market (so Beazley).

4982a.

Malibu 85.AE.472.+

- A] Frs. of RF cup. Epeleios Painter or manner (Moore). Ca. 510-400 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 25, pls. 401-402, 403,1-5. GettyMusJ 14 (1986) 187/21.
- B] Int. a youth to left at a lug krater, inserting both hands in it. A: fight with horsemen? B: unclear: an object; a foot; a heel(?).
- C] Int.: in front of the youth: ι -(1) behind him: λ -(1)
- D] Old number: S.83.AE.13. Ex Bareiss 387. Thirteen non-joining frs. The Ext. has no extant letters. No doubt Attic alphabet.

(1)so Moore in text. The photo., pl. 401,1, shows: in front of the youth, two blotchy letters: a letter resembling the drachme sign (cf. lambda 6 in the chart in 'Script'), perhaps an incomplete heta; another letter is a blotchy oval. Hence possibly (h)o. Behind the youth, at the level of his buttocks, a blotchy lambda of shape S 4 in the chart.

4983.

Malibu 85.AE.474.(1)

- A] RF cup. Eretria Painter. Third quarter fifth. Soon after 430 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 21, 149-50, 314/27, pl. 22. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/163 (not ill.).
- B] Int.: a horseman riding with spear and quivver. A: two horsemen, one mounted, the other leading his horse. B: a horseman holding his horse (he to left, the horse to right) in conversation with a seated man; at right, a third figures is calming the horse.(2)
- C] B: in front of the left-most (seated) man: an alpha.
Between the second and third: a sigma. L.-H. 149 suggests: $[\kappa]\alpha[\lambda\omicron]\varsigma$.
- D] Ex Bareiss. Ex Malibu S.83.AE.15. L.-H. 21 and 149-50 suggests the horsemen are the Thessalian horsemen of 431 (Thuc. 2.22; Paus. 1.29,6 mentions their tomb.). Three-stroke sigma.

(1)should be 86.AE.474? (2)the description does not agree with L.-H.'s text but seems to be what the ph. shows. Bothmer says: "three warriors, one of whom holds a horse." He reverses A and B.

4983a.

Malibu 85.AE.505.18-19,21.

- A] Frs. of RF cup. Unattributed (Moore). Ca. 510-500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 36, pl. 408,2-4.
- B] Int.: legs of a youth or man running to right. A, B, each:

fight.

C] A: in the field, [nonsense]: γσλ/ˆλλ.(1)'

D] No S. number; no Bareiss number. Not previously published.

(1)surely nonsense inaccurately rendered. Printed in text mostly in the Attic alphabet. First letter: Ionic gamma (perhaps intended by the author for pi as is sometimes done); second letter: three-stroke sigma; third: Attic lambda leaning back somewhat; then a slash; then a break; finally two rather odd Attic lambdas (meant for upsilons?). The photo., pl. 408,3, shows only one indistinct letter

4984.

Malibu 86.AE.76.

A] Fragmentary BF neck amphora. Three-line Group.(1) Third quarter sixth. Ca. 530 (Bothmer). 520-510 (CV). *ARV(2) 1588, Para. 140/6 bis, 317, Add.(2) 389. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 70/38 (not ill.). *CV, USA 23, pls. 30,1-2 and 34,1-2. Agora 23, 272/under no. 1425.

B] A: fragmentary: Athena and Heracles; Dionysus and Semele (or Ariadne). B: Heracles and the Nemean Lion, between Athena and Iolaus.

C] A: above the heads of Heracles and Athena: Καλ·λλ·ιας. Above the heads of Dionysus and Semele: καλος.

D] Ex S.80.AE.5. Ex Bareiss 13. Ex Zürich Market (Vollmoeller). A small vase. Much missing (Bothmer). Beazley, p. 1588, notes that this is an earlier Kallias than Kallias I; he may be the same as a Kallias named by the Ambrosios Painter, Munich 2614 (ARV(2) 173/2) and Würzburg 474 (174.10). The same kalos-name also in Agora 23, 272/1425, pl. 97 (Agora P 13,328, fr. of BF plate).

(1)the same hand as Berlin 1841 (ABV 320/6) (Beazley).

4985.

Malibu 86.AE.81.

A] BF neck amphora. Leagros Group (Bothmer). Last quarter sixth. Ca. 510 (CV). 520-510 (Bothmer). *CV, USA 23, pls. 30,3-4, 33,1 and 34,3-4 (bibl.). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 70/43 (not ill.).

B] A: Achilles and Ajax playing a board game, with Athena. B: three hoplites.

C] B: the device on the central shield, in applied red(?) on white: a very large N.

D] Ex S.80.AE.292. Ex Bareiss 9.

4986.

Malibu 86.AE.82.

A] BF neck amphora. Leagros Group (Bothmer). Last quarter sixth. Ca. 520-510 (Bothmer). *CV, USA 23, p. 72, bottom right, pls. 41, and 44,3-4. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 71/44 (not ill.). Beazley Archive db, no. 3891. Bothmer, BMA 27 (1969) 433, fig. 9. K. Schauenburg, Gymnasium 76 (1969), pls. 2 and 3 (A, B). AJA 84 (1980), pl. 6, fig. 13 (A).

B] Neck: A: chariot. B: Departure of a Warrior: an old man;

warrior; dog; woman. Body: A: Aeneas rescuing Anchises, with son Ascanius(?) leading the way and Aphrodite looking on from behind. B: Dionysus between a satyr flautist and another satyr.

- C] Neck: A and B: nonsense: to the charioteer's left, along the left margin and facing it: μεχτεετο. Between the head of the charioteer and the horses' necks: λεβιτ[.]δεσ.(1) At horses' right and facing them: χιτρο(.).v. B: behind the old man's back, facing out (like the first inscription): μυχταεν. Between the warrior's and woman's heads: (.)[.](h)χω.(2) Behind the woman, along the margin, facing in: 7-8 letters not legible in CV's photo. Body: A: nonsense: behind Aphrodite, facing out: πετελευχ.(3) Between Aphrodite and Aeneas: Α(φ)ροδιτεκαλε. To left of Anchises' forehead (he looks back): Ανχισι. Between the ankles of Aeneas and Ascanius: Αινεα<ς>: καλος.
- D] Ex S.82.AE.48. Ex Bareiss 352. Note the kalos' added to divine and mythical names. The writing is very neat (more Antimenean than Leagran) except in some nonsense inscriptions. For the inscriptions see also Schauenburg 48-53.

(1)this looks like a miswritten(?) proper name. (2)it is not clear that this is really an omega. (3)so Bothmer in Greek Vases; the reading in CV, text, is: πυτελευχ.

4987.

Malibu 86.AE.96.1-4.

- A] Frs. of BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. Third quarter sixth. Ca. 530. 540-530 (CV). *Bothmer in: Greek Vases: Molly and Walter Bareiss Collection (Malibu 1983) 71/49 (not ill.). *CV, USA 23, pl. 45. ARV(2) 1627, *Para. 105/21 bis.
- B] Shoulder: A: a horseman between two nude youths and two draped men. B: at least two running figures and two horses. A-B: below: satyrs and maenads. On each handle: a dancing satyr.
- C] [Νικοσθενε]ς εποιεσε[ν].(1)
- D] Ex S.80.AE.85. Ex Bareiss 16.

(1)so Para.; ARV(2) has ...σ[εν]. Bothmer in GV Bareiss gives εποιεσεν, complete.

4988.

Malibu 86.AE.98.1-8,10,13-15,17-18.

- A] Frs. of BF Nikosthenic neck amphora. Painter N (Bothmer). 530-520. 540-530 (CV). *CV, USA 23, pls. 46 and 47 (no bibl.).
- B] On the topside of the mouth: dolphins. Neck: A, B, each: Iris(?). Shoulder: A-B: Dionysus with satyrs and maenads. Body: dancing youths and women. On each handle: a dancing youth.
- C] Shoulder: A: starting at the level of the heads of a satyr and of Dionysus, the end being on another fr.: Νικοσθ[ενες εποιεσ]εν.
- D] Ex S.80.AE.49.1-8, etc. Ex Bareiss 360 (part). Previously unpublished.

4989.

Malibu 86.AE.100.1-4.

- A] Frs. of BF neck amphora. Painter of Nicosia Olpe. Third quarter sixth. 540-530 (CV). *CV, USA 23, pls. 25,4 and 26,5 (no bibl.).
- B] A: a frontal horsemen flanked by several figures.
- C] Nonsense: imitation letters: A: fr. 1: (the central portion of the picture:) to left of the left horse: $\mu\mu\sigma$ [--]. Between two horses: $\iota(\epsilon)(\kappa)\sigma\kappa\phi(.)$. (1) To right of the right horse: $\mu\epsilon\phi$ [--]. Under the foot, Gr.: ΔP .
- D] Ex S.80.AE.160. Ex Bareiss 360 and 362. 14 frs. put together by Bothmer, not all from Bareiss.

(1)the last letter is a dot.

4990.

Malibu 86.AE.112.

- A] Fragmentary BF neck amphora (Tyrrhenian). Fallow Deer Painter (Bothmer). Third quarter sixth. Ca. 560 (Bothmer, CV). (1) *CV, USA 23, pls. 50,1-2 and 51,1-2 (no bibl.). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 72/58 (not ill.). (2)
- B] Lower part only: A: a duel flanked on each side by a woman (Achilles and Memnon?). B: komos of six naked males. Under the handles: eyes.
- C] Nonsense: A: between the duelist's legs: $\sigma\sigma\sigma\sigma\sigma$. B: between legs of the third and fourth males: $\chi\sigma/\rho(\kappa)\sigma$. (3) Between the backs of the fifth and sixth males: $\kappa\sigma\delta\sigma(.)\sigma$. (4)
- D] Ex S.80.AE.176. Ex Bareiss 325.

(1)too early? (2)listed as a fragmentary BF column krater.

(3)perhaps not complete fore, as there is a trace of a letter higher up. (4)read as retr., but the reading is uncertain.

4991.

Malibu 86.AE.114.

- A] BF hydria. Lykomedes Painter (Bothmer). Last quarter sixth. Ca. 510 (Bothmer). *CV, USA 23, pls. 52,3, 55, 57,3-4; p. 90 (bibl.). Met. Mus., Bull. 27 (1968-69) 432, fig. 8. Auktion 22 (M.M.), pls. 39-40/137. *Bothmer in Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 18/9 (ill.), 72/60. Script 1172. Mertens, AWG 49/8. *Beazley Archive db, no. 7813 (bibl.).
- B] Shoulder: Heracles and the Lion. Body: the Struggle for the Tripod: Apollo pursuing Heracles, between Artemis and Athena.
- C] Body: the inscriptions in straight lines downward: behind Artemis, facing the margin: $\Lambda\alpha\chi\epsilon\mu\iota\delta\epsilon\varsigma$, for Αρτεμιδος . (1) Between Artemis and Apollo, along his back and facing him: $\text{Απο}[\lambda\lambda\sigma]\nu\sigma$, retr. To right of Heracles' left (forward) leg: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\sigma$. Behind Athena's skirt, facing her: $[A]\theta\epsilon\nu\alpha\varsigma$.
- D] Ex Malibu S.82.AE.33. Ex Bareiss 23. Once loaned to New York: L.68.147.8. For the Lykomedes Painter see CV, p. 59; the name piece is New York 07.286.76 (L. was the charioteer of Achilles). I give above Bothmer's readings in the Cat., p.72, supplemented by CV readings. Dotted delta. Three-stroke sigma reversed.

(1)so Bothmer. I read Αρτεμιδος from CV (not as retr. as the text in CV). I also vidi in the Met. Mus. 6/18/1969:

Αρτεμιδος (the first four letters retr.). Απο[λ]ονος
(retr. except for nu). ηερακλεος. Αθεναα (I put `sic'
with this). I wonder how accurate my readings were. But
Bothmer's reading of the miswritten *Artemidos* needs
confirmation.

4992.

Malibu 86.AE.115.

- A] BF hydria. Leagros Group (Bothmer). Last quarter sixth. Ca.
510 (CV). *CV, USA 23, pls. 52,4, 56,1, and 57,5-6. *Bothmer
in J. Paul Getty Museum, Greek Vases: the Molly and Walter
Bareiss Collection (1983) 72/61 (not ill.).
- B] Shoulder: two chariots racing. Body: Dionysus seated
between two pairs of dancing maenads.
- C] Body: nonsense: between mid-bodies of the dancing maenads
at right: νδε(. Curving around the head of the rightmost
maenad: (χ)ερο.(1)
- D] Ex S.80.AE.181. Ex Bareiss 139. By the same hand as London
B 334 (ABV 365/71) (Bothmer).

(1)the readings are uncertain, as the photos. in CV are very
small.

4993.

Malibu 86.AE.119.

- A] Fr. of BF hydria. Unattributed. 525-475 (Bea. Arch.). *Beazley
Archive db, no. 30,531. CV, USA 23, pl. 56,2.
- B] Shoulder: Apollo with kithara seated on a stool at an altar,
between Leto and Artemis.
- C] Shoulder: Apollon. Leto. Artemis.(1)

(1)the spellings are unknown to me.

4994.

Malibu 86.AE.120.

- A] Fr. of BF hydria (kalpis). Unattributed. Last quarter sixth.
510-500 (CV). *CV, USA 23, pl. 56,2. *Bothmer in J. Paul Getty
Museum, Greek Vases: the Molly and Walter Bareiss Collection
(1983) 72/63 (not ill.). *T. Schreiber, Athenian Vase Construc-
tion: a Potter's Analysis (Malibu 1999) 121, fig. 14,21 (shows
inscriptions).
- B] Apollo playing the lyre while seated at an altar, between
Leto and Artemis.
- C] To right of the top of Leto's head: Αετō. Around Apollo's
lyre: Απολ·λ·ōν. Behind Artemis' back, facing her:
Αρτε(μ)ις.(1)
- D] Ex S.80.AE.174. Ex Bareiss A 16.

(1)the mu miswritten as a pi.

4995.

Malibu 86.AE.130.

- A] Fragmentary BF oinochoe (olpe). Leagros Group (Bothmer). Last
quarter sixth. 520-510 (CV). *CV, USA 25, pls. 63,1 and
66,1-2, fig. 8 (profile) (no bibl.).
- B] Two Amazons setting out; the right one turns back to her
companion, who is accompanied by a dog.
- C] Nonsense: between the heads: οηε(υ)ν. Complete. Along the

right margin, facing in: κε(υ)ν[--(?)].

- D] Ex S.80.AE.46. Ex Bareiss 319. The inscriptions may
`represent' the Amazons' names. I am unsure of the epsilon.

4996.

Malibu 86.AE.134.

- A] BF lekythos. Leagros Group (Bothmer). Last quarter sixth. *CV,
USA 25, pls. 68,1-3 and 70, 203 (bibl.). Bothmer in J. Paul
Getty Museum, Greek Vases: the Molly and Walter Bareiss
Collection (1983) 73/72 (not ill.).
B] Dionysus flanked by two maenads mounted on mules.
C] The mule at right has a serpentine squiggle on its croup as
a brand: a four-stroke sigma or a snake?
D] Ex S.80.AE.227. Ex Bareiss 341. This squiggle looks more
like a sigma than do the squiggles on Malibu S.82.AE.2,
q.v., but I wonder if Simon is not right in calling them
serpentine.

4997.

Malibu 86.AE.143.+

- A] Fr. of BF pyxis.(1) BMN Painter (Bothmer). Third quarter sixth.
Ca. 540 (Bother). *CV, USA 25, pl. 72,1-2, fig. (profile).
*Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and
Walter Bareiss Collection (1983) 73/75; also 27/15 (ill.).
Bothmer and J. Bean, Greek Vases and Modern Drawings (exhib.
check list, Met. Mus. 1969), no. 28. LIMC iv, 217/116 (loan
no. incorrect) and 256 (s.v. `Gigantes'). GettyMusJ 19 (1991)
138/12.1-10.
B] A: part, top of scene: Gigantomachy: Heracles (probably on
the chariot pole); Athena; horses of Zeus' chariot (he is
missing); Porphyryon and Enkelados. Loan frs.: upper part
of Poseidon, with the island of Nisyros on the shoulder;
parts of other figures.
C] A: to right of Athena's forehead: Α(θ)[εναία].(2) To left of
the first giant's helmet crest, along the top margin:
Πορφυριον, retr.(3) Starting in the same position from the
second giant's helmet crest: Εν^κελαδο(ς), retr.(4) Above
Poseidon's head: Ποσειδων, retr.(5)
D] Ex S.82.AE.26. Ex Bareiss 351. + L.88.AE.46 (see CV, pl.
72,2). GettyMusJ 19 adds ten new frs. Archaic lettering.

(1)Nicosthenic shape. (2)the theta smudged. (3)the nu raised,
covering the top margin line. (4)the first giant's spear arm
intervenes. The sigma sideways. The inscription fills the
whole available space: planned? (5)note that Poseidon faces
right, unlike the giants whose names are also retr.

4998.

Malibu 86.AE.154.

- A] BF Siana cup.(1) Painter of Boston C.A. (Brijder). Second
quarter sixth. 580-570 (Bothmer). *CV, USA 25, pls. 82-84, and
89,1, fig. 22 (profile) (much bibl.). *Bothmer in J. Paul
Getty Museum, Greek Vases: the Molly and Walter Bareiss
Collection (1983) 74/83; also 22/11 (A, B). K. Schauenburg, AA
1962, 745-46; 747-50, figs. 1-2. Idem, in Weltkunst, cat. no.
A 14. Bothmer, BMMA 27 (June 1969) 429, fig. 2. Bothmer and J.
Bean, Greek Vases and Modern Drawings (exhib. check list, Met.
Mus. 1969), no. 38 (L.68.142.4). Brommer, Vasenlisten(3) 313/14

and 500/19. E. Laufer, *Kaineus* (Rome 1985) 34/K 7, pl. 3, fig. 4. Brijder, *Siana Cups I* 134/277.

- B] Int.: a young mounted rider; around, tongue border. A: Calydonian Boar Hunt. B: Battle of Lapiths and Centaurs, with Kaineus in the center.
- C] Nonsense: imitation letters: Int.: three letters behind the youth's body. B: under the left-hand centaur's belly three letters of the " variety.
- D] Ex S.82.AE.46. Ex Bareiss 248.

(1)overlap.

4999.

Malibu 86.AE.156,1-2.+

- A] Frs. of BF Siana cup. BMN Painter. Second quarter sixth. 570-560 (Beazley). *CV, USA 25, pl. 85, fig. 11 (profile) (bibl.). *Bothmer in J. Paul Getty Museum, *Greek Vases: the Molly and Walter Bareiss Collection* (1983) 74/85 (not ill.).
- B] Int.: a swan. A: Calydonian Boar Hunt(?). B: wounded stag between two mounted riders.
- C] Nonsense: A: to left of a dog that has jumped on the boar's back: four letters in a break, hence illegible, incomplete fore. Above the dog, just below the top margin: κσεασ(ο)πο(ο)^σ.(1) B: below the belly of one ridden horse that rushes toward the stag: [-]χδ(.)ο.(2)
- D] Ex S.80.17.1-2. Ex Bareiss 95. + frs. in Tarentum, unpublished, but described in CV (no inscriptions mentioned). Overlap. There are many more frs.

(1)a spear intervenes. (2)uncertain reading.

5000.

Malibu 86.AE.157.

- A] Fragmentary BF lip cup. Epitimos Painter? (Bothmer).(1) Epitimos potter. Third quarter sixth. 550-540 (Bothmer, CV). *CV, USA 25, pls. 89,4, 91,2-7, 92-93, fig. 25 (profile); p. 47 (facss.). *Bothmer in J. Paul Getty Museum, *Greek Vases: the Molly and Walter Bareiss Collection* (1983) 74/86; also 24/12 (Int.). Add.(2) 400. LIMC iv, 461/27,c (Hebe I) and 687/239 (Hera); pl. 419/239 (Int.).
- B] Int.: divinities: part of a standing figure (child or Hebe?); Zeus seated; Hermes; a seated goddess (Hera?). In the exergue: two cocks facing. Lip: A: a rider. B: similar. Handle zone: A, B, each: sphinxes in lieu of palmettes.
- C] Handle zone: A: Ε[πιτ]ιμ[ος]επο[ι]εσεν.(2) B: Επιτ[ι]μ[ος]επο[ι]εσε[ν].(3)
- D] Ex S.80.AE.40. Ex Bareiss 395.

(1)very near Lydos. (2)so CV; Bothmer, p. 74, has επιοιεσεν. Add.(2) 400 gives its reading for B also as the reading for A, which is wrong. (3)so CV; the Bareiss cat., p. 25, Bothmer's check list, *ibid.*, p. 74, and Add.(2) 400, all have: Επιτιμοςεπο[ι]εσε[ν] (no doubt with errors in thebrackets).

5001.

Malibu 86.AE.158.

- A] BF lip cup.(1) Sokles Painter. Sokles potter. Third quarter sixth. Ca. 540. *CV, USA 25, pls. 89,3, 90, and 91,1, fig. 24

(profile). Bothmer and J. Bean, Greek Vases and Modern Drawings (exhib. check list, Met. Mus. 1969), no. 33 (loan: L.69.11.17). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 74/87 (not ill.).

- B] Int.: a winged youth, running; tongue border. Lip: A, B, each: plain.
C] Handle zone: A: Σοκλες [επ]οι[ε]σεν. B: Σοκλες εποιοσεν.
D] Ex S.80.AE.255. Ex Bareiss 393. Large and widely spaced letters, clearly an early LM cup. For the date, see also CV.

(1)hybrid, close to Gordion cups and reminiscent of Siana cups.

5002.

Malibu 86.AE.160.

- A] BF lip cup. Group of Vatican G. 61 (see CV). Third quarter sixth. Ca. 540 (Bothmer, CV). *CV, USA 25, pls. 95, 96,3-4, fig. 26 (profile). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 74/89 (not ill.). *Photo. in Beazley Archive.(1)
B] Lip: A, B, each: two rams facing.
C] Handle zone: A: χαϊρε και πιει τευδε. B: χαϊρε και πιει τευ[δε].(2)
D] Ex S.80.AE.68. Ex Bareiss 209. One side worn. D-shaped rho. Epsilons with very short hastae.

(1)very small. (2)so CV; Bothmer has τευ[δ]ε.

5003.

Malibu 86.AE.163.

- A] BF lip cup. Unattributed.(1) Third quarter sixth. Ca. 530 (Bothmer, CV). *CV, USA 25, pls. 97 and 98,1-2, fig. 28 (profile). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 75/92 (not ill.). *Photos. in Beazley Archive (very poor). Beazley Archive db, no. 44,971.
B] Lip: A: horseman cantering between two running youths. B: horseman following a walking youth in chlamys.
C] Handle zone: A: ε(λ)ονυχ(ν)σχ(ν)χνε(λ)χν. B: πελονυχ(ν)σλονσχνευ.
D] Ex S.80.AE.61. Ex Bareiss 92. Digamma F-shaped.

(1)near Brijder's Runners Painter (BABesch 50 (1975) 160-62, Manner of Elbows Out).

5004.

Malibu 86.AE.164.

- A] Fr. of lip cup. Unattributed. Third quarter sixth. Ca. 540-530 (CV). *CV, USA 25, pl. 98,3 (no bibl.).
B] A: No figured decoration preserved. Part of handle zone, with the BG line above and BG and reserved areas beneath.
C] A: Handle zone: nonsense: (λ)υ·ολυ·λυσλυσλ·λυ.
D] Ex S.80.209. First publication.

5005.

Malibu 86.AE.170.

- A] RF eye cup. Unattributed.(1) Nikosthenes potter. 530-520. Ca. 530 (Bothmer). *CV, USA 25, pls. 110-112, 1134,2, fig. 32

(profile) (much bibl.). *Bothmer in J. Paul Getty Museum, Greek Vases: Molly and Walter Bareiss Collection (Malibu 1983) 27/14, fig. on p. 26 (A, part), 75/94. ABV 231/10, 235, Para. 109, Add.(2) 60. F. Brommer, 'Herakles and Theseus auf Vasen in Malibu,' GVGettyMus 2 (1985) 189-92. *S.B. Matheson, GRBS 35 (1994) 366f. and n. 84, pl. 3 (details of A and B; part of signature shows).

- B] Ext,: between eyes: A: busts of Heracles and Athena. B: busts of a man and two women (one with polos).(2) Under one handle, a cock; under the other, a boar.
- C] A: above the left eyebrow: ΝΙΚΟΘΕΥΕΣ ΕΤΟΙΕΘΕΥ.(3)
- D] Ex S.80.AE.300. Ex Bareiss 82. Ex Roman Market, Meggen, Käppeli, and Bareiss. Beazley (ABV 235) compares Vatican 456, a similar cup with heads on A. The hand is certainly different from Painter N's. Matheson identifies the heads on B as Demeter, Kore and Triptolemos. Schefold: Demeter, Persephone, Hades. Bruckner and Beazley following him: Hera, Hebe, Zeus. Brommer leaves the question open.

(1)O. von Vacano, Zur Entstehung und Deutung gemalter seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen (Bonn 1973) attributes a number of BF eye cups potted by the early Nikosthenes to a Painter of Villa Giulia 63613; some of the attributions are questioned by Clark; see CV, p. 63. (2)ABV does not identify the figures; Para. suggests Hebe and Hera, perhaps Zeus, although the beard is poor for Zeus. Bothmer in GV Bareiss suggests Hades with Persephone and Demeter. (3)Auktion 22 (M.M.), pl. 41/133, brackets the first epsilon.

5006.

Malibu 86.AE.181.1-2.

- A] Frs. of BF cup. Wraith Painter (Bothmer). Third quarter sixth. Ca. 540 (CV). *CV, USA 25, pl. 104 (no bibl.).
- B] A: warriors and chariots, with sirens between them. B: similar.
- C] A: fr. 1 (consisting of two separate frs.): nonsense: blobs: above the horses' heads: six blobs. In front of the horses: seven blobs. Between the hoplites' legs: five blobs.
- D] Ex S.80.AE.100.1-2. Ex Bareiss 77.

5007.

Malibu 86.AE.195.

- A] RF pelike. Triptolemos Painter. Second quarter fifth. Ca. 470 (Bothmer, Neer). *Para. 364/21 bis, Add.(2) 222. Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 75/100 (not ill.). *F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGetMus 2 (1985) 224, fig. 44 (A). *R.T. Neer, CV, USA 32, J. Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 20, pls. 343-44 and 347,3-4 (inscription shows on pls. 343,1 and 344,1) (bibl.).
- B] A: Poseidon seated on a block, between a man wearing chitoniskos, chlamys and petasos and a youth dressed in the same way. Neer calls the two, travelers (rightly).
B: Courtship: a bearded man offering a live hare to a youth; between them, a dog.
- C] A: on the block on which Poseidon sits, at mid-height, in BG,

widely spaced and filling the space: κα(λ)ος.

- D] Ex Malibu S.80.AE.235. Ex Bareiss 347. The youth has been called Theseus, meeting his divine father. Beazley: Peirithoos and Theseus. For the older, Schauenburg suggested Aegeus, Schefold and Beazley, Peirithoos. Bothmer: Aegeus(?) and Theseus.

5007a.

Malibu 86.AE.198.1-4.+

- A] Frs. of RF pelike. Geras Painter (Padgett). Ca. 480-470 (Neer). K. Schauenburg, in *Monumentum Chiloniense* (festschrift Erich Burck, 1975), 558, pl. 11,23. E. Simon, AA 1985, 272 (fig. 53. G.M. Padgett, *The Geras Painter* (diss., 1989) 26/G.1B, figs. 3-4. J.M. Moret, RA 57 (1990) 8, fig. 5, 14/59. LIMC v, 357/647, s.v. Hermes; v, 665/12, s.v. Io I. *R.T. Neer, CV, USA 32, Getty Museum 7 (1997), no. 16, pl. 340 (inscr. not shown). *G.M. Padgett in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 223 and nn. 110-111, fig. 13 (A).
- B] A: Death of Argos: Hermes attacking Argos to right; behind, the bovine Io; at right, part of Zeus seated to left and an eagle. B: uncertain subject, very fragmentary: arm; lower body of a woman; at right, unidentified object.
- C] A: to right of Argos' head: Αργος.(1)
- D] + Malibu 86.AE.199.7-9. Ex Bareiss 350 and 384 (part). Apparently not in Bareiss cat. Found together with the next item.

(1)see CV; no facs.

5007b.

Malibu 86.AE.199.1-4,6,10-18.

- A] Fragmentary RF pelike. Geras Painter (Padgett).(1) Ca. 480-470 (Neer). CA. 480 (Padgett). J.H. Oakley, AJA 86 (1962) 111 n. 3. K. Schauenburg, in *Monumentum Chiloniense* (festschrift Erich Burck, 1975) 558 n. 65, pl. 11, 24-25.(2) LIMC iii, 331/45, s.v. Danae. J.M. Padgett, *The Geras Painter* (diss., 1989) 28/G.2A, figs. 89 and 11-12. Oakley, *The Phiale Painter* 23 n. 134 (att. to Painter of Louvre 238). *R.T. Neer, CV, USA 32, Getty Museum 7 (1997), no. 17, pls. 341-42 and 347,1-2 (342,2 shows the pi of Perseus). *G.M. Padgett in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 219 and nn. 88-90, figs. 9-10 (A, B).
- B] Fragmentary: A: Perseus and Danae at Argos: Danae to right: carpenter with adze working on the chest; boy Perseus standing to left behind the chest; behind him, Akrisios to left. B: three women walking to right, carrying grave goods. (Related to A.)
- C] A: to right of Danae's head: Δαναε. Starting at Perseus' chin: Περ(ο)[εως], retr. B: to right of the middle figure, who turns left and carries a lekythos: καλος.(2)
- D] Frs. 1-18, minus 5, 7-9. Ex Bareiss 384 (parts). Found together with the other pelike by the Geras Painter (last item). Dotted delta; sigma = < (both given as printed letters). Apparently not in the Bareiss cat.

(1)Guy had attributed to the Geras or Argos painters;

Bothmer had attributed to the Painter of Louvre 238.
(2)According to Padgett (n. 88) Schauenburg thought the
frs. with Danae were from the back of Malibu 86.AE.198
(CAVI 5007a) with the Death of Argos (cf. Padgett n. 113
and fig. 13). (3)this should refer to Perseus, for whom
they are mourning.

5007c.

Malibu 86.AE.225.

- A] Fr. of RF psykter. Unattributed. Ca. 520-510 (Neer).
*R.T. Neer, CV, USA 32, Getty Museum 7 (1997), no. 23, pl.
348,3 (shows letters faintly) (no bibl.).
- B] A: lower right leg and corner of himation of a male running
to right; reserved base line.
- C] A: "Above leg, an inscription in added red, retrograde and
upside down: [κα]λος." (CV).
- D] Ex Bareiss (no no.).

5008.

Malibu 86.AE.226.

- A] Fr. of RF hydria of BF shape. Pioneer Group (Beazley).(1) Ca. 520-510
(Neer). Last quarter sixth. Ca. 520 (Bothmer). *Bothmer in J. Paul
Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983)
76/111; also 31/19 (ill.). Greek Vases and Modern Drawings (Met. Mus.
checklist, 1969), no. 53. Webster, PP 194. *ARV(2) 1621 (34/12 bis),
Para. 324, Add.(2) 157. *R.T. Neer, CV, USA 32, J. Paul Getty Museum,
Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 24,
pl. 348,1 (shows inscriptions).
- B] Shoulder: chariot race (parts of two chariots) ; in the center, the
bearded charioteer of the first chariot is preserved.
- C] Nonsense(?, see below): above the horses of the left-hand
chariot: [--]ευχς. Above the right-hand horses and to right of
the bearded charioteer: παλενχ[--].
- D] Ex Bareiss 24. The inscriptions recall to me the Dikaios
Painter. - Neer considers the two inscriptions one nonsense
inscription, but I think they are two inscriptions giving
the names of the two charioteers (rather than the
nationality of the chariots). They may still be only
nonsense imitations of real names [esp. if they recall the
Dikaios Painter, as they appear to me; or they may be real
names, the second one perhaps miswritten. On p. 26, Neer says
that Bothmer suggests the first part of the inscription, ευχς,
may refer obliquely to the potter Euxitheos; N. does not accept
this. But Neer compares for the second half of the inscription:
Γαλενε on Boston 10.221, ARV(2) 16/14, by Euphronios [this seems
odd]. Bothmer thinks the fr. is from a lid rather than a hydria;
there are marks of the underside which he declares to be Grr. (they
may resemble a mu), while Neer thinks they are not intentional and
put into the leatherhard state of the pot; see the dr., p. 25. Neer
thinks the reverse is too rough to be the bottom of a lid,
hence he lists it as a fr. of a hydria of BF shape. - The
forward trace horse has a circular brand, for which Neer
gives parallels.

(1) Neer 26: Beazley nearly gave the fr. to Phintias (letter
to Walter Bareiss of 3/20/62: could be late work of his).
But in 'Some Attic Vases in the Cyprus Museum,' ed. D.C.

Kurtz (Oxford 1989) 26 Beazley says: several elements in the fr. are not without analogy, as a whole the fr. stands alone. Guy notes links with Euthymides. Neer lists other analogies.

5009.

Malibu 86.AE.227.

- A] RF hydria (kalpis). Eucharides Painter (Bothmer). First quarter fifth. Ca. 480 (Neer). Middle period (Langridge). *ARV(2) 1637/43 bis, 1699, Para. 347, Add.(2) 199. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 76/112; also 38/24 (ill.). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 394/E 139, pl. 57, bottom. Stähler, Eine unbekannte Pelike des Eucharides-Malers (196..), pls. 7,b and 8,a. A. Greifenhagen, JbBerlMus 9 (1967) 23/73 (not ill.). E. Langridge, ASCSA Newsletter 30 (1992) 5. R.T. Neer, CV, USA 32, J. Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 25, pls. 349-350 and 356,1-2, fig. 8 (profile).
- B] Body: Komos: youth with a stick and flute case; a naked boy facing him and playing the flutes at upper left, a basket. Neer seems to call the scene: 'Courtship'.
- C] Body: between basket and youth: καλος. Between the figures: Ευχαριδε(ς), retr.(1) My note from Neer says: Vertically between the two figures: Ευχαριδες καλο(ς).(2)
- D] Ex S.82.AE.42. Ex Bareiss 28. For occurrences of Eucharides see CV, p. 27. Ευχαριδες καλος occurs on the stamnos in Copenhagen (124) by the same painter and perhaps on Louvre G 138, ARV(2) 365/61, a cup by the Triptolemos Painter, without kalos (Ευ[χαρ]ιδες(?)).

(1)in the diss. Langridge says: Eucharides kalos. (2)the name is not visible in the ph., but the text gives it as left-to-right, but with each letter retr.; kalos is normal.

5010.

Malibu 86.AE.235.+

- A] Fragmentary RF hydria (kalpis). Group of Polygnotos.(1) Third quarter fifth. Ca. 440 (Neer). *GettyMusJ 20 (1992), Acquisitions of 1991, 145/20 (only 91.AE.41; not ill.). Bothmer, Bareiss cat. 77/117. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 102, 403/H12, pl. 80A-B (inscriptions not shown or mentioned.) LIMC i, pl. 111 Achilles 519. J.M. Barringer, Divine Escorts: Nereids in Archaic and Classical Greek Art (Ann Arbor 1995), app. no. 20. Greek Vases and Modern Drawings (checklist), no. 58. LIMC vi, 809/330, s.v. Nereides (not ill.). *R.T. Neer, CV, USA 32, J. Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 33, pls. 359-360 (350 shows letters above Achilles), fig. 12 (profile), p. 35 (facs. of Gr.).
- B] Nereids bringing arms to Achilles: in the center, Achilles' tent, in which he sits to right; left of the tent down to the vertical handle: three Nereids to right; to right of the tent to the same handle: Phoenix (bearded old man) leaning on his stick to left, and three Nereids to left (the first of these perhaps Thetis.).
- C] Above Achilles' head: καλ[ος]. Between Phoenix and 'Thetis', in two lines: καλος|καλε. To right of the head of a Nereid carrying a cuirass: κ[αλε]. On the upper surface of the [vertical] handle, Gr.:| plus three short

diagonal scratches; space; B.(1)

- D] Ex Bareiss 392 (86.AE.235 only). + Malibu 91.AE.2,3,8,14,16,21,28,30. Preserved is the top and upper body, but the neck is missing; the two side handles and part of the top handle are extant.

(1)the Gr. is apparently unique (Neer). Johnston suggests the Milesian numeral 22, but notes they are rare at this date. [The Gr. shows well in pl. 360: it looks clearly like a disjointed kappa (rather than an iota plus scratches) and a beta; the ph. is clearer than the facs. on p. 35. Hence 22 is attractive, but I wonder if it is not modern.]

5010a.

Malibu 86.AE.267.

- A] RF skyphos. Unattributed. Ca. 460-450 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 8, pl. 391 (A, B; A shows inscription). Bothmer and J. Bean, Greek Vases and Modern Drawings (checklist, 1969) 5/67. Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 78/139 (inscription not mentioned).
- B] Gigantomachy: A: Dionysus to right, holding out a snake and carrying a spear with ivy growth at the top; on his right, on the ground, another snake to right. B: a giant defending himself against a snake curled around his right leg.
- C] A: above Dionysus, nearly horizontal (with a slight upward bias), and above his head: καλ(η).(1)
- D] Old number Malibu S.80.AE.308. Ex Bareiss 348. Moore prints, without explanation: KAΛΛ. The inscription is in red. This looks to me more like καλη with the eta's cross stroke omitted than like a miswritten καλος. But what would καλη refer to? The word for snake is masculine; perhaps λογχη(?). Ionic alphabet.

(1)the eta consists of two vertical parallel strokes.

5010b.

Malibu 86.AE.274,1-3,5-10.+

- A] Frs. of BF/RF cup. Unattributed. Ca. 510-500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 12, pl. 394,1-2 (1 shows the letters). Not previously published.
- B] Fragmentary: Int.: BF: man or youth to right. A-B: RF: eyes are in part preserved.
- C] Int.: on the reserved ground: traces of an inscription: Moore prints: V (.) Σ (with three-stroke sigma), saying it is most likely from kalos. I see: to left of the male's upright lower leg: a 3-stroke sigma; to right of his knee, at some distance a thick dot; further to right, at 3 o'clock: V. Hence i read: [κα]λος, retr., the sigma reversed (sigma 2 in the chart in `Script').
- D] Old number S.80.AE.53. Ex Bareiss. + Malibu 85.AE.477.6 (old number S.83.AE.18). Attic alphabet.

5011.

Malibu 86.AE.276.

- A] RF eye cup. Oltos. Last quarter sixth. Ca. 520 (Bothmer).

*Greek Vases: Molly and Walter Bareiss Collection (Malibu 1983) 40/26, fig. on p. 40, 78/143 (Bothmer). ARV(2) 1623/20 bis, 1621/79 bis, 1699, Add.(2) 164 (bibl.). *S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 44/41 (loan to Yale exhibition; bibl.).

- B] Int.: BF: a komast running while looking back. Ext.: RF: between eyes: A: runner. B: nose.
C] Int.: starting to left of the face and running along the margin, facing out: ΜΕΜΝΩ^νΚΑ^λΟ[ς].(1)
D] Ex S.82.AE.49. Ex Bareiss 81.

(1)the feet intervene. The sigma was probably in a small missing piece below the komast's left arm.

5012.

Malibu 86.AE.279.

- A] RF cup. Epiktetos. Last quarter sixth. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 78/145 and 43/29 (ill.). Para. 329/83 ter, Add.(2) 168. *Vidi. Script 350.
B] Int.: a bald and bearded man reclining, playing the lyre and singing. Ext.: plain.
C] Int.: along top margin, as if issuing from the singer's mouth: ΕΛΟΙ^εΟΟΣΕ(ν).(1)
D] Ex Malibu S.80.AE.252. Ex Bareiss 142. Bothmer rightly points out that the inscription is miswritten for ΕΠΟΙΗΣΕΝ. It is not an attempt at rendering a song. The letters are small and casual, altogether peculiar for Epiktetos, who was not illiterate. epoiesen without a potter's name occurs elsewhere in Epiktetos and with other painters; see AJA 88 (1984) 345 n. 28.

(1)lambda could be an error for an upside-down pi. Vidi: I read: ΕΛΟΙ^εΟΟΣ(Ε)Ο. The lyre intervenes. The first sigma is very small and not very crooked. The last epsilon is unclear (I even thought of a theta). The last letter is either a reversed nu or a sideways sigma.

5012a.

Malibu 86.AE.283.

- A] RF cup. Unattributed.(1) Ca. 500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 38, fig. 10 (profile), pls. 408,6, 409-410 (none show inscriptions). Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/149 (inscriptions not mentioned).
B] Int.: komos: two youthful revelers, arm in arm, to left. A: maenad and satyr at a large column krater. B: similar.
C] Int.: ΚΑΛΟΣ, retr. Κ[.]ΛΟ.(2) Behind the head of the maenad: [-]Δ[.]Π.(3) In front of her: Κ[α]ΛΟΣ. Below handle B/A (behind the maenad): Ο(Ϝ).(4) B: behind the maenad: [κ]αλο[ς].(5) In front of the satyr: [κ]αλ[ος].(6)
D] Old number S.80.AE.325. Ex Bareiss 84. Done from Moore's text, which is not entirely satisfactory. Attic alphabet (printed letters).

(1)Moore, who also says: may be near Apollodoros. (2)the text prints: ΚΛΟ. (3)text:]Δ[.]Π. (4)three-stroke sigma reversed. A strange digamma-like letter follows, printed as tilted.

(5)Moore prints: αλο. (6)Moore: αλ.

5013.

Malibu 86.AE.284.+

- A] Fragmentary RF cup. Onesimos. First quarter fifth. Early (Beazley). Ca. 500 (Bothmer).(1) *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/150 and 50/36 (Malibu Int. ill., p. 52). ARV(2) 326/87 (Louvre frs.)(2), *Para. 360/74 bis (Bareiss fr.), Add.(2) 216. *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) 44 and n. 28, fig. 6 (Int.; includes the Louvre fr.).
- B] Int.: A bearded komast leaning on stick, vomiting; at right, a flute case. A: love-making, B: similar, but fragmentary.
- C] Int.: ho παις καλος, retr.(3)
- D] Ex Malibu S.80.AE.305. Ex Bareiss 327. + Louvre C 11,337 (part).

(1)Williams dates the cup in Onesimos' later middle period.

(2)only one fr. belongs; see Williams. (3)fig. 6 in GVGettyMus 5 shows some letters on the komast's left, along the left margin.

5014.

Malibu 86.AE.285.

- A] RF cup. From Turkey. Onesimos. Euphronios potter. First quarter fifth. Early (Beazley). 490 (Bothmer). Weltkunst aus Privatbesitz [n. d.?], fig. 12 (Int., A). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/151 and 50/37, figs. on pp. 51 (Int.) and 53 (A).(1) *Para. 360/74 ter, Add.(2) 216.
- B] Int.: a nude and bearded komast seated and vomiting; a young companion assists. Ext.: komos: A: a nude hetaera, balancing near a cushion, is approached by two youths, one with a staff and skyphos. B: a nude hetaera with krotala, approached by a youth; a man dancing.
- C] Int.: [Ευφρ]ον[ι]ος ποιε.(2)
- D] Ex Malibu S.82.AE.35. Ex Bareiss 229.

(1)wrongly numbered 36 and 36,z-b on p. 79/151. (2)Bothmer's reading; Cahn's reading, which is inferior, is reported in Para.

5015.

Malibu 86.AE.286.+

- A] RF cup. Brygos Painter. First quarter fifth. Ca. 490. *M.I. Davies, AK 16 (1973) 60 ff., pls. 9,1 and 10,1-2 (all), p. 204, fig. 1 (Int.). Metropolitan Museum of Art, Bulletin (June 1969), no. 11 (good picture of Int., but scene misnamed). Para. 367/1 bis, Add.(2) 224 (much bibl.). *The J. Paul Getty Museum, Greek Vases: Molly and Walter Bareiss Collection (1983) 44/30 (ill.); Bothmer, ibid., 79/152. GettyMusJ 14 (1986) 191/50 (85.AE.19); 18 (1990) 166/4 (89.AE.58); 19 (1991), Acquisitions of 1990, 139/21 (90.AE.24.1-5; much bibl.). Script 553. D. Williams, AK 23 (1980), pls. 33,7 and 36,1-2. P.J. Connor, AA 1984, 391 (the Malibu vase). Robertson, AVCA 95, fig. 88 (Int.). D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991).
- B] Int.: Tekmessa covering the body of Ajax.(1) A-B: quarrel and vote over the arms of Achilles.

- C] Int.: typical Brygan nonsense inscriptions: starting at Tekmessa's mouth: γνοισονov. Another inscription at left. Under the foot, an Etruscan inscription.
- D] Ex Malibu S.82.AE.27. Ex Bareiss 346. + Malibu 85.AE.19A-B. + 89.AE.58. + +90.AE.24.1-5. + Boston, Vermeule. + Tübingen E 36. Cf. F. Brommer, 'Der Selbstmord des Aias,' AA 1985, 21-24 (only 4 examples in Attica.)
- (1)ARV(2)'s interpretation (Klytaimestra with the dead body of Agamemnon) is in error: see Davies in AK.

5016.

Malibu 86.AE.290.

- A] RF cup. Douris. Python potter. (1) First quarter fifth. Ca. 480 (Bothmer). Middle (B.-O.). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/156 and 48/34 (Int. ill. on cover and p. 49). Para. 375/51 bis, Add.(2) 237. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 24, 78/93, pl. 61.
- B] Int.: music lesson: a bearded man (teacher) and a boy with a lyre. Ext.: school scenes: A: three men and two boys, seated. B: similar.
- C] A: Δορις and [ε]γραφεv. (2) ηιπ<π>οδαμα[ς] καλος. (3) B: ηιπ<π>οδαμας [κα]λος.
- D] Ex Malibu S.82.AE.36. Ex Bareiss 47. Dotted delta..

(1)Bothmer. (2)so Bothmer. ARV(2) has εγραφεv. (3)so ARV(2); Bothmerprints: ηιπ<π>οδαμα and καλος. B.-O. has: ηιπ<π>οδαμας [κα]λο[ς]. Is it ηιπ<π>οδαμα<ς>(?).

5017.

Malibu 86.AE.292.

- A] RF cup. Makron. First quarter fifth. 490-480 (Cahn). 480-470 (Bothmer). Hauptwerk I (Kunisch). *Auktion 26 (M.M.) 70/131, pls. 42 and 48. *Bothmer in Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 48/33 (ill.) and 80/158. Para. 379, Add.(2) 247. *N. Kunisch, Makron (Kerameus 10, 1997) 189/278, pl. 92 (shows inscription).
- B] Int.: a young komast, frontal, dancing, holding a cup and his stick.
- C] Int.: starting to right of the youth's head, along the margin: καλος.
- D] Ex Malibu S.82.AE.31. Ex Bareiss 51.

5018.

Malibu 86.AE.293.

- A] RF cup. Briseis Painter. Brygos potter. Ca. 480-470 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/159 and 46/32 (Int. ill. on p. 47). Weltkunst aus Privatbesitz [n. d.?], figs. 14-15. *Metropolitan Museum of Art, Bulletin (June 1969), no. 13 (A) (shows part of the signature on left handle). *Vidi.
- B] Int.: youth courting a woman holding a mirror. A-B: komos: men in women's clothing (Anacreontics) accompanied by girls with flutes, parasols, and krotala.
- C] On one handle, Dip. in BG: Βρυγος εποιεσεν.
- D] Ex S.80.AE.37. Ex Bareiss 241. Tailed rho.

5019.

Malibu 86.AE.296.

- A] RF cup. Sabouroff Painter. Second quarter fifth. Ca. 460 (Bothmer). *Vidi. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/162 (not ill.). *Auktion 56 (M.M.) pl. 45/103 (all). ARV(2) 837/10, Add.(2) 296.
- B] Int.: Zeus with a lotus scepter. Ext.: komos: A-B: men in women's clothing (Anacrontics) dancing, three on each side.(1)
- C] Int.: in the exergue, in BG, filling the space: εσατικ.(2) Under the foot, Etruscan Gr. (Bothmer): AΦ.
- D] Ex S.80.AE.1. Ex Bareiss 145. Ex Swiss Private. E. Simon apud Cahn, Auktion 56, p. 50, suggests that Zeus is moving ἐς Ἀττικὴν. This is cited without a reference by Bothmer ("interpreted as >>to Attica<<"). Or nonsense (but it does not much look like nonsense). Four-stroke sigma.

(1)E. Simon thinks perhaps a comic chorus; so also Auktion 56. Beazley called it a dance of men. (2)vidi; so also Bothmer.

5020.

Malibu 86.AE.298.

- A] RF cup. Ambrosios Painter. Last quarter sixth. Ca. 510 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 60/165 and 42/29 (Int.). *Para. 338, Add.(2) 184.
- B] Int.: a nude young athlete, pouring oil into his hand from an aryballos; at right, two spears and a discus in its bag hung up. Ext.: plain.
- C] Int.: in white: Μνα[σ]ιλας.(1)
- D] Ex Malibu S.82.AE.19. Ex Bareiss 230. Is Mnasilas the name of the athlete or a kalos-name without kalos? Mnasilas must be a foreigner.

(1)reported by Cahn to Beazley, in Attic letters. Bothmer has ΜΝΕΣΙΛΑΑ in Ionic letters (unlikely for the Ambrosios Painter). If the latter is right, it could be genitive of Μνασιλας.

5021.

Malibu 86.AE.299.

- A] Fr. of RF cup.(1) Epiktetos (Bothmer). Last quarter sixth. 510-500. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/166 (not ill.). GettyMusJ 14 (1986) 15, fig. 13. Beazley Archive db, no. 30,260.
- B] Int.: youth carrying a basket on his back.
- C] Int.: [Επικ]τετ[ος ---].
- D] Ex Malibu S.80.AE.281. Ex Bareiss.

(1)type C.

5021a.

Malibu 86.AE.302.

- A] Fr. of RF cup. Painter of Agora P 42 (Bothmer). Ca. 480 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 94, pl. 455,7 (shows the letter). Bothmer in J. Paul Getty

Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/169 (wrong loan number; letter not mentioned).

- B] A: two youths to right are preserved, with himatia and sticks; between them, on the wall, a lyre hung up; to right of the right youth, a strigil hung up.
C] A: between the right youth and the strigil: Λ .(1)
D] Type C. Old number: S.81.AE.1.25.

(1)Attic gama or Ionic lambda?

5022.

Malibu 86.AE.305.

- A] Fr. of RF cup. Euergides Painter (Bothmer). Last quarter sixth. Ca. 510 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/172 (not ill.). *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 135 and n. 11; 149 BRIAKCHOS 3; 138, fig. 3. LIMC iii, s.v. Briakchos 3. *Vidi.
B] Int.: feet of a cock. A: Theseus and the Marathonian bull. B: a satyr carrying a wineskin.
C] Int.: $\epsilon[\pi]οι[εσεν]$. B: on one fr.: at left, handle palmette; at its right, a wineskin. Above the wineskin: $\text{Bp}\alpha\chi\chi\omicron\varsigma$.(1)
D] Ex Malibu S.80.AE.268. Ex Bareiss 1D. The potter's name is probably missing.

(1)this fr. does not show the satyr to whom the inscription refers. Vidi: I read: $\text{Bp}\alpha\chi\omicron\varsigma$. For $\text{Bp}\acute{\iota}\alpha\kappa\omicron\varsigma$.

5023.

Malibu 86.AE.306.1-4.

- A] Frs. of RF cup. Epiktetos (Bothmer). Last quarter sixth. Ca. 510-500 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/173 (not ill.). *K. Kilinski, AK 37 (1994) 9 and n. 35 (mention), pl. 2,6.
B] A: upper portions of an archer and two warriors; that at right is bearded and carries a large shield (device, octopus).
C] A: to right of the leftmost figure's head: $[\text{---}]^{\epsilon\nu}$.(1) On the shield, well centered above the octopus and following the curve of the shield rim, in BG: $\kappa\alpha\lambda\omicron\varsigma$.
D] = Malibu S.81.AE.1.3. Ex Bareiss 403.

(1)the missing portion would be to the left of the head. I read in the photo. $[\text{---}]\epsilon\varsigma$, but the sigma does not show clearly and Bothmer in the cat. is no doubt right in reading $\epsilon\nu$, which should be the end of a signature.

5024.

Malibu 86.AE.311.

- A] Fr. of RF cup. Onesimos (Bothmer). Euphronios potter. First quarter fifth. Ca. 500-490 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/178 (not ill.). *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) 47 and n. 36, figs. 7,a-b.
B] Int.: head, shoulder, and part of the shield of a bearded warrior wearing a scalp on top of his helmet. A:

Centauiromachy.

- C] Int.: to left of the warrior's head and ending above it:
[Ευφρονι]ος εποιεσεν.(1)
D] Ex Malibu S.80.AE.313. Ex Bareiss 408. Scalping was a
Scythian custom, known to the Greeks as αποσκυθιαζειν.
Williams (n. 37) notes it may have been brought back from
the Chersonnese by Miltiades, whose picture this may be.

(1)so Bothmer and Williams.

5025.

Malibu 86.AE.324.

- A] Fr. of RF cup. Akestorides Painter. Second quarter fifth. *AK
16 (1975) 145/7 bis, pl. 31,1-3. ARV(2) 1670/4 bis, Para. 417,
Add.(2) 288. *Bothmer in J. Paul Getty Museum, Greek Vases: the
Molly and Walter Bareiss Collection (Malibu 1983) 82/186 (not
ill.). Robertson, AVCA 167 (not ill.).
B] Int.: a seated boy reading (probably reciting) from a book
roll; a male in himation standing before him; above, writing
tablets are hung up vertically. A: foot and legs of a woman;
bare legs of a male moving to right.
C] On the book roll, stoich., in four lines, in BG:
hoi há-|μ' Ἐρακ-|κλέει v. l'όλεδ<ς>. I.e.:
hoi háμ'Ἐρακλέει'όλεδ<ς>.
D] Ex S.80.AE.278. Ex Bareiss 63. Now damaged; AK has photos. of
an earlier state of the fr. "The book is a forerunner of
Hyginus," Beazley.

5025a.

Malibu 86.AE.330.+

- A] Frs. of RF cup. Perhaps Epeleios Painter or manner
(Moore). Ca. 500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum
8 (1998), no. 29, pl. 404,1-3 (404.1 shows inscription faintly).
Not previously published.
B] Int.: a small amount of reserved area is preserved. A or B:
symposium: 330: at left, part of a couch pillow; to its
right, upper part of a woman flautist to left. 331: perhaps
a small part of a pillow; middle portion of a standing male
flautist to left; at right, part of a reclining figure on a
couch and a table. 343: perhaps from the same side as 330
(Moore): at left, handle palmette; at right, couch and a
table with meat; at the far right, feet to left, probably
of the flautist on 330.
C] Ext.: 330: starting to left of the top of the flautist's
head, and curving around the flutes, the last `letter'
above the pillow; probably incomplete at end as Moore also
suggests: OOOOO[--].(1) These are not letters but
representations of the sounds of music. 343: between the
table legs, to left and right of the meat, in very large
letters: λ^ε, retr.(2) This is very clear in the photo.;
certainly complete.
D] Old number S.80.AE.284. + 86.AE.331 (o. n. S.80.AE.285). +
86.AE.343 (o. n. S.80.AE.269). Ex Bareiss. Musical
notation.

(1)some of the `omicrons' are imperfectly formed: the first
has a vertical hanging from its right side (cf. omicron S
12 and S 13 in the chart in `Script'); the last is open at

the right (like C) and not perfectly round; the rest are unclear in the photo. Moore's text has AOOCC[; the second and third letters are printed as open at the top. (2)lambda with vertical upright (1 in the chart in `Script'). Epsilon has the lowest horizontal separated from the rest of the letter, otherwise it is of shape S 3. Both letters have an archaic look.

5025b.

Malibu 86.AE.336,1-2.

- A] Frs. of RF cup of uncertain type. Lyandros Painter (R. Guy). Ca. 470-460 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 103, pl. 461,1-2 (1 shows inscription). Not previously published.
- B] A-B (Moore does not say whether the two frs. are thought to be from the same side; they need not be): athletes and trainers (so Moore): fr. 336,1: left hand of a male to right; aryballos and sponge hung up; mid-portion of a trainer [so Moore; but why not a visitor?] to right, probably leaning on a stick. Fr. 336.2: part of torso and sharply bent arm of an athlete; at right, part of a handle palmette.
- C] Int.: fr. 336.1: above the scene, bearing upward, widely spaced: [--?κ]αλο[ς--(?)](1). Fr. 336.2: "inscribed behind him" (Moore): σ.(2)
- D] Old number: S.80.AE.193. Ex Bareiss. Two non-joining frs. Mixed alphabet.

(1)336.1: alpha 3. Lambda 2. Omicron open at lower right (omicron S 3 turned a bit to right). (2)336.2: sigma 7 as given in CV, text. See chart in `Script'.

5025c.

Malibu 86.AE.341.

- A] Fr. of RF cup. "Perhaps by Oltos" (Moore). Ca. 510-500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 16, pl. 387,1 (exc. for inscription) Not previously published.
- B] Int.: right portion of tondo: part of a warrior running to right while looking back.
- C] Int.: on the warrior's right, along the margin and facing it: [M]εμ[^]νδ[ν καλος(?)].(1)
- D] Old number S.81.AE.1.5. Ex Bareiss. Type B. Refired.

(1)so Moore, and I agree. She thinks the epsilon is miswritten, for the second and third horizontals are very close together; but this is not uncommon. A spear intervenes.

5025d.

Malibu 86.AE.354.1.

- A] Fr. of RF cup. Unattributed (Moore). Ca. 500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 39, pl. 411,1-2 (2 shows inscription). Not previously published.
- B] Int.: reserved tondo line; part of a foot to left. A: part of a shield; leg of a warrior moving t left.
- C] A: between the legs, horizontal: [--]σ(υ).(1)
- D] Ex Bareiss. Three-stroke sigma. Upsilon near 1 in chart in `Script'.

(1) I do not think this is an upsilon, but what is it? The letters are large and clear.

5025e.

Malibu 86.AE.354.2.

- A] Fr. of RF cup. Unattributed (Moore). Ca. 500 (Moore).
*M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 40, pl. 411,3-4 (inscription does not show). Not previously published.
- B] Int.: uncertain subject: forelock with wreath and a bit of an outstretched arm, all to left. A: fight?
- C] Int.: in the field: λ.
- D] Old number S.81.AE.1.11. Ex Bareiss. - The photo. of the Int. shows nothing. Attic lambda (printed letter).

5025f.

Malibu 86.AE.356.2-9.

- A] Frs. of RF cup. Unattributed (Moore). Ca. 500 (Moore).
*M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 34, pl. 407,4-9. Not previously published.
- B] Int.: uncertain subject: a bit of a figure. A-B: fights: bits of warriors with helmets, etc.
- C] Int.: in the field: τ. A-B: 356.3: λ. 356.6: α. 356.8: Ko.
- D] Old number S.81.AE.1.13. Ex Bareiss. Seven non-joining frs. [No doubt remains of *ho παῖς καλός*, or the like.]

5025g.

Malibu 86.AE.365.

- A] Fr. of RF cup. Probably by Euegides Painter (Moore). Ca. 520-510 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 21, pl. 399,4 (shows inscription). Not previously published.
- B] A or B: at left, handle palmette. To its right, head and shoulder of youth to right.
- C] A or B: on the youth's left, horizontal, at head height: ho. No doubt the beginning of a *ho παῖς καλός* inscription, which would have continued on the youth's right.
- D] Old number S.81.AE.1.33. Ex Bareiss. Moore's rendering in the text is unclear. The heta is quite clear in the photo.

5025h.

Malibu 86.AE.370.

- A] Fr. of RF cup. Probably manner of Epeleios Painter (Moore). Ca. 510-500 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 28, pl. 403,12 (shows the letters well). Not previously published.
- B] Int.: at left: part of reserved tondo line; on its right, shield, spear tip, and knee of a warrior rushing to left.
- C] Int.: between the tondo line (along it and facing it) and the figure: [--]σν^α[--]. (1) [Probably: [---καλός, να[ι].]
- D] Ex Bareiss. Inscription in red. Three-stroke sigma.

(1) the spear tip intervenes. Moore does not explain the inscription.

5025i.

Malibu 86.AE.371.

- A] Fr. of RF cup of uncertain type. Unattributed. Ca. 520-510 (Moore). *M.B. Moore, CV, USA 33, Getty Museum 8 (1998), no. 100, pl. 459,5 (does not show inscr.). Not previously published.
- B] Int.: near the tondo line: foot and uncertain object to right; perhaps a helmet is overlapping the foot.
- C] Int.: "Next to the reserved line" (Moore): =E.(1)
- D] = S.81.AE.1.41. Ex Bareiss.

(1)so the text; two short parallel horizontal lines and a capital epsilon. What does this mean?

5026.

Malibu 86.AE.607.+

- A] RF cup. Onesimos. Early fifth. Ca. 500-490 (GMusJ). *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) 41, figs. 2,a-b (Int., A). *GettyMusJ 25 (1987) 162/11 (Int.); ibidem, 19 (1991), Acquisitons of 1990, 139/19 (adds 90.AE.25).
- B] Int.: a satyr attacking a sleeping maenad on rocky terrain (but she reclines on a large striped cushion; at right, (floating) a wineskin. Ext.: a single figure on each side: A: a dancing satyr seen from behind. B: a dancing satyr.
- C] Int.: on the wineskin, in BG: five imitation letters: (π)ο(σ)υυ.(1) Above the wineskin, along the right margin: ηε παϊς. Below the wineskin: καλε.
- D] + Malibu 90.AE.25.

(1)nonsense: not καλος.

5027.

Malibu 86.AE.702.

- A] BG cup kantharos. Unattributed. Fourth century. *GettyMusJ 15 (1987) 163/15 (not ill.). Summa Gallery, auktion cat. (Beverly Hills, Sept. 1981), lot 16. *T. Schreiber, Athenian Vase Construction: a Potter's Analysis (Malibu 1999) 124, pl. 9, bottom (exc. ph. of A).
- B] On the body: stars, garlands, wreath. In the handle zone: wave pattern and egg pattern. All applied.
- C] On the BG rim in large applied letters, horizontal and without a break: Καστωρ Πολυδευ{ι}κης.
- D] For the shape see Agora 12, 117-19. The rim may have had a rattle in it; for bibl. on these, see Schreiber note 9. - The letters are ornamental in the sense that the majority are smallish and raised, with some taller and going below the line: I underline the short raised letters: καστωρ πολυδευικης. Ionic alphabet.

5028.

Malibu 87.AE.43.

- A] Frs. of RF cup. Douris. Early fifth. Transitional Phase I (Rich) (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 60-61, 75/37, pls. 149-50.
- B] Int.: palmette border; helmet crest? In the zone: athletes exercising in the palaestra. A: komos. B: [lost?].
- C] Int.: η[ο παϊς καλος]. In the exergue, on reserved ground: [---εγρα]φσε vac.(1)
- D] On the possible connection with the potter Kleophrades see

B.-O. 60-61.

(1) this shows in pl. 150.

5029.

Malibu 89.AE.73.(1)

- A] RF handleless stamnos (footed dinos?). Syleus Painter (Guy).
Second quarter fifth. Ca. 470 (GettyMusJ). *GettyMusJ 18
(1990), Acquisitions 1989, 167/5 (A). *S.B. Matheson, GRBS 35
(1994) 355 and n. 41 (mention). K. Clinton, *Myth and Cult: The
Iconography of the Eleusinian Mysteries* (Acta Ath. 11,
Stockholm 1992) 106f., figs. 43-47.
- B] Triptolemos in his winged car; at left, Demeter holding
ears of grain; at right, Persephone with a phiale and
oinochoe; between her and T., a snake; behind each goddess,
a man. B: a woman pouring libation into the phiale held by
a seated god; behind her, a man observing the next couple;
a woman pouring libation into a phiale and a man facing
her.
- C] A: the man at left: $\eta\iota\pi\pi[o]\phi\delta\nu$. (2) Δεμετερ. Τριπτολομος, for
Τριπτολεμος. [Φε]ρ[ε]φατ<τ>α. (3) The man at right:
[--]κλαμιτε[.]. (4) B: near the woman pouring for the god:
καλος. The god: Θεος. (5) The man watching the other group:
καλος. The woman pouring for the second man: Ελευσις. The
second man is again called Hippofon in GMusJ.
- D] Cf. Palermo 779 (q.v.), where Hippothoon is also present.
In general, see further in Clinton.

(1) or 89.AE.79? (2) or $\eta\iota\pi\pi[o](\theta)\delta\nu$, with theta = circular phi.
A tribal hero? (3) the text has [Φε]α[ε]φατα, a misprint.
(4) miswritten? [Α]κλαμιτε[ς](?). (5) interpreted as Hades in
GettyMusJ. Is it Θεος καλος(?).

5030.

Malibu 90.AE.36.+

- A] Fragmentary RF cup. Douris. Kleophrades potter. First quarter
fifth. Ca. 490 (GMusJ). *D. Buitron-Oliver, Douris (Kerameus
9, 1995) 17, 60-61, 75/36, pls. 147-48. *GettyMusJ 19 (1991),
Acquisitions of 1990, 139/17 (not ill.; the 88 new frs. only).
- B] Int.: Departure of Triptolemos with Eros present. In the
zone: chariot race. A: Achilles and Troilos. B: battle with
Athena present, perhaps Achilles and Hector.
- C] Int.: above Triptolemos: [Τ]ριπ{π}τολ[ε]μος, retr. At
right, next to a wing: Ερ[ῶς]. Behind the chariot:
[ε]γ[ρα]φ[σεν], retr. (1) Under the handle B/A: Φαιδρίας. (2)
- D] + numerous other frs. at Malibu. For the connection of
Malibu 87.AE.43 and 90.AE.36, see B.-O. 60-61. R. Guy
suggests that some frs. may be from a replica, to which a
fr. with the inscription [Δε]φοβος may belong. Phaidrias
occurs on Louvre C 10,917+ and perhaps the fr. Leipzig T
3637; see ARV(2) 1605. The attribution to Kleophrades is
based on the similarity with the signed Douris cup Berlin
2283.

(1) this should be a Douris signature; the name is lost.
(2) B.-O. thinks this may be from a potter's signature. I
rather think it is a kalos-name, the kalos being lost (see
above).

5031.

Malibu 91.AE.22.

- A] Fr. of BF epinetron. Sappho Painter. First quarter fifth. Ca. 500-490 (GMusJ). *GettyMusJ 20 (1992), Acquisitions 1991, 145/19 (not ill.).
- B] The front part of a chariot remains.
- C] Behind the horses' heads: [κα]λ[ο]ς.
- D] Ex Bareiss collection. GMusJ thinks this is the remains of a kalos-inscription. I suspect this is a fr. to be added to Malibu S.80.AE.112, which is listed with the number Bareiss 152 in the Bareiss cat. 73/74 (not ill.).

5032.

Malibu 92.AE.6.

- A] RF calyx krater. Copenhagen Painter (Guy).(1) Second quarter fifth. Ca. 470-460 (GMusJ). *GettyMusJ 21 (1993), Acquisitions 1992, 107/10 (A). *H.A. Shapiro, Personifications in Greek Art (1993) 263/145, 219, 220, fig. 181 (B). *Robertson, AVCA 136 and n. 17 (information from R. Guy); cf. 140.
- B] A: in the center, Ge seated; at left, Okeanos (Oceanus); at right, Dionysus with an ivy branch in the left, holding out the oschos; beside him, a leopard. B: in the center, Themis standing with a phiale and oinochoe; on her right, Belus (Balos) seated; behind Themis, Epaphus.
- C] A or B: Syriskos egrafsēn. A: Γῆ Παντελεία.(2) Οκεανός. Διονυσός. B: Θέμις. Βαλός. Εφαφ[ο]ς, for Επαφ[ο]ς. Under the foot, Grr.: Ψστατερ[ο]ς.(3) B.
- D] Ex New York, Private. Oceanus is here the son of Ge and Uranos. Epaphus, the son of Zeus and Io, is the grandfather of Belus, who is the father of Aegyptus and Danaus. Tsetses, Lyk. 630 mentions a Belos as father of a second Epaphos (this from Shapiro). Themis is the daughter of Ouranos and Ge (hence a sister of Oceanus). GMusJ says that the relation of the figures on B to each other is unclear. I am not certain about B as it is not illustrated. According to Robertson, the name of the Copenhagen Painter was Syriskos ('little Syrian' (slave)). He also acquired the name Pistoxenos ('trustworthy stranger', perhaps after Persian Wars.) He is not to be confused with the Syriskos Painter.

(1)= Pistoxenos/Syriskos (Robertson; see p. 140).

(2)all-accomplishing, see LSJ, s.v. παντελής II. (3)i.e. one stater. GMusJ assume this is the cost of the vase (an extraordinary price); a silver stater is a tetradrachm in Attic, but this is probably not Attic. TGV has no parallel.

5033.

Malibu 93.AE.55.

- A] BF Panathenaic. Unattributed. 363/2. Archon Charikleides. Nikodemos potter. *Beazley Archive db, no. 41,688. Photos. in Beazley Archive. Bull. J. Paul Getty Trust 8 (1994) 2, 15 (B). *P. Valavanis in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 85, 88, 89 and n. 4 (mentions).
- B] A: Athena to right between columns on which stand Nikai with torches. B: Athletes, youths, victors: one leaning on a

column, one with branches, sash and staff; Nike with a sash.

C] Nikodemos epoiesen.(1)

D] A prize vase, probably a competition sample as no athla inscription is mentioned. A recent acquisition, announced by M. True in a 1995 lecture in Athens (from which Valavanis' information). Valavanis 89 points out that Athena facing right does not appear before the prize Panathenaics of the archon Kallimedes (360/59), which is confirmation of the view that the competition was for Panathenaics not of the next Panathenaea but the second following. - This is probably a competition sample for a prize vase as no athla inscription is mentioned.

(1)spelling and alphabet not given in Bea. Arch.

5034.

Malibu L.87.AE.120.

A] Frs. of BF column krater. Lydos. Third quarter sixth. 550-540 (K.-D.). *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 131, figs. 2,a-d (probably with Neumann's comments).

B] A: Return of Hephaestus.

C] A: around a maenad's head: Φιλοποο(ὁ)(?).(1) To left of the face of a satyr playing the flutes: Μολπαιος, retr. To right of Hephaestus' head: ηεφαιστος. Below this inscription, lined up with the preceding on the right: ὄνος. Under the ithyphallic donkey and above a prostrate satyr, curved around the donkey's penis: Ουκαλεγόν.(2) By a satyr who is carrying an amphora: Εοι[--].(3) By the lower leg of a satyr: ηερμοθαλες.(4) Below another satyr: Κραται[--].(5) Between a pair of feet: [--]πισιος.(6)

D] Loan. At least 12 frs., not yet put together. The word ὄνος occurs with a rider also on a Corinthian amphora, Berlin 1652, Lorber, no. 88, pl. 19.

(1)so K.-D.; the last letter is quite uncertain; φιλοποοσία occurs in Xen. (2)known as an old man 'who does not care' in Il. 3.148; cf. also Cab. Méd. 851. (3)from ἡοῖος(?) (G. Neumann). (4)or ηερμοθαλες, syllabic? (5)Κραται[ος] or Κραται[μενες] or the like (K.-D. or Neumann?). (6)if pi is an error for rho: Charisios? No name known to me ends in --]pisios.

5035.

Malibu S.80.AE.14.

A] Fr. of RF cup. Oltos (Bothmer). Last quarter sixth. Ca. 520-510 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/171 (not ill.).

B] Int.: a maenad running with a thyrsus.

C] Int.: the letter h.

D] Ex Bareiss 79.

5036.

Malibu S.80.AE.18.

A] WG lekythos. From Gela (CV). Bowdoin Painter (Beazley). Second quarter fifth. Later (Beazley). 470-460 (Bothmer, Neer). *Photo. *Schauenburg, Ars Antiqua ii, 57/158, pl. 58. ARV(2) 686/193, Para. 406. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 77/125 (not ill.). *R.T. Neer,

- CV, USA 32, J. Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 60, pls. 382 and 386,3-4 (362,1 shows inscription), fig. 29 (profile). Kurtz, AWL 106 nn. 9, 14, and 17. Kozzatz-Deissmann, LIMC v, 746/31, pl. 486, s.v. Iris I.
- B] Iris to right with caduceus pouring a libation from an oinochoe onto an altar.
- C] To right of her shoulder, horizontal and curving downward over the altar, nonsense: στοσποσι.(1)
- D] Ex Hirsch collection, no. 165. Ex Bareiss collection, no. 104. Neer has much bibl. on the Bowdoin Painter.

(1)so the text of CV; it seems to agree with the ph.

5037.

Malibu S.80.AE.33.

- A] RF cup. Foundry Painter. Second quarter fifth. Ca. 470 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/160 (not ill.).
- B] Int.: love making.
- C] Int.: κα[λ]ος ἄνθρωπος.
- D] Ex S.80.AE.33. Ex Bareiss 231.

5038.

Malibu S.80.AE.54.

- A] Fr. of RF cup.(1) Unattributed.(2) Second quarter fifth. Ca. 460 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/170 (not ill.).
- B] A: a bearded and draped man; before him, a sponge and aryballos; behind him, a handle palmette (part).
- C] A: [κα]λε.
- D] Ex Bareiss 405.

(1)type C. (2)perhaps by a follower of Douris (Bothmer).

5039.

Malibu S.80.AE.222.

- A] RF cup. Tarquinia Painter. Second quarter fifth. Ca. 470 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/161 (not ill.). *Schauenburg, Ars Antiqua iii, 46/108, pls. 46-47. ARV(2) 868/47 bis, 1673, Para. 426.
- B] Int.: a draped youth seated; a shield and a helmet shelf. Ext.: symposium: A: three men, one playing the lyre. B: a man between two youths.
- C] Int., A, B: nonsense inscriptions.
- D] Ex Bareiss 50. Schauenburg says there are nonsense inscriptions on Int., A, and B, but they are not given and do not show in the photos.

5040.

Malibu S.80.AE.224.

- A] Fragmentary BF amphora. Painter of Nikosia Olpe (Bothmer). Third quarter sixth. Ca. 540 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 70/36 (not ill.). *F. Brommer, 'Herakles und Theseus auf Vasen in Malibu,' GVGettyMus 2 (1985) 220, fig. 42 (A).
- B] A: Theseus and the Minotaur. B: arming.

- C] A(?): nonsense: imitation letters: one inscription only:
seven letters, mainly vertical strokes, the first letter
two strokes (a 'quotation mark').
- D] Ex Bareiss 364.

5041.

Malibu S.80.AE.248.

- A] RF cup.(1) Apollodoros. Last quarter sixth. Ca. 500 (Bothmer).
*Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and
Walter Bareiss Collection (1983) 81/168 (not ill.). *Vidi.
- B] Int.: a man standing before an altar; behind him, aryballos,
strigil, sponge. Ext.: plain.
- C] Int.: to right of the man's head: ho παλος καλος.
- D] Ex Bareiss 357. παλος miswritten for παις. See GAI ii,
278-79.

(1)type C.

5042.

Malibu 86.AE.236.

- A] RF oinochoe, shape 1. Richmond Painter (Beazley). Third quarter
fifth. Ca. 440 (Bothmer, Neer). Para. 448/10, Add.(2) 325. Greek Vases
and Modern Drawings (checklist), no. 60. *Bothmer in J. Paul Getty
Museum, Greek Vases, the Molly and Walter Bareiss Collection (1983)
56/40 (ill.; does not show inscr.), 77/118. *R.T. Neer, CV, USA 32, J.
Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection
(1997), no. 34, pls. 361 and 370,1-2, fig. 13 (profile), p. 37 (facs.
of Gr.).
- B] Apollo and Artemis sacrificing at an altar.
- C] Between the two: καλος καλ(ε).(1) Under foot, Gr.: indistinct
letter and alpha with left hasta curved.(2)
- D] Mixed alphabet. The Bareiss cat., both on pp. 56 and 77, reads
kalos completely Ionic and kale completely Attic. This must be right.

(1)so the text of CV. (2)no comment in CV.

5043.

Malibu S.80.AE.282.

- A] Fr. of RF cup. Tarquinia Painter. Second quarter fifth. Ca.
470 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases:
the Molly and Walter Bareiss Collection (1983) 82/185 (not
ill.).
- B] Int.: a youth dipping his hands into the mouth of a large
krater.
- C] Int.: [--]ς καλος.
- D] Ex Bareiss 417. [ho παι]ς καλος, or a kalos-name.

5044.

Malibu S.80.AE.283.

- A] Fr. of RF cup. Onesimos (Bothmer). First quarter fifth. Ca.
500-490 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek
Vases: the Molly and Walter Bareiss Collection (1983) 81/179
(not ill.).
- B] Int.: head of a youth with pointed fillet. A: a youth
reaching with his hand for a naked girl; another youth
running up.
- C] Int.: παις.(1)
- D] Ex Bareiss 60.

(1)[---] παῖς [---](?).

5045.

Malibu S.80.AE.290.

- A] RF cup. Unattributed. Last quarter fifth. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/164 (not ill.(1)).
- B] Int.: Nike flying toward a youth who holds a kithara and plectrum. A and B: two three-horse chariots with female charioteers racing; the terma (turning post) is on A.
- C] A and B: horse brands: X on A; kerykeion on B.
- D] Bareiss 358.

(1)the cat. wrongly refers to a non-existing illustration.

5046.

Malibu S.80.AE.291.

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. Ca. 510-500 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/147 (not ill.). *Vidi.
- B] Int.: a youth running with two swords, one unsheathed. A, B, each: a boy leading two horses.
- C] Int.: καλὸς ὁ παῖς. A, B, each: καλὸς ὁ παῖς.
- D] Ex Bareiss 46. Neat letters.

5047.

Malibu S.80.AE.324.

- A] RF cup. Brygos Painter. First quarter fifth. Ca. 480 (Bothmer). *Vidi. *Museum photo. *Para. 367. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/153 (not ill.).
- B] Int.: javelin thrower, the mid-figure missing; at left two spears; behind him, a pick axe. Ext.: plain.
- C] Int.: starting to right of the forehead, in a large curve not parallel to the margin: Λευκολοφίδης.(1)
- D] Ex Bareiss 85. Probably the athlete's name, not a kalos-name.

(1)Beazley wrongly omits the final sigma.

5048.

Malibu S.81.AE.1.1.

- A] Fr. of RF cup. Hermaios Painter. Last quarter sixth. Ca. 510-500 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 80/167 (not ill.). Para. 331/8 bis.
- B] Int.: figure of an Oriental archer, running, with a tiny winged figure in a short chiton on his shoulders.(1)
- C] Int.: downward in front of the archer's head: [ε]ποιε.
- D] Ex Bareiss 72. I do not know if the inscription is complete.

(1)so Bothmer; Beazley says: man running, bow in left hand (to right, chitoniskos, oriental cap); at his shoulder, Eros(?) (chitoniskos, flying to right).

5049.

Malibu S.81.AE.1.4.

- A] Fr. of RF stemless cup. Unattributed. Third quarter fifth. Ca. 430 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 82/192 (not ill.).
- B] Int.: a satyr seated on a low stool, holding a ball and fanning the fire before him; behind him, a wineskin hung up. In the exergue: a one-handled cup.
- C] Int.: [κα]λος.
- D] Ex Bareiss 267.

5050.

Malibu S.82.AE.2.

- A] BF neck amphora. Bareiss Painter (Moore) (Medea Group). Last quarter sixth. 520-510 (Bothmer). *CV, USA 23, pls. 27-29. Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 71/47 (not ill.). K. Schauenburg, Weltkunst aus Privatbesitz (Cologne 1968) A 25. *M. Moore and D. von Bothmer, AJA 76 (1972) 1ff., pl. 1, figs. 1-2.
- B] A: Heracles going to Olympus: Athena mounting a chariot; Heracles. B: a falling hoplite between two horsemen. [Horses appear on each side.]
- C] A, B, each: horse brand: sigma (or san) with a squiggle. Simon (apud CV?) thinks they are snakes, whence Clark calls them 'serpentine brands.'
- D] Ex Bareiss 14. Sigma: Moore, AJA 76 (1972) 1 n. 3, pl. 2. Similar: see Malibu 86.AE.134. By the same painter as London B 176. The lip has been cut off. Bibl. on these brands: R. Lullies, AK 14 (1971) 47 n. 16. A. Martin, DS ii, 800.

5051.

Malibu S.82.AE.28.

- A] Fragmentary RF cup. Proto-Panaitian Group (Beazley). Ca. 500. *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/148 (not ill.). *Vidi.
- B] Int.: jumper. A: horse race: a horseman racing past stelae. B: hoplitodromos: stele; leg of a runner.
- C] Int.: καλος, retr.(1) A: widely spaced: [Λ]εαγρος [καλος]. B: Λ[εαγρος ---(?)].
- D] Ex Bareiss 148. Was the καλος on A ever written? Tailed rho.

(1)the right half of the tondo is not preserved.

5052.

Malibu 86.AE.242.

- A] Fr. from top of RF oinoichoe. Painter of Philadelphia 2449 (Neer). Second quarter fifth. Ca. 470 (Bothmer). Ca. 470-460 (Neer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 77/122 (not ill.). *Vidi. *R.T. Neer, CV, USA 32, J. Paul Getty Museum, Malibu, facs. 7, Molly and Walter Bareiss collection (1997), no. 40, pl. 367 (shows inscr. on B) and 370,5-6, fig. 18 (profile).
- B] A: athlete to right, looking back, with strigil; at right remains of clothes on a stool. B: athlete to right with strigil; at left, terma; at right, sponge and aryballos

hung up (rather low).

- C] A: to left and right of the head: καλῶς. B: to left and right of the head (at left, bearing upward, at right, horizontal and a bit farther down): καλῶς.
- D] Shape 8, with disparate handles. Ex Bareiss 126. Roughly the upper half is preserved.

5053.

Malibu S.82.AE.34.

- A] RF cup. Ambrosios Painter. Last quarter sixth. 510-500 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 79/146 (not ill.). Bull. Met. Mus. (June 1969), no. 10 (ill. of Int.).
- B] Int.: a dancing reveler. Coral red used. A, B, each: komos.
- C] Int.: to left of the komast's back: καλῶς.(1) At right, starting above the end of his himation: ν(α)[.]χ[.](2) (Very unclear in the Bull. photo. except for the nu; not to be trusted.)
- D] Ex Bareiss 242. = L 68.142.9?

(1)the stick intervenes. (2)the himation intervenes. Bothmer reads: ν[ι]χ[ι].

5054.

Malibu S.83.AE.5.

- A] Frs. of RF cup. Onesimos (Bothmer). First quarter fifth. Ca. 490 (Bothmer). *Bothmer in J. Paul Getty Museum, Greek Vases: the Molly and Walter Bareiss Collection (1983) 81/180 (not ill.).
- B] Int.: a youth taking a shower under a lion-head fountain; another figure is standing behind him; sandals on the wall.
- C] Int.: [κα]λο[ς], retr.
- D] Ex Bareiss (no number given in cat.).

5055.

Malibu (loan).

- A] RF stamnos. Siren Painter (Greifenhagen). First quarter fifth. *Bothmer, AK 24 (1981) 66-67, pl. 10,3 (A). J. Frel, Stamnoi (exhibition at Getty Museum 1980), no. 15 (ill.).
- B] A: Odysseus' escape from the cave of Polyphemos.
- C] A: Kyklops. Idomeneus. Odysseus.
- D] I do not know the spellings of the names.

5056.

Malmaison 297.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *Para. 105/22 bis (bibl.) and 106. H. Giroux, 'Trois amphores Nicostheniennes a 'Malmaison,' RA 1966, no. 1.
- B] Shoulder: A: a horseman and a youth running. B: similar. Body: satyrs and maenads. On each handle: a naked youth.
- C] Signed Nikosthenes.

5057.

Malmaison 298.

- A] BF Nikosthenic neck amphora. From Cervetri. Probably Painter N. Group of Louvre F 110 (Giroux). 530-520. *Para. 105/34 bis (bibl.) and 106. ABV 225/2. H. Giroux, 'Trois amphores

Nicostheniennes a 'Malmaison,' RA 1966, no. 2.

- B] Shoulder: A, B, each: fight, with women watching. On each handle: a man.
- C] Signed Nikosthenes.
- D] Ex Roman Market (Calabresi).

5058.

Malmaison 299.

- A] BF Nikosthenic neck amphora. From Cervetri. Probably Painter N. 530-520. *Para. 105 (bibl.) and 106. ABV 225/9. H. Giroux, 'Trois amphores Nicostheniennes à 'Malmaison,' RA 1966, 17f., no. 3.(1)
- B] Neck: A, B, each: boxers. Shoulder: komos: A: naked youths and women dancing. B: naked youths and naked women.
- C] Signed Nikosthenes.
- D] Ex Roman Market (Calabresi).

(1)also includes Malmaison 297 and 298.

5059.

Manchester, School of Art Aa 24.

- A] RF cup. From Vulci. Elpinikos Painter.(1) Last quarter sixth. *ARV(2) 119/2, Add.(2) 175.
- B] Int.: symposium: a youth reclining with his lyre and playing kottabos.
- C] Ελπινικος καλος.

(1)close to Apollodoros; perhaps a phase of the same (see ARV(2) 117).

5060.

Manchester, University, Manchester Museum iii.H.45.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. (A). *R.M. Cook, Greek Painted Pottery (1960) 79-80, pl. 25,A (A). *K. Schauenburg, AA 1974, 198 n. 5 (mention).
- B] Lip: A: horseman. B: not known to me.
- C] Nonsense: A: lip: at the horseman's left: εαioχeio, retr. At his right, similar, but a bit wavy: χνοχαiv. Handle zone: χνοχπλτοχνοσοικ.(1)
- D] For the general scheme of inscriptions compare London B 405, Script 280, fig. 56. I saw the photo. again in April 1994. A only. There are slight differences in reading: to left of the horseman: ε(υ)ioχeio; I was uncertain about the upsilon. The last letter in the handle zone is a chi.

(1)the second omicron is repainted.

5061.

Manisa, Museum inv. no. 2137.

- A] Frs. of BF cup (with merrythought handles). From Sardis. Unattributed.(1) Third quarter sixth. Ca. 550 (Ramage). *N.H. Ramage, 'A Merrythought Cup from Sardis,' AJA 87 (1983) 453-60, pls. 63-65 and Ill.s 1-5 (drs.). M. Mellink, AJA 66 (1962) 84 (mention), pl. 24, fig. 22 (part of Ext.).
- B] Int.: legs of a running male. A: hoplite combat. B: Calydonian Boar Hunt. Under each handle: a draped man.
- C] Int.: nonsense: to left of the male's legs: iνο[--].(2) To the male's right: i(α)πεοσευ(.).(3) A: not inscribed. B:

above the boar: χαίρει καὶ π[ι]ει ---(?)].(4) To left of the rightmost figure's head: [---](.)ς.(5)

- D] = Sardis excavations inv. no. P 60.599 3116. Very clear writing. Pl. 63 is a colored plate: fig. E gives the drinking inscription but is reversed. Ill. 3 has a dr. of it. Fig. F is an excellent picture of the hys inscription (see below); the same in black and white in pl. 65, fig. 8, and a dr. in Ill. 3. The Int. is best shown in Ill. 4 (dr.); a small photo., pl. 65, fig. 8.

(1)Bothmer, by letter, attributes the frs. to a painter in the neighborhood of the Painter of the Boston Polyphemos (ABV 198-99: this includes two other cups with merrythought handles). (2)nonsense or a garbled name? (3)nonsense? Unclear reading from Ill. 4. It is not certain whether a letter could be missing at the beginning (but no more than one). The second letter is quite uncertain; the last two letters are incompletely preserved, the last resembling the upper part of U-shaped digamma. Ramage thinks the two inscriptions are parts of a garbled epoiesen signature. (4)the pi is incomplete but had a sloping horizontal; the third stroke is missing. (5)the first letter may be read as the upper tip of an iota, but Ramage may be right in reading it as the upper right-hand tip of an upsilon, since it seems slightly inclined. He restores: [h]υς (the inscription would be above the boar's head, which is lost).

5061a.

Manisa, Archaeological Museum 5876.+

- A] Frs. of BF column krater (Tyrrhenian). From Clazomenae (1980/81). Prometheus Painter (T.-N.).(1) Ca. 560-550 (T.-N.). *V. Tuna-Nörthing in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 439-44, figs. 12-19 (13 is a profile, 15 is a ph. showing inscription, 19 is a restored dr. showing inscription).
- B] Frs. from rim, neck, handles with handle plates and body: on a handle plate: heads of a man and a woman to left. Body: A: Heracles and the Hydra: part of Athena to right with oinochoe and sprig; Heracles to right attacking the Hydra; at the far left, the chariot of Heracles to left, with Iolaus(?) holding a spear. Siren at handle; below, animal frieze. B: the naked body of a man, and feet: revelers (not ill.)?
- C] Body: A: between Athena and Heracles, downward and facing him: [h]ερακλεις, retr.
- D] + 5987. 6 frs.

(1)confirmed by Bothmer and J. Kluiver. B. Kreuzer had attributed to the Timiades Painter (Attische Exportkeramik von Klazomenai (Master's thesis, Freiburg i. Br. 1988, unpublished, no. 4).

5062.

Mannheim 13.

- A] RF cup. From Orvieto. Unattributed, but related to Skythes.(1) Last quarter sixth. 520-510. CV, Germany 13, 35 (facs.), pls. 21,1,5, 22,1-2, 32,1. Bloesch, FAS 59/1, p. 60. ARV(2) 86,

bottom.

- B] Int.: a satyr with a wineskin. A: jumper, discobolus, javelin thrower. B: jumper between two javelin throwers.
- C] Int.: along the margin: Επιλυκος and καλος.(2) On the wineskin, in BG: καλος. A: to right of the jumper: [E]πιλυκος. To right of the discobolus: [κ]αλος. To right of the javelin thrower: καλος. B: To left and right of the jumper's head: [E]πιλυκος. To left of the javelin thrower at right: καλος.
- D] The inscriptions were perhaps added by Skythes together with some details (see note 1). Three-stroke and once four-stroke sigma (see note 2).

(1)see ARV(2): according to Bloesch, by the same potter as the cup by Skythes, Palermo V 651 [ARV(2) 85/21]; the style is not that of Skythes, except for two details, perhaps added by him to the work of another. (2)the last sigma is four-stroke (CV; ARV(2) has three-stroke).

5063.

Mannheim 59.(1)

- A] RF stamnos. From Petrucci near Castiglione del Lago. Manner of Hermonax ii.(2) Second quarter fifth. 460-450 (CV). *CV, Germany 13, p. 40, pls. 27,1-4, 28,1-7, 30,3, Beilage D 2. AA 1890, 152. ARV(2) 493/1, Add.(2) 249.
- B] Warrior leaving home (Beazley). Departure of Memnon, with Memnon's wife, Tithonos, Eos and Zeus (Schefold).
- C] Under the foot, an undeciphered Gr.: 6 letters and some numerals? See the facts. in CV; it is upside down: the first two letters are: εϒ... . Not in TGV.

(1)CV gives `Cg. 59.' (2)very close to Hermonax (Beazley quoted in CV).

5064.

Mannheim 61.

- A] RF oinochoe. From Orvieto. Mannheim Painter. Third quarter fifth.(1) *CV, Germany 13, pls. 24,2-4 and 25,3-6, Beilage C 1. RM 38-39 (1923-24) 107, no. 7. *Greifenhagen, AA (1957) 14-21, figs. 6-7. ARV(2) 1066/9, Add.(2) 324.
- B] Body: three Amazons testing their arrows. Neck: an owl.
- C] To left of the right Amazon's head (she faces left), retr.: δ(α)γυς.
- D] Greifenhagen (in CV and AA) refers to δαγύς, `wax doll' and thinks the Amazon's beauty is referred to. [LSJ lists Theoc. 2.110 for this word, where the alpha is long: hence not an Attic word? See also LSJ Suppl.(2) (1996).] The alpha lacks the cross stroke. Dotted delta.

(1)Ca. 430, CV.

5065.

Mannheim 62.(1)

- A] RF cup. From Orvieto. Cat-and-Dog Painter.(2) Second quarter fifth. Ca. 460 (CV). *CV, Germany 13, pls. 21,3, 22,3-4, 32.2, Beilage D1. Bloesch, FAS 79/55. ARV(2) 866/2, Add.(2) 299.
- B] Int.: symposium: a youth reclining, seen from behind, plays kottabos; above, a basket. A: a man and two youths. B: a

seated youth, with another youth and a man.

C] Int.: on either side of the basket: $\text{ho } \pi\alpha\iota\varsigma \wedge \kappa\alpha\lambda\omicron\varsigma$.

(1)CV has `Cg. 62.' (2)in the chapter on the Pistozenos Painter and his Group.

5066.

Mannheim 183.

A] RF cup. From Italy. Close to the Foundry Painter. First quarter fifth. *CV, Germany 13, pls. 21,2, 23,1-2, 32,3. ARV(2) 405.

B] Int.: komast. A: three komasts. B: three komasts; the second has a pointed amphora between his legs.

C] B: on the amphora, in BG: $\kappa\alpha\lambda\omicron\varsigma$.

D] = Cg 183. For Beazley's comments on the attributions see CV.

5067.

Mannheim 204.(1)

A] RF squat lekythos. Unattributed. Late fifth or early fourth (CV). *CV, Germany 13, pl. 33,2; facs. in text. TGV 178/35.

B] A doe reclining.

C] Under the handle, on the belly, Gr.: A.

(1)CV gives `Cg. 204.'

5068.

Mannheim 300.(1)

A] RF lekythos. Syracuse Painter.(2) Second quarter fifth. 480-470 (CV). *CV, Germany 13, pls. 32,6-7 and 33,16. ARV(2) 521/48.

B] A bearded man with a scepter (king).

C] To the left of, and above, his knee: $\kappa\alpha\lambda\omicron\varsigma$.

(1)CV gives `Cg. 300.' (2)follower of Makron.

5069.

Marathon.

A] BG oinochoe (olpe). From Skaleza near Marathon. Unattributed. First half fifth. *Delt. 35 (1980) B' 1, Chronika [pub. 1980] 87, pl. 24,3.

B] No figured decoration.

C] On the shoulder, a large, Gr.: M.

5070.

Mariemont, Musée Warocque G 129.

A] RF Nolan amphora. Dresden Painter. Second quarter fifth. *ARV(2) 655/13.

B] A: a woman with a mirror at her wool basket, and a youth.
B: woman.

C] A: $\chi(\alpha)\rho\mu\iota\delta\epsilon\varsigma \kappa(\alpha)\lambda\omicron\varsigma$.

5071.

Marion (Cyprus).

A] Attic BG one-handled bowl. From Marion, tomb 2, inv. 2432. Unattributed. Second half fifth. *O. Masson apud V. Karageorghis, BCH 105 (1981) 974, fig. 25 (side and Gr. on bottom).

B] No figured decoration.

- C] Under the foot, in a circle on the reserved inner surface:
a Cypriote inscription: Ονασαγορα τὸ ku-~~le~~ma-vo.
- D] Masson: owner's name in genitive followed by the definite article and what is probably a foreign proper name as the father's name. In the Cypriote syllabary.

5072.

Marseilles, Musée Borely.

- A] Fr. of LM cup. From Marseilles. Unattributed. Third quarter sixth. *ABV 187/12.
- B] No decoration preserved.
- C] [--- επο]ιουσεν.

5073.

Marseilles, Musée Borely.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley, JHS 52 (1932) 175 (mention).
- B] Int.: four outline heads of Athena, set crest to crest.
- C] Int.: dot inscriptions between each pair.
- D] This should be in G. Vasseur, L'origine de Marseille [sic] (Marseilles 1914).

5074.

Marseilles, Musée Borely.

- A] Fr. of RF cup. From Marseilles. Unattributed. (1) First quarter fifth. *Photo. G. Vasseur, L'origine de Marseille [sic], Annales du Musée d'Histoire Naturelle de Marseilles 13 (1914) 90ff., pl. 13, 8-10. ARV(2) 400, Add.(2) 230. *M. Tiverios, 'Sieben gegen Theben,' AM 96 (1981) 156 and n. 66, *158-59, pl. 46,2 (shows inscriptions).
- B] A: The Seven against Thebes: at left, a greave held by a lost figure; in the middle, the upper part of an armed and bearded warrior, with traces of a chariot to left(2); at right, a hand holding two spears.
- C] A: to left of the back of the central warrior's head: [Πολυ]νεϊκες.(3) To right of the same warrior's face: Α<ν>φ<ι>α[ρεος].(4)
- D] Polyneices is probably the figure holding the greave, while Amphiaraus is the bearded warrior; but see the further discussion by Tiverios. Vasseur interpreted the scene as bringing in the body of Polyneices.

(1)compared to the Painter of the Oxford Brygos. (2)so Tiverios. (3)the nu is not visible in the photo. (4)the spears intervene.

5075.

Marseilles, Musée Borely 3067.

- A] BF prize Panathenaic. From Marseilles. Unattributed. Late fifth. *Neils et al., Goddess and Polis (1992) 31 and n. 8. De Gyptis a Jules Cesar: Marseilles cite grecque (Marseilles 1977) 55/65. Smets, no. 87. *M. Bentz, Panathenäische Preissamphoren (18th Beiheft Antike Kunst, 1998) 155/5.203, pl. 90 (A with inscription; B).
- B] A: Athena to left but looking right. B: two boxers; Nike.
- C] A: the correct reading seems to be: <τον> Αθηνεθεν αθλον.(1)
- D] Attic except for Ionic lambda.

(1)the inscription is not transcribed by Neils who says it is missing the TO. But see now Bentz.

5076.

Marzabotto, Museo Aria.

- A] Fr. of RF cup.(1) From Marzabotto. Unattributed. Cachrylion potter. Last quarter sixth. *ARV(2) 108/18. *Bloesch, FAS 46/14.
- B] No figured decoration preserved.
- C] On the [reserved profile of the] foot, [in BG]:
[Χαχ]ρυλίων ἐποίησ[εν].
- D] The foot is from a large cup like Munich 2620; the inscription is similarly placed (Beazley).

(1)part of a foot.

5077.

Matera, Museo Nazionale Domenico Ridola 9974.

- A] RF bell krater. From Pisticci. Group of Polygnotos (Lo Porto). Third quarter fifth. *Beazley Archive db, no. 6759. Boll. d'Arte 53 (1968) 2-3, opp. p. 122, figs. 62-63 (A, B). Atti del Convegno di Studi sulla Magna Grecia 13 (1973), pl. 19,2 (A). Mon. Lincei 49 (1973), pl. 21,1-5 (A, B, parts). *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 170, SIMOS 6.
- B] A: Dionysiac procession: Dionysus; a maenad; satyrs. B: draped youths with staffs; a strigil suspended.
- C] A: Dionysos. One satyr: Σίμος.

5078.

Megara Hyblaia.

- A] Attic cup. From Megara Hyblaia. Ca. 500. *L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 459/26b (not ill.). Guarducci, Annuario 21-22 (1959-60) 476, pl. 28,13. Manni Piraino, ΚΩΚΑΛΟΣ 21 (1975) 143, pl. 31,a.
- C] Graffito on sherd.

5079.

Meggen, Käppeli.

- A] WG lekythos. Unattributed. Third quarter fifth. 450-440. *E. Berger, ed., Kunstwerke der Antike (Kunstmuseum Luzern, Sammlung Robert Käppeli, Sonderausstellung 11 Aug. - 27 Oct. 1963) D 17. Hauser, JdI .. (1896) 187. K.Schefold, Meisterwerke griechischer Kunst (1960), 229.
- B] A youth with spears, fur cap, cloak and boots, frontal, face to right, points with his left hand to a terma.
- C] To left of his head: καλος.
- D] No doubt no longer in the Käppeli collection. Hauser thinks the youth is a peripolos. Schefold considers the stele funerary [hence the youth a visitor].

5080.

Melbourne, National Gallery of Victoria.

- A] BF Nikosthenic amphora. Painter N. Nikosthenes potter. 530-520. Ca. 530 (CV). *Photo. Furtwängler, AZ 1881, 302/2. Burlington Fine Arts Club, Catalogue of Objects of Greek Ceramic Art (London 1888) 46/106. ABV 221/40, Add.(2) 58. Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 6/10 {the article: pp. 1-29, pls. 1-11}. *J. Boardman and M.

Robertson, CV, Great Britain 15, Castle Ashby (1979), no. 117, pl. 19,1-3; pl. 19,3 shows inscription.

- B] At the topside of the mouth: dolphins. Neck and handles: florals. Shoulder: A, B, each: between palmettes, nose and eye. Under each handle: a snake. Body: two decorative friezes.
- C] A: shoulder: above the eye, but starting a bit to left, over the left palmette, horizontal but not quite straight: ΝΙΚΟΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
- D] Ex Castle Ashby. The hand is typical of Painter N.

5081.

Melbourne, National Gallery of Victoria D 1.1976.

- A] RF bell krater. York Reverse Group. First quarter fourth. *TGV 113/18C 53; 166/22F 7, 232, fig. 13,t (facs.). ARV(2) 1450/6, Add.(2) 379. I. McPhee, Art Bull. of Victoria 1976, 41ff.
- B] A: Aphrodite rising from the ground, with four satyrs carrying hammers. B: three youths.
- C] Under the foot, Grr.: a Gr. line across the foot. On one side: ΠΙΙ (with normal pi) = 7. On the other: τρυβλια Δ.
- D] Ex London Market (Christie). Ex Nostell Priory, St. Oswald 4. A price inscription: 10 tryblia for 7 obols? For the *tryblion* (a small bowl) see TGV 232 and McPhee: similar to the oxybaphon but larger.

5082.

Melbourne, National Gallery of Victoria D 93.1971.

- A] WG lekythos. Achilles Painter. Third quarter fifth. 460/55-450 (Oakley). *Add.(2) 394. BullVictoria 1973, 6-10, figs. 3-5 and frontispiece. Arch. News 5 (1976) 3, 78, fig. 1. A.D. Trendall, Greek Vases: Nat. Gallery of Victoria (1978) cover and 52, fig. 8a. Apollo 118 (Sept. 1983) 207, fig. 15. Beazley Archive, no. 9617. *J.H. Oakley, The Achilles Painter (1997) 139/187, color pl. 1D (shows end of inscription distorted) and pl. 101B-C (inscription distorted) (bibl.). N.W. Slater, in E.A. MacKay, Signs of Orality (Mnemosyne suppl. 188, 1999), pl. 16 (exc. for inscription).
- B] Mistress and Maid: woman to right, with offering tray from which hang numerous fillets; behind her a stool and, on top, an oinochoe hung up; woman to left holding an aryballos; behind her, a stool, and above, an oinochoe and sash hung up.(1)
- C] Between the heads, below the top margin, horizontal stoich. left-aligned three-liner: Δρομῖππος | καλός | Δρομοκλειδός.
- D] No doubt a tabella.

(1)could be funerary.

5083.

Melbourne, National Gallery of Victoria D 118.1969.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 9621. Art Bull. of Victoria, Melbourne 1970-71, 1-2, figs. 1-2.
- B] A, B, each: lip: head of a woman.
- C] A, B. each: handle zone: an inscription between palmettes.

5084.

Melbourne, National Gallery of Victoria D 392.1980.

- A] BF band cup. Hermogenes potter. For the painter, see ABV and Script. Third quarter sixth. 540-530. *CV, Great Britain 15, pl. 28,1-2. *Art Bull. of Victoria, no. 21 (1980) 6/2, figs. 4-5. Beazley, JHS 52 (1932) 189. ABV 165/4, Add.(2) 47. *Script 248, Fig. 53 (A).
- B] Handle zone: A: a chariot and a warrior. B: similar.
- C] Handle zone: A: to left and right of the scene:
 ἡρμῳγενες and ἐποίησεν ἐμε.
 B: ἐποίησεν ἐμ[ε] and ἐποίησεν ἐμε.
- D] Ex Castle Ashby. The inscriptions on B done from ABV. Rho with extended vertical.

5085.

Melbourne, National Gallery of Victoria 1730.4.

- A] RF cup. From Vulci. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 344 nn. 20 and 23, 350/31. *A.D. Trendall, The Felton Greek Vases (Canberra 1958) 13, pls. 7 and 8a. ARV(2) 125/20, Para. 333, Add.(2) 176 (much bibl.). F. Frontisi-Ducroux, Du Masque au Visage: aspects de l'identité en Grèce ancienne (1995) 157, pl. 23 (part of A). H.A. Shapiro, Personifications in Greek Art (1993) 151, fig. 108 (A).
- B] Int.: satyr. A: Heracles and Alkyoneus. B: Dionysus with two maenads and two bulls.
- C] In the scenes: nonsense inscriptions. On the upper part of the reserved foot profile: Παν(φ)αῖος ἐποίησεν.(1)
- D] For the nonsense inscriptions, Trendall compares Louvre G 4 bis, ARV(2) 125/16.

(1)The phi with horizontal cross stroke, not with a diagonal one as stated in ARV(2).

5086.

Melbourne, University.

- A] BF band cup. Unattributed.(1) Third quarter sixth. *Photos. (A, B). Cat. Sotheby 14/4/1929, pl. 2,1. JHS 71 (1951) 180, fig. 2 (A). ABV 196.
- B] A: fight: a duel with many onlookers. B: similar.
- C] A, B, each: blots simulating inscriptions filling all spaces.
- D] A multi-figured band cup.

(1)compared to the Group of Villa Giulia 3559.

5087.

Melbourne, University MUV 32.

- A] RF cup. Manner of Epeleios Painter (Beazley(1)). Pamphaios potter. Last quarter sixth. *P.J. Connor, 'Cups with Offset Lip Potted by Pamphaios,' AA 1983, 472-74, figs. 3-5. *AJA 88 (1984) 345 and 351/48, pl. 45, fig. 26. *Sonderliste N (M.M.) (May 1971) 56/72. Para. 336. *Letter from R. Perry of 13 July 1971 (facs.).
- B] Int.: a naked youth running with a very full wineskin.(2) Ext.: plain.
- C] Int.: starting above the youth's left foot, curving upward to the youth's right and facing out: Παν(φ)αῖος ἐποίησεν.(3)
- D] Ex London Market. Acrocup (early form). For other cups potted by Pamphaios with offset lip see AA. Include the

potter's relief: Beazley had suggested that Pamphaios was the dedicator. The phi with the vertical very close to the left edge of the circle (not with diagonal stroke, according to Perry).

(1)apud Sonderliste N, text and in Para. 336. (2)how can he carry it the way he does: is the wineskin full of air? See Hesp. 61 (1992) 130: getting ready for the askoliasmos? (3)εΠΟΙΕΣΕΝ Connor; AJA has: εΠΟΙΕΣΕΝ; Cahn prints: "Πανθαίος εΠ-οιεν (sic)." (The - indicates a gap.) Only the tops of οἰε are preserved (R. Perry). I do not know the exact position of the verb; probably the youth's head intervenes: εΠ^οἰεσεν.

5088.

Melbourne, University MUV 33.

- A] RF cup. Epeleios Painter. Last quarter sixth. *Sonderliste N (M.M.) (May 1971) 56/73 (ill.). ARV(2) 1700/26 bis, Add.(2) 179.
- B] Athletes: Int.: fragmentary: discobolus; at left, part of the discus bag.(1) A: a youth undressing; jumper; discobolus; acontist (head missing); trainer; discobolus (mostly missing). B: jumper; acontist; discobolus; trainer with his stick; two javelins; discobolus; another, with a stylus(1); pick axe; halteres.
- C] Int.: h^o ^ πα[ις καλός], retr. A: ho πα[ις κα]λ[ος]. B: [---]ου[---].(2)
- D] Ex Basel Market (M.M.). Done from the text in Sonderliste.

(1)so Cahn. (2)so Cahn but that seems unlikely. Is it [κα]λο[ς], retr.?

5089.

Melfi, Castello Normanno.

- A] BF lip cup. From Metapontum. Unattributed. Third quarter sixth. *Beazley Archive db, no. 382. Rev. Arch. 1967, 35, fig. 45 (A).
- B] Lip: A: a cock and a hen. B: not mentioned.
- C] Handle zone: A: nonsense inscription between palmettes. B: not mentioned.

5089a.

Mesambra.

- A] Fragmentary BG kantharoid cup. From Mesambra. Unattributed. Second quarter fourth (O.). *L. Ogdenova, BCH 84 (1960) 229, fig. 6.
- B] No figured decoration.
- C] On the neck, in large letters, Gr.: Διος.(1)
- D] Mesambra is in Thrace on the Black sea. O. postulates a sanctuary of Zeus and Hera. Four-stroke sigma. I think the vase is very probably Attic. O. also cites, without illustration, another vase with the inscription Ηρα, but I am not certain that it too is Attic and have omitted it.

(1)unclear whether complete before or aft.

5090.

Metapontum.

- A] [BF?] amphora. From Incoronata.(1) Unattributed. Date? *L.H.

Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 458 (mention). Arena in: I Greci sul Basento 142/78.

C] On the neck, Gr.: Γλαυ<>.

D] owner? Ionic alphabet.

(1)Emporion site (Johnston).

5090a.

Milan, Museo Civico Archeologico.

A] BF lip cup. *P. Heesen, CV, Netherlands 8, Allard Pierson Museum 2 (1996), p. 34 (mention). Notizie dal Chiostro del Monastero Maggiore 1-2 (1968) 125-26, fig. 1.

C] Nonsense inscription(s) around the figures on the lip.

D] One of six lip cups known to Heesen with this feature. Preliminary entry.

5091.

Milan, Civico Museo Archeologico 230.

A] RF cup. Unattributed.(1) First quarter fifth. 500-490 (CV). *G. Belloni, CV, Italy 31, III I, pl. 2,1-2 (no bibl.).

B] Int.: a bearded and nude komast holding a skyphos. Ext.: plain.

C] Int.: starting at lower left and following the margin, widely spaced and ending at lower right: ho παῖς καλός.(2)

D] Pl. 2,1 is a very good photo.

(1)not in Beazley. Belloni attributes the cup to the school of the Panaitios Painter. (2)although written continuously, the inscription reverses direction with καλός, which is therefore retr. The komast's head intervenes. The kappa is in a break.

5092.

Milan, Civico Museo Archeologico 265.

A] RF cup. Unattributed. First quarter fifth. Ca. 500 (CV). *G. Belloni, CV, Italy 31, III I, pl. 3,1-3 (no bibl.).

B] Int.: a maenad accosting a crouching satyr who is holding a rhyton and reaches out to touch her vagina. Ext.: plain.

C] Int.: on her left, along her back: nonsense: 5+ imitation letters.(1)

(1)not mentioned in CV, but visible in pl. 3,1.

5093.

Milan, Civico Museo Archeologico 266.

A] RF cup. Brygos Painter.(1) First quarter fifth. Ca. 490 (CV). 480-470? *Photo. *G. Belloni, CV, Italy 31, III I, pl. 1,1-2. H. Kenner, CV, Vienna University 1, under pl. 111,3. ARV(2) 379/145, Add.(2) 226. C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 35, fig. 41 (Int., shows inscriptions).

B] Int.: woman holding a kettle over a pithos sunk into the ground; at left a construction topped by a kind of 'fringe'; she holds a branch with a long rope in the other hand.

C] Int.: at the woman's lower right: καλε. On the bucket, in BG: καλε.

D] Once Milan, Castello Sforzesco. Philippart in RA 1933 155

thought the object at the left was a flaming altar. H. Kenner considers it the a well head and thinks that the pithos at right is being filled with water.

(1)"Late and especially poor," Beazley.

5094.

Milan, Civico Museo Archeologico 842.

- A] RF oinochoe (mug). Unattributed. Second quarter fifth. *G. Belloni, CV, Italy 31, III I, pl. 15,2 (no bibl.).
- B] A youth playing his lyre in front of a burning altar.
- C] καλος.
- D] Text; not visible in the photo.

5095.

Milan, Civico Museo Archeologico A 1810.

- A] Fr. of RF calyx krater. Euphronios. Last quarter sixth. 510-500. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 104/8 (ill.; bibl.). Also in Berlin cat. CV, Italy 31, pl. 5,1. ARV(2) 14/5, 1619, Add.(2) 152.
- B] A: the head of Heracles, and an outstretched arm: Amazonomachy?
- C] ἡ[ερακλεις] (Bothmer).
- D] = 06.590.

5096.

Milan, Bernareggi.

- A] RF stemless cup. Unattributed. Segment Class. Date? *Para. 103/38 ter, cf. 102.
- B] Int.: Heracles and the Lion. Ext.: just as in the Class of Top-band Stemlesses: BG except for a reserved band and palmettes at the handles.
- C] Ext.: on the reserved band: nonsense: imitation inscription.(1)

(1)it is unclear in Para. whether both A and B are inscribed.

5097.

Milan, H.A. collection.

- A] RF column krater. Unattributed. Second quarter fifth. *E. Paribeni, CV, Italy 51, pl. 2,1-2 (no bibl.).
- B] A: three women at a laver (two naked, one dressed); a tree. B: a woman taking a cow to a laver; a tree.
- C] Inscriptions in BG: A: on the bowl of the laver: καλος. On its support: καλος. B: on the bowl, with uneven spacing: καλος.
- D] Ritual bathing: see CV. The vase is wrongly identified in CV with ARV(2) 569/40 (the vase figured on pl. 3) and attributed to the Leningrad Painter.

5098.

Milan Market.

- A] BF prize Panathenaic. Recalls the Euphiletos Painter.(1) Euphiletos Painter (Stenico). Last quarter sixth. 530-520 (Stenico). *Para. 143. *Brandt, Arch. Panath. I, 6/47. *A. Stenico, in A. Cambitoglou, ed., Studies in Honour of Arthur Dale Trendall (1979) 177-80, pl. 44,1-2 (A, B). Notiziario della Galleria d'Arte Geri 119 (October 1962), no. 211; ibidem, 147 (November 1965), no no. A. Stenico, in

Studi in Honore di Luisa Banti (1965) 298/20 (attribution).
Para. 143.

- B] A: Athena; shield device: cock to left, in white. B: three
hoplitodromoi running to left.
C] A: to right of left column but veering away from it as it
goes down: τον Αθηνεθεν αθλον.
D] The inscription covers well the distance from the column
capital to the bottom margin.

(1)i.e., the Athena does (Beazley).

5099.

Mississippi, University?

- A] BF lip cup. From Chiusi. Xenokles Painter. Third quarter
sixth. 540-530. *CV, USA 4, pl. 21,2a (A). ABV 184/2, Para.
76, Add.(2) 51. Script 1049.
B] Int.: a boy riding a hippalectryon. A: a swan between sirens.
B: a siren between swans.
C] Handle zone: A: traces of three letters of ΕΠΟΙΕΣΕΝ.(1)
B: [Χοενο]κλες : ΕΠΟΙΕΣΕΝ.
D] Ex Baltimore, D.M. Robinson. The full address is:
University, Mississippi, University Art Museum. Here and in
the ff. simplified.

(1)so CV and ABV; not illustrated.

5100.

Mississippi, University.

- A] RF cup. Apollodoros. First quarter fifth. *CV, USA 6, pl. 4,1.
ARV(2) 121/25, 1627, Add.(2) 175.
B] Hyacinthus on a swan, over the waters.
C] To left of the swan's body, facing: ho παις v. καλ[ος].
D] Ex Baltimore, D.M. Robinson.

5101.

Mississippi, University.

- A] RF skyphos. From Populonia. Lewis Painter (Polygnotos II).
Second quarter fifth. 460-450. *CV, USA 6, pls. 40,2, 41-42.
*D.M. Robinson and K Freeman, AJA 40 (1936) 215 ff., figs.
1-5.(1) *H.R.W. Smith, Der Lewismaler (1939), pls. 15, 23,a,b
and 34,a (without the alien fr.). ARV(2) 974/26, 1676, Add.(2)
309. Script 748.
B] A: youth with a sword pursuing a woman.(2) B: two women
running up.(3)
C] A: above the woman's head: καλε. Between heads, non-stoich.
two-liner: Πολυγνοτος | εγραψεν. B: between the women:
καλε. Above the head of the girl at right: καλε.
D] Ex Baltimore, D.M. Robinson.

(1)on p. 215, n. 1, R. and F. give the alien fr. in the
vase. (2)Theseus and Aithra? (Beazley). (3)A: Telemachos and
a maidservant. B: Penelope going to greet Odysseus
(Touchefeu-Meynier; see Add.(2)).

5102.

Mississippi, University.

- A] RF pyxis. From Attica. Unattributed. Last quarter fifth. *CV,
USA 7, 20 (facs.), pl. 11,1. Beazley, JHS 59 (1939) 153

- (mention). *Vidi. Beazley Archive db, no. 13,444.(1)
- B] Three women moving toward a door, followed by a flying Eros.
- C] On the door lintel, in brown: Τὰλ(α)ος ἐποίησε.
- D] Ex Baltimore, D.M. Robinson. The inscription is definitely false. The reading Τάλαος is also doubtful, as the first letter need not be a tau. Beazley merely says: "the inscription is said in the text to be genuine." He does not include the signature in ARV(2).

(1)Bea. Arch. reads : T[AL]AOS, etc. No indication that the signature is considered false.

5103.

Mississippi, University.

- A] Fr. of BF prize Panathenaic. From Athens (Dipylon).
Unattributed. 320/19 (archon Neaichmos). *CV, USA 4, pl. 33,2.
D.M. Robinson, AJA 12 (1908) 47f. Id., AJA 14 (1910) 422/1.
Peters, JdI 57 (1942) 148 (bibl). Beazley, AJA 47 (1943) 467.
- B] A: part of the right-hand column is preserved.
- C] To right of it, kion.: [αρχω]ν Νεαιχμο[s].
- D] Found with frs. published by Woodward, BSA 16 (1909-10)
210-11 (CV).

5104.

Mississippi, University 1977.3.57.

- A] BF neck amphora. From Attica (CV). Antimenes Painter. Last quarter sixth. Phase 2, 520-515 (Burow). *D.M. Robinson, CV, USA 4, pls. 28-29 and 30,3. ABV 269/36. *TGV, p. 59, Chapter 3 n. 1. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 88/75, pls. 75 and 160,d (misprinted as b).
- B] A: Heracles and the Amazons. B: fight: two warriors parted by a man.
- C] Under the foot, Gr.: νεος.
- D] Ex Baltimore, D.M. Robinson. The same word is found on Boston 01.8058 and Copenhagen, Ny Carlsberg 2654, qq.vv. The reading here is Johnston's, who says that the word is "a common way of denoting a plaster foot." I do not know the meaning of this remark. Note the ligature of nu and epsilon. Three-stroke sigma reversed.
==>Correction: the graffito, which occurs also on 2713, Boston 01.8058, and 3260, Copenhagen, Ny Carlsberg 2654, is modern. A.W. Johnston, *Trademarks on Greek Vases, Addenda* (2006) 67 cites Beazley, in JHS 54 (1934) 89 (a quote that had escaped me) who says a propos of the graffito νεος on this vase: "this may be an ancient graffito – νεος is undoubtedly a Greek word; but I think I ought to point out that Mr. W.H. Young has a pretty fancy of inscribing νεος on the vases he restores, and I happen to remember that this vase passed through his hands." Thus, despite the fact that the letter forms are not exactly the same in the three inscriptions (5104 has a ligature of N and E and the sigma is reversed; on 3260 sigma is of shape S 6 in the chart, p. xxiii of *Attic Script*; 2713 is the neatest), Beazley's recollection cannot be ignored.

5105.

Mississippi, University 1977.3.59.

- A] BF prize Panathenaic. From Attica. Robinson Group. Third quarter fifth. Ca. 440-430. *CV, USA 4, pls. 32,1 and 33,6.

ABV 411/4, Add.(2) 107. Beazley, Dev.(1) 95. Meddelelser Ny C. 37 (1981) 43, fig. 14 (B). Brijder, ProcAmsterdam 146, fig. 3 (B).

B] A: Athena. B: two boxers, with an umpire.

C] A: To right of the left column: τ[ων] A[θ]ηνηθεν α[θλων].

D] Ex Baltimore, D.M. Robinson. Ionic alphabet.

5106.

Mississippi, University 1977.3.82.

A] BF/WG lekythos. From Attica. Diosphos Painter. First quarter fifth. 500-490 (Turnbull). *L. Turnbull in H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 24/5. *CV, USA 4, 53 (facs.), pl. 38,7. Beazley, VPol. 79 (add. to 7). Haspels, ABFL 111 and 235. Kurtz, AWL 98, fig. 28,a (shoulder palmettes).

B] Iris and Hermes conversing.

C] Nonsense: to right of Iris' head: (.)υχ.(1) To right of Hermes' upper body: χχ(.)χγχ. To right of his lower body: (.)τ)ιχσ.(2)

D] Ex Baltimore, D.M. Robinson. Turnbull characterizes the inscriptions as follows: "The `inscriptions' are nonsense, strings of T's and X's used simply to break up the space around the figures and make a pattern that links them visually to the intricate arrangement of palmettes on either side."

(1)the first letter resembles an arrow pointing upward. (2)The readings are from the photo., which is not very clear.

5107.

Mississippi, University 1977.3.96.

A] Rf stamnos. From Vulci. Polygnotos. Third quarter fifth. Ca. 440. Second early group (Matheson). *D.M. Robinson, AJA 60 (1956) 19/20, pls. 15-16. Philippaki, Stamnos 133. ARV(2) 1028/15 bis. Script 759. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 32-33, 349/P16, pl. 21.

B] A: komos: a bearded man and a flute-playing hetaera; a youth carrying a large column krater; at right, a bearded man, his stick raised. B: komos.

C] A: above the man's head: Δεμονικος (bearded). Above the girl's head: Κλεοπατρα. Above the man at right: Ευθιππος (bearded). Above the stick: Καλλιμαχος (the youth).

D] Ex Baltimore, D.M. Robinson. Demonikos and Euthippos are bearded, Kallimachos is young. Mixed alphabet?

5108.

Mississippi, University 1977.3.97.

A] RF Nolan amphora. Group of Polygnotos.(1) Third quarter fifth. 440-430 (Turnbull). *L. Turnbull in H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 82/31. *D.M. Robinson, AJA 60 (1956) 21, pl. 16, figs. 71-72. ARV(2) 1058/116, Add.(2) 323.

B] Amazonomachy: A: Peirithoos, Theseus, and an Amazon. B: youths.

C] A: behind one Greek's right arm: καλος. From his helmet to just below the Amazon: καλος. But Turnbull says each figure is inscribed: kalos, kalos, kale.

- D] One of six related vases with this iconography, one of which is inscribed 'Theseus' (Turnbull).

(1)recalls the Hector and Peleus Painters (Beazley).

5109.

Mississippi, University 1977.3.98.

- A] RF hydria (kalpis). Group of Polygnotos. Third quarter fifth. *ARV(2) 1061/156. *E.M.W. Tillyard, *The Hope Vases* (1923), pl. 15/111. *D.M. Robinson, *AJA* 60 (1956), pl. 16/73. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 482/PGU 182 (not ill.).
- B] Two women.
- C] Κλεταγορα καλε.
- D] Ex Baltimore, D.M. Robinson. Ex Hope no. 1026 [or is it 102b?]. Sold at Sotheby 13 Feb 56, no. 95. Sold to Robinson by Spink. The name was read by Robinson. Tillyard only gives the καλε. Mixed alphabet.

5110.

Mississippi, University 1977.3.103.

- A] RF cup. From Greece.(1) Unattributed.(2) Last quarter sixth. Ca. 520 (Turnbull). *ARV(2) 1593/38, Add.(2) 389. *L. Turnbull in H.A. Shapiro, ed., *Art, Myth, and Culture: Greek Vases from Southern Collections* (New Orleans Museum of Art, Tulane University, 1981) 54/19.
- B] Int.: a crouching satyr with a drinking horn before a column krater. Ext.: plain.
- C] Int.: to left of the satyr's face: Λεαγρος, retr.(3)
- D] Ex Baltimore, D.M. Robinson.

(1)Robinson in CV says from a cemetery near Vari. (2)akin to the earliest works of the Colmar Painter (Beazley). (3)there is probably not enough surface missing in the Int. to allow for [καλος].

5111.

Mississippi, University 1977.3.105.

- A] RF cup. From Capua. Makron. Hieron potter. First quarter fifth. Early (Kunisch). *CV, USA 7, pls. 4-5. Beazley, AV 474/24 bis. ARV(2) 462/42, 481, Add.(2) 244. *Vidi. LIMC iii, pl. 353 Dionysos 469 (A). A. Schöne, *Der Thiasos* (1987) 300/491. Bothmer, 'Notes on Makron,' *The Eye of Greece* (festschrift M. Robertson, 1982) 45. *N. Kunisch, *Makron* (*Kerameus* 10, 1997) 6 n. 26, 162/20, pl. 12. B. Cohen, 'The Literate Painter: A Tradition Incised Signatures on Attic Vases,' *Met. Museum Journal* 26 (1991) 92 n. 118 (brief mention).
- B] Int.: a dancing maenad. A: Dionysus with a satyr and two maenads. B: a maenad(?) and two satyrs.
- C] On handle B/A, right arm, Gr.: $\eta\epsilon\rho\acute{o}\nu \wedge \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.(1)
- D] Ex Baltimore, D.M. Robinson. The signature has been doubted, but I thought it looked alright, the letters a bit larger than usual.

(1)"Möglicherweise nicht antik" (Kunisch).

5112.

Mississippi, University 1977.3.112.

- A] RF cup. From Greece. Manner of Onesimos. First quarter fifth. Early (Beazley). *ARV(2) 331/20 (bibl.), Para. 361, Add.(2) 217.
 B] Int.: a naked woman filling a lamp to singe herself. Ext.: plain.
 C] Int.: Παναίτιος καλο(ς).
 D] = P 112. Ex Harvard 231 (so Add.(2); cf. Para.).

5113.

Mississippi, University 1977.3.115.

- A] RF Panathenaic amphora. From Capua. Nikoxenos Painter. First quarter fifth. *CV, USA 6, pls. 24,1 and 25. ARV(2) 221/6, Add.(2) 198. *Vidi. J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 152/13, b/w fig. on p. 152 (A), colored fig. on p. 47 (B).
 B] A: Athena to right, but turning back, showing the shield device; between columns with cocks; altar. Shield device, a dog. B: similar, but Athena turns right and holds a helmet over a burning altar.
 C] A: around the shield device: Νικοχσε(ν)ος. At Athena's right, facing the column: καλο(ς). To right of Athena's back, facing her: Αθελαια. B: at Athena's left, facing the column: καλο(ς). Under the foot, Gr.: ΑΚ. See TGV 110/12C 2.(1)
 D] Ex Baltimore, D.M. Robinson.

(1)my rubbing does not show the additional stroke mentioned there; Johnston reads the mark retr.; Neils mentions only a kappa.

5113a.

Monopoli, Private.

- A] BF skyphos. Perhaps from Gnathia. Circle of Theseus Painter (R.-B.). Late sixth (R.-B.). *M. Reho-Bumbalova, BABESCH 58 (1983) 53-60, figs. 1-4 (1 shows inscription).
 B] A: Heracles leading a monster (Lamia or Cerberus, author) to right on a chain. B: hunt (so the author): at left, a large animal (boar?) to right; behind it, a man lifts a double axe; at right, two men wearing piloi threaten the animal with spears (the author says they have punctured its eye, but the eye seems missing in a gap). Under each handle, a heron.
 C] A: between the monster and Heracles, probably diagonally downward, i.e., retr.: ο(ι)(κ)^ο(ν)(>).(1)
 D] The writing is very coarse. The writer signs as of the Italian embassy at Sofia, whence I assume that Monopoli is in Bulgaria.

(1)hard to read, although the ph. is excellent. I think nonsense, while the author on p. 56 reads: ὀ(χ)ῶκα [sic?], from οἶχομαι: 'sono finito,' or 'sono rovinato'. The form she says is οἶχωκα or ὀἶχωκα. But the identification of some of the letters is quite unclear to me.

5114.

Montaubon, Musée Ingres 2.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter sixth. *J.T. Cummings, AJA 73 (1969) 71, pl. 31, figs. 10-12 (all). ARV(2) 149/22, 1628, Add.(2) 179.
- B] Int.: a naked peltast on horseback. A: two warriors leading horses; at left, a horse, and a youth leaning on his stick. B: three warriors leading horses.
- C] Int.: ho παις καλος. A: ho παις καλος.(1) B: ho and καλ and other letters (Kahil).
- D] Cummings compares the cup with East Lansing, Michigan State University 65.57. Kahil suggests relating the cup to the Painter of Berlin 2268; so also ARV(2) 1628.

(1)probably (Kahil).

5115.

Montaubon, Musée Ingres 13.

- A] RF skyphos. Painter of the Naples Hydriskai. Third quarter fifth. 440-435 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 308, 355/313, pl. 193,c-d. ARV(2) 1267/22.
- B] A: Eros running with a flower. B: Eros jumping up from a rock. The two scenes are related.
- C] A: the Eros: καλος. B: the Eros: [κ]αλο[ς].
- D] Ionic alphabet.

5116.

Montaubon, Musée Ingres inv. MI.87.4.9.

- A] BF hydria. Unattributed. Third quarter sixth. Ca. 530. *H. Guiraud et al., 'Images d'athlètes sur des vases attiques,' Pallas 34 (1988), ill. p. 84 (parts). J.M. Garric, Catalogue du Musée Ingres de Montaubon (Toulouse(1) 1987) 68/9. P. Picard, La passion d'un peintre: les vases grecs de J. Ingres (Montpellier(1) III 1987) 43-46).
- B] Shoulder: chariot race.
- C] Shoulder: below the horses that are nearest the right horizontal handle: καλος. Behind the charioteer: three letters. There must be more inscriptions.
- D] The inscriptions are not mentioned in the text; done from the photo.

(1)both works are called 'mémoire de maîtrise' by Guiraud.

5117.

Monte Iato.

- A] Fr. from foot of an Attic cup.(1) From Monte Iato, excavations 1978-79. Unattributed. Mid-fifth. *H.P. Isler, 'Grabungen auf dem Monte Iato 1978 und 1979,' AK 22 (1979) 70, pl. 21,5.
- B] No decoration preserved.
- C] Under the foot, Gr.: [--]πισ[--].(2)
- D] Monte Iato is in Sicily. Owner's name? Isler says similar inscriptions are common at Segesta: see V. Tusa, Kokalos 6 (1960) 34ff.; 12 (1966) 207ff.; 13 (1967) 233ff.; 14-15 (1968-69) 462ff.; 16 (1970) 223ff.; 21 (1975) 214ff. The sigma is five-stroke. In AK 41 (1998) 3-26, the location of vases from a later Monte Iato excavation is given as Iaitas.

(1)probably 'Dreikantgruppe', cf. Bloesch, FAS 103. (2)after the sigma there is something that looks like a Gr. dot.

5118.

Montpellier, University.

- A] Fr. of RF kantharos. From Monédière. Eretria Painter. Fourth quarter fifth. 425-420 (L.-H.). *ARV(2) 1251/42. J.-J. Jully, *La céramique attique de La Monédière*, Bessan (Hérault) (1973) 118/307, pl. VI, 6. 5,3 [sic]. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 148, 332/158, pl. 106, h.
- B] A: Theseus leaving home or Perithous leaving home (with Theseus leaving home on the other side): upper part of a youth; part of a female head.
- C] A: to right of Peirithoos' head: Περ[ιθ]ῶς.
- D] Perhaps the companion of Theseus is leaving (L.-H. 148). Three-stroke sigma.

5119.

Montpellier, Soc. Archéol. de Montpellier inv. 149 bis.

- A] BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. *A.-F. Laurens, *Société Archéologique de Montpellier*, Catalogue des Collections ii (Montpellier 1989), no. 2.(1) ABV 102/102, Add.(2) 27.
- B] A: love making (men and youths). B: komos (men and youths dancing). Below: three rows of animals.
- C] Nonsense inscriptions.
- D] = SA 256.

(1) in the 1984 edition, pls. 2-4 (A, B, parts).

5120.

Morgantina.

- A] Fr. of Attic BG cup. From Morgantina. Unattributed. Second quarter fifth. Ca. 460 (Bell). *M. Bell, 'Excavations at Morgantina 1980-1985: Preliminary Report XII,' *AJA* 92 (1988) 319, fig. 7 (photo.). REG 103 (1990), *Bulletin archéologique*, Céramique, no. 120.
- B] No figured decoration preserved.
- C] Gr.: Πυρρῆια (K)ΑΣΚΑ|Σαμωνιδᾶ ΕΙΚΑΣ.(1)
- D] REG lists the vase as a RF stemless cup. The inscription is Doric (Bell). Pyrrhias is known at Selinus and perhaps at Gela; Samonidas is not known in Sicily in the Doric form. The Ionic script is known in Syracuse by the mid-fifth century. The two words following the names are not explained by Bell. Are they tribal terms?

(1) the first kappa is dotted by Bell; the only alternative seems to be upsilon.

5121.

Morgantina inv. 58.2382.

- A] Fragmentary RF volute krater. From Serra Orlando. Euthymides. Last quarter sixth. 510-500. 515 (Neils). *J. Neils, 'The Euthymides Krater from Morgantina,' *AJA* 99 (1995) 427-44, figs. 1-18 (figs. 1-2, 3, a-b (drs.), 4, 7-13, are of the krater). *R. Stillwell, 'Excavations at Serra Orlando 1958, Preliminary Report,' *AJA* 63 (1959) 172, pls. 43-44, figs. 24-27. 348, *ARV(2) 28/10, 1620, Add.(2) 156. E. de Miro, *Introduzione al Museo di Morgantina* (Palermo 1985), figs. 25-26. S. Raffiotta, *Morgantina* (Palermo 1985) 73 (detail of

A). E.C. Keuls, *The Reign of the Phallus* (1985) 46, fig. 26. Script 376. H.E. Schleifenbaum, *Der griechische Volutenkrater* (Frankfurt 1991) 392/V 345. I. Wehgartner in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 209 and n. 52.

- B] Neck: A: Heracles and the Amazons: 11 figures. At the extreme left, the toes of a fallen Amazon, who is lost. A Greek to left, partially preserved, is probably Telamon (cf. Euphronios' Arezzo krater (1465)). The opponent of Heracles (who has fallen to the ground) should be Andromache.(1) B: symposium: six symposiasts reclining.
- C] Neck: A: a crouching Amazon archer shooting; starting at her chest: Ανδρομαχη. (2) To right of Heracles' chest, along his outstretched left arm: Ἡρακλῆς. (3) At H.'s right, an Amazon with a large shield (device: octopus): there are some letters at her left that show in the ph., fig. 9, but are not drawn in fig. 3,a. Further to the right is an Amazon archer and a group of a Greek and an Amazon fighting. Between the archer and the Greek, facing the archer: Σοσιας. (4) Above the duel's fallen Amazon: Χαπα. (5) B: the leftmost symposiast (head missing) holds up a cup: between his lost head and a hung-up basket on his right, facing the basket: χαλῖπε. The second symposiast, bearded, wears a turban and hold a cup: to left of his head: χαρῆ. (6) The third symposiast, bearded and facing left, plays the lyre: behind his head and to left of a hung-up basket: (Σ)οσιας. (7) The fourth man, bearded, turns to a young flautist and holds out a cup; a flute case is hung up: at its right: [---]ιος. The sixth symposiast, also bearded, is vomiting: he has no inscription.
- D] Listed by Wehgartner as Syracuse. Earlier listed as Serra Orlando. Neils mentions that Add.(2) declares the vase to be in Syracuse, where it was for a while being restored. The 'Museo Archeologico di Morgantina' is in Aidone, Sicily. The krater was an heirloom: see Neils, p. 444. The original restoration damaged the surface; hence Neils uses both pre- and post-restoration photos; she has a section on the inscriptions, 437ff: χαῖπε is a toast made by two symposiasts holding cups; she also discusses the two forms of the name Sosias. Extremely sloppy writing; thick strokes and blobs. Neils 438 n. 29 notes that in Script I listed one χαῖπε too many on B.

(1)but that name is given to an archer on the left; Neils does not explain. (2)the leg of a Greek intervenes. (3)the body of the fallen Amazon intervenes and seems to have led the painter to forget the lambda, if the dr., fig. 3,a, is correct. Neils prints: Ἡρακλῆς. (4)Neils thinks this refers to the Greek to the right of the inscription; she thinks it is nominative as after the alpha a piece of the pot is missing. (5)so Neils and the dr.; this is considered by her the name of the Amazon, I think. I have χασα, nonsense, with reversed three-stroke sigma. χαπα should also be nonsense. The third letter is unclear. (6)the turban intervenes. The dr., fig. 3,b, omits the epsilon which is clear in the photo., fig. 11. (7)Neils prints Σοσια. The photo., fig. 12, shows a blot by a break, which may be the remains of a sigma: Σοσιας(?). The dr. shows Σοσια, which

could be voc.; or final sigma is omitted.

5121a.

Moscow, Pushkin Museum I 1b 77.

- A] BF neck amphora. Perhaps bought in Italy (Siderova).
Diosphos Painter. Ca. 500 (Siderova). *N. Siderova, CV,
Russia 1, Pushkin State Museum of Fine Arts 1 (1996),
pl. 12,1-2 (both show inscriptions) (bibl.). Haspels,
ABFL app. 12, no. 147. Para. 248/147 (bibl.).
- B] A: Gigantomachy: at left, Hephaestus(?) to left and a
giant; at right, Athena to right and a giant. B:
chariot to right.
- C] Nonsense: imitation letters: A: above Hephaestus'
cloak, horizontal: 4 letters; between his legs,
vertically down: 5 letters; to right of his back,
vertically down: 3 letters; above Athena's outstretched
arm, horizontal: 5 letters; below it, near horizontal:
6 letters. B: a few letters to right of the
charioteer's face, diagonally upward.
- D] Ex Moscow, Stroganov Industrial Art School.

5121b.

Moscow, Pushkin Museum II 1b 78.

- A] BF neck amphora. Diosphos Painter. Ca. 500 (Siderova).
*N. Siderova, CV, Russia 1, Pushkin State Museum of
Fine Arts 1 (1996), pl. 13,1-2 (show inscriptions)
(bibl.). Haspels, ABFL, app. 12, no. 146.
- B] A: chariot to left. B: hoplite to right; light armed
warrior or Amazon to left.
- C] Nonsense: imitation letters: A: in front of the horses,
vertically down: 7 letters. B: to left of the hoplite's
upper body, curving along it, downward: 7 letters.
Between the two figures, following the bent arm of the
right warrior: 8 letters; to right of the right
warrior, vertically down: 8 letters.
- D] Some letters have a proper shape and could be made out.

5122.

Moscow, Pushkin Museum ii 1B 732.

- A] RF calyx krater. From Nola. Villa Giulia Painter. Second
quarter fifth. *Photos. ARV(2) 618/4, Para. 398, Add.(2) 270. A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 185, METHYSE 3 (bibl.).
- B] A: Hermes with the infant Dionysus: a maenad; Hermes seated
with the child Dionysus; a maenad. B: king between two
running women.
- C] A: to right of the left maenad's head: Μερουε. Above Hermes'
head: ηερμης. Above the child: Διονυσος.
- D] Replica of B: New York 24.97.96, bell krater by the Villa
Giulia Painter, ARV(2) 619/16. K.-D. compares London E 492,
also by the VG Painter, which may have the same maenad name.
Attic alphabet. The omicron with a rather wide gap at the
bottom, but hardly an omega without 'feet'.

5122a.

Moscow, Pushkin Museum II 11b 361.

- A] BF oinochoe (chous). Unattributed. End of sixth
(Siderova). *N. Siderova, CV, Russia 1, Pushkin State Museum
of Fine Arts 1 (1996), pl. 28,1 (shows inscription), p. 27

(facs.) (no bibl.).

- B] Symposium: a bearded man with Phrygian cap, reclining to left, holds out a phiale.(1)
- C] Nonsense: above the outstretched arm (to left of face): vov. To left of knees: σ.(2) To right of left leg of couch, down: (λ)(.)(3)
- D] Unpublished. Attic alphabet.

(1)cup, Siderova, but it has no foot or base. (2)three-stroke sigma reversed = facs. (3)so the ph.; not in the facs. The first letter is a triangular blob, the second a horizontal line.

5122b.

Moscow, Pushkin Musum GMII M-627.

- A] Fr. of BF Cassel cup. From Esplanade excavations, Mt. Mithridates (Panticapaeum), 1953. Unattributed. The Cassel Group (Siderova). Ca. 540-520 (Siderova). *N. Siderova, CV, Russia 1, Pushkin State Museum of Fine Arts 1 (1996), pl. 59,6 (ph. shows Gr.), p. 55 (facs.). Eadem, Chernofigurnaya Keramika (1945-58), 19y, fig. 11b.
- B] Ext.: the lip is black; laurel branch; zig-zag frieze; rays.
- C] Ext.: on the lip, the beginning of a Gr.: Αφροδ[--].
- D] The foot is missing. No doubt dedicatory (so also Siderova); Αφροδ[ιτης] or Αφροδ[ιτης επι]. The inscription no doubt local and not Attic.

5122c.

Moscow, Pushkin Museum GMII M-1266.

- A] Frs. of BF volute krater. From Mt. Mithridates (Panticapaeum). Unattributed. Last quarter sixth (Siderova). *N. Siderova, CV, Russia 1, Pushkin State Museum of Fine Arts 1 (1996), pl. 25,2-3 (25,2 shows location of inscription). Eadem, 'Fragmenty vaz iz Pantikapeya,' in Khudozhnik 9 (1976) 50-51.
- B] Fr. a: A: symposium: at left, part of a reclining youth; a servant handing out a cup; another reclining youth looking to right; a piper to right; two reclining men in conversation; part of another figure.
- C] A: to right of the piper's forehead, roughly horizontal, the line not straight: seven letters, I would think nonsense (not mentioned by Siderova).
- D] 2 frs. The picture is very small.

5122d.

Moscow, Pushkin Museum M-85 C 84 n. 50.

- A] Fr. of prize Panathenaic. From Mt. Mithridates (Panticapaeum), 1967. Unattributed. Late sixth (Siderova). *N. Siderova, CV, Russia 1, Pushkin State Museum of Fine Arts 1 (1996), pl. 7,3 (upside down; shows inscription), facs., p. 13. M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 256/6.157.
- B] A: Athena: bottom of scene only: at left, part of a column shaft and inscription; foot of Athena to left.
- C] A: to right of the (left) column shaft, vertical: [τον Αθενεθεν αθ]λον.

5123.

Moscow, Pushkin Museum M 729.

- A] Fr. of RF stemless cup. From Kerch. Euaion Painter. Second quarter fifth. Ca. 450 (Bothmer). *Bothmer apud ARV(2) 1698. *Para. 419/140 bis.
- B] Int.: komast.(1)
- C] Int.: Απολλοδωρος.
- D] Ionic alphabet (as printed).

(1)not, as stated in ARV(2) 1698: a naked youth and a woman with a staff.

5124.

Moscow, Pushkin Museum M 1360.

- A] Fragmentary oinochoe (chous). From Kerch. Methyse Painter (L.-H.). Third quarter fifth. 440-435 (L.-H.). *A. Lezzi-Hafter, 'Antheaterien und Hieros Gamos: ein Choenbild des Methyse-Malers,' J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 324-34 (bibl.). Beazley Archive db, no. 30,688. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 24 n. 28, 204, 338/210 bis, pl. 196,a (shows inscription). *J.H. Oakley, The Achilles Painter (1997) 12 n. 14 (mention).
- B] A satyr accosting a maenad seated on a chair; at right, near the edge, a garlanded chous on the ground.
- C] Between the two figures, above head-height, left-aligned horizontal two-liner: Εναϊὸν|καλός.
- D] Oakley gives the number as M-1360.1975. Found 1975. A large vase that could hold more than 3 liters. L.-H. interprets the scene as the Hieros Gamos (with much bibl.), since the maenad sits on a chair and is nude from the waist up, and because of the chous at right. The bottom is missing. Attic alphabet.

5125.

Moscow, Pushkin Museum inv. 72.

- A] BF LM cup. Unattributed. Third quarter sixth. *AA 1927/9, fig. 11 (Int.). *Photo. in Beazley Archive (Int.), probably the same as that in AA.
- B] Int.: Theseus slaying the Minotaur; around the tondo, a tongue pattern framed by four parallel lines on each side.
- C] Int.: on Theseus' left, along the margin: nonsense: a row of 12 imitation letters and blobs. To right of Theseus' forehead, in a straight line: 5 letters of the same kind.
- D] AA compares Pottier, Vas. ant. Louvre ii, 99, fig. 83, pl. 69.

5126.

Moscow, Pushkin Museum inv. 73.

- A] RF neck amphora From Nola. Polygnotos. Third quarter fifth. Ca. 440. *AA 1927, 75-78, Beil. 3 and 4, fig. 1. ARV(2) 1030/34, Para. 442, Add.(2) 317. Script 753. N. Sidorova et al., Antique Painted Pottery in the Pushkin State Museum of Fine Arts (1985) cat. no. 48, pls. 92-95. LIMC iii, 750, pl. 562, Eos no. 2. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 28, *209, 251, 354/P39, pls. 17-18 (A, detail of A, B).
- B] A: Eos in biga. B: Achilles mourning, between Phoenix and

Odysseus (these two are not named).

- C] A: under the reins, a two-liner, I do not know whether stoich.: Πολυ[γνο]τος | εγρα[ψεν]. B: [Αχ]ιλ'ευς.
D] Done after the text in AA. Attic alphabet, so far as preserved.

5127.

Moscow, Pushkin Museum inv. 79.

- A] RF hydria. From Orvieto. Unattributed. Date? *AA 1927, 318, figs. 16-17.
B] Heracles and the Lion; at left, Iolaus; above the lion, a quiver.
C] Nonsense inscriptions.

5128.

Moscow, Pushkin Museum 2986.+

- A] Frs. of BF volute krater. From Egypt (Luxor?). Kleitias. Second quarter sixth. *Bothmer, AK 24 (1981) 66-67, pl. 10,1-2. V.D. Blavatskii, in Trudy Gosudarstvennogo Muzeya Isskustv imeni A.B. Pushkina 1939, 86-91, figs. 32-33 (Moscow fr. only). Dev.(1) 36, pl. 12,3; (2), pl. 30,1 (Moscow fr. only). ABV 77/2, Add.(2) 21.
B] A: fragmentary: rim (Basel fr.): Odysseus escaping from the Cyclops under a ram (parts only). Neck (Basel and Moscow frs.): Perseus running to right, pursued by the Gorgons (parts only).
C] A: rim: under Odysseus' feet, in a slight curve: Ολυτ'ευς, retr. Neck: between (and below) Perseus' legs: Περ'ευς.
D] + Basel, Cahn 1418 (not joining). Beautiful lettering.

5128a.

Moscow, State Museum 820.4-10.

- A] Fragmentary BF prize Panathenaic. From Aul Uljap. Achilles Painter (Oakley). 435-430 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 72, 153/298, pl. 155A-B (A, shows inscription) (bibl.). Gold und Kunsthandwerk vom antiken Kuban: neue archäologische Entdeckungen aus der Sowjetunion (Stuttgart 1989) 42, pl. 6. I tesori dei Kurgani del Caucaso settentrionale (exhib. in Turin museum, 1991) 49/101, color plate. *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 151/5.165 (bibl.).
B] A: Athena. B: parts only: a youth (loser); a youth with a branch (victor); a man (judge or trainer).
C] A: to right of the left column: [τον] Αθeneθεν [α]θλον.(1)
D] Oakley lists: Moscow, State Museum for the Art of Oriental People, Uljap, 820.4-10. Found with Oakley's no. 300 (CAVI 5128b). Greatly restored.

(1)done from Oakley's text as the ph. is not altogether clear. But something is wrong with the restored area where [τον] would be as there does not seem to be enough space. Bentz reads:]athenethen[]thlon. He gives the number as 82.4-10.

5128b.

Moscow, State Museum 820.4-41.

- A] Fragmentary BF prize Panathenaic. From Aul Uljap. Achilles Painter (Oakley). 435-430 (Oakley). *J.H. Oakley, *The Achilles Painter* (1997) 72, 154/300, pls. 156A-B (A, shows two letters; B) and 159B-C (details of A and B; mislabeled) (bibl.). Gold und Kunsthandwerk vom antiken Kuban: neue archäologische Entdeckungen aus der Sowjetunion (Stuttgart 1989) 43, pl. 7. I tesori dei Kurgani del Caucaso settentrionale (exhib. in Turin museum, 1991) 49/102, color plate. *M. Bentz, *Panathenäische Preisamphoren* (18th Beiheft Antike Kunst, 1998) 151/5.164, pl. 75 (B). (bibl.).
- B] A: Athena. B: runners: one partial figure to right; a figure to left; a bearded figure to right.
- C] A: to right of the left column: τ[ο]ν Αθηνεσεν αθλ[ο]ν.
- D] Oakley lists: Moscow, State Museum for the Art of Oriental People, Uljap, 820.4-41. Found with Oakley's no. 298 (CAVI 5128a). Greatly restored. Bentz reads: t[.]. [Sic; he also gives the number as 82.4-19.]

5129.

Münster 565.

- A] BF hydria. Leagros Group. Late sixth. *Para. 164/31 ter, Add.(2) 96. *K. Stähler, *Grab und Psyche des Patroklos* (1967). K. Stähler, *Heroen und Götter der Griechen* (Zur 200-Jahrfeier der Universität Münster, 1980) 20/10, ill. pp., 21, 64-65. *K. Stähler in B. Korzus, ed., *Griechische Vasen aus Westfälischen Sammlungen* (Münster 1984) 186/71 (ill.s show inscription). Script 444.
- B] Shoulder: divinities seated on Olympus. Body: Achilles running beside his chariot around the tomb of Patroclus.(1) Above the tumulus the soul of Patroclus as an armed warrior. At right, part of a woman in lament; at bottom of tumulus, a lion.
- C] To right of Patroclus' head: φονχῆ. Under the foot, traces of a red Dip.; TGV 182/25.
- D] Stähler cites Iliad 24.14-17.

(1)driving the body of Hector who is not shown (Beazley).

5130.

Mulgrave Castle, Whitby. Normanby.

- A] RF skyphos. P.S. Painter.(1) Pistoxenos = Syriskos Ptr. (Robinson). 480-470. *Para. 353/1, Add.(2) 206. Robertson, *AVCA* 136-38, fig. 139 (A).
- B] A: two women at a fruit (apple?) tree: the left-hand woman holds a fruit and a basket, the right-hand one a fruit in each hand. B: similar: the left-hand woman holds fruit and basket, the right-hand one, frontal, holds fruit and kalathos.
- C] A: three-liner: Πιστοχσενος | [Σ]υρισκος | εποι[εσ]εν.
The left-hand woman: [--]αι[--] or Αι[--]. The right-hand woman: Χορῶ.
- D] Only two works, a cup-skyphos and this skyphos, are attributed to this painter by Beazley; both are in Mulgrave Castle. The signatures are discussed by Robertson in *Münchner Jb.* 27 (1976) 42f. and in *AVCA*.

(1)resembles the Syriskos and Copenhagen Painters; could be unusually precise work by the Syriskos (Beazley); but see Robertson who thinks that Pistoxenos and Syriskos are the

same man: when the 'little Syrian' was given his freedom, he was named 'trusty stranger' and the double signatures celebrate this event.

5131.

Mulgrave Castle, Whitby, Normanby.

- A] RF cup-skyphos. P.S. Painter. (1) 480-470. *Para. 353/2, Add. (2) 206. Robertson, AVCA 136-38.
- B] A: Theseus and Prokroustes. B: Theseus and Sinis.
- C] A: as on the Mulgrave-Castle skyphos:
Πιστ[οχ]οεινος | Συρι[σκ]ος | ποι[ε]σεν. [Θ]εσ[ευς]? B:
Σινις. Θεσευς.
- D] Only two works, a skyphos and this cup-skyphos, are attributed to this painter by Beazley; both are in Mulgrave Castle. For Robertson's theory of the signatures see the entry for the skyphos in the same collection.

(1)resembles the Syriskos and Copenhagen Painters; could be unusually precise work by the Syriskos (Beazley). (2)traces of most of the missing letters are extant (Beazley).

5132.

Munich.

- A] Fr. of LM cup or skyphos. Unattributed. Hermogenes potter. Third quarter sixth. *ABV 166.
- B] A: No figured decoration preserved.
- C] A: ηερμογ[ενες ---].
- D] Possibly from Munich 9418 or 9435, qq.vv.

5133.

Munich.

- A] Fr. of LM cup. Unattributed. Third quarter sixth. *Photo.
- B] A: no figured decoration preserved.
- C] A: handle zone: [--- κ]αλος vacat.
- D] Attic alphabet.

5134.

Munich.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *Photo. *ARV(2) 66/123.
- B] Int.: a youth loosening his sandal.
- C] Int.: starting at upper left and running around the margin, facing mostly out: Μεμνῶ[ν] καλ[ο]ς, part retr. (1)

(1)the mu's are upside down, the epsilon and the letters καλ are not; this is not indicated by Beazley; further, he gives καλ[ο]ς, while I read καλ[ος] from the photo.

5135.

Munich.

- A] Fr. of RF cup. From Athens. Euergides Painter. Last quarter sixth. *ARV(2) 93/76. *Photo.
- B] A: back of male head to left.
- C] A: [--]ος.
- D] Not enough is preserved to be certain that the word is complete aft.

5136.

Once Munich.

- A] Fr. of RF cup. Unattributed.(1) Last quarter sixth. *ARV(2) 87, 1624. JHS 33 (1913) 348.
- B] Int.: satyr attacking maenad.
- C] Int.: above: [---]σελ. Below: ελε[---] rather than Eue[---].(2)
- D] Mislaid; Beazley only saw a photograph. He did not think this to be a signature of Euergides as Hauser had claimed.

(1)ARV(2) 1624: Beazley compares the cup fr. Adria Bc 68, CV, pl. 8,2: satyr attacking maenad. (2)read by Beazley from a photo.

5137.

Munich.

- A] Frs. of RF cup. Epeleios Painter. Last quarter sixth. *ARV(2) 147/21.
- B] A: youth, horses. Fr. a: head, breast, and right arm of a youth holding a lead. Fr. b: at right, part of horse tied to a column.
- C] A: fr. a: [---]ισ[---]. Fr. b: [---]κα]λος.
- D] Two frs.

5138.

Munich.

- A] WG lekythos. From Athens. Unattributed. Second quarter fifth. *Fairbanks, Ath. White Lekythoi (1907), Group C, Class 5, No. 10, fig. 43 (p. 194).
- B] A woman holding an egg; a lekythos hung up; a stele on a three-stepped base, topped by a kantharos; a woman holding a taenia.
- C] On the stele, five lines of vertical strokes, with some attempt at stoichedon.
- D] Fairbanks says vase is uncatalogued; I cannot find it in Beazley. It should be looked for in the neighborhood of the Inscription Painter (or perhaps the Tymbos).

5139.

Munich.

- A] WG lekythos. Villa Giulia Painter. Second quarter fifth. *Photo. ARV(2) 624/86, Para. 398.
- B] A woman with a skein, seated before a kalathos.
- C] Above, in BG: αλαλ(α)... .(1)
- D] Ex Lugano, Schoen. Probably nonsense.

(1)taken from the photo.; the inscription disappears at the right curvature and may be incomplete at the end. The last visible letter is alpha or omicron.

5140.

Munich.

- A] WG lekythos. From Greece. Achilles Painter. Ca. 450. 445-435 (Oakley). *E. Buschor, Grab eines attischen Mädchens(2) (1941) frontispiece, 37-39 and 71. *Vidi. Script 980. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989), pl. 19,2; see p. 33. [Reprint of 'Attic White Lekythoi']. Robertson, AVCA 199 and fig. 210. Boardman, ARFV ii, fig. 262. LIMC vi, pl. 383 Mousa, Mousai 6. *J.H. Oakley, The

Achilles Painter (1997) 11 n. 8, 14, 65 and nn. 32-36, 142/209, color pl. 2A-B (show inscription distorted) (bibl.).

- B] Two Muses: woman standing to right; bird to left, on a rock; woman seated to left on a rock, playing the lyre; between them a small bird facing the left figure.(1)
- C] Between them, high, three-line tabella, stoich. and words centered as much as possible:
Αξιопειθης
καλος
Αλκιμαχῶ.
On the rock, i.e., below the seated muse, horizontally:
ἑλικῶν.
- D] Ex Lugano, von Schön 80. Kurtz, AWL 46-48 and Wehgartner, AWK 190 n. 26 are inclined to believe that the vase is not by the Achilles Painter, but Oakley 65 n. 32 shows that the lekythos was made in the Achilles Painter workshop, and he maintains the attribution. Mixed alphabet (the tabella Ionic, Helikon mixed).

(1)probably a nightingale; see Oakley 65 n. 35, although other identifications have been suggested.

5141.

Munich.

- A] WG lekythos. Achilles Painter. Third quarter fifth. *ARV(2) 997/154, Para. 438, Add.(2) 312.
- B] Mistress and maid: a woman with a chest facing a seated woman.
- C] To upper right of standing woman, horizontal stoich. two-liner: $\eta\upsilon\gamma\iota\alpha\iota\nu\acute{o}\nu\mid\kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Lugano, von Schoen 79. Mixed alphabet.

5142.

Munich.

- A] Fr. of BF [prize?] Panathenaic.(1) Unattributed. Date? *TGV 154/4F 3; 223-24. *Hackl 550, pl. 2.
- B] No figured decoration preserved.
- C] Under the foot, Grr.: $\alpha\rho\upsilon\sigma\tau\eta\langle\omicron\rangle$. ΠΡ.(2) ΗΓΕ.
- D] = Munich 22 (Hackl). Fr. of foot. Cf. Toronto 350.

(1)"M[ünchen]. Fuss 22 von einem grossen Gefass des s.f. Stils (wahrscheinlich von einer nicht signierten Preis-Amphora; ein Analogon ist M. 495)", Hackl 47-48.

(2)on the navel. - Threatte, reading $\alpha\rho\upsilon\sigma\tau\eta\langle\rho\rho\epsilon\rangle\mid\text{H}\Lambda\text{E}$, discusses the difficulty of turning HΛE into a numeral; see further Leyden PC 7 (on aryster).

5143.

Munich 1373.

- A] BF amphora. From Vulci. Painter of Munich 1379.(1) Third quarter sixth. *CV, Germany 3, pls. 8,3, 9,1, and 12,5. ABV 303/2, Para. 131.
- B] A: young horseman with a bearded man and two youths. B: similar, but the figure on the right is also bearded.
- C] Nonsense: blots: 5 inscriptions, four beginning with Π; all degenerate into blots; all probably retr. B: 5 similar inscriptions; one: [--]λλολλλ, retr. Under the foot, Dip.:

XX. See TGV 120/8D 9 and Hackl 18/1.

- D] Beazley compares Tarquinia 624, by the Princeton Painter, Para. 130/15 bis. The blots are similar to Munich 1374, ABV 303/3, by the Painter of Munich 1379.

(1)related to the Princeton Painter.

5144.

Munich 1374.

- A] BF amphora. From Vulci. Painter of Munich 1379 (Princeton Group iv(1)). Third quarter sixth. Ca. 530 (ca. 540, CV). *CV, Germany 3, pl. 8,4 and 9,2. ABV 303/3, Add.(2) 79. Script 1030. K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), fig. 67.2 (A). LIMC ii, pl. 330 Dionysus 303 (A).
- B] A: Dionysus with satyrs and maenads. B: similar.
- C] A and B: six and eight imitation inscriptions, mostly retr., all vertically down, mostly beginning with ΠΟ and deteriorating rapidly. Many are written near the heads, but others between the legs: there are 14 inscriptions for 10 persons. The second from the left is the clearest: πο(v)(λ)ο(o)v. Under the foot, Dip.: XX. See TGV 120/8D,10; Hackl 2.
- D] Both nu and sigma are reversed.

(1)cf. Princeton Painter.

5145.

Munich 1378.

- A] BF amphora. From Vulci. Princeton Painter. Third quarter sixth. *Photo. ABV 299/17, Add.(2) 78.
- B] A: Heracles with his prize tripod. B: a tripod set up.
- C] A: to right of a youth at left: a neat row of dots.

5146.

Munich 1379.

- A] BF amphora. From Vulci. Painter of Munich 1379. Third quarter sixth. *CV, Germany 3, pls. 10,4, 13 and 28,3. CIG 4.7614. ABV 303/1, Para. 131. *Photos. *Kanon: Festschrift Ernst Berger* (AK Beiheft 15, 1988), pl. 90,1.
- B] A: Heracles and Cycnus. B: Heracles and Geryoneus.
- C] Nonsense: imitation letters: inscriptions down or diagonally down; most are in the lower parts of scenes and seem to be retr. I give a selection. A: 8 inscriptions. εο<λολλλ. εοι(λ)(ο)(.). One inscription begins πο..., the others begin with ε. B: 5 inscriptions, all beginning with ε. εχο(.). ερχλουλλυ. ερυ(χ)ο(ρ)(.)(.). εο<(λ)ο(.).
- D] The readings are per force uncertain. In AJA 33 (1929) 360 f., Beazley gives the list of vases with this type of inscriptions: Berlin 1697 (ABV 297/17); Cab. Méd. 207 (296/6); Philadelphia 3441 (296/3); Washington (297/18?); Once Paris Market (297/19); [Oxford 1965.141, ex] Northwick Park (299/1).

5147.

Munich 1401.

- A] BF amphora. From Vulci. Painter of Berlin 1686. Third quarter sixth. 550-530. *CV, Germany 1, pl. 32,2 and 33,2 (also

fac.). CIG 4.7897. O. Jahn, Beschreibung, no. 471 (bibl. on inscription). Beazley, BSA 32 (1931-32), 10/7. Cf. Beazley, AJA 33 (1929) 361 f. ABV 297/11, Add.(2) 78. *Photos.

- B] A: Dionysus with two youths, a woman, and a bearded amn. B: a warrior setting out, with two men, a woman and a youth.
C] A: nonsense: along the lower right margin and facing it: αιοτονοχει, retr.
D] For the inscriptions of this painter see Beazley's articles.

5148.

Munich 1408.

- A] BF amphora. From South Italy. Antiope Group I (Leagros Group).(1) Last quarter sixth. 510-500. *CV, Germany 2, pls. 36,2 and 38,1-3. CIG 4.7656b. Kretschmer, Vas. 193. ABV 368/106, Para. 162, Add.(2) 98. *Photo. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 13.7 (detail of A).
B] A: duel of Ajax and Hector over the fallen Patroclus, with Tydeus, a hoplite (Diomedes?) and the archer Teucer. B: hoplites and archers.(2)
C] A: to right of the left warrior's head, behind Ajax': Αἰα{α}ς. Between the heads of Ajax and Hector (to right of Ajax' helmet): ἡκτορος. To left of Tydeus: Τυδεύς.(3)

(1)see ABV 356. (2)so Beazley; my note speaks of only one archer. (3)for parallels for -υς = -εύς, see Kretschmer and GAI i, 346.

5149.

Munich 1413.

- A] BF amphora. From Vulci. Painter S (Leagros Group).(1) Last quarter sixth. 510-500. *CV, Germany 3, pls. 45,1, 46,1, 47,4-5, 52,2 (facs. of Grr.). CIG 4.8346k. Hackl, pl. 2, no. 560. ABV 366/85, Add.(2) 97. *Photo.
B] A: a wedded pair in a chariot. B: a warrior leaving home, with a chariot.
C] A: between the horses' legs: νχχvγ. B: to right of a woman's face: (v)εχιποιχι.(2) Near the horse, by the hoplite's back: σι. To right of the horses' heads, over the head of the man at right: ψπιπ(v).(3) Under the foot, Grr.: ληκυ:ΙΓ:ΙΔ and ΑΗ. See Hackl 39/404, 49/560, pl. 2/560, and Hesp. 27 (1958) 293f., pl. 53,b (after Hackl); TGV 153/2F 52.(4)
D] The nu's (when reversed) may be sigma's, as often in this workshop.

(1)see ABV 355. (2)I am not sure that there is a letter after the second chi. (3)`psi' = an upside down arrow. It is of course not a real psi. The reading of this inscription (from the photo.) is quite uncertain. (4)for earlier bibl. on the Grr. see CV.

5150.

Munich 1414.

- A] BF amphora. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Germany 3, pls. 48,1, 49,1 and 52,3. Bothmer, Amazons 124/3. ABV 367/87, Para. 162, Add.(2) 97. D.C. Kurtz and B.A. Sparkes, edd., The Eye of Greece (1982), pl. 1,b (A).

Script 881. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 149, pl. 67,a (A).

- B] A: Theseus carrying Antiope to his chariot. B: Heracles and the Lion.
- C] A: under the horses' bellies: Ποσειδῶν, retr. Above the heads: Ποσειδῶνος. To left of the charioteer's face: Ποιιδας, retr.(1) Between Theseus' legs: Θεσευς, retr.(2) Behind Theseus' back, facing the margin: (A)ντιοπεια, retr. Under the foot, Gr. of three letters, right to left: ΕΠΥ, the epsilon sideways. See TGV 149/24E,2 (listed under ΠΥ, with the remark that the vase is presently fragmentary and the Gr. difficult to read; the E may be a pi).

(1)CV refers to CIG 4.7730 and other bibl. It could also be read Ποιιδας. (2)so the photo. in CV; the facs. has: Θε(σ)(ε)(υ)ς, not retr. and clearly read upside down.

5151.

Munich 1415.

- A] BF amphora. Unattributed.(1) Last quarter sixth. 510-500. *CV, Germany 3, pls. 45,2, 46,2 and 47,3 (much early bibl.; facs., p. 31). CIG 4.7687. Gerhard, *Auserl. Vasenb.* iii, pl. 227. Jahn, *Cat.*, no. 380 (inscr.). Kretschmer, *Vas.* 83, n. 1, 101, n. 4, 130, n. 2, 131, 135, 192, 202. Studniczka, *JdI* 43 (1928), 184, fig. 31. *Gotsmich, *AA* 1941, 877 and 870, fig. 12. Y. Korshak, *Frontal Faces in Attic Vase Painting* (Chicago 1977) 103, fig. 32. X. Krieger, *Der Kampf zwischen Peleus and Thetis* (Münster 1975), pl. 2. LIMC i, pl. 142 Achilleus 877; 392 Alexandros 78 (parts of A); iii, pl. 187 Cheiron 17 (part of B). *Photo. (A). *Beazley Archive db, no. 4652 (much bibl.).
- B] A: the battle over the body of Achilles. B: Peleus and Thetis wrestling.
- C] A: Over Aeneas' head: Αινεας, retr. To left of Neoptolemos' face: Νε[ο]πτολεμος, retr. Above a fallen warrior: Ν[.]ηριος, retr.(2) To left of Ajax' face (he carries the body of Achilles): Αιας, retr. Above the two: Αχιλλεος. Over Menelaus' helmet: Μενελεος. Above Paris' helmet: Παρις, retr. An archer at right may be inscribed.(3) B: Under Chiron's horse-belly: Πατροκ(λ)ια.(4) To right and above his head: Χιρον. To left of Peleus' legs: Πελεως, retr. To right of Thetis' elbow: Θετις. Behind Nereid's back: (Π)οντ[ο]μεδ[ε]α. Under the foot, Dip: ΣΘ. See TGV 86/33A 16, who gives a different sign.
- D] The bracketed letters are miswritten. The list of inscriptions is not complete; there are some names so sloppily written that they resemble nonsense inscriptions.

(1)close to Leagros Group, CV, but not in Beazley. (2)CV gives Νηιοιος, but the omicron looks more like a D-shaped rho. (3)I saw a stroke on his right. (4)I do not understand this word. There is no second Nereid.

5152.

Munich 1416.

- A] BF amphora. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Germany 3, pls. 50-51, p. 34 (facs. of iscriptions). CIG 4.7634. Kretschmer, *Vas.* 101, nn. 4 and 8. ABV 367/90, 391, Para. 162, Add.(2) 98. Script 441. K. Vierneisel

and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), fig. 39.10 (B).

- B] A: Heracles and Iolaos in a chariot, with Athena. B: five bearded komasts making music.
- C] A: in front of the heroes' faces: ἰολεός. In front of their lower bodies: ἡρακλῆς. Under the horses' bellies: Ἀθηναια. To left of the horses' necks, near Athena: ἡερ[μ]ες(1)(?). To left of Hermes' face: κ(α)λος. B: above the leftmost komast's head: Μιλίχως, for Μειλίχως.(2) By the second: Τελοκλῆς. Near the third komast's face: Μοσαων.(3) Behind the back of the fourth: Διοδορος. To lower right of the fifth: Χρῆμες. Under the foot, Gr.: see CV. TGV 90/2B,40 reads it quite differently: ΑΥ (AN or AY) plus reversed Attic lambda.
- D] A and B are clearly written by different hands: see Script 75 and 171.

(1)so CV in the index; but the dr. and photo. show:

(.)ιο[.] (ε)ς. The inscription is much disturbed by breaks.

The first letter resembles a smeared reversed sigma, the fifth, a four-stroke sigma, the last a reversed sigma.

(2)LGPN ii, s.v. Μειλίχως. (3)perhaps for Μουσaios, with the last letter a sigma placed sideways, although it looks like a clear nu.

5153.

Munich 1417.

- A] BF amphora. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, Germany 3, 33 (facs.), pls. 48,2, 49,2 and 52,2. CIG 4.7601. ABV 367/86, Para. 162, Add.(2) 97. *Photo.
- B] A: Heracles and Antaios, with Athena and a woman. B: Ajax and Achilles playing a board game.
- C] A: to right of Athena's lower body: Ἀθηνᾶς. Between Heracles' legs: ἡρακλῆς, retr. Between Antaios' legs: Ἀνταῖος. To right of the woman, along the margin: Ἀν(α)(.) (.)οοοος.(1) Under the foot, Dip.: NV III. See TGV 157/9F 27.
- D] Beazley compares Munich 1414.

(1)Ἀνδροοοοι, CV. Unclear in the photo. A miswritten name?

5154.

Munich 1426.

- A] BF neck amphora (Tyrrhenian). From Vulci. Timiades Painter (Bothmer). Second quarter sixth. 560-550. Early period (K.). *CV, Germany 32, pls. 311-12, 313,3, p. 12 (facs.). Jahn, Cat. 37. Kretschmer, Vas. 95. *H. Thiersch, 'Tyrrhenische' Amphoren (1899) 18, pl. 1 (A, main picture, dr.). Bothmer, AJA 48 (1944) A 1. ABV 95/5, Para. 36, Add.(2) 25 Script 173. *J. Kluiver, BABESCH 70 (1995) 67/37 and 72/37 (inscriptions done by C.J. Ruijgh) (not ill.). *Colored photo. (post-card).
- B] A: Achilles and Hector fighting over the body of Troilos. B: sphinxes between swans.
- C] A: ἡρῆμες. Ἀχιλλᾶεϋς, retr. Τροῖλος, retr. ἡεκτορ, retr. βομος. Αἰνεας, retr. Δειθυνος, retr.(1) [...](2)
- D] Note that the inscriptions all face, or are closely related to, the persons they depict. Attic alphabet; three-stroke sigma reversed (correct only in retr.)

(1)Kretschmer's Δειφ(ο)(β)ος (with non-Attic beta) is misprinted in K. R. apud K. also reads Δειφυνος, retr., but says the name is strange and may not be what the painter intended.
(2)not explained in K.; no doubt the inscription once seen by Jahn and no longer visible.

5155.

Munich 1428.

- A] BF neck amphora (Tyrrhenian). From Vulci. Fallow Deer Painter (Bothmer). Third quarter sixth. 550-530. Late period (K.).
*CV, Germany 32, pls. 322,3-4, 323, Beil. A 8. ABV 98/40, Para. 37, Add.(2) 26. Script 195. J. Kluiver, BABESCH 71 (1996) 26/241 (inscriptions not mentioned). T.H. Carpenter, Art and Myth in Ancient Greece (1991), fig. 226.
- B] A: Heracles and Nessus, with Athena and other figures. B: horsemen.
- C] A: six nonsense inscriptions between the figures and above their heads: νονο(κ). κ(ο)κονον. ρνλο[-]. νοουπ.(?). ν(σ)νε(ι). (.)ογογoy. B: not inscribed.
- D] The readings, taken from photos. in CV, are frequently uncertain, since this painter deviates into imitation letters; see Script.

5156.

Munich 1429.

- A] BF neck amphora (Tyrrhenian). From Vulci. Fallow Deer Painter (Bothmer). Third quarter sixth. 550-530. Late period (K.).
*CV, Germany 32, pl. 324, Beilage A 9. ABV 100/76, Para. 38, Add.(2) 27. Script 196. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 14.2 (A, part).
J. Kluiver, BABESCH 71 (1996) 26/242 (inscriptions not mentioned).
- B] A: duel between two pairs of warriors. B: duel between two horsemen. Below: A: Iris among animals. B: woman among animals.
- C] A: imitation inscriptions, the letters hard to distinguish.(1)
- D] Beazley compares Louvre E 845, by the same painter.

(1)the photo. in V.&K. shows three nonsense (imitation) inscriptions.

5157.

Munich 1430.

- A] BF ovoid neck amphora (Tyrrhenian). From Vulci. Unattributed. Third quarter sixth. 560-550 (CV).(1) *K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 47.4a-b (A, small, B). ABV 101/92, Add.(2) 27. *E. Kunze-Götte, CV, Germany 32, pls. 321,1-2 and 322,1-2, Beilage A 7 (bibl.). Thiersch 50/42, 121, fig. 221, 115, figs. 9 and 27. Hackl 18/5. TGV 120/8D 5.
- B] A: duel; at left and right, women and bearded men watching (three figures on each side).(2) B: komos: seven men dancing; on the ground, a column krater.
- C] Nonsense: A: to right of the body of the second person from the left: νοεγυι.(3) Between the fighters, under the shields: νογ[-]γoy. B: to right of the left-most figure's head: 4 letters? To right of the second figure's legs: νοβο(σ). To right of the fourth figure's legs: (.)ο<ν<ν.(3)

Under the foot, Dip.: X.

- D] Dot-band. Large but sloppy letters. The readings are uncertain. K.-G. calls the figures on B satyrs; Beazley, men in the komos; they have no tails. Hackl thought there were traces of a Dip. under the foot, but K.-G. denies that the traces of paint are of that; yet Johnston accepts it. H. Bloesch, ed., *Greek Vases from the Hirschmann Collection* (1982) 34/13 (Küsnacht, C.W. Hirschmann G 40, q.v.) is by the same painter.

(1)too early. (2)Beazley speaks only of women. (3)could be read retr.: γογρυγυ. (2)perhaps two sigmas?

5158.

Munich 1431.

- A] BF neck amphora (Tyrrhenian). From Vulci. Unattributed.(1) Guglielmi Painter (K.). Third quarter sixth. 550-530. Early period (K.) *CV, Germany 32, pls. 315,3, 316,1, 317,1-4, Beil. A 4. ABV 102/99, Add.(2) 27. Script 187. K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), fig. 37.2 (A) and 47.5a-b (A, small, and B). J. Kluiver, *BABESCH* 71 (1996) 21/201 (inscriptions not mentioned).
- B] A,B, each: love making (obscene, with women).
- C] A: seven nonsense inscriptions, mainly vertically down between the figures: γος. νοετuo. τοεσοχι. (.)αοσο. (τ)(ρ)οε. φοιδοε. νθεσοει.(2) B: five similar inscriptions, vertically down, except the last: ϕ(.)οει. τυεσοει. τοεσοο. τ(ο)οβοτοι. τυειονοο, retr.
- D] = 6451. Sigma always reversed.

(1)but Kunze-Götte in CV rightly notes the similarity of the inscriptions to Munich 1432, by the Guglielmi Painter. (2)the last letter perhaps a sigma.

5159.

Munich 1432.

- A] BF neck amphora (Tyrrhenian). From Vulci. Guglielmi Painter (Bothmer). Third quarter sixth. 550-530. Early period (K.). *CV, Germany 32, pls. 315,4, 316,2, 318,1-3, Beil. A 5, p. 19 (facs.). Bothmer, *AJA* 48 (1944) H 3. ABV 102/98 (bibl.), Para. 36, 38, Add.(2) 27 (bibl.). Script 185. J. Christiansen and T. Melander, eds., *Proceedings of the Third Symposium on Ancient Greek and Related Pottery* (Copenhagen, 8/31 - 9/4, 1987) (1988) 255ff., fig. 7 (B). K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), figs. 37.1 (A) and 47.6 (small part of B). J. Kluiver, *BABESCH* 71 (1996) 21/200 (inscriptions not mentioned).
- B] A: love making (obscene, men and women). B: men dancing (obscene).
- C] Nonsense. A: over a pithos: νοετuv.(1) νοενot(ν)οτυιοφ.(2) τυο(ρ)ειτχεο.(3) κυ[.](ο)σ, retr.(4) Over a pithos: χουτου. τυθε and τυο. τυοσοοε. B: ενθτυοο, retr. Another inscription, rubbed off. Another: ditto. Another illegible. νοετuoεο. τυοεαι.
- D] The readings are from photos. in CV. V.&K. attribute to the Komos Painter.

(1)the first letter is not clear in the photo. (2)the third nu is reversed. (3)the rho is upside down. (4)the omicron consists

of two loops.

5160.

Munich 1433.

- A] BF neck amphora. From Vulci. Guglielmi Painter (Bothmer). Third quarter sixth. 550-530. Late period (K). *CV, Germany 32, pls. 319-20, Beil. A 6, p. 21 (A, facs.). Bothmer, AJA 48 (1944) H 5. ABV 98/37, Para. 36, 37, Add.(2) 26. Script 186. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 24.7 (A, detail). T.H. Carpenter, OJA 3 (1984) 49, fig. 2 (detail of A, good for inscriptions). J. Kluiver, BABESCH 71 (1996) 21/216 (inscriptions not mentioned).
- B] A: Heracles and Nessus (8 figures). B: Centauromachy (7 figures).
- C] Nonsense: A: under a centaur's belly: $\mu\omicron\mu\omicron\nu$. Between Heracles' legs: $\nu\omicron(\alpha)\omicron\nu$. Under his sword: $\nu\omicron\alpha(\rho)\nu$. In front of his face: $\tau\omicron\omicron\tau\omicron\zeta$. Under a centaur's belly: $\nu\omicron\nu\omicron$. Between the centaur's and a woman's heads: $(\tau)\omicron\nu$. By the woman's lower legs: $\nu\tau\omicron\nu$. B: the photos. in CV show three short inscriptions rather washed out.
- D] Readings from photos. in CV. In Script I note differences from inscriptions on Munich 1432 and raise the question of a different model for them.

5161.

Munich 1435.

- A] BF amphora. Close to early Lydos (Beazley). Second quarter sixth. Ca. 560 (K.-G.). *Shapiro, GVGettyMus 4 (1989) 18, figs. 8,a-b. JbBerlMus 1 (1959) 15-17. ABV 114/1, Add.(2) 32. *E. Kunze-Götte, CV, Germany 32, pls. 325,1-2 and 326,1-2, Beilage B 1.Thiersch 142/3, 119, fig. 26. Beazley and Payne, JHS 49 (1929) 267/46. RA (1986) 2, 271, fig. 5,3 (dr. of part of A).
- B] Neck: A and B: animals. Body: A: women between sphinxes. B: sphinxes between lions. Below: A-B: a frieze of sphinxes and lions.
- C] Neck: nonsense: A: between the sphinx and the right-hand lion: three thick dots. B: in the same position: four thick dots.
- D] K.-G.: the vase is similar to Florence 70,995 (ABV 110/32) and to Vatican 309 (ABV 121/7). All three are very close to Tyrrhenian amphorae.

5162.

Munich 1446.

- A] BF neck amphora. Painter of Louvre F 6. Second quarter sixth. Ca. 570 (V&K).(1) *K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 85, fig. 10.7 (A). *E. Kunze-Götte, CV, Germany 32, pls. 326,3 and 327,1-2, Beilage B 2; facs. of Dip. and Gr., p. 29 (bibl.). Winter, AZ 43 (1885) 191. Thiersch 144/2. Hackl, JdI 22 (1907) 91. Hackl 18/7. ABV 128/84, Para. 51, Add.(2) 34. TGV 75/14A 9 and 83/24A 3.
- B] Neck: A, B, each: head of a man. Body: A: in the center, a youth between sphinxes. B: lions.
- C] Body: A: on each side of the youth's legs: nonsense: six large dots. Under the foot, Gr.: $\Lambda\Lambda$, retr.(2) Dip.: T.
- D] Replica: Leyden I. 1954/12,1, q.v.

(1)Ca. 560 or a little later (K.-G.). (2)Alpha with one curved

leg. Attic lambda.

5163.

Munich 1451.

A] Panathenaic prize amphora. From Etruria. Unattributed. Third quarter sixth. 540-530 (see Brandt, p. 11). *Brandt, *Archaeologia Panathenaica I* (1978), 4/26 and 11, pls. 2,b and 3. Mon. ined. i, pl. 22,4 and 48,1m. G. von Brauchitsch, *Die panathenaischen Preisamphoren* (1910), no. 3, fig. 7 (A). Pfuhl, M&Z, fig. 304. Script 1203. Beazley Archive db, no. 8790.

B] A: Athena. B: foot race.

C] A: to right of, and along, the left column, not facing and thus retr.: $\tau\omicron\nu\ \Lambda\theta\epsilon\nu\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$. B: above the heads of the runners, horizontal like a heading: $\Sigma\tau\alpha\delta\iota\omicron\text{:}\ast\ \acute{\alpha}\nu\delta\rho\omicron\nu\ \nu\acute{\iota}\kappa[\epsilon]$.(1)

(1)the second word slightly separated from the first (see Script 168).

5164.

Munich 1452.

A] BF prize Panathenaic. From Vulci. Euphiletos Painter. 530-520. ABV 322/3.(1) Beazley, *AJA* 47 (1943) 442/3. Brandt, *Archaeologia Panathenaica I* (1978) 6/43. G. von Brauchitsch, *Die panathenaischen Preisamphoren* (1910), no. 16. Script 1203.

B] A: Athena. B: chariot and goal.

C] A: prize inscription.

(1)not illustrated by Buschor as ABV says (Brandt).

5165.

Munich 1453.

A] BF prize Panathenaic. From Vulci. Euphiletos Painter. 530-520. *Brandt, *Archaeologia Panathenaica I* (1978) 5/38, pls. 1 and 2,a. ABV 322/4, Add.(2) 87.

B] A: Athena. B: men's foot race.

C] A: to right of the left column, facing it:
 $\tau\omicron\nu\ \Lambda\theta\epsilon[\nu\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu]$.

D] Rather strong lettering for this painter. Neils et al., *Goddess and Polis* (1992) 47-48 and n. 103, discusses the Euphiletos Painter's Panathenaics. This vase and 2 others (New York 14.130.12 and Amsterdam 1897) have very similar Athena's (described in n. 103).

5166.

Munich 1454.

A] BF prize Panathenaic. Unattributed. Second half sixth. *Photo. (A). G. von Brauchitsch, *Die panathenäischen Preisamphoren* (1910), no. 12, fig. 34. Brunn-Lau, pl. 11,1 (A). DAI Athens, Vasenkasten 120 (A, B). Beazley Archive db, no. 8784. *Brandt, *Arch. Panath. I* (1978) AT 24, pl. 8 (A, B).

B] A: Athena. B: foot race; a large basket.

C] A: to right of the left column: $\tau\omicron\nu\ \Lambda\theta\epsilon\nu\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu$.

5167.

Munich 1455.

A] BF prize Panathenaic. From Vulci. Painter of Berlin 1833. First quarter fifth. *Beazley, *AJA* 47 (1943) 448/2. K. Peters,

Studien zu den panathenäischen Preisamphoren (1942), pl. 9,b
(B). ABV 407/2, Para. 177. Vos, Oudheidkundige Medelingen uit
het Rijksmuseum van Oudheden te Leiden (1981) 40f. K.
Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des
Trinkens (1990), figs. 18,4-5 (A, B).

B] A: Athena. B: wrestlers.

C] A: to right of the left column:

τοῦ [A]θενης[ε]ν αὐλῶν vac.(1)

(1)the picture is rather small and some partial letters are
unclear.

5168.

Munich 1456.

A] BF prize Panathenaic. From Vulci. Kleophrades Painter. First
quarter fifth. *ABV 404/7, Add.(2) 105. S. B. Matheson,
`Panathenaic Amphorae by the Kleophrades Painter,' GVM GettyMus
4 (1989) 108, fig. 12 (B).

B] A: Athena. B: pentathlon; trainer.

C] A: prize inscription.

5169.

Munich 1464.

A] BF Panathenaic amphora. From Vulci. Group of Vatican G 23.
First quarter fifth. *Beazley, AJA 31 (1927) 351 (mention).
*Hackl 575, pl. 2. ABV 406/6, Para. 176. TGV 134/9E 101,
164/19F 1.

B] A: Athena. B: boy wrestlers.

C] Under the foot, Grr.: AP with an extra line through the
alpha. σταμνία and συμμικτα.

D] Not a prize vase.

5170.

Munich 1467.

A] Fragmentary BF neck amphora. From Vulci. Unattributed.(1) Third
quarter sixth. 550-540 (K.-G.). *E. Kunze-Götte, CV, Germany
48, pls. 43,2-3, 45,1-3, Beilage II, 1, Beilage H 4. E.
Buschor, `Satyrtänze,' SB Munich 1943, Heft 5, 45 and 48. F.
Brommer, Satyroi, note 18/6. ABV 326/3, Add.(2) 88.

B] A, B, each: dancing satyrs and maenads.

C] A: lower parts of the figures only. To right of the chest
of the second satyr from the left: nonsense: [-]υχυκυι.

D] There probably were other inscriptions originally.

(1)for the shape see ABV; recalls the amphorae Munich 1371
(297/14) and 1374 (303/3; misprinted in ABV); the foot may
not belong.

5171.

Munich 1468.

A] BF neck amphora. From Vulci. Painter of Cambridge 47.(1) Third
quarter sixth. Ca. 540 or a bit later (K.-G.). *Photos. BSA
32, 10/3. Beazley, Proc. Brit. Acad. 33 (1948) 11/α 14. ABV
315/3, 326/5, Para. 136, Add.(2) 85. *E. Kunze-Götte, CV,
Germany 32, pls. 343,2 and 344,1-4, Beilage D (much bibl.).
G. Koch-Harnack, Erotische Symbole (1989) 173, fig. 40 (A).

B] Shoulder: A: wrestlers between youths. B: similar. Body: A:
a man and a boy (erotic), between two bearded men dancing

(that on the right carries a fawn as a present). B: a frontal chariot.

- C] Body: A: nonsense: partly imitation letters: to left of the left dancer's leg: (.)[(.)τ(ε(, retr. To right of his body: 6 letters, probably including a tau and an epsilon, retr. Above the lovers: 7 letters. Between their legs: 7 letters. Under the right dancer's raised leg: 4 letters, including one digamma.

(1)related to Group E.

5172.

Munich 1478.

- A] BF neck amphora. From Vulci. Lysippides Painter. 530-520.
*Buschor, FR iii, 227, fig. 109 (dr.). Beazley, AJA 31 (1927) 346. *ABV 255/13, *673, ARV(1) 3/17, Add.(2) 66. *E. Kunze-Götte, CV, Germany 32, pls. 356,2, 357-58,1-2, Beilage E 5; p. 59, facs. of Gr.; p. 61, facss. of Dipp.
- B] A: The Struggle for the Tripod: Apollo and Heracles. B: Dionysus between two satyrs.
- C] A: above Apollo's head: Απολλωνος. To right of Heracles' head: [ηερακ]λες. To right of Heracles' legs: Πορδαχς, for Πορδαχς.(1) Between Heracles' legs: καλος. Between Apollo's legs: [κ]αλος, retr. Under the foot, Gr.: Miladus, retr.
- D] I read: Πορδαχς καλος, καλος; Buschor connects only one kalos with the kalos-name. [Πο]ρδαχς καλ[ος] is found on a fr. of a BF amphora from Reggio (ABV 673/2). Buschor points out that the lettering is influenced by Exekias.

(1)see Beazley in ARV(2) and AJA.

5173.

Munich 1488.

- A] BF neck amphora. Unattributed. Last quarter sixth. Ca. 520 (K.-G.). *E. Kunze-Götte, CV, Germany 37, pls. 363,3, 382,3-4, Beilage A 3; p. 13, facs. of Gr. Hackl 289, pl. 1. TGV 115/1D 18. Peters, Studien 25/26.
- B] Shoulder: A, B, each: animals (B is fragmentary).
- C] Under the foot, Gr.: αθτι.
- D] See the parallels in TGV. Cartwheel theta.

5174.

Munich 1502A.

- A] BF neck amphora. From Vulci. Three-line Group. 530-520.
*Photo. (A). Gerhard, Auserl. Vasenb., pl. 205,1-2. *Bothmer, Amazons 80/105, pl. 55,4. CIG 4.7683. ABV 321/10, Add.(2) 86. *E. Kunze-Götte, CV, Germany 37, pls. 378,6 and 379,1-2, Beilage B 5; p. 32, facs. of inscriptions (bibl.).
- B] A: Achilles and Penthesilea: an unconventional scheme of two figures on horseback meeting over a fallen warrior, here an Amazon.(1) B: fight: a similar design, but the combatant are male.
- C] A: to left of the left horse's legs: Αχι(λ)λεος.(2) To right of the right rider's back: Πενθεσιλεας.
- D] Note influence of Lysippides Painter (K.-G.). The photo. shows only part of the inscriptions. Both inscriptions are oddly placed near the rear ends of the two horses, at the margins of the picture.

(1)Bothmer points out that he knows no parallel for Achilles on horseback, and that the names seem to be attached somewhat capriciously. (2)the lambda is miswritten as a three-stroke sigma.

5175.

Munich 1517.

- A] BF neck amphora. From South Italy. Unattributed.(1) First quarter fifth. 490-480 (Ohly-Dumm). *Πρακτικά του η' Διεθνούς Συνεδρίου Ελληνικής και Λατινικής Επιγραφικής [3-9 October 1982] ii (Athens 1987) 284, pl. 25, fig. 2. *Beazley, Eph. 1953-54, 205. *ABV 401/6.
- B] A: chariot to right; behind, Athena to left. B: Dionysus and satyrs.
- C] A: near Athena's head: [A]λκμεόν.(2)
- D] This is the name of the charioteer; the vase is probably in memory of a chariot victory. Beazley suggested a memorial for the Olympic victory of Alcmeon I in 592 B.C.; I suggest possible contemporary identifications in 'Prakt.' and a victory other than an Olympic one, perhaps even in the Panathenaea. For another vase with Alcmeon see now C. Bron in AK 1997.

(1)listed among very late standard neck-amphorae ii, various; the dates of these are said to be between 480-450. (2)the reading is a combination of Beazley's and M. Ohly-Dumm's readings; the vase was formerly repainted and damaged in a fire in the second World War; I thank E. Kunze-Götte for sending me her reading which agrees with Ohly-Dumm's.

5176.

Munich 1527.

- A] BF neck amphora. Nikoxenos Painter. Ca. 500 (K.-G.). *E. Kunze-Götte, CV, Germany 48, pls. 6,6, 7,2, and 9,1-2, Beilage B2; p. 177, facs. of Grr. Hackl 308. ABV 392/5, Add.(2) 103. TGV 71/1A 6 and 73/8A 5, p. 187, fig. 1,b.
- B] A: Dionysus and Ariadne with satyrs. B: Athena with Dionysus and Hermes.
- C] Under foot, Grr.: EY:A:EY:. And a monogram that includes another alpha.
- D] For the relation of this inscription to the Nikoxenos Painter, see also Beazley, JHS 47 (1927) 147. It occurs only on neck amphorae by this painter and nowhere else (Johnston, who lists 13 examples).

5177.

Munich 1543.

- A] BF neck amphora. From Vulci. Leagros Group. Near Red-Line Painter.(1) First quarter fifth. 500-490 (K.-G.). 510-500 (Johnston). *E. Kunze-Götte, CV, Germany 48, pls. 18,4, 22,1-2 and 23,3, Beilage D 4; p. 31, facs. of Grr. CIG 4.8346k. Schöne, 'Über einige eingeritzte Inschriften griechischer Thongefässe,' Commentationes ... Th. Mommsen (1877) 658/29. Hackl 391 and 563. TGV 153/2F 54.
- B] A: Peleus and Thetis. B: Dionysus between two satyrs.
- C] Under the foot, Grr.: ligature ΑΗ.ληκυ<, Ionic.
- D] ληκυ<θος> or ληκυ<θοι>.

(1)so K.-G. Not in Beazley.

5178.

Munich 1546.

- A] BF neck amphora. Nikoxenos Painter. Ca. 500 (K.-G.). *E. Kunze-Götte, CV, Germany 48, pls. 6,5 and 8,1-2, Beilage B 1; p. 15, facs. of Gr. ABV 392/10, Para. 172, Add.(2) 103. TGV 73/8A 11.
- B] A: Perseus and Medusa. B: Aeneas and Anchises.
- C] Under the foot, Grr.: EY·A·EY and two short lines(?).
- D] Listed in ABV wrongly as Munich 1554; see Para. The Gr. is typical of vases by the Nikoxenos Painter; see Munich 1527.

5179.

Munich 1549.

- A] BF neck amphora. Acheloos Painter (Beazley). Last quarter sixth. 510-500 (K.-G.). *E. Kunze-Götte, CV, Germany 48, pls. 12,3, 15,1-2, and 17,5, Beilage C 3; p. 24, fcs. of Grr. (much bibl.). Hackl LXII and LXIII, 506. ABV 383/12, Para. 168, Add.(2) 101.
- B] A, B, each: Sisypheus in the Underworld, between Persephone and Hades.
- C] A: nonsense: to right of the seated Persephone's head: (v)δε. Above Sisypheus' rock, curving around it: χ[.]ι(v)(γ). Under the foot, Grr.: see TGV.
- D] The writing is typical of the Acheloos Painter and some other members of the Leagros Group. B is not inscribed. Nu is reversed. Perhaps a third inscription?

5180.

Munich 1560.

- A] BF neck amphora. From Vulci. Long-Nose Painter. Last quarter sixth. Ca. 520 (K.-G.). *Photo. (A). CIG 4.7571b.(1) Jahn, pl. 11/694. Hackl 98. ABV 327/5, Add.(2) 89. *E. Kunze-Götte, CV, Germany 37, pls. 380,2, 383,1-2 and 391,1, Beilage B 7; p. 34, facs. of Grr.; pp. 35-36, facss. of Dipp. A and B. *TGV 122/9D 5.
- B] A: Heracles is bringing the boar to Athena (she faces right but turns back). B: Apollo citharoedus between Hermes and Artemis.
- C] A: from Heracles' bent head to the boar's shoulder, facing him: ηερακ(λ)(ε)ς.(2) To right of Athena's middle, facing her: Αθηναιας. B: to right of Hermes' head and chest, facing him: ηερμης. Similarly to right of Apollo's lower body: Απολλωνος.(3) Similarly along Artemis' back: Αρτεμιδος.(4)

(1)CV prints 75716, a clear mistake. (2)the sixth letter appears as an upright stroke in the ph. and the facs.; the seventh resembles a C lying down or a lambda without a sharp angle. (3)a dot following the name must be accidental. (4)this sigma alone is lying sideways (S S3 in chart in 'Script').

5181.

Munich 1562.

- A] BF neck amphora. From Vulci. Manner of Mastos Painter (Kunze-Götte). Last quarter sixth. Ca. 510 (V&K). *Beazley

Archive db, no. 1160 (much bibl.). CIG 4.7570. Jahn, pl. 11/1325. Hackl 290. *E. Kunze-Götte, CV, Germany 37, pls. 373,3, 376,1-2 and 378,5, Beilage B 3; p. 26, facs. of Gr.; p. 28, facss. of Dipp. (bibl.). La Cité des Images (1984) 13, fig. 184 (B). K. Vierneisel and B. Kaeser, eds., Kunst der Schale (1990) 330, 358, 390, 411, figs. 56,7, 62,4, 69,1, 74,1 (B, parts of B). REA 90 (1988) 1-2, 60, fig. 12 (A). RM 92 (1985), pl. 30,2 (A). TGV 115/1D 17.

- B] A: Heracles and Eurystheus: in the center, Heracles with the boar and Eurystheus in the pithos; at left, Athena and Hermes; at right, Iolaus. B: symposium in the open: Dionysus with a kantharos; Ariadne(?); satyrs cavorting in vines (i.e. vineyard).
- C] A: to right of the back of Eurystheus' head: Εὐρυσθεύς. To right of the the boar's rear end, i.e., above Heracles' head, curving over Iolaus' head: Ἡρακλῆος. To right of Iolaus' middle, facing him: Ἰολεός. Under the foot, Gr.: αἶθρι, with cartwheel theta.(1)
- D] = J(ahn) 1325. Not in Beazley. Thick letters. The painter belongs to the circle of the Lysippides Painter and is under the influence of the Leagros Group (K.-G.). Rho with the vertical projecting.

(1)for ΑΘΤΙ see e.g. Würzburg 186.

5182.

Munich 1563.

- A] BF neck amphora. From Vulci. Unattributed. Last quarter sixth. Ca. 520 (K.-G.). *Add.(2) 391. CIG 4.7575b. *Bothmer, Amazons 48/107, pl. 38,3 (A). *E. Kunze-Götte, CV, Germany 37, pls. 363,2, 365,1-2 and 367,2, Beilage A 2; p. 12, facs. of Dip. (bibl.).
- B] A: Heracles and two Amazons. B: a chariot with charioteer and warrior, foreshortened and running over a falling warrior.
- C] B: above the horses' heads (more or less centered on them): ἡετλρὸν καλός.(1)
- D] The name is clearly miswritten. LGPN ii wrongly(?) reads ἡετάρων (s.v. Ἑτάρων). Add.(2), while reading HETLRON (with Bothmer), transcribes HETAPONKALOS.

(1)so the facs. and the ph. in CV, with Attic L-shaped lambda, not, as K.-G. has it in the text, an Ionic lambda. This makes it difficult to read ἡετ(α)ρον.

5183.

Munich 1567.

- A] Fragmentary BF neck amphora. Bareiss Painter. Third quarter sixth. 540-530 (Moore and Bothmer). *M. Moore and D. von Bothmer, AJA 76 (1972) 3ff., pls. 2, figs. 5-7, and 3, fig. 8. Bothmer, Amazons 36/19, pl. 31,1. CB iii, 3 n. 4.
- B] A: (mostly missing): Amazonomachy: Heracles and Iolaus against Andromache and another Amazon. B: Ajax and Achilles playing a board game (without Athena).
- C] B: in the upper left-hand corner: Αἶας. Above the right-hand hero: Αχιλλῆος.(1)

(1)the epsilon seems to lack two horizontals.

5184.

Munich 1568.

- A] BF neck amphora. From Vulci. Leagros Group. Group of Würzburg 210 (Beazley).(1) Last quarter sixth. 520-500 (K.-G.). *E. Kunze-Götte, CV, Germany 48, pls. 18,2, 20,1-2 and 23,1, Beilage D 2. ABV 371/145, Para. 162, Add.(2) 99.
- B] A: Heracles and Triton. B: Dionysus and Ariadne between two satyrs.
- C] A: nonsense: to Triton's left: (ν)δεδαμγες.(2) Above the wrestlers: (ν)αεδχ[^]δεαι.(3) To right of Triton: σδ(.)γ(α).(4)
- D] Leagran nonsense. The letters resemble those by the Acheloos Painter but are daintier. The use of `alpha'-like deltas is also different.

(1)K.-G. attributes the vase to the Chiusi Painter. (2)nu is reversed; or sideways sigma? (3)the nu is reversed; alpha and delta are very hard to distinguish; the last letter is perhaps a disjointed upsilon. (4)the sigma is written kion.; the final alpha is a reversed high-kicker.

5185.

Munich 1575.

- A] BF neck amphora. From Vulci. Lysippides Painter. 530-520. *ABV 256/16, 677, ARV(2) 1617, Para. 113, Add.(2) 66 (much bibl.). CIG 4.7856b. Hackl 39/390. *E. Kunze-Götte, CV, Germany 37, pls. 363,1, 364,1-2 and 367,1, Beilage A 1; p. 10 (facs. of Gr.); p. 11 (facs. of Dip.) (much bibl.). TGV 69 (correction).
- B] A: Heracles with a cithara mounting a platform; at right, Athena faces him. B: a frontal chariot.
- C] A: above the left part of the scene, below the top margin: Μνεσιλ[^]λ[^]ακαλε. Under the foot, Dip.: a large circle. Gr.: ligature: Ionic lambda + eta.(1)
- D] Neat letters.

(1)so CV. Differently Johnston in a correction of Hackl: ΔΗ. This is said to be taken from CV, p. 10: but the text differs (see above). Johnston does not mention the Dip.

5186.

Munich 1615A.

- A] BF neck amphora. From Vulci. Unattributed. Dot-band Class. Late sixth or early fifth. *Photo. ABV 484/6, Para. 221, Add.(2) 122. *E. Kunze-Götte, CV, Germany 48, pls. 29,3, 31,3, and 34,3, Beilage F 2 (bibl.).
- B] A: Hermes flying with the infant Heracles. B: the centaur Chiron with game and a dog, returning from the hunt and greeting [Hermes].
- C] A: to Hermes' left, facing him: ηερμης, retr. Around the baby Heracles' head, in much smaller letters, curving around the head: ηερakλες. Under Hermes' feet: χαρειςυ. On Hermes' right, not facing him: καλος ho παις.(1)
- D] The inscriptions recall red-figure; those on A can be interpreted as part of a story: Hermes brings the child Heracles to Chiron who, returning from the hunt, greets him. Hermes says: χαῖρεσú. Heracles is the pais kalos. This despite the position of some of the inscriptions and the fact that Chiron does not face left.

(1)there is a very slight gap after καλος.

5187.

Munich 1678.

- A] BF pelike. From South Italy. Theseus Painter (Bothmer). First quarter fifth. 500-490 (V.&K.). *K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), figs. 49.1a-b (A, B). ABV 704/11 bis.
- B] Komos: A: two youths, one on either side of a calyx krater, that on the left holding up a kantharos, the other looking back. B: similar, that on the left playing the flute.
- C] Nonsense: imitation letters: A: to left of the left komast's lower legs: two letters. Above the krater: four letters. B: to left of the left komast's lower legs: four letters. Above the krater: three letters.
- D] A small vase. The photos. in 'Schale' are too small to identify the shapes of the letters, but most are not real.

5188.

Munich 1686.

- A] BF hydria. From Vulci. Unattributed. Last quarter sixth. 520-515 (Johnston). *TGV 77/19A 2 and 189.
- B] Subjects not mentioned.
- C] Under the foot, Gr.: Σιδόν.
- D] Considered a trader by Johnston and probably the same person as that in the glaze dipinto on Hannover 1964.9, q.v.

5189.

Munich 1691.

- A] BF hydria. From Vulci. Antimenes Painter. 530-520. *Beazley, JHS 47 (1927) 88/57 (not ill.). ABV 267/6, Add.(2) 69. *J. Burow, *Der Antimenesmaler* (Kerameus 7, 1989) 42, 91/108, pl. 106.
- B] Shoulder: Heracles and the Lion. Body: Harnessing a Chariot: youth mounting; youth behind; charioteer; man behind the chariot; another youth at the horses' heads. Predella: lions and boars.
- C] Body: above and to left of the youth mounting the chariot: Καλ᾽ ἄνθρωπος. Above the head of the youth behind the horses: ἡ[1-2] ἄνθρωπος. (1) Above the charioteer (in long chiton: so Burow): [-] ἄνθρωπος. (2) At the far right, the youth calming the horses; above his head: Εφ᾽ ἄνθρωπος.
- D] Much restored (Beazley). Punning names? The readings are from the text in JHS and from Burow. Beazley says the letters are smaller than usual. The lettering is in fact much smaller than on Munich 1694 and other vases by the Antimenes Painter; I think it is not by his hand. Harnessing: see Burow 50f.

(1) ἡ(ρ)ἄνθρωπος? Beazley, tentatively; Jahn had read; ἡἄνθρωπος(ς), with the third and fourth letters doubtful. Burow reads ἡ[ρ]ἄνθρωπος[ς] or ἡ[μ]ἄνθρωπος[ς] [after Beazley] but the photo. does not show clearly that two letters are missing in the break. Is ἡἄνθρωπος possible? (2) Burow 42 prints [-] ἄνθρωπος [presumably after Beazley] but I do not see the iota in the photo.

5190.

Munich 1694.

- A] BF hydria. From Vulci. Antimenes Painter. Last quarter sixth. Ca. 520. *W. Wrede, AM 41 (1916), pl. 31, no. 149. *Beazley, JHS 47 (1927) 67 f., 88/56, fig. 3. *Beazley, AJA 54 (1950) 311. ABV 266/5. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 41, 91/107, pl. 105.
- B] Shoulder: a youth mounting a chariot. Body: harnessing a chariot.
- C] Body: to left of head and shoulders of the youth mounting the chariot: $\eta\mu\pi\kappa\pi\omicron\tau\iota\omicron\nu$, retr. Above the horse that is being brought up: $\Sigma\chi\alpha\nu\theta\omicron[.]$ for $\chi\sigma\alpha\nu\theta\omicron[.]$. (1) Above the driver: $[--]\sigma\chi\iota\delta\epsilon\mu\omicron\varsigma$ for $[Z\epsilon\nu]\chi\sigma\iota\delta\epsilon\mu\omicron\varsigma$. (2)
- D] = Jahn no. 130. Very neat letters. Comparable to the Antimenes Ptr.'s hand are mu and sigma (which is somewhat rounded). The horse name Xanthos appears twice on vases by Psiax: Würzburg 319 (ABV 293/10) and Philadelphia 5399 (ARV(2) 7/3). See Burow 41.

(1) Burow reads: $\Sigma\chi\alpha\nu\theta\omicron[ος]$. For $\sigma\chi = \chi\sigma$ see Kretschmer, Vas. 180 and GAI i, 21. (2) so Beazley (name taken from the action); Αναξίδημος , Jahn. The final sigma looks like a partial nu and is given as a nu by Burow 41; it is probably a sideways sigma.

5191.
Munich 1700.

- A] BF hydria. From Vulci. Leagros Group. Antiope Group or very close. Last quarter sixth. 510-500. *Photos. Recueil Charles Dugas (1960), pl. 17, 1-2. ABV 362/27, 695, Para. 161, Add.(2) 96. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 34.4 (shoulder and top of body picture). H.A. Shapiro, 'The Iconography of Mourning in Athenian Art,' AJA 95 (1991) 643, fig. 17 (same picture as in 'Schale'). W.A.P. Childs, GVGettyMus 5 (1991) 34-35 (interpretations), fig. 2, a-c (whole, shoulder; body).
- B] Shoulder: walls of Troy, with warriors, and women on the battlements. Body: Achilles and Troilos.
- C] Nonsense inscriptions: shoulder: below the top margin: $(\nu)\iota\delta\delta\delta(\nu)\omicron\delta(\rho)(\lambda)(\nu)$. Body: $(\nu)(\cdot)\epsilon\pi\sigma\cdot\nu\chi\iota\cdot\kappa\nu\delta\cdot$. $\pi\chi\kappa\delta\epsilon\iota$, retr. $\nu\chi\epsilon\sigma\cdot\sigma\kappa\delta\epsilon\omicron\cdot$.
- D] Shapiro: perhaps by same hand as Boston 63.473, which E. Vermeule attributes to the Antiope Group. The individual letters are clearer in the body picture than on the shoulder. Lambda resembles the 'Argive' (it is probably not a lambda).

5192.
Munich 1702A.

- A] BF hydria. From Vulci. The A.D. Painter. (1) Last quarter sixth. *ABV 334/6, 677, 694, Para. 147, Add.(2) 91. SEG 14, 30f. *Photo. *Beazley, AJA 58 (1954) 188-89 (inscriptions), pl. 29.
- B] Shoulder: Dionysus seated, with satyrs and maenads. Body: Orchard: seven women picking fruit.
- C] Body: all the women are named: above the head: $\Phi\lambda\tau\omicron$. Above the head: $\rho\omicron\delta\epsilon$. $\Sigma\mu\mu\lambda[ε]$. To right of the fifth girl's legs: $\tau\upsilon\nu\kappa\nu\iota\varsigma$. To right of the sixth girl: $\kappa\omicron\rho\iota\nu\kappa\nu\omicron\delta\cdot\nu\cdot\kappa\alpha\lambda\epsilon$. Two more: $\kappa\alpha\phi\iota\varsigma$. (2) $\kappa\omicron\rho\epsilon\nu\varsigma$. (3)
- D] Sloppy writing.

(1) named after a vase published in Antike Denkmäler; near the

later Priam Painter; mainly fountain hydriai. (2)Καφοις "may be not an impossible name." (Beazley). Accepted in LGPN ii. (3)the second letter perhaps E rather than O (Beazley). Clearly miswritten.

5193.

Munich 1708.

- A] BF hydria. From Vulci. Leagros Group. Group of Vatican 424.(1) Last quarter sixth. 510-500. *ABV 359, 360/5, 669, Add.(2) 95.
- B] Shoulder: warriors leaving home, with chariots. Body: Heracles and Antaios.
- C] Body: Λεαγρος.
- D] No kalos.

(1)which recalls the Edinburgh Painter.

5194.

Munich 1709.

- A] BF hydria. From Vulci. Leagros Group. Painter A. Last quarter sixth. 510-500. *ABV 355, 361/14, 669, Add.(2) 85.
- B] Shoulder: Dionysus seated, with satyrs and maenads. Body: Heracles and Cycnus.
- C] Body: Λεαγρος καλος.

5195.

Munich 1717.

- A] BF hydria. Leagros Group. Last quarter sixth. *Hackl 40/411, 46/537, 49/561, pl. 2/561. TGV 152/2F 29; cf. 221f. ABV 362/36, Para. 161, Add.(2) 96 (much bibl.).
- B] Shoulder: pottery. Body: Aeneas and Anchises.
- C] Under the foot, Grr.: a large ligature AH. Opposite it delta surmounting a vertical with two cross strokes (TGV type 3F). Between them, on one side: ληκυ:κθ:λη. On the other side: a small ligature AH, retr., followed on the right by 21 parallel strokes.
- D] See further under Oxford 1948.236. 21 strokes do not agree with the numeral κθ'.

5196.

Munich 1719.

- A] BF hydria. From Vulci. Leagros Group. Last quarter sixth. 510-500. *Photo. ABV 361/13, Para. 161, Add.(2) 95. Dev.(1) 82-83 and 115; (2), pl. 84,3. *H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 31-32, fig. 17.
- B] Shoulder: the dragging of Hector's body. Body: Heracles and Geryon.
- C] Body: nonsense: in the lower right-hand corner: (ε)οιλο v.(1)
- D] There are probably other inscriptions.

(1)the first letter is a black rectangle; epsilon is quite uncertain.

5197.

Munich 1720.

- A] BF hydria. Rycroft Painter. Last quarter sixth. *Photo. *ABV 337/24, 669. Klein, L.(2) 43. PA 9082 and perhaps 9084. LGPN ii, s.v. Λεωκρατης.
- B] Shoulder: fight, with women watching. Body: Harnessing

a chariot.

- C] Body: in the upper corner of the picture: $\kappa\alpha\lambda\omicron\varsigma\ \Lambda\epsilon\omicron\chi\alpha\rho\epsilon\varsigma$. (1)
D] Beazley, reading $\Lambda\epsilon\omicron\kappa\rho\alpha\tau\epsilon\varsigma$, has only this instance of the kalos-name. I read an X-shaped chi for the kappa and a disjointed triangular rho for the tau. Leochares is also not known as a kalos-name.

(1)so my reading from a small photo.; Beazley (ABV 337 and 669) reads: $\kappa\alpha\lambda\omicron\varsigma\ \Lambda\epsilon\omicron\kappa\rho\alpha\tau\epsilon\varsigma$. Leokrates is also read by Klein, and Kirchner in PA suggests that Leokrates Strobilou general in 479/78 and 459/8, may be the same man. For Leochares, see LGPN ii (the earliest, mid-fifth).

5198.

Munich 1752.

- A] Fr. of BF oinochoe (olpe). From Vulci. Unattributed. Close to Painter of Rhodes 13,472 (Clark). Last quarter sixth. Ca. 520 (P.-H.). *B. Pfisterer-Haas and C. Koppermann, CV, Germany 65, pl. 3,2-3. CV, Malibu 2, 8, on pl. 62,2. A.J. Clark, Attic Black-figured Olpai and Oinochoai (diss. New York 1992), no. 211.
B] Symposium: man and woman: branches.
C] Some scattered letters, gamma- or lambda-shaped.
D] Called 'Firniskleckse' by P.-H.

5199.

Munich 1761.

- A] BF oinochoe. From Vulci. Unattributed. Class of Vatican G. 47 (Beazley). Last quarter sixth. Ca. 520 (P.-H.). *B. Pfisterer-Haas and C. Koppermann, CV, Germany 65, pls. 21,1-2, 22,1 and 25, Beilage 7,1; pp. 33 and 34, facss. of Grr. (bibl.). Hackl, p. 60. ABV 430/22, Add.(2) 110. TGV 177/s.1. 1 13; p. 239 (n. 4 under 13A).
B] Heracles and Antaios.
C] On the neck, above the right edge of the picture, Gr. in the BG: Λ . Under the foot, Gr.: Λ .
D] Why the repetition?

5200.

Munich 1790.

- A] BF oinochoe. From Vulci. Leagros Group, recalls the Chiusi Painter (Mommson). (1) Last quarter sixth. 520-510 (P.-H.). *B. Pfisterer-Haas and C. Koppermann, CV, Germany 65, pl. 37,1-4, Beilage 13,3; p. 46, sketch of inscription (bibl.). K. Schefold, JdI 52 (1937) 70 (but there is no Athena). Woodford, JHS 102 (1982) 182/A 10. A.J. Clark, Attic Black-figured Olpai and Oinochoai (diss. New York 1992), no. 1109.
B] Two heroes (Ajax and Achilles) playing a board game.
C] Curving around the shoulders and head of the left hero (who is moving a piece): nonsense: $\nu\epsilon\sigma\chi\sigma$.
D] Large clear letters. Typical of the Acheloos and Chiusi Painters.

(1)not in Beazley.

5201.

Munich 1892.

- A] BF lekythos. From Sicily. Acheloos Painter. Late sixth.

*Haspels, ABFL 48, pl. 15, fig. 3. ABV 385/32.

B] Athletes.

C] Between the central and right-hand figures: nonsense:

ιχι(υ)χεδκφ.

D] Haspels 48 says the picture is a repetition of that on the Acheloos Painter's neck amphora, Würzburg 204. Her ph. shows a part of the picture only, I think (not the leftmost and rightmost portions): at left, trainer, jumper and flautist, all to right. The inscription is in small and thin letters between the jumper and the flautist, downward in a wavy line: ι(χ)ι^(ο)χεδκφ. The first chi has one bar stopping at the crossing point, making the letter look more like an archaic upsilon, tilted. The nu is a sideways sigma. The jumper's outstretched arms intervene.

5202.

Munich 1894.

A] BF lekythos. Athena Painter. First quarter fifth. *Photo. Haspels, ABFL, Athena Painter no. 18.

B] Poseidon on a winged horse.

C] Nonsense: between Poseidon's face and the horse's neck:

εδ(ο)(π), retr. Above the horse's head: ο and perhaps more.

To right of the horse: εδοσ, retr.

5202a.

Munich 1905.

A] BF/WG lekythos. From Agrigento. Edinburgh Painter (Haspels, Beazley). Late sixth. *Haspels, ABFL 87, 88 n. 4, 89 n. 2, 218/49. Baur, Centaurs (1912) 26/61.

B] Heracles and Nessos.

C] Gr.: εμ.(1)

D] = J. 772.

(1)so Haspels without indicating the precise location. Complete?

5203.

Munich 1988.

A] BF/WG kyathos. Group of Vatican G. 57. First quarter fifth. *Letter from M.M. Eisman, 10 February 1970. ABV 613/41 (no bibl.).

B] Between eyes: Theseus and the Minotaur. At the handle, sphinxes.

C] Between the left eye and Theseus: ho παῖς. Above the Minotaur's head: κ(α). Over the right eye, very near the lip: (.)ο(.). I.e.: ho παῖς καλός.

5204.

Munich 2016.

A] BF merrythought cup. From Vulci. Unattributed. Recalls Painter of the Boston Polyphemos. Third quarter sixth. 560-550 (V.&K.). *K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 70.3 (A). ABV 199.

B] A: in the center, Dionysus with oschos and drinking horn; at left a satyr and a maenad, and another satyr carrying a huge wineskin(1); at right, a maenad between two satyrs. B: similar. Under each handle, a satyr masturbating.

C] A: nonsense: imitation letters: at least 15 inscriptions,

some of only two letters.(2)

(1)so V.&K.; it could be a sack. (2)the photo. is too small to read the inscriptions.

5205.

Munich 2029.

- A] BF eye cup. From Vulci. Unattributed. Nikosthenes potter. 530-520. *ABV 230/4.
- B] A: between eyes, the upper part of Athena fighting. B: similar. Under one handle, a lion; under the other, a panther.
- C] A: ΝΙΚΟΣ[Θ]ΕΝΕΣ ΕΠΟΙΕΣΕΝ.

5206.

Munich 2044.

- A] BF eye cup. From Vulci. Exekias. Third quarter sixth. 540-530. *FR i, 227-30, pl. 42 (dr.), p. 227 (dr., inscription). ABV 146/21, 686, Para. 60, Add.(2) 41 (much bibl). AJA 88 (1984) 343. Script 143. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 56, fig. 8 (A).
- B] Int.: Dionysus on the sea. A,B, each: by the handles: fight.
- C] On the reserved foot profile, in BG, widely spaced: ΕΧΘΕΚΙΑΣ ΕΠΟΕΣΕ, complete.

5207.

Munich 2086.

- A] BF eye cup. Unattributed. Third quarter sixth. *K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 291-92, fig. 47.7 (Int.). Licht, Sittengeschichte, Ergänzungsband (1928) 97. G. Vorberg, Die Erotik der Antike (1921), no. 71.
- B] Int.: center: gorgoneion. Around it, filling the bowl: love-making: symplegmata of men with hetaerae. Ext.: between eyes: Dionysus and Ariadne.
- C] Int.: nonsense: between the figures, numerous rows of dots.
- D] = 9477.

5208.

Munich 2105.

- A] RF stemless cup.(1) From Vulci. Unattributed. Class of the Top-band Stemlesses. Third quarter sixth. *Para. 102/40. *CV, Germany 57, pl. 64,3-4,6-9. Hackl, Führer 91. E. Pierro, ceramica 'ionica' non figurata e coppe attiche a figure nere (Materiali del Museo Archeologico Nazionale di Tarquinia vi; 1984) 154.
- B] Lip: BG. Handle zone: no figured decoration.
- C] Handle zone: nonsense: A: mock inscription: [--]ΤΥΝΟΠ[--]. B: similar: [--]ο(.)ν(.)ρν vacat. The reading of B is quite uncertain.
- D] Squat letters rather high in the handle zone on A; on B, they are better centered vertically. Beazley lists two more cups of similar shape and decoration: Civitavecchia 1398 and Vatican (Para. 102/41 and 42). Both have mock inscriptions. A fourth cup is published by Pierro 154/41, pl. 52/41 [it must be from Tarquinia].

(1)without eyes.

5209.

Munich 2125.

- A] Lip cup. From Vulci. Unattributed. Exekias potter. Third quarter sixth. 550-530. *CV, Germany 56, pls. 19,8-11 and 20,1, Beilage 5,5 (bibl.). CIG 4.8157b. Beazley, JHS 52 (1932) 180, 183, 200. ABV 147/3, *Para. 61. Script 148. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 27.5b-c (A, B, signatures only).
- B] No figured decoration.
- C] Handle zone: A: ΕΧΘΕΚΙΑΣ : ΕΠΟΙΚΕΣΘΕΝ. B: ΧΘΕΚΙΑΣ : ΕΠΘΕΣ.
- D] Thick squat letters. Both inscriptions are complete. The inscription on A is given incorrectly in JHS and ABV: see Para. The hand is not Exekias': see Script.(1)

(1)see also the interesting discussion by Fellmann in CV. He attributes to the same hand: Louvre F 54; Basel Market (see AJA 88 [1984] 342) and Civitavecchia (ABV 147/4, plain).

5210.

Munich 2126.

- A] Plain lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *Fellmann, CV, Germany 56, pls. 7,7 and 8,1-4, Beilage 2,3. Beazley, JHS 52 (193) 182. Klein, MS 73/4. ABV 182/14.
- B] Int.: plain. Ext: A and B: lip: plain.
- C] Handle zone: A: ΤΛΕΘΘΝ ΗΘ ΝΕΑΡΧΘ ΕΠΟΙΕΘΕΝ. B: ΤΛΕΘΘΝ ΗΘ ΝΕΑΡΧΘ ΕΠ[ΟΙΕΘΕΝ].
- D] CV has excellent pictures of the inscriptions, pl. 8,1-2. The writing is very distinctive, especially sigma and nu (cf. Fellmann). Verticals tend to be thicker than the horizontals.

5211.

Munich 2127.

- A] Fragmentary plain lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Germany 56, pl. 5, Beilage 2,4. Beazley, JHS 52 (1932) 182. ABV 181/13.
- B] Int.: plain. Ext: A and B: lip: plain.
- C] Handle zone: A: ΤΛΕΘΘΝ ΗΘ ΝΕΑΡΧΘ ΕΠΟΙΕΘΕ. B: ΤΛΕΘΘΝ <ΗΘ> ΕΑΡΧΘ ΕΠΟΙΕΘΕ(.)ΘΝΕ.
- D] The lettering is cramped. In the same style as Munich 2126, but sloppier. Epsilon with extremely short hastae. The verticals are extremely thick. The signature on B is miswritten. The hand is typical of the Tleson Painter.

5212.

Munich 2128.

- A] Plain lip cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 35,1-5, Beilage 10,4. CIG 4.8332. Hackl, Führer 92.
- B] Lip: A-B: plain.
- C] Handle zone: nonsense: A: ΕΠΟΙΕ(Θ)ΥΤΕΝΟΥ.(1) B: Ε[--5--]ΠΟΙΟΥΕ.(2)
- D] Squat and thick letters; the inscription on A is short and well centered, that on B is not illustrated in CV. Fellmann compares the lettering of Munich 2125 (one of the Exekias cups). The inscriptions play with ΕΠΟΙΕΘΕΝ (cf. the

examples in Script, p. 54, 282-84) and with the $\sigma\upsilon$ of some drinking inscriptions. A truncated $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$ is also found on Munich 2171. Perhaps written by an illiterate.

(1)the sixth letter is either a flat sigma (so Fellmann) or squiggly iota, presumably the former. (2)the number of missing letters is approximate.

5213.

Munich 2129.

- A] Plain lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 56, pl. 36,1-4, Beilage 10,6 (no bibl.).
B] Lip: A: plain. B: missing.
C] Handle zone: A: nonsense: $\nu\epsilon\nu(\gamma)\tau\upsilon\epsilon\kappa\epsilon\kappa\epsilon\upsilon\omicron\sigma$.
D] The cup is fragmentary since World War II. A long inscription in small letters, but with vacats before and aft.

5214.

Munich 2131.

- A] Fragmentary BF lip cup. From Vulci. Unattributed. Third quarter sixth. 560-550 (Fellmann). *Fellmann, CV, Germany 56, pl. 4,4-8, Beilage 1,7. Kretschmer, Vas. 195. Hackl, Führer 92.
B] Int.: siren (now lost); a portion of the tongue border is preserved. Lip: A and B: plain. B is now lost.
C] Handle zone: A: well centered and in large and widely spaced letters: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\nu$. (1) B: similar (Jahn), but now lost.
D] Broken toward the end of the Second World War and now incomplete. Good letters, well and evenly spaced: early.

(1)the last two letters are more widely spaced than the others; there is also a break in this location (not well mended?).

5215.

Munich 2132.

- A] BF lip cup. From Vulci. Tleson Painter (Fellmann). Not signed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 12,1-4,6, Beilage 3,3. Kretschmer, Vas. 195. Hackl, Führer 92. K. Schauenburg, AA 1974, 199 n. 6. J.T. Haldenstein, Little Master Cups: Studies in 6th Century Attic Black Figure Vase Painting (diss. Ann Arbor, MI 1983, microfilm) 74. K. Vierneisel and B. Kaeser, eds., Kunst der Schale (1990) figs. 28.9a-b and 28.11c.
B] Int.: siren. Lip: Ext.: plain.
C] Handle zone: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\nu$. B: $\chi\alpha\iota\rho[\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\nu$.
D] Fellmann attributes this vase to the Tleson Painter, citing Haldenstein. He gives a list of other unsigned cups with drinking inscriptions to be so attributed: New York 18.74.2 (with sirens), ABV 179/8; London B 416, ABV 416, 179/11; Nicosia C 438, 180/34; Tampa (ex Maplewood, Noble, ex Brussels) 180/41, Para. 74; Hamburg 1967.34, CV 1,pl. 35,1 and AA 1969, 347/31; Munich 9414 = ABV 180/37? Further cups assigned to the Tleson Painter with reservations by Beazley in Para. 76 are listed by Fellmann; also cups near the Tleson Painter.

5216.

Munich 2133.

- A] Fragmentary BF lip cup. From Vulci. Unattributed. Third quarter sixth. 560-550 (Fellmann). *Fellmann, CV, Germany 56, pl. 7,1-6, Beilage 2,2 (much bibl.). Kretschmer, Vas. 195. R. Hackl, Führer ... München (1908) 92. H. Licht, Sittengeschichte, Ergänzungsband (1928) 208 (ill.). Beazley, Proc. Brit. Acad. (1948) 13.
- B] Int.: upper portions of a bearded erastes and an eromenos; at left, a chiton hung up; at right, a dead hare hung up. Lip: A and B: plain.
- C] Handle zone: A: χαίρε καὶ πῖε εὖ. B: [--- πῖε]ι εὖ.
- D] Broken at the end of the Second World War; formerly much restored. Fellmann: very early; the handle palmettes are vertical; large clear letters; style of interior; cf. Ergotimos and Nearchos; also London Market (Sothebey), cat. 14-15/12/1981, no. 270, which has similar inscriptions.

5217.

Munich 2134.

- A] BF lip cup. From Vulci. Unattributed.(1) Third quarter sixth. *Fellmann, CV, Germany 56, pl. 31,1-5, Beilage 9,2. Kretschmer, Vas. 195. G. Welcker, Der Seelenvogel (1902) 157 n. 7. CV, Tübingen 3, 39, under pl. 27,5-7. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 11.2a-b (A; b is the inscription).
- B] Int.: siren; around, tongue border. Lip: A and B: plain.
- C] Handle zone: A: χαίρε σὺ καὶ πῖε εὖ. B: χαίρε σὺ καὶ πῖε εὖ.
- D] Widely spaced letters fill most of the zones. The formula with σὺ is not common: see Tübingen [D 38,] S./10 1222 (CV, loc. cit.) and Berlin 1771. Fellmann lists five vases where the σὺ is put first.

(1)Fellmann: some similarity to the Tleson Painter, but the cup is much closer to the Siren Painter.

5218.

Munich 2135.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 12,7-10, Beilage 3,4. Beazley, JHS 52 (1932) 176. Hoppin, BF 390. ABV 179/6. K. Schauenburg, AA 1974, 199 n. 6.
- B] Int.: siren. Ext.: lip: plain.
- C] Handle zone: A: Τλεσὸν ὁ Νεάρχῳ ἐποίη[σ]εν. B: Τλεσὸ[v ὁ Νεαρ]χῳ ἐποίησ[ε]ν.
- D] Fellmann says that this is the latest cup with sirens by the Tleson Painter; on sirens see further Schauenburg. The writing seems neater than on other Tleson cups: is it the same hand?

5219.

Munich 2136.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 56, pl. 30,5-9, Beilage 9,1. T. Panofka, AZ 1849, 120. CIG 4.8209c. F. Brommer, Vasenlisten(2) 280/41. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 2.4a-b and 11.11 (A).

- B] Int.: Gorgo; tongue border. Lip: A and B: plain.
 C] Handle zone: A: centered: $\epsilon\lambda\kappa\chi\alpha\tau\epsilon\varsigma$: $\kappa(\pi)\iota\epsilon\sigma\epsilon\lambda\kappa\nu$. B: $[-]\epsilon\sigma(.)\phi\epsilon[---](1)$
 D] Large clear letters. A mixture of signature and drinking inscription? The first word intended for $\epsilon\nu\kappa\rho\alpha\tau\epsilon\varsigma$? For garbled inscriptions cf. Munich 2242.

(1)(.) may be a trace of a letter or of punctuation.

5220.

Munich 2139.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 27,5-9, Beilage 7,6. P.V.C. Baur, Centaurs in Ancient Art (1912) 30/73. Beazley, JHS 52 (1932) 183.
 B] Lip: A, B, each: plain. Handle zone: A: Heracles and Nessus: a youth with a drawn sword attacking a fleeing centaur and a woman.(1) B: similar, but only the hero is preserved.
 C] Handle zone: nonsense: imitation inscriptions: A: to left and right of the scene: at left, three letters are extant; at right, nine letters, complete. B: to left of the scene: eight letters, one missing in a break; the right-hand portion is not preserved.
 D] = Jahn 706. Beazley in JHS 52 gives the wrong number (2169) (CV).

(1)Fellmann does not think this is the Heracles myth.

5221.

Munich 2148.

- A] BF Lip cup. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 26,1-5, Beilage 7,3. *Vidi (A). Beazley and Payne, JHS 49 (1929) 258, under no. 14 (mention). B. Fellmann, Die antiken Darstellungen des Polyphemabenteuers (Diss. 1972) 84 and 123 FL 9. Hackl 85. TGV 85/32A 8. Script 1073. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 19.7a-b (A, B, details).
 B] A, lip: Odysseus on the ram: a Greek under the ram's belly. B: similar.
 C] Nonsense: A: lip: above the ram, following its back: $\phi\epsilon\sigma\delta\epsilon\sigma\pi\epsilon\sigma\epsilon\sigma\chi\epsilon\sigma$. Handle zone: $\epsilon\phi\epsilon\rho\nu\sigma\epsilon\sigma(\tau)$, (1) followed by a vacat of 1 1/2 spaces and: $\epsilon\sigma\epsilon\sigma\gamma\epsilon\sigma$. B: lip: above the scene: $\phi\epsilon\alpha(\sigma)\delta\epsilon\sigma\epsilon\sigma\chi\epsilon\sigma\pi\epsilon$ (complete).(2) Handle zone: $\chi\epsilon[.] \alpha\sigma\pi\epsilon\sigma\epsilon\sigma\epsilon\phi[...]\phi\epsilon\sigma\epsilon\nu\chi$.(3) Under the foot, Gr.: a four-stroke asterisk, with two strokes lengthened toward the bottom (facs., CV, p. 44).

(1)the last letter read as Ionic gamma by Fellmann, but it is probably a miswritten tau. (2)a nonsense inscription (as are all the others), since koppa before an e-sound is inappropriate. However, the first nine letters resemble a proper name. (3)if this inscription is similar to that on A, the larger missing part should include a vacat.

5222.

Munich 2149.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third

quarter sixth. *CV, Germany 56, pl. 11,1-5, Beilage 3,2.
Beazley, JHS 52 (1932) 172 and 196. ABV 180/29. CV, USA 11, p.
5. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur
des Trinkens (1990) figs. 2.1a (A); 11.1b (A, inscription).

B] A: lip: hen. B: lip: similar.

C] Handle zone: A: Τλεσὸν ἡ Νεαρχὸ ἐποίησεν. B:

Τλεσὸν ἡ Νεαρχὸ ἐπο<ι>εσε[v]. (1)

D] For the three types of hens by this painter see CV. New
York 56.171.34 is an exact replica: see Bothmer, AJA 66
(1962), pl. 66,7; ABV 180/28, Para. 74; CV, USA 11, p. 5.
The lettering also corresponds closely: is this the hand of
the Tleson Painter?

(1)or: ἐπο<ι>εσε(?).

5223.

Munich 2150.

A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third
quarter sixth. Late (Fellmann). *Fellmann, CV, Germany 56,
pls. 13,6 and 14,1-4, Beilage 3,6. Beazley, JHS 52 (1932) 172.
ABV 179/12.

B] A: lip: lion.

C] Handle zone: A: pushed a bit to the left:

Τλεσὸν ἡ Νεαρχὸ ἐποίησεν. B: [Τλεσὸν ἡ Νεαρχ]ὸ ἐποίησεν.

D] Now cleaned; the picture of B is lost. Fellmann compares
the ff.: Carlsruhe (ABV 179/22, Para. 74); Tarentum I.G.
4440 (CV, Italy 35, pl. 32,3-4, ABV 182/19 (also for
inscriptions). Rho with the vertical extended.

5224.

Munich 2151.

A] BF lip cup. From Vulci. Elbows Out (Fellmann(1)). Third quarter
sixth. *Fellmann, CV, Germany 56, pl. 21,1-5, Beilage 6,1. T.
Lau, H. Brunn, P.F. Krell, Die griechischen Vasen (1877), pl.
16,2. Kretschmer, Vas. 195. B. Fellmann, AM 99 (1984) 155ff.,
pl. 23,1-2. Kunst der Schale, figs. 9.8a, 11.3a-b, 12.22,
13.2, 28.12d.

B] Lip: A: two cocks facing. B: similar.

C] Handle zone: well centered: χαίρε καὶ πτεῖ τευδε. B:

[χ]αίρε (κ)αὶ πτεῖ τευδε.

D] Sloppy and loose writing; some letters are disjointed.

Inscriptions by the same hand (according to Fellmann):

Limassol, ABV 251/39; Berlin 1764, 250/29; Berlin East 3680
(AM 99, pl. 26,1-3; shorter form). For similar
inscriptions, Fellmann compares: Providence 1934.858 (AM
99, 157, Buitron, NE, 22/5); Warsaw 142,323 (CV, Goluchow,
pl. 14,1, Para. 569).

(1)after J.T. Haldenstein, Little Master Cups: Studies in 6th
Century Attic Black Figure Vase Painting (diss. Ann Arbor,
MI 1983, microfilm) 159.

5225.

Munich 2152.

A] BF lip cup. From Vulci. Unattributed. Third quarter sixth.
*CV, Germany 56, pl. 25,1-5, Beilage 7,1. G. Welcker, Der
Seelenvogel (1902) 157 n. 4. Hackl, Führer 92. K. Vierneisel
and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens

- (1990), figs. 10.15 (A, part) and 12.20 (A).
- B] Lip: A: a siren with outspread wings. B: similar.
- C] Handle zone: nonsense: imitation letters: A: well centered: eight imitation letters: sideways sigma and upright chi are recognizable. B: similar: eight imitation letters: sideways sigma, upsilon, and upright chi (or near) are recognizable.
- D] The letters are small and unclear. For sirens on lip cups see CV.

5226.

Munich 2153.

- A] BF lip cup. From Vulci. Unattributed.(1) Third quarter sixth. *Fellmann, CV, Germany 56, pl. 30,1-4, Beilage 8,5. Hackl, Führer 92. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 2.3 and 10.2.
- B] Lip: A: a bit to right: three draped youths. B: similar (only the left-hand figure and part of the second figure's head and shoulder are preserved).
- C] Handle zone: nonsense: centered: $\alpha\pi\alpha\pi(\alpha)\lambda\pi\gamma\pi\alpha\eta$. B: $\nu\lambda(\nu)\gamma(\alpha)\epsilon\alpha\lambda\phi\alpha\pi\alpha\sigma$.
- D] Squat letters, hard to identify. Some readings are uncertain.

(1)Fellmann: the figures recall the 'Läufermaler' (Brijder, BABesch 50 (1975) 160ff.), but are not by his hand.

5227.

Munich 2154.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 56, pl. 28,7-11, Beilage 8,2. Hackl, Führer 92. TGV 183/subs. list 6/7. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 22.3a-b.
- B] Lip: A: three naked women dancing. B: similar, with different poses.
- C] Handle zone: nonsense: some imitation letters: A: centered but shifted a bit to the left: $\omicron(\cdot)\gamma\nu(\cdot)\omicron\chi\gamma$. B: $[-?](\cdot)\omicron(\cdot)\omicron\chi\omicron(\cdot)$. Under the foot, Gr.: a large A.(1)
- D] Komos scenes are rare on lip cups, more common on band cups.

(1)alpha with a horizontal bar extended to left and right.

5228.

Munich 2155.

- A] BF lip cup. Unattributed. Hermogenes potter.(1) Third quarter sixth. *Fellmann, CV, Germany 56, pl. 17,1-5, Beilage 5,1. CIG 4, under no. 8196 (mention). A.S.F. Gow, JHS 33 (1913) 211 n. 26. Beazley, JHS 52 (1932) 182. ABV 165/1. CV, Leipzig 2, p. 32. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 2,9 (A). *Colored photo.
- B] A-B: lip: ivy wreath.
- C] Handle zone: A: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Wrongly numbered 2553 in JHS 52. Fellmann: all cups with ivy wreath are potted by Hermogenes; two have nonsense inscriptions: Würzburg 418 (ABV 166) and Basel Market (M.M.; Sonderliste G [1964], no. 57, Para. 68). For the shape of the mu see K. Schauenburg, Ausstellung Hamburg 1990, 84/53. Rho with extended vertical.

(1)for attributions of cups signed Hermogenes see Script, p.

51.

5229.

Munich 2163.

- A] BF lip cup. From Vulci. Unattributed.(1) Hermogenes potter. Third quarter sixth. *CV, Germany 56, pls. 18,5-7 and 19,1-2, Beilage 5,3 (bibl.). CIG 4, under no. 8196 (mention). Beazley, JHS 62 (1932) 169, 174, 196f. ABV 164/2. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 21.1 (A).
- B] Lip: A, B, each: female head (bust) in outline.
- C] Handle zone: A: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\ \epsilon\mu\epsilon$. B: $\eta\epsilon\rho\mu[\omicron\gamma\epsilon]\nu\epsilon\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\ \epsilon\mu\epsilon$.
- D] The handwriting is similar to Munich 2155, but there are differences: the epsilons have short hastae; mu is as in Munich 9418. The general ductus is much sloppier, but nevertheless by the same hand. Rho with extended vertical.

(1)for attributions of cups signed Hermogenes see Script, p. 51. The five head cups signed Hermogenes are by one hand: they are ABV 164/1-4 and Para. 68.

5230.

Munich 2164.

- A] BF lip cup. From Vulci. Unattributed.(1) Hermogenes potter. Third quarter sixth. *CV, Germany 56, pl. 19,3-7, Beilage 5,4 (bibl.). CIG 4.8196.(2) Beazley, JHS 52 (1932) 169, 174, 196f. ABV 164/3.
- B] Lip: A, B, each: a female head (bust) in outline.
- C] Handle zone: A: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\ \epsilon\mu\epsilon$. B: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\ \epsilon\mu\epsilon$.
- D] Writing as in Munich 2163, but a bit smaller. Rho with extended vertical.

(1)for attributions of cups signed Hermogenes see Script, p. 51. See also Munich 2163. (2)an incomplete rendering of one signature.

5231.

Munich 2165.

- A] BF lip cup. From Vulci. Sakonides. Third quarter sixth. *Fellmann, CV, Germany 56, pls. 22,3,5-6 and 23,1-2, Beilage 6,3 (bibl.). Beazley, JHS 52 (1932) 170/1. ABV 171/1, Add.(2) 48. Script 255. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 11.4 (misprinted as 11.2; signature) and 26.3 (head and signature).
- B] Lip: A, B, each: a female head (bust) in outline.
- C] Handle zone: A: shifted to left: $\Sigma\alpha\kappa\omicron\nu\iota\delta\epsilon\varsigma\ \epsilon\gamma\gamma\alpha\phi\omicron\sigma\epsilon\nu\ \epsilon\mu[\epsilon]$. B: also shifted to left: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\tau\iota\ \tau\epsilon\epsilon\upsilon\delta\iota$.
- D] The letters are short and smallish. The writing on A is better than that on B, but hardly by a different hand. Fellmann gives a list of head cups, especially by Sakonides; also of some cups with drinking inscriptions similar to 2165; he discusses variants of drinking inscriptions in general. The rho not with extended vertical.

5232.

Munich 2166.

- A] BF lip cup. From Vulci. Unattributed. (1) Third quarter sixth. *Photo. (A). *Fellmann, CV, Germany 56, pls. 22,4,7-8 and 23,3-4, Beilage 6,4. F. Winter, AZ 43 (1885) 190. Beazley and Payne, JHS 49 (1929) 268 (mention). Beazley, JHS 52 (1932) 174. ABV 171.
- B] Lip: A, B, each: female head (bust) in outline.
- C] Handle zone: nonsense: imitation inscriptions: A: γοοτοοοο.(2) B: (.)τοοοοοοογ.(3)
- D] These are not real letters but imitations. Fellmann gives parallels of head cups with nonsense inscriptions: Boston 64.700; Basel Market (M.M., Sonderliste G [1964] 31/58); Private (Dörig, Suisse Romande, no. 160); Marseilles, Musée Borely (JHS 52 [1932] 175).

(1)imitation of Sakonides (Beazley). (2)my reading from a photo.; Fellmann reads: γτοοτοοο. (3)my reading from CV's photo.; Fellmann reads: γτοοοοοογ. The photos in CV are unclear, as the writing is small and sloppy; the tau's are especially obscure. Beazley and Payne say (for A): ποο and five shapeless letters.

5233.

Munich 2167.

- A] BF lip cup. From Vulci. Unattributed. (1) Third quarter sixth. *Fellmann, CV, Germany 56, pl. 23,5-8, Beilage 6,5. C. Fränkel, Satyr- und Bakchennamen (1912) 46 n. 1. ABV 677. Amyx, AJA 46 (1942) 577 (mention). R. Lullies in E. Berger and Lullies, eds., Antike Kunstwerke aus der Sammlung Ludwig i (1979) 51. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 25.3a-b (details of A and B with inscriptions).
- B] Lip: A, B, each: female head (bust) in outline.
- C] Handle zone: A: Καλ<λ>ιστ[αν]θε: καλε. B: Καλ<λ>ιστανθε: καλε.
- D] Beazley (and also C. Fränkel) consider the name human; Fellmann says it is related to the picture, perhaps the name of a well-known hetaera. Amyx compares New York 41.162.126 and parallels that are common on Corinthian vases (a figure of a woman and female praise in words). The lettering on B is a bit more careful: is it the main side?

(1)Fellmann attributes the cup to the same hand as Basel, Antikenmuseum Lu 18, which has the same decoration and inscriptions (see ref. above), although there are slight differences (no punctuation; nu omitted on B).

5234.

Munich 2168.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 27,1-4, Beilage 7,5. Beazley, JHS 52 (1932) 183. K. Schauenburg, AA 1981, 337, fig. 10. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 2.10 (A) and 13.3 (A, detail).
- B] Lip: A, B, each: plain. Handle zone: A: in the center, a cock in outline. B: similar (only the rear half is preserved). No handle palmettes.
- C] Handle zone: imitation letters, on either side of the

cocks: A: at left: 13 letters, among them epsilon and sigma. At right: 11 letters, among them epsilon and Attic lambda. B: on the cock's right: 5 letters. Some letters degenerate into horizontal strokes.

- D] Illiterate nonsense? No incision in the cocks or elsewhere. Fellmann compares Cambridge [G] 66 (CV 1, pl. 19,4) with pairs of fighting cocks in the handle zone and similar nonsense inscriptions right and left.

5235.

Munich 2171.

- A] Fragmentary BF lip cup. From Vulci. Unattributed. Second quarter sixth. 560-550 (CV). CV, Germany 56, pl. 1,2-5, Beilage 1,2. Beazley, JHS 52 (1932) 169 n. 15 and 180. K. Schauenburg, AA 1974, 212.
- B] Int.: part of a bearded man running; tongue border. Lip: A: panther. B: part of a panther.
- C] Handle zone: nonsense: imitation letters: A: seven letters.(1) B: similar: six letters, the first faint.
- D] Jahn 20. Broken at the end of World War II: only seven frs. remain. An early lip cup, part of a group that has figured decoration and a tongue pattern on the inside; see Beazley, JHS 52, 177ff. and Schauenburg, AA, 198 n. 5. Cf. also Munich 9412. The inscriptions start at the panthers' hind legs and run considerably forward to right.

(1)complete, according to CV; I see only six in the photo.

5236.

Munich 2172.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pls. 32,5-6 and 33,1-4, Beilage 9,5. CIG 4.7827c. G. Weicker, Der Seelenvogel (1902) 157 n. 7. ABV 668, Add.(2) 148. *K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 11.10a-b.
- B] Int.: siren; below, a plant motif. Lip: A-B: sirens replacing handle palmettes.
- C] Int.: above the siren's left wing, starting to left of the (lost) head and curving downward following the margin: εποιηποι, retr. To left of mid-body, somewhat downward and slightly curved: ε[.](σ)ε(.ι)γ, retr. (The 7th letter a near-rectangular blob.)(1) Handle zone: A: ηιπ<π>οτελε<ς> καλοσεν.(2) B: ηιπ<π>οκιμενος εαιοι.(3)
- D] The inscriptions apparently by a semi-literate: see CV, and KdS. Fig. 11.10b in KdS is a photo. of the 'Hippoteles' inscription. LGPN ii lists Hippoteles only from ABV 668. V. & K. compare Munich 2136.

(1)the two inscriptions together could be an imitation of a signature. Or the first inscription on the Int. may be an attempt to write a signature (Fellmann). (2)so CV and KdS; Beazley read ηιποτελεκαλος, wrongly. Hippoteles is apparently found only here. (3)KdS, p. 94, says that all letters after ηιπο- are meaningless; a name Hippokeimenos is not found in PA, Pape or LGPN ii.

5237.

Munich 2185.

Third quarter sixth. *CV, Germany 57, pl. 14,3-4 and 15,1-3, Beilage 3,3. Hackl, Führer 93. Beazley, JHS 52 (1932) 190. K. Schauenburg, AA 1981, 338 n. 23. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 11.12 (A) and 12.2 (A, part).

- B] Handle zone: A: in the center, a stag, feeding; at the handles, panthers in lieu of palmettes. B: similar (part of the stag is missing).
- C] Handle zone: A: to left and right of the stag: long rows of dots in horizontal but somewhat wavy lines. B: similar.
- D] Fellmann thinks Munich 2205 is probably by the same hand.

5241.

Munich 2205.

- A] Fragmentary BF band cup. From Vulci. Manner of Elbows Out (Fellmann). Third quarter sixth. *Fellmann, CV, Germany 57, pl. 15,4-8, Beilage 3,4. Hackl, Führer 93.
- B] Handle zone: A: in the center, two antithetical sphinxes. At each handle, a panther facing it, but with the head turned back. B: similar.
- C] Handle zone: nonsense: on each side, between the panther and the sphinx, a vertical row of dots. B: similar. Three of the four rows are completely preserved.
- D] Broken in World War II, now fragmentary. Fellmann thinks that Munich 2193, also with panthers and rows of dots (but they are horizontal), may be by the same painter.

5242.

Munich 2210.

- A] Fragmentary BF band cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 57, pl. 30,1-5, Beilage 7,3. A. Greifenhagen, Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI. Jh. (1929) 80/105. *Photo. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 146, fig. 22.1 (A).
- B] Handle zone: A: (the left portion is missing:) four naked youths dancing. B: similar: parts of three dancers are preserved.
- C] Handle zone: A: nonsense: from the dancer's right to the handle palmette: five imitation letters.(1)
- D] Broken at the end of World War II and since incomplete. Fellmann compares Munich 2211 and 2182.

(1)so the photo. in CV; the photo. in Beazley's possession shows seven letters to left of the dancers (three letters are reversed nu's) and six letters at right, one of them an 'Argive' lambda, the last two being dots close together. This photo. may be of the vase before it was damaged in WW II and there may have been restoration.

5243.

Munich 2211.

- A] BF band cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 57, pl. 29,5-8, Beilage 7,2. Hackl, Führer 93.
- B] Handle zone: A: in the center: a woman opening her gown; on either side two youths, some dancing. B: similar, but the woman does not open her dress.
- C] Handle zone: nonsense: imitation letters: A: at left and

right, a horizontal row of imitation letters (blots), that at left having 4 letters, that at right, 5-6. B: in the same position, but vertical: at left only one letter remains, at right there are seven.

5244.

Munich 2216.

- A] BF band cup. From Vulci. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 57, pls. 50,4-5 and 51,1-2, Beilage 11,6. H.W. Burkhardt, Reiter Typen auf griechischen Vasen (Diss. 1906) 22. Hackl, Führer 93.
- B] Handle zone: A: in the center, two horsemen facing; between them, a bird; on each side, a naked youth running toward the center. B: similar, but a nonsense inscription replaces the bird; the right youth is partly missing. (Three youths have a cloak over their arms.)
- C] Handle zone: B: nonsense: between the horsemen, in a downward curve, and facing left: $\phi(\kappa)\phi(.)$.
- D] Fellmann compares the ff., both for style and subject: Vatican 328 (Albizzati, pl. 35) and a cup in Palermo; another similarity is with Brijder's 'Runners Painter' (BABesch. 50 (1975) 260ff.), although the palmettes are different. - An interesting example of the importance given to the writing of letters.

5245.

Munich 2220.

- A] BF band cup. From Vulci. Unattributed. Recalls Amasis and Taleides painters (Fellmann). Third quarter sixth. *Fellmann, CV, Germany 57, pls. 30,6 and 31,1-4, Beilage 7,4. Hackl, Führer 93. *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 50-51, fig. 20 (A). K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 18.3 (A, large) and 25.4a-b (A, B, small).
- B] Handle zone: A: two boxers facing; between them a Panathenaic amphora as the prize; at left and right, a draped male with his staff ('judge'); handle palmettes. B: similar (the upper part of the right boxer missing).
- C] Handle zone: mainly nonsense: A: between the left-hand palmette and the left 'judge': $\chi\epsilon\omicron(.)\omicron(.)$. Between the left judge and the left boxer: $\chi\omicron\nu\chi(.)$, retr.(?).(1) Above the amphora: $\chi\alpha\iota\pi\epsilon$. Between the right boxer and the right 'judge': $\chi\omicron(v)\chi(v)$. (2) Between the right 'judge' and the right handle palmette: $\chi\nu\chi\omicron(v)\chi$. (3) B: four similar nonsense inscriptions, partly fragmentary. Over the amphora: $\chi\phi[--]$.
- D] The letters are small and degenerate into blotches. Fellmann notes that all inscriptions begin with chi, and twice on A with $\chi\omicron\nu\chi$; on B, $\chi\phi[--]$ is no doubt for $\chi\alpha\iota\pi\epsilon$. On B, the nonsense inscriptions twice begin with $\chi\nu$, once with $\chi\omicron\nu$ and once they end in $\chi\omicron\nu$. Fellmann's connection of the band cup with both the Amasis Painter and Taleides Painter is based on the Getty lekythos Malibu 76.AE.48 by the latter, signed on the foot by Amasis. This is doubtful, as the inscription is I think suspect. Neils connects the subjects with the Panathenaea.

(1)if retr., the inscription faces the boxer and nu is of the regular shape.; if not retr., the nu looks more like a sideways sigma; this is true of all the nu's. (2)if retr., the inscription would face the right 'judge', and the nu's would be OK. (3)uncertain reading.

5246.

Munich 2232.

- A] BF band cup. From Vulci. Hermogenes Chariot Painter (Fellmann). Hermogenes potter. Third quarter sixth. *Fellmann, CV, Germany 57, pls. 8,6 and 9,1-4, Beilage 2,2. CIG 4, under 8196 (mention). Beazley, JHS 52 (1932) 189. ABV 165/3. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 2.18 (A), 26.1 (A, inscription).
- B] Handle zone: A: a chariot with its charioteer; behind, a warrior. B: similar.
- C] Handle zone: A: to left and right of the scene: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma$ and $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\epsilon\mu\epsilon$. B: similar: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma$ and $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\epsilon\mu\epsilon$.
- D] The hand is typical of Hermogenes signatures; see CV, p. 18, and Script, p. 51.

5247.

Munich 2238.

- A] BF band cup. From Vulci. Unattributed.(1) Third quarter sixth. 530-525 (Fellmann). *Fellmann, CV, Germany 57, pls. 58-61, Beilage 13,2 (much bibl.). Hackl 60. *TGV 118/6D 3 and 178/subsid. list 1, no. 48. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 124, fig. 16.1d (shows the Gr. under the foot).
- B] Int.: Greek and Amazon. Handle zone: A: Gigantomachy. B: warriors departing in chariots. Under the foot: two bearded nude men holding a tripod.
- C] Under the foot, Gr.: ligature $\Pi\Lambda$ (the delta a diagonal line in upper right corner of the pi: 50). The same is repeated under one handle.
- D] A multfigured cup. Note that the horses have brands, but they are circles, not letters.

(1)Fellmann attributes two krater frs. to the same painter.

5248.

Munich 2240.

- A] BF band cup. From Vulci. Unattributed.(1) Third quarter sixth. *Fellmann, CV, Germany 57, pls. 55-57, Beilage 13,1 (bibl.). L. Stephani, CR Petersbourg 1864, 60 n. 7; 10 n. 2. P.V.C. Baur, Centaurs in Ancient Art (1912) 13/25, pl. 8. W. Wrede, AM 41 (1916) 230/115. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 19.4 (Int.), 14.6a (A), 14.6 (B) and 17.3 (B, detail).
- B] Int.: fragmentary: Heracles, Nessos, Deianeira. Handle zone: A: departure of warriors in chariots. B: similar.
- C] Nonsense: imitation letters: Int.: two inscriptions and perhaps a bit of a third. A: 19 inscriptions. B: 19 inscriptions extant. Many letters are just blobs or otherwise miswritten. Some are retr. One distinguishes a lot of omicrons, high-kicking alpha, kappa with curved 'hooks', and Attic lambda. Apparently no epsilons.

D] A multfigured cup. 'Prunkschale': cf. Munich 2238 (uninscribed except for mercantile Grr.) and Munich 9436, (inscribed).

(1)recalls Sakonides (Fellmann).

5249.

Munich 2241.

- A] BF band cup. Unattributed.(1) Third quarter sixth. *Fellmann, CV, Germany 57, pl. 22,9 and 23,1-3, Beilage 5,2. Hackl, Führer 93. M. Vojatzi, Frühe Argonautenbilder (Diss. 1982) 105, 123/110, pl. 16,1. LIMC ii, 945, s.v. Atalante 66a and 949; pl. 696. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 18.2, 19.1, 24.1a-b.
- B] Handle zone: A: Peleus wrestling Atalante over a cauldron; seven or eight other figures, including two youthful horsemen (one is lost). B: Heracles and the Lion; eight other figures.
- C] Handle zone: eleven nonsense inscriptions are extant. B: ten similar inscriptions are extant. The inscriptions are basically imitation letters and blobs, but often begin with a retr. epsilon and once with pi and epsilon, not retr.: under the lion's belly, curving downward: $\pi\epsilon(.)().().().$
- D] A multfigured band cup.

(1)recalls Sakonides (Fellmann): cf. figures, palmettes and the nonsense inscriptions that frequently begin with epsilon. F. also compares Munich 2240 and 2242.

5250.

Munich 2242.

- A] BF band cup. From Vulci. Unattributed.(1) Third quarter sixth. *Fellmann, CV, Germany 57, pl. 25,1-6, Beilage 6,1. Bothmer, Amazons 82/121, pl. 56. D. Williams, JHS 97 (1977) 163 n. 19. K. Vierneisel and B. Kaeser, eds., Kunst der
- B] Handle zone: Amazonomachy: A: six Greek horsemen fighting five Amazons. B: a similar scene.
- C] Handle zone: multi-figured-style nonsense inscriptions: A: 20 inscriptions, or parts, preserved, all retr. Many begin with a retr. epsilon; lambda (or upsilon) and sigma are also frequent; some letters deteriorate into imitation letters. B: 18 similar inscriptions, none lost. The length of the inscriptions varies between 8 and 2 letters.
- D] Now cleaned; the old condition is in Bothmer.

(1)Fellmann refers to Louvre F 72 (CV, Louvre 9, III H e, pl. 80,1-7), which is very similar also in the disposition of the inscriptions and may be by the same hand; Munich 2240 and Munich 2241 too are similar; both often begin with epsilon, which F. thinks recalls Sakonides (see CV on the two vases).

5251.

Munich 2243.

- A] BF band cup. From Vulci. Unattributed. Glaukytes potter. Archikles potter. Third quarter sixth. 550-540. Ca. 540 (Shefton). *FR iii, 219-221, pl. 153,1 (dr.), fig. 105 (photo., A). *Fellmann, CV, Germany 57, pls. 2,7-9, 3, 4,1-2,

5,1-3, 6,1-3, Beilage 1,4. Kretschmer, Vas. 83, 85, 163f.
 Beazley JHS 52 (1932) 187, 200. ABV 163/2, 160/2, ARV(2) 1609,
 Para. 67, 68, Add.(2) 47 (much bibl.). Recueil Charles Dugas
 (n.d.), pl. 22,1 (A). K. Friis Johansen, Thesée et la danse à
 Délos (1945) 41. fig. 22 (A). Guarducci, Ep. Gr. iii 460f.,
 fig. 179; 486f., fig. 194. K. Vierneisel and B. Kaeser, eds.,
 Kunst der Schale: Kultur des Trinkens (1990), esp. figs.
 20.1a-f (A, B, detail of A, signatures). Script 233. H. A.
 Shapiro, Art and Cult under the Tyrants in Athens (1989), pl.
 66,b (A). ==>L. Rebillard, 'La coupe d'Archikles et
 Glaukytes: lecrit dans l'image,' BCH 116 (1992) 501-40, figs.
 1-10 [not yet fully analyzed.] *GAI ii, 534.

B] Between sphinxes: A: Calydonian boar hunt. B: Theseus and
 the Minotaur.

C] A: under the left sphinx: *σφιγς:, retr. To left of her
 front leg: ηδε, retr. To left of her neck: χαιρε, retr.(1)
 To left of a hunter's legs: ιδαος. To right of the
 hunter's head: ιασον. Under a dog: Γ[ο]ργος. To right of
 a hunter's face: Μορσος. Beneath a dog: Χαρον. Around a
 hunter's head: Πολυδε[υ]κες, curved at the end. Above the
 boar: [Κ]αστορ: vac.(2) Above the white dog on top of the
 boar: :Λυκιος:. Between him and the boar: ης, retr. Above
 the dead dog under the boar: Ποδες, retr.(2a) Under another
 dog: Θερδ, retr. Above Meleager's head, curved at end:
 :Μελεαγρος, retr. To right of the head of a young hunter:
 Πελεις, down at the end. To right of a bearded hunter's
 head: Μελανιδον. Under a dog: Ποδαργος, retr. To right of
 the other young hunter's head: (...)σοι(λ)(.)(3) To right of
 his buttocks: κινου.(4) Below the right sphinx: *σφιγς. To
 right of her leg: ηδε. To right of her neck: χ(α)ιρε.(1) B:
 sphinx: to left of her neck: χαιρε.(1) Under her belly:
 :*σφιγς, retr. To left of the front leg: ευ(γ)σι, complete.(5)
 Above her rear end: ενοι, retr. To right of her hind legs,
 referring to the woman at right, but not facing her:
 Ενπεδο.(4a) To right of the woman's face: λυου.(5) To left of a
 bearded man's legs, not facing him: Σιμων. To right of his
 face: πνου. To right of a woman's legs: Γλυκε. To right of
 her face: νερν.(5) To right of a man's legs: Αντιας. To
 right of his face: νφ(ρ)ν(φ).(6) To right of a woman's legs:
 Ανθυλλα.α.(7) To right of her face: ενονς.(5) To right of a
 man's legs: Λυκινος. To right of his face: νφοπο.(5) To right
 of a woman's face: Ευαν[θ]ε. Woman with a lyre; below it:
 λυρα. To right of her body: Αθηναια.(8) Between Theseus'
 legs: Θεσευς, retr. Above his head: Ευτιλας:.(9) By the
 Minotaur's legs: Μινδ and ταυρος, both retr.(10) To left of
 Ariadne's face, toward her: μεσ(?).(5) To left of her lower
 body, facing her: Αριαδνε:, retr. To left of her head:
 καλε.(11) To left of the nurse's lower body: θροφος:, retr. (11a)
 To left of a man and along the nurse's back: μιπο.(12) To
 right of her head: Ευτις.(13) To right of the lower body:
 :Λυκιος, retr. To right of a woman's head: πιποι. To right
 of her lower body: Ευνικε, retr. To right of a man's head:
 επνω. To left of his legs: Σολον, retr.(14) To right of a
 woman's body: Τιμοδ, retr. To right of a man's legs: Συ[ο]ν,
 retr.(15) Below the sphinx' belly: [σφι]γς:, retr.(3) To right
 of her forelegs: ηε[δε].(3) To right of her neck: χαιρε.(3)
 Between the handle roots of one handle, a vertical
 non-stoich. two-liner: Γλαυκυτες! μεποιεσεν. Under the

other, similar: Αρχικλεις | εποισεν.

- D] Done from FR and checked with CV; note that the vase has been repeatedly recomposed since Reichhold's drawings. I give the inscriptions mainly from CV, although FR probably has a few more letters. A has 21 inscriptions for 18 figures: χαρς, twice, is supernumerary (I count ης with the sphinxes) and one inscription seems to be nonsense (see note 4). B has 36-37 inscriptions for 19 figures, many of them nonsense (B had more empty space). Many of the names are not true mythological names. The vase is a model of the use of inscriptions on many-figured band cups, which are often purely ornamental; see Script, pp. 48-49. For the peculiar use of punctuation, see Script, pp. 49 and 168. The vase may be by the same hand as London B 419 (Beazley).

(1) it is not clear whether this is connected with the sphinx.
(2) the last two inscriptions are misplaced. (2a) so V. Schmidt; Ποδες, Threatte, GAI ii, 81. In either case, the name of a dog.
(3) so Reichhold's dr.; not in FR, text; not in CV. (4) so Reichhold; CV reads κιν; Κινον?, FR and CV. Nonsense? (4a) for the name see GAI ii, 263, with parallels. (5) so FR, dr.; not in text; CV reads ευγσπ. Nonsense? The gamma of ευ(γ)σι turned 90 degrees. - λυσυ, FR; ιυσυ, CV; both retr. - υρρνυ, FR; νερνυ, CV. - ενονο is my reading from the photo. in CV; I had read φνονο from Reichhold; CV reads ενοπο(?). - υφφοπ; my reading from Reichhold; the photo. in CV shows rather υφφοπ; CV reads νερνο. (6) illegible in FR; CV reads νερνο, but the third letter is unclear in the photo. (7) for the name, see Hesp. 22 (1953) 215. (8) Athena has only the lyre as an attribute. (9) a name, or nonsense? Buschor thought it meant "wohlgezupft," since it is close to the ball of wool held by Ariadne. But it might also refer to Theseus: "well groomed"? μεσ follows immediately on the other side of the wool. (μεσ is FR's reading; CV reads τεσ; the photo. shows only a high horizontal line for the first letter.) For ΕΥΤΙΛΛΑΣ see also GAI II, 534, with mention of the reading ευτιλλας, referring to the ball of wool held by Ariadne ('you rolled it well') and a derivation from εὐτίλλω, referring as an epithet to the Minotaur as wellgroomed, which is preferred by Threatte. (10) Μινотаυρος, Buschor and CV. (11) i.e., Αριαδνε καλε(?). (11a) cf. GAI ii, 751, on i, p. 460. (12) "wo sonst Minos steht," Buschor, but the man has a name, Lykios. Clearly nonsense. (13) apparently not a known name; CV considers it nonsense. (14) so FR; CV and its photo. have Σο[λο]ν, retr. See also ARV(2) 1609. (15) I read ουν: after Reichhold; Συ[ο]ν, FR, text. CV: "der argbeschädigte" Συ[ο]ν, retr.

Notes from Rebillard: Ιδα[ς]ος, retr. A dog's tail intervenes. Υδα[ς]ος, Brunn. Lissarrague in A.-M. Christin, ed., *Écritures* ii (1985) 79 and fig. 4 (dr.) mentions Ιδα[ς]ος but rejects it. - Κιν[ο]ν. So R. See 508 n. 4: Κι(μ)ον, Arias. [Λυ]κινος, Lissarrague, but no letter was written before the kappa and the name occurs on B for a companion of Theseus. Reichhold's dr. has a horizontal inscription above 'Kinson' and a sphinx, but today the ph. shows nothing and it may have been a modern inscription since removed. - Under the belly of the right sphinx, diagonally downward: :*Σφιχς. No trace of punctuation at end; perhaps never written. - At right: :*Σφ[ι]χ downward,

or [--]υς:*, upward and retr. R. says the letters do not allow for a decision, but since he also says that the third dot while faint is certain, the first alternative must be right. - P. 511: 7 figures to left of Athena and 5 to right of Ariadne's nurse, a total of 6 men and 6 women, representing the 14 Athenian maidens and youths [but one is bearded!]. - Σιμων. He is the only bearded member of the group, whence Bothmer has suggested that he is an indirect representation of Minos (the name an anagram); see BMMA 5 (1946-47) 224, not accepted by Beazley, Dev. 56. - R. discusses the Attic names of the Athenian youths and maidens. - Συ[.]ν, retr. R. does not restore, since a name Συων is unknown. Mon.: Σιμων, retr. Brunn: IN[.]V... (clearly wrong as the nu is retr. and Brunn reads as left to right). Arias: συ[ο]ν. Reichhold's dr.: ΣVN:. The ph. confirms this reading except for a gap in the middle [not shown in the dr.]. - B: above the outstretched hands of the nurse: καλε. Long discussion by R., 520-521: Arias: exclamation by the nurse; Guarducci, RG iii, 487: exclamation by the nurse: καλέ:*, directed at Ariadne or for the spectator to apply to any woman he fancies. Scheller, MUsHelv 38 (1981) 222 also reads καλη. R. reads καλέ:*(voc.) addressed by the nurse to Theseus. - Also part of the 'dialogue' and not meaningless are the ff. two inscriptions: between the ball of wool and Ariadne's face, along her outstretch arm, toward her: μω. The first letter may be a tau, hence: τ'ῆς, perhaps τὸῆς. This is rejected by R. who suggests μ'ῆς, spoken by the Minotaur: μ<οι>ῆς 'lance<-la> moi' [I think referring to the wool.] R. suggests also μ<ε>ῆς, 'let me be', spoken by the Minotaur, but prefers the first reading because the inscription is not near the mouth of the Minotaur. - Above Theseus' head, horizontal: ΕΥΤΙΛΑΣ: not nonsense because of its position. Guarducci, EG iii, 487 n. 1 combines ευτιλας with μασ as a comment on the ball of wool but does not succeed in deciphering it. R. uses Hsch. s.v. εὔτε·ήνικα, ὅτε·καὶ καλῶς, to suggest εὔτ'ἴλλας (ἴλλω is Perpillou's suggestion), 'tu l'as bien roulez', with a secondary meaning 'tu l'as bien acculé' referring to the Minotaur. - 'Le presque signifiant': all start with ευ-, are shouts of admiration or glorification. (Cf. already Ευανθε, Ευνικε, Ευτιλας). Meaningless, but the tone is set by the eu-: A: along the left front leg of the left sphinx: ευγοτ, retr. R. reads the third letter as a gamma, although misshapen. Brun wrongly read EVTV. The sigma also not certain. Reichhold's dr. is right. Unpronounceable, hence not a real shout. Above the tail of the sphinx, behind Empedo's shoulders, diagonally downward: ευσι, retr. Could be spoken exclamation or invented by the painter. Curving around Empedo's face: ευσυ. Mon. and Reichhold have γουσ. B. Fellmann, CV .., p. 15 reads: υουσ. The first letter may be epsilon, pi or nu; only a vertical line remains by a break. To left of Eunike's face, but following the back of head of the receding figure whom it faces: ευτις. R. suggests it is a shortened form of ευτιλας. - 'Le non-signifiant': they represent the admiring comments of the bystanders (only one is near a sphinx). - GAI ii reports on Rebillard's interpretation (p. 522-24/47): ΕΥΤΙΛΑΣ = εὔτ'ἴλλας, 'you

rolled it well', namely, Ariadne's ball of wool, but prefers an epithet of the Minotaur from εὔ + τίλλω. [τίλλω: to pluck, tear one's hair; ῥάλλω = εἶλω, to roll up]. On p. 537 R. indicates that the word is spoken by Athena.

5252.

Munich 2244.

- A] BF Droop cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 56, pls. 42,1-3, 43,1-2, 44,1-3, 45,1-3. Hackl, Führer 93. W. Wrede, AM 41 (1916) 370/5. *Ure, JHS 52 (1932) 68/123, pl. 4. Beazley and Payne, JHS 49 (1929) 18. K. Schauenburg, AK Beiheft 7 (1970) 42 n. 93. Beazley Archive db, no. 15,158 (no bibl. except JHS). K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 14.1a-c (A, B, detail of A).
- B] Int.: Gorgoneion. Handle zone: A: chariots and warriors in battle: the chariots in front of the hoplites.
- C] Handle zone: A and B: nonsense: numerous rows of dots and blots, the latter sometimes almost resembling letters.
- D] A large multiformed cup; the foot missing; decorated in the manner of multiformed band cups and thus unique among Droop cups, for which see Beazley, JHS 52 (1932) 188f., and Greifenhagen, JdI 86 (1971) 80ff. (ill.); Greifenhagen, AA 1935, 475ff., 1936, 405 (addendum); also CV, Germany 57 on the band cups Munich 2238 and 2240. - For style and subject, Fellmann compares a large band cup Basel Market (M.M.), unpublished, and perhaps London B 400.

5253.

Munich 2290a.

- A] BF tripod pyxis. Unattributed. Ca. 550. *CV, Germany 8, pl. 140,8-9. T. Lau, H. Brunn and P.F. Krell, Die griechischen Vasen (1877), pl. 14,2-2a. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 21.9 (A, detail).
- B] A: a bearded man, nude, ithyphallic, most of the head missing, with a dog on the leash, holding out a wreath to a youth who is also holding a wreath. B: youth between two bearded men.
- C] A: on either side of the scene: imitation inscription (letters, dots, blobs). That on the left: 11 letters beginning with (α)π..., not facing.
- D] The dog on A is a present for hunting.

5254.

Munich 2302.

- A] RF/BF amphora. From Vulci. Psiac. Last quarter sixth. 520-510. *CV, Germany 12, pls. 153,1-2, 154,1-4 and 188,1, pp. 7-8 (facs.). RE, s.v. Hiachos (Brommer). ABV 294/23, 667, ARV(2) 6/1, 1585, Para. 128, Add.(2) 77 and 150. Script 310. LIMC iv, s.v. Eumelpe 1 (ill.). *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 155, HIAKXOS 1 (bibl.); 179, EUMELPE 1. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 391 and 397, figs. 69.2 (A) and 70.2a-b (A, details). *H.A. Shapiro, 'Hippokrates son of Anaxileos,' Hesp. 49 (1980) 289ff., pl. 76,b.
- B] A: RF: Dionysus reclining, with a satyr and a maenad. B: BF: the chariot of Heracles, with Iolaus.

- C] A: all Gr.: to right of maenad's middle: Εὐμ(α)ν(ρ)(α)ς.(1)
 To right of Dionysus' head: Διονυσῶ.(2) To right of satyr's
 arm: ἡαχῶς.(3) B: all Dip.: to right of the head:
 ἡ[ε]ρᾱκλεῖδς. To right of Heracles' right hand: ἰολεῖδς.(2)
 Under the belly of the horses, vertically, stoich.:
 ἡιπ<π>οκρατες|καλος.

 Above Hermes: ἡερμῶ.
 D] The graffiti done with a very fine point, but I think
 genuine. See Script, pp. 58-59. Three- and four-stroke sigma.

(1)so apparently the facs. in CV, where the rho may be a pi;
 I read in a photo.: Εὐμ(α)νρες, with the fourth letter
 perhaps an epsilon; but the photo. may have been taken
 before the vase was cleaned. K.-D. (after LIMC iv?) reads:
 Εὐμελπες; so also V.&K. (2)most names seem to be in the
 genitive. (3)i.e., ἡαχ<χ>ος = ἡακχος = ἱακχος (Dionysus);
 so also V.&K.

5255.

Munich 2303.

- A] RF amphora. From Agrigento. Painter of the Munich Amphora.(1)
 First quarter fifth. *CV, Germany 12, pls. 186,1-2, 187,1-2,
 188,10; p. 21 (facs. of inscription). ARV(2) 245/1, ABV 700,
 Para. 350, Add.(2) 202. *G. Neumann, AA 1977, 42, fig. 4 (A,
 part). Robertson. AVCA 121.
 B] A: unexplained: a hunter with a hare on a stick; dog; a
 woman offering a wreath to a bearded reclining man.(2) B: a
 satyr with a wineskin and oinochoe; Dionysus with kantharos
 and oschos; maenad.
 C] A: nonsense: above the wreath: γογοτ(ε)τ.(2)
 D] Neumann's reading (see note 2') is very fanciful.

(1)Syleus sequence (might be the nonage of the Syleus
 Painter, Beazley). (2)comparisons in ABV 700. (2)the epsilon =
 U-shaped digamma. Neumann reads: Λαλαγεα = Λαλάγη.

5256.

Munich 2305.

- A] RF amphora. From Vulci. Kleophrades Painter. Ca. 500. Early
 (Beazley). *CV, Germany 12, 18 (facs.), pls. 173,1-2, 174,1-2,
 175,1-2, 176,1-2, 177, 188,7. *FR i, 262-67, pl. 52 (dr.); 2,
 171, fig. 56. Hartwig, Meisterschalen 409-10, pl. 37,4
 (details). Beazley, Der Kleophrades-Maler (1933), no. 13, pl.
 7. Lullies-Hirmer, pls. 48-55. ARV(2)182/4, 1631, Para. 340,
 Add.(2) 186 (much bibl.). M. Ohly-Dumm, Attische Vasenbilder i
 (1975), pls. 10-11 (drs.).
 B] A: a warrior, facing a woman pouring him a libation, leaves
 home; at right, a bearded man. B: two boxers on either side
 of a bearded trainer.
 C] A: from the warrior's mouth: καλος, retr.(1) B: between the
 heads of the left boxer and the trainer: κα[λ]ος.

(1)the facs. in CV omits the omicron, but Reichhold's dr. has
 it. The facs. in CV is upside down.

5257.

Munich 2306.

A] RF amphora. From Vulci. Painter of Munich 2306.(1) Ca. 500. *CV, Germany 12, pls. 182,1-2, 183,1-2, 184,1-2, 185,1-2, 188,9 (facs.). ARV(2) 225/1, Add.(2) 198.

B] A: Heracles and Cerberus. B: Apollo in a chariot, with Leto and Artemis.

C] B: nonsense: above the horses: οκχτοειοι.

(1)akin to the Nikoxenos Painter (Beazley).

5258.

Munich 2307.

A] RF amphora. From Vulci. Euthymides. Last quartr sixth.

510-500. *FR i, 63-71, 266, pl. 14 (drs.), whence M.

Ohly-Dumm, Attische Vasenbilder der Antikensammlungen in München i (1975), pls. 8-9. *CV, Germany 12, pls. 165,1-2, 166,1-2, 167,1-2, 163,1-2, 172,1 and 188,5, pp. 16-17 (facs.).

*G. Neumann, 'Zu einigen Beischriften auf Münchner Vasen,' AA 1977, 38ff., fig. 2. A. Linfert, Rivista di Archaeologia 1 (1977) 19-22. ARV(2) 26/1, 1620, Para. 323, Add.(2) 155 (much bibl.). S. Morris, AJA 90 (1986) 360. *Script 369, Fig. 89 (facs., part). *D.W. Gill and M. Vickers, 'Reflected Glory: Pottery and Precious Metal in Classical Greece,' JdI 105 (1990) 10. *H. Engelmann, ZPE 68 (1987) 129-34. Robertson, AVCA 31-32.

B] A: Hector arming. B: komos of three bearded men.

C] A: between Priam and Hector, vertically non-stoich.:

ε(γ)ραφσεν(1)

Πριαμος : * Ευθυμιδες

ho Πολλ'ιῶ.

I.e.: Ευθυμιδες | εγραφσεν | ho Πολλ'ιῶ. To lower left of Hector, not facing: ηεκτορ. Similar, but a little higher and facing: ηεκαβε, retr. B: Along the left-hand margin, facing it: ηδς ουδ'εποτε Ευφρόνιος. To right of the left komast's forehead: Κομαρχος.(2) Between the central komast's legs: Ευδεμος.(3) To left of the right komast's face: Τελες, retr.(4) To left of his leg: ελεοπι, retr.(5) Under the foot, Gr.: rho with extended vertical or a horizontal sign: see TGV 85/31A,4 as against Hackl 109.

D] Neumann: Teles could be Τελες or Τελλ'ες, short for Aristoteles, Euteles, etc., cf. Bechtel, HPG 422f. [but why not for Telekles, etc.?]. Eudemos (so also LGPN ii) is read Ε(γ)δεμος, with gamma upside down [I doubt it, as the name is not in LGPN ii; but the first epsilon would look better upside down, so that two letters would be upside down ...]. Komarchos is here the only 'redender Name', although it relates to κῶμη rather than to κῶμος. ελεοπι is read by N.: ἐγέου, not retr. He thinks the final iota may be a scratch. I believe N. thinks the pi is a miswritten upsilon. Robertson, AVCA: Komarchos might be a name, but is more likely a title; note the kantharos carried by him, which is often found in the hands of Dionysus or his followers, or of Heracles. Perhaps this is more than an ordinary revel. For the word order of the signature see Script, p. 65 n. 27. Gill and Vickers: "It has ... been recognized that the crucial inscription ... is part of a sympotic dialogue." They refer to other sympotic dialogues mentioned by Lissarrague, Un flot d'images (1987)

59-64, 80. Sara Morris seems to assent. A. Linfert, *Riv. di Archeologia* 1 (1977) 19f.: follows Neumann and restores (spoken by Teles, despite the separation of the words): ἔγέου{ι} hos (= ὥς) οὐδέποτε Εὐφρόνιος. Engelmann connects: Komarchos + the statement: "(I am) leader of the komos such as never before Euphronios". I.e. κομαρχος is not a proper name. The next komast says: εὔ, ἔδε'μός.. "Gut! Jetzt (ist er aber) mein (der Kantharos)!". The inscriptions near the third komast may be read: τελές, ἐγέου, πῖ! "Du bist am Ziel (du hast es geschafft), fang an, trink!". Engelmann also gives another possible explanation. For πῖ, E. refers to M. Leumann, *MusHelv* 14 (1957) 77A.8. None of the komasts are named. All this is fanciful. Cf. also *M.B. Moore, *Attic Red-figured and White-ground Pottery* (The Athenian Agora 30, 1997) 86 n. 10: on Euthymides' signatures and on the name Pollias.

(1) the gamma and alpha according to FR. (2) PA 8954 (5 B.C.): a real name, but here also punning. For Κωμαρχος see also Deubner, *Attische Feste* (1932) 136, n. 4 and LGPN ii. (3) also read Ελεδεμος (FR), but see Script, p. 65 n. 28. (4) or Τελελᾶης, see Pape. LGPN ii reads Τέλης. (5) see Beazley, *AJA* 40 (1936) 106, n. 8 (nonsense).

5259.

Munich 2308.

- A] RF amphora. From Vulci. Euthymides. Last quarter sixth. 510-500. *FR ii, 109-11, pl. 81 (drs.), whence Ohly-Dumm, *Attische Vasenbilder der Antikensammlungen in München* i (1975), pls. 6-7. *CV, Germany 12, pls. 169, 1-2, 170, 1-2, 171, 1-2, 172, 2-4, 188, 6. CB ii, 4-5. *G. Neumann, 'Zu einigen Beischriften auf Münchner Vasen,' *AA* 1977, 38ff., fig. 1 (facs.). ARV(2) 26/2, 1620, Add.(2) 156. Script 370. F. Lissarrague, *L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique* (1990) 49, fig. 18 (sketch); also 110.
- B] A: arming similar to Munich 2307 (A), but not mythological. B: two young athletes and a bearded trainer.
- C] A: to right of the left archer: Μαι[-4-]γ[.] vac. To right of his legs: χυχοοπι. To lower left of the arming youth, not facing: Θόρυκίον.(1) To his lower right, vertically, non-stoich.:
 h[o Πολᾶλᾶ]δ
 ε[γρα]φσεν
 Ευθυμιδες{ες}.
 I.e., Ευθυμιδες{ες} | ε[γρα]φσεν | h[o Πολᾶλᾶ]δ. To left of the right archer's face: Εὐθυβό[λος].(2) B: to lower right of the left youth: Πενταθλ[ος].(3) To right of the second youth's middle: Φάυλᾶλος.(4) To left of the trainer's face: Ορσιμενες, retr.(5) On his lower left, non-stoich.
 two-liner:
 Ευθυμι(δ)ες(6)
 ho Πολᾶλᾶδ.
 Both lines are retr.
- D] See the comments on Munich 2307. Neumann reads χυχοοπι: χᾶλᾶσπις, citing Kretschmer, *Vas.* 185 for the omission of final sigma; he refers it not to the archer but to an object. MAE is unexplained: a proper name or the beginning of spoken words beginning with μά? Thorykion and Euthybolos

[-boulos?] are real names, here appropriate. Lissarrague notes the pertinence of the inscriptions: Thorykion puts on his corslet; the right archer is Euthybolos. The archer at left is called Chalchaspis by Neumann - and he holds a shield. But Neumann did not refer the word he read to the archer and his reading is fanciful. I believe the word to be nonsense.

(1)Cf. PA 7419-21. (2)see Pape. Perhaps punning on Εὐθύβουλος, which may occur in Attica: see Fifth Epigr. Congress, Acta (1971) 56/3. (3)see Pape, but here also punning; not in PA, but listed (here only) in LGPN ii. (4)see CB ii. (5)PA 11,492 (4 B.C.); see also LGPN ii. (6)the delta is D-shaped.

5260.

Munich 2309.

A] RF amphora. From Vulci. Euthymides. Last quarter sixth.

510-500. *FR i, 173-81, 181 (facs.), pl. 33 (dr.), whence Pfuhl, M&Z, figs. 368-69, and Ohly-Dumm, Attische Vasenbilder der Antikensammlungen in München i (1975), pls. 3-5. Kretschmer, Vas. 192. Buschor, FR iii, 117/8. Hesp. 27 (1958) 294 f., pl. 53, h (after FR). Arias-Hirmer, pl. 116 (B). Bloesch, JHS 71 (1951), Eukleo Class, A. ARV(2) 27/4, 1620, Para. 323, Add.(2) 156 (much bibl.). Amyx, Hesp. 27 (1958), pl. 53. A. Linfert, Riv. di Arch. 1 (1977) 19-22. F. Brommer, 'Theseus-Deutungen,' AA 1979, 509. Robertson, AVCA 30. I. Scheibler, Griechische Töpferkunst (1983) 148, fig. 130 (dr.). Script 372. Immerwahr in Euphronios und Seine Zeit (colloquium Berlin 19-20 April 1991, 1992) 53. L. Giuliani, ibidem, 118-19.

B] A-B: Theseus abducting Helen (or Korone).

C] A: between Perithoos' legs: ηερες.(1) To right of his head: Περιθους.(2) To lower right of a girl trying to come to the rescue: ηελενε.(3) To left of Theseus' head: Θεσε(υ)ς, retr. To lower right of the captured girl: (K)(o)rove. B: Along the left margin, facing out: χαίρε {τ} Θεσευς.(4) Behind the back of a girl rushing to right, not facing her: Αντιοπεια.(5) To right of a second girl rushing to right: ειδονθεμεν.(6) Under the foot, Gr.: κυλ)IB and AH.(7)

D] Giuliani follows Furtwängler's interpretation. He considers the vase a joke on the many loves of Theseus; I argue for a mock inscription, perhaps inspired by εἶδον. Robertson 30 discusses the inscriptions; he thinks Korone is a mistake; Antiopeia is not the Amazon queen; Euthymides doesn't care; he also uses writing w/o meaning ...

(1)Furtwängler considers this a masculine name, probably a love name, although there is no room for καλος. Beazley does not list it. Further, Script 65. (2)Cf. ARV(2) 328/115, where Beazley notes, a propos of a possible reading [B]ουκολος on Eleusis 607, the use of ou for o. Cf. also GAI i, 240/4. (3)Not retr. Beazley follows Buschor in FR iii in assuming that the names of Helen and Korone have been interchanged; he is followed by Brommer. Differently, FR i, 177: Furtw. thought it was a joke and is followed by K. Schefold, Götter- und Heldensagen 157 and by A. Linfert, RA 1 (1977) 22. (4)χαίρε is followed by a cross-shaped sign that looks like a tau. Furtwängler suggests a chi, for γε. (5)an Amazon loved by Theseus. (6)εἶδον θεέ(δ)μεν (θεέ(ω)μεν), Furt-

wängler. Probably nonsense. (7)TGV 153/50, Hackl 408, Hesp. 27.

5261.

Munich 2313.

- A] RF Panathenaic amphora. From Vulci. Berlin Painter. First quarter fifth. Ca. 490. *CV, Germany 12, pls. 196,1-2, 198,3-4. Beazley, JHS 31 (1919) 281/6, pl. 82 (A); 42 (1922) 83 and pl. 4,2. ARV(2) 198/12, Add.(2) 191 (bibl.). Script 493.
- B] A: discus thrower. B: youth.
- C] A: to left of the body, facing: Σοκράτης καλός, retr.
- D] The kalos slightly separated. Possibly portrait-kalos, i.e. applied to the athlete.

5262.

Munich 2320.

- A] RF neck amphora. From Vulci. Villa Giulia Painter. Second quarter fifth. *R. Lullies, CV, Germany 20, pls. 212,3-5, 216,9-12 and 217,1; facss. p. 9 (much bibl.). Braun, AdI 9 (1837) 197 (not ill.). CIG 4.7719b. T. Lau, etc., Die griechischen Vasen (1877), pl. 25,4. Kretschmer, Vas. 171. Beazley, RM 27 (1912) 289/20. ARV(2) 621/45, 1662, Add.(2) 270. Script 709.
- B] A: Departure of a Warrior, with a phiale; a woman moving away but holding out an oinochoe for him.(1) B: a bearded man with his staff; a woman as on A, holding out a phiale for him.
- C] A: in front of the warrior's head: Θέσσευς. Above the woman's head: [A]ρι(α)δ<ν>ε.(2)
- D] Dotted alpha.

(1)Lullies says that the identification of the scene as Theseus and Ariadne is made thoughtlessly by the painter. Beazley in ARV(2) 621 says: A, Theseus leaving home (A, Theseus and Ariadne; B, king and woman running with phiale). [This is unclear.] (2)other spellings are Ariadne, Arianne; for the spelling with one nu, see Kretschmer.

5263.

Munich 2321.

- A] RF neck amphora with twisted handles. From Lipona. Painter of Munich 2321. Third quarter fifth. Ca. 430 (L.). *R. Lullies, CV, Germany 20, pl. 217,3-7; p. 12, facs. of Gr. (bibl.). Hackl 588. ARV(2) 1063/1, 1681, Add.(2) 324. TGV 163/17F 7.
- B] A: Oedipus and the Sphinx. B: youth and woman.
- C] Under the foot, Gr.: σκυ<ν>.
- D] Beazley: by the same painter as the two hydriai Boston 91.224 and 91.225. For the interpretation of the Gr., see TGV, p. 230. TGV lists 10 vases with this mark. σκύ<ν>ος(?).

5264.

Munich 2325.

- A] RF neck amphora. From South Italy (Nola?). Alkimachos Painter. Second quarter fifth. 470-460 (CV). *CV, Germany 6, II I, pls. 58,1 and 59,1,3 (bibl.). ARV(2) 530/19, Para. 383, Add.(2) 254.
- B] A: Theseus and Procrustes; between them, a bed. B: a woman with a phiale.
- C] A: between the figures, above the bed, a horizontal two-liner: Αλκιμαχος|καλος.

D] Ionic alphabet (I think the sigma is four-stroke).

5265.

Munich 2327.

A] RF neck amphora. From Vulci. Geras Painter. First quarter fifth. *CV, Germany 6, III I, pls. 55,2, 56,6, and 57,4-5. CIG 4.7599. ARV(2) 286/23, Add.(2) 209.

B] A: Heracles wielding his club. B: Acheloos at a tree.

C] A: at left: $\eta\sigma\pi[\alpha\iota\varsigma]$ and below: $[\kappa\alpha]\lambda\omicron\varsigma$. B: above Acheloos' head: $\text{A}\chi\epsilon\lambda[\omicron\omicron\varsigma]$.

D] Mixed alphabet?

5266.

Munich 2341.

A] RF Nolan amphora. Painter of London E 342.(1) Second quarter fifth: close to 450. *CV, Germany 6, III I, pls. 68,1-2 and 69,5. ARV(2) 668/30.

B] A: a woman, and a youth in a chair. B: youth.

C] A: between the figures, near-horizontal, in two lines, not stoich.:

$\gamma\omicron\gamma$

$\gamma\omicron\gamma(\sigma)(2)$

D] Nonsense: imitation letters; small and casual.

(1)mostly insignificant Nolans, Beazley. (2)the last sigma looks = four-stroke sigma reversed.

5267.

Munich 2344.

A] RF pointed amphora. From Vulci. Kleophrades Painter. First quarter fifth. 500-490. Early (Beazley). *FR i, 234-35, pls. 44-45. *CV, Germany 12, 27 (facs.), pls. 199-204. ARV(2) 182/6 (much bibl.), 1632, Para. 340, Add.(2) 186 (much bibl.).

B] Neck: athletes. Body: A-B: Dionysus with four maenads and three satyrs.

C] Body: A-B: by the head of the dark-haired maenad: $\kappa\alpha\lambda\omicron\varsigma$. Starting from the face of the blond maenad (who faces left): $\kappa\alpha\lambda\omicron\varsigma$, retr.

D] = 8732. The writing is much as on Munich 2305.

5268.

Munich 2345.

A] RF pointed amphora. From Vulci. Oreithyia Painter. Second quarter fifth. Ca. 475. *FR ii, 186-92, 191, fig. 70 (facs. of Gr.), pls. 94-95 (drs.). *CV, Germany 12, p. .. (facs.), pls. 205-208. ARV(2) 496/2, 1656, Para. 380, Add.(2) 250. Robertson, AVCA 140, fig. 143 (A).

B] A: Boreas and Oreithyia between two girls. B: continuation: Cecrops and Erechtheus with two girls.

C] A: to left of the shoulder of a girl trying to rescue Oreithyia, retr.: $\text{E}\rho\sigma\epsilon$.(1) To left of Boreas's middle, retr.: $\text{B}\omicron\rho\alpha\varsigma$.(2) Above the heads of Boreas and Oreithyia, retr.: $\text{O}\rho\epsilon\iota(\theta)\nu\alpha$.(2a) Around the head and face of a girl running off: $\text{Π}\alpha\nu\delta\rho\omicron\sigma\omicron\varsigma$. B: to right of the lower legs of a girl running to right: $\kappa\alpha\lambda\omicron\varsigma$.(3) Around Cecrops' head: $\text{Κ}\epsilon\kappa\rho\omicron\phi\varsigma$.(4) To left of a girl appealing to Erechtheus, retr.: $\text{A}\gamma\lambda\alpha\upsilon\rho\omicron\varsigma$. To left of Erechtheus' lower body, retr.: $\text{E}\rho\epsilon\chi\theta\epsilon\upsilon\varsigma$.(5) Under the foot, Gr.: IV. Not in

TGV or Hackl.

- D] Small letters, old-fashioned writing. The *καλος* on B might refer to Cecrops, or be for *καλως*, a comment. For the connection of the myth with the battle of Artemisium and the founding of the sanctuary at the Ilissus, see FR.

(1)so FR; CV gives [E]ρσε, in the facs. There is some restoration in FR. (2)i.e., Βορ<ρ>ας(?). This is the Attic form. (2a) see GAI i, 339. (3)so in FR and in CV. Furtwängler says 'clearly' and refers to his 'Meisterwerke' 235, n. 5. Formerly read Αρνας, see Welcker in Ant. Denkm. iii, 168, 171. Jahn said: 'nicht deutliche Spuren von Buchstaben.' The facs. in CV has a clear *καλος*. (4)FR refers to Kretschmer, Vas. 182 and Welcker 170. (5)FR refers to Kretschmer 192 for -ης = -εως. Welcker considered σ = θ a Dorism. Then we could write: Ἐρεχσέες, Doric.

5269.

Munich 2348.

- A] RF pelike. Unattributed.(1) Third quarter fifth. 430. *CV, Germany 6, III I, pls. 77,4 and 80,3,5. Beazley Archive db, no. 12,527 (no other bibl.).
B] A: Eros flying with a taenia; a stele tied in the middle with a taenia; below the taenia, the foot and head of a man. B: a draped youth.
C] A: above Eros: *καλος*. On the stele, above the taenia, in large letters filling the space: *καλ<ο>ς*.

(1)"dem Shuwalow-Maler verwandt," CV (Lullies).

5270.

Munich 2360.

- A] RF pelike. From Vulci. Kadmos Painter. Last quarter fifth. 420-410. *CV, Germany 6, III I, pls. 80,11, 81,1-2, 82,1-3. *FR ii, 254-48, pl. 109,2 (dr.). C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 28-29, 68, 104/τ. RE, suppl. 9, 1698, s.v. Hybris 4,c (von Geisau). ARV(2) 1186/30, 1685, Add.(2) 341 (bibl.). Script 784. Robertson, AVCA 249. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 155-56, HYBRIS 1.
B] A: Heracles on Oeta, with satyrs, and Heracles driving to Olympus. B: satyrs and maenads.
C] A: to left of her face: Αθηναια. Below: Ηρακλης. On a lower level: Υβρις (satyr)(1). To right of his face: Σκοπα<ς> (satyr).(2) Above a girl pouring from a hydria: Αρεθουα. Above another who brings a hydria: Πρεμνοουα.(3)
D] For the subject of A, Beazley refers to his Etruscan Vase-painting (1947) 103-105. The muffled woman on B is probably Kore as Lullies suggested (Robertson, AVCA).

(1)so CV, text. FR ii gives: Υβ?(ρ)ις, the rho a vertical line. (2)he is ἀποσκοπεύων. K.-D. has Σκοπα[ς]. (3)a fountain in Attica (Hsch).

5271.

Munich 2361.

- A] RF pelike. From Gela. Kleophon Painter. 430-420. *FR i, 138-40, pl. 29 (dr.). *CV, Germany 6, III I, pls. 74 and 75,2,6-7 (bibl.). ARV(2) 1145/36, Para. 456, Add.(2) 335 (much bibl.). S.B. Matheson, Polygnotos and Vase Painting in

Classical Athens (1995) 141-42, 189, 414/KL42, pl. 142. LIMC iv, pl. 401 Hephaistos 172c.

- B] A: Return of Hephaestus. B: an old man and women.
- C] A: to right of Hephaestus' head: $\eta\epsilon\phi\alpha\iota\sigma\tau\omicron\varsigma$.(1) Above the head of a maenad, not far from a satyr: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Many letters are disjointed.

(1)for the omission of iota see GAI i, 269.

5272.

Munich 2363.

- A] RF pelike. From Capua. Painter of Munich 2363.(1) Second quarter fifth. *CV, Germany 6, III I, pls. 76,1-2, and 78,1,4-5 (also facs. of Gr.). ARV(2) 853/1, 1574, Add.(2) 297. TGV 119/17D 19.
- B] A: a woman playing the lyre; a winged Eros dancing. B: a woman running with a torch.
- C] A: between the figures: $\Delta\iota\omega\nu$. Under the foot Gr.: $\text{||||}\Sigma$ *, with three-stroke sigma.(2)
- D] Dion occurs with kalos on three vases, Boston 76.43 by the Dwarf Painter; Once Meyer by the Sabouroff Painter; and London E 417 by the Painter of Munich 2363 (ARV(2) 853/2).

(1)manner of the Sabouroff Painter v. (2)listed in TGV as Σ I or $\text{I}\Sigma$ with three-stroke sigma and other signs.

5273.

Munich 2384.

- A] RF calyx krater. From Sicily. Group of Polygnotos. Third quarter fifth. 440-430. *FR i, 36-37, pl. 7 (dr.). ARV(2) 1057/98, Para. 445, Add.(2) 322. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 67/94/o. Script 899. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 170, SIMOS 11.
- B] A: Return of Hephaestus. B: three maenads.
- C] A: between the head of Dionysus and the head of a mule, non-stoich. horizontal two-liner: $\Delta\iota\omicron\nu\nu\sigma\omicron\varsigma\kappa\alpha\lambda\omicron\varsigma$:

.....
.....

The two words may or may not go together. Above a satyr's head: $\Sigma\text{[i]}\mu\omicron\varsigma$.

- D] Mixed alphabet. Dotted alpha. Ionic lambda. Three-stroke sigma.

5274.

Munich 2385.

- A] RF calyx krater. From Agrigento. Group of Polygnotos. Signed Polygnotos as painter? Third quarter fifth. *ARV(1) 698/58. *ARV(2) 1057/99. *AJA 53 (1957) 7-8/xx. *Beazley, AJA 61 (1957) 7-8 (not ill.). *R. Guy, 'A Ram's Head Rhyton Signed by Charinos,' BullVirginia 21 (1981) 14 n. 69. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 467/PGU110 (not ill.).
- B] A: Dionysus with a satyr and maenad. B: youths and a boy.
- C] A: $\Pi\omicron$ [-] and below: [-] γ [-].
- D] By a Polygnotan, but not by Polygnotos himself; the pi need not be the first letter; and the inscription might be a kalos-inscription (Beazley).(1) Guy: a possible 'forged' signature as that of Douris on the Triptolemos Painter's Berlin 2286 (Guy speculates on the meaning of the Berlin

signature on p. 11).

(1)in ARV(1) Beazley had restored: Πο[λυγνοτος] [ε]γ[ραψεν].

5275.

Munich 2397.

- A] RF bell krater. From South Italy. Painter of Louvre G 508. Ca. 400. *Letter from M. Bentz of 9/11/1990. *ARV(2) 1436/3.
- B] A: unexplained subject: a seated youth; woman; Apollo seated; youth; woman.(1) B: three youths.
- C] A: modern inscriptions: Ερμη[ς]. Αφροδιτη. Between a youth and a woman, at shoulder height: Παλλας. [Αλεξ]ανδρος. Ηρα.
- D] Much restored. The inscriptions, in applied white, are in the regular modern standard Greek alphabet using lower case letters and are clearly false. The subject was not the Judgment of Paris. (This information from M. Bentz who sent me a photo. of the inscription `Pallas'). Pallas for Athena is I think unknown in this period on vases.

For the subject Beazley compares A of the RF bell krater Vienna 1089 (name piece), where the subject is similar and also unexplained.

5276.

Munich 2404.

- A] RF stamnos. Unattributed. First quarter fifth. Early fifth (Lullies). *R. Lullies, CV, Germany 20, pl. 244,3,5; facs. of Gr., p. 35 (no bibl.).
- B] A: shoulder: a small lyre. B: plain.
- C] Under the foot, Gr.: φειλ.

5277.

Munich 2407.

- A] Fragmentary RF stamnos. From Vulci. Harrow Painter. Second quarter fifth. Ca. 470 (Lullies). *R. Lullies, CV, Germany 20, pls. 240,5 and 241,1-6.; facs. of Gr., p. 32; of Dipp., p. 33 (much bibl.). Hackl 42/465 (Gr.). C. Fränkel, Satyr- und Bakchennamen (1912) 44 (on Galene). ARV(2) 274/35, 1641. TGV 94/9B 16.
- B] A: Heracles and the Lion; at left, Athena; at right, the local nymph Galene running away. B: three divinities rushing to the fight: at left, the lower part of a female(?); the lower part of Poseidon with a fish; Hermes.
- C] A: near Galene's head: Γαλενε, retr. B: between Poseidon and Hermes: [Πο]σειδον. Near Hermes' head: ηερμ[ε]ς.(1) Under the foot, Gr.: EV.
- D] Cleaned. The top of the vase is missing. Coarse writing.

(1)the facs. seems to be upside down; Lullies indicates that the inscription was retr.

5278.

Munich 2408.

- A] RF stamnos. Copenhagen Painter. Second quarter fifth. 480-470 (Lullies). *R. Lullies, CV, Germany 20, pls. 244,1-2 and 245,7; pp. 34-35, facs. of Dipp. (bibl.). Lesky, RE 15 (1931) 60, s.v. Medeia 5. ARV(2) 257/8, 248, 1640, Add.(2) 204.

- B] A: Medea's 'Widderzauber': in the center the ram emerges from the cauldron; on its left and right, a female figure; at the far left, a figure with a staff whom Lullies identifies as a beardless male.(1) B: a bearded man (Pelias), seated; at left, two women facing each other; at right, a woman facing Pelias.(2)
- C] A: above the outstretched arm of the woman at right: καλος. Below her arm: ναχι. B: between the two Peliads at left: ναχι. Between Pelias and the right Peliad: καλος.
- D] = Jahn 343. Coarse lettering.

(1)that should be Pelias except for the absence of the beard. Beazley says: A: Pelias and his daughters. [Some think the figure to the right of the cauldron is Medea.] Simon in *Gymnasium* 61 (1954) 207 and n. 26 identifies the male at left as Jason. (2)Beazley: B: Pelias seated, and his daughters.

5279.

Munich 2409.

- A] RF stamnos. From Vulci. Close to Copenhagen and Syriskos Painters.(1) First quarter fifth. 480-470 (Lullies). *R. Lullies, CV, Germany 20, pls. 242,3-4, and 243,1-4; p. 34, facs. of inscription. Kretschmer, Vas. 86 n. 4. ARV(1) 196/7. ARV(2) 259/1, 1640.
- B] Bearded men in conversation: A: a seated man with a scepter and a man; a man, and a seated man with a scepter. B: a seated man with his stick and a man; a man with his stick gesticulating with a seated man with a stick. All men are wreathed and the seated men are sitting on stools.
- C] A: to right of the head of the standing man at right (his mouth is open), at some distance: χ^αῖρε ού.(2)
- D] Kretschmer shows that the inscription is a greeting [i.e., they have just met]. Tailed rho.

(1)so ARV(2); in ARV(1) attributed to the Syriskos Painter.
(2)the seated man's scepter intervenes.

5280.

Munich 2411.

- A] RF stamnos. From Vulci. Group of Polygnotos. Third quarter fifth. Ca. 440. *FR ii, 237-41, pl. 107,1 (dr.), whence M. Ohly-Dumm, *Attische Vasenbilder der Antikensammlungen in München i* (1975), pl. 28. *CV, Germany 20, pls. 248,4-5, 249,1-2, 255,3, p. 37 (facs.). ARV(2) 1051/18, 1607, 1680, Para. 444, Add.(2) 321. Script 949. Boardman, ARFV ii, fig. 156. J. Boardman, *Athenian Red Figure Vases: the Classical Period* (1989), fig. 156 (A).(1)
- B] A: three women bathing. B: two women and a servant girl.
- C] A: on the laver, in BG: καλος Πολεμανε.
- D] Miswritten. Beazley, ARV(2) 1607, suggests `?Polemainetos?'.
(1)seems to show: καλο[s] Πολεμανε.

5281.

Munich 2412.

- A] RF stamnos. From Vulci. Hector Painter. Third quarter fifth. 440-430 (Lullies). *FR i, 84-86, pl. 19 (dr.). Gerhard, *Auserl. Vasenb.*, pl. 81. *R. Lullies, CV, Germany 20, pls.

247,2, 249,3-4, 251,1-2, and 255,4; p. 38, facss. of inscriptions (much bibl.). ARV(2) 1036/5, 1679, Para. 443, Add.(2) 318. Boardman, ARFV ii (1989), fig. 141. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 402/H4, pl. 74 (A); inscriptions not mentioned or shown.

- B] A: sacrifice: Nike watering a bull at a tripod on the occasion of a choregic victory; tripod; at right, a woman (the victorious phyle). B: a king with a scepter between two women.
- C] A: Between Nike and the tripod: $\kappa\alpha\lambda\omicron\varsigma|\kappa(\alpha)\lambda\epsilon$. (1) Above the bull's neck, near Nike: $\kappa\alpha\lambda\omicron\varsigma$. To left of the woman's middle, above the bull's hip: $\kappa\alpha\lambda\epsilon$. B: above the king, in white: $\kappa\alpha\lambda\omicron\varsigma$. (2)
- D] The tripod and the bull are $\kappa\alpha\lambda\omicron\varsigma$. Nike and the phyle are $\kappa\alpha\lambda\epsilon$. Mixed alphabet.

(1)the two-liner is clearly drawn in the facs. as oblique stoich. (2)Done from facs.

5282.

Munich 2415.

- A] RF stamnos. From Vulci. Kleophon Painter. 430-420. 440-430 (Lullies). *FR i, 18-92, pl. 35 (dr.) and ill., pp. 190-92. *R. Lullies, CV, Germany 20, pls. 256,1, 257,1-2, and 258,1-3; p. 41, facss. of Dipp. and Gr. (much bibl.). ARV(2) 1143/2, 1684, Para. 455, Add.(2) 334 (much bibl.). Robertson, AVCA 22, fig. 230 (A). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 136, 406/KL2, pl. 121. LIMC iv, p. 486, pl. 285 Hector 27 (interpreted as Hector, Andromache, Priam, Hecuba).
- B] A: Warrior Leaving Home (an old man, a woman with a jug, a young warrior with a phiale, a woman). B: two youths and a boy.
- C] A: to right of the old man's face, but closer to the left woman's head: $\kappa\alpha\lambda\omicron\varsigma$. Between the heads of the left woman and the warrior: $\kappa\alpha\lambda\omicron\varsigma$ and below it $\kappa\alpha\lambda\epsilon$. To left of the right woman's head: $\kappa\alpha\lambda\epsilon$. Under the foot, Gr., retr.: TP, see TGV 165/20F 8 (for the meaning of the mark, see p. 231); Hackl, no. 493. There is also a wavy Gr. line at some distance from the TP.
- D] Done from FR. FR compares the replica Leningrad 809 = FR i, fig. on p. 189, ARV(2) 1143/3, which has the same Gr. Mixed alphabet.

5283.

Munich 2416.

- A] RF kalathos. (1) From Agrigento. Brygos Painter. 480-470 (very late, see ARV(2)). *FR ii, 20-23, cf. 335, pl. 64 (dr.), whence M. Ohly-Dumm, Attische Vasenbilder der Antikensammlungen in München i (1975), pl. 22 (A). ARV(2) 385/228, 1649, Para. 367, Add.(2) 228. Script 550. Robertson, AVCA 100, fig. 95 (A) and 118. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 125-26, fig. 95 (sketch of A, with inscriptions).
- B] A: Sappho and Alcaeus. B: Dionysus and a maenad.
- C] A: above and to right of Alcaeus' head: Αλκαίος . From his open mouth: $\circ\circ\circ\circ\circ$. (2) Between the lower parts of the

figures: Δαμα<ς> κα(λ)ος. To right of (behind) Sappho's head: Σαφο, i.e., Σαφ<φ>δ. B: to right of Dionysus' mouth: καλος.(3) To left of the maenad's mouth: καλος, retr.(3)

- D] Furtwängler attributed the vase to the Brygos Painter and Beazley finally agreed; it would be very late; Robertson 118 wonders whether the Dokimasia Painter is possible. On the ancient sources for the legends see FR ii.

(1)"kalathoid vase with spout," ARV(2). (2)five small circles in two groups: they represent the sounds of singing, not letters. (3)in position as if spoken, although they are not.

5284.

Munich 2420.

- A] RF hydria.(1) From Vulci. Pezzino Group. Chelis Group, Lullies (as in ARV(1)). Last quarter sixth. 520-500 (Lullies). *Photo. C. Blümel, Sport der Hellenen (1936) 98-99. *R. Lullies, CV, Germany 20, Munich 5 (1961), pls. 218,3, 220,1-2, 221,3 and 226,3; p. 14 (facs. of Gr. only). Hackl 356. Bloesch, JHS 17 (1951) 35/2. ARV(2) 32/3, 1621, Add.(2) 157. TGV 132/9E 16.
- B] Shoulder: an Amazon harnessing a chariot (in the center, with two horses); on each side, an Amazon brings up a trace horse. Body: athletes: discobolus; runner; a bearded man all wrapped up (Lullies: trainer); a bearded man (Lullies: judge), putting a taenia on a youth already decked out and holding branches (the victor).
- C] Shoulder: done from the photo.: nonsense: χε[.]οπει. ε[1-2]ι. χοπελι, retr. In the opposite direction: χοπευκ, retr. L. does not describe the inscriptions, but he mentions them for both the shoulder and the body pictures; the phs. in CV show: shoulder: a letter under the bellies of the chariot horses and the right trace horse. Body: to right of the victor's body, vertically down, nonsense: οπειλις.(2) Under the foot, Gr.: ligature AR-
- D] The vase, and its inscriptions, are similar to the RF cup Naples Stg. 5, of the same Group, ARV(2) 32/4. For the nonsense inscriptions of the Pezzino Group see Script 71 n. 35 and my paper on 'The Lettering of Euphronios' in Euphronios und seine Zeit (colloqu. 1991; 1992).

(1)BF shape. (2)pi looks = a vertical half arrow.

5285.

Munich 2421.

- A] RF hydria. From Vulci. Phintias. Last quarter sixth. 510-500. Ca. 510 (Lullies). *FR ii, 63-74, pl. 71 (dr.). CIG 4.8110b. Meier, AZ 42 (1884) [1885] 252 (inscriptions on shoulder). Kretschmer, Vas. 87 n. 3. Hackl 40/421 and 58/556. Beazley, JHS 39 (1919) 83 (toast for Euthymides); idem, ClassWeekly 57 (1943) 102 (ditto). Kretschmer, Vas. 87, n. 3. *R. Lullies, CV, Germany 20, pls. 222,1, 223,1-2, 225,2, 226,5,10; pp. 17-18, facss. of Grr. and Dipp. (vast bibl.). ARV(2) 23/7, 1608, 1611, 1620, 1699, Para. 323, Add.(2) 155 (much bibl.). *Script 389, Fig. 90. Robertson, AVCA 27-28, fig. 20.
- B] Shoulder: symposium of two reclining hetaerae playing kottabos. Body: music lesson.
- C] Shoulder: on the far left: καλῶι.(1) To right of left hetaera's open mouth: (σ)οι(2) τεν(δ)ι. On the far right:

Εὐθυμί(δ)ει. I.e.: σοὶ τηνδί, Εὐθυμίδη καλῶ, sc. λατάσσω.

Body: on the far left, facing the margin: ναιζον.(3) To right of a bearded onlooker: [Δ]εμετριος(ς). To right of a seated youth (pupil, not a boy) with his lyre, the first four letters retr. and not facing: Εντυμιδες, for Εὐθυμιδες. In front of a standing boy, the first three letters and the lambda retr. and not facing: Τλεμπο(λ)εμος.(4) Behind the bearded teacher (who also plays the lyre): Σμικυθος.(5) Under the foot, Gr.: XV : ΙΑ : and ΑΗ. Also Etruscan ME, retr.(6)

- D] Lullies' readings: ναι, ζῶν, `wie er liebt und lebt'. καλῶ σοὶ τενδί Εὐθυμίδει, sc. λατάσσω, `Dir, dem schönen Euthymides, schleudere ich diese Neige'. The first four letters of Ευ(.)υμιδες are upside down in the facs.; the third letter is in a break and shows only a corner, but Lullies transcribes: Εὐθυμιδες. In Τλεμπολεμος the first two letters and the lambda are upside down. [Δ]εμετριος. Lullies, p. 18, discusses Smikythos: he is here the teacher, not a kalos. Cf. also the New York psykter by Oltos and the Euthymides kalpis in Bonn: in all these the name is near a musician and Lullies thinks Smikythos may have been a famous musician at the time. [But these are not the only occurrences.] Apparently all sigmas are reversed except in the kottabos inscription where the sigma is unclear.

(1)the καλῶι (dat.) is read καλοί by Furtwängler and is not by him (nor by Beazley in ARV(2)) connected with the rest of the inscription, but Houser in FR ii, 336 reads the dat. (2)the sigma is quite unclear, but apparently not a tau; Beazley also reads σοι. (3)ναι, ζῶν, Furtwängler, equivalent of καλός; but it is written near a bearded man. Klein read Σοζιας (for Σοσιας), but this was met with Hartwig's disapproval. Perhaps nonsense. (4)Parallels: see ARV(2) 1611 and 1699. (5)see ARV(2) 1608. (6)See TGV 152/2F,34 and Hackl 421; facs. FR ii, 66, fig. 29.

5286.

Munich 2422.

- A] RF hydria. From Vulci. Phintias. Last quarter sixth. 510-500. *FR ii, 70-71, figs. 30-32 (drs., reduced). *R. Lullies, CV, Germany 20, pls. 218,4, 220,3-4, 225,1 and 226,4,9,12; p. 15, facs. of Grr. (bibl.). Michaelis, AZ 31 (1873) [1874] 13 n. 108. Hartwig, Meisterschalen 194, VII. Fölzer, Die Hydria 83. ARV(2) 24/8, 1620, Add.(2) 155. Script 390.
- B] Shoulder: satyrs molesting a deer; under the deer, a volute krater. Body: komos: a bearded komast with a skyphos; a young komast dancing with castanets; a young flautist; a bearded komast leaning on his stick.
- C] Shoulder: part nonsense: [--]ον. χοοσι. καλος. πο(.)[--]ς. Body: [κα]λος(?) γονο[--](?) --]λο[--]. [(1)-(2)]φονος. Under the foot, Gr.: in the center: B with attached lines (TGV 127/5E 27 and note). XV : ΙΗ : and ΑΗ, twice (ibid. 152/2F,35).(1)
- D] = Jahn 50. The inscriptions are not well documented in the publications. Some seem to make sense.

(1)Cf. Hackl 557 and 422; FR ii, 70, fig. 32 (facs.). Similar to Munich 2421. The beta sign is by a different hand. CV, text, says: to right of the right bearded komast's back: read vovoi, not ovoi as Jahn. Under the foot, Grr.: XV:ΙΗ:.

Ligature AH (twice). In the center: B with two horizontal lines at right. [The facs. agrees with Johnston's description.]

5287.

Munich 2423.

- A] RF hydria. From Vulci. Hypsis. Last quarter sixth. 510-500. Ca. 500 (Lullies). *FR ii, 112-16, pl. 82 (drs.), whence M. Ohly-Dumm, *Attische Vasenbilder der Antikensammlungen in München i* (1975), pl. 17. Bloesch, *JHS* 71 (1951) 35, foot, no. 1. *CV, Germany 20, pls. 222,2, 224, 225,3, 226,6, p. 19, facss. of Grr. and Dipp. (vast bibl.). Schöne, 'Über einige eingeritzte Inschriften griechischer Thongefässe,' *Commentationes ... Mommsenii* (1877) 658 (Grr.). Hartwig, *Meisterschalen* 81 n. 1.(1) Hackl 40/420 and 49/564. ARV(2) 30/1, *1583, 1620, Add.(2) 156. Boardman, ARFV, fig. 43 (body). Script 419.
- B] Shoulder: two boys on horseback and a chariot with the charioteer mounting. Body: three Amazons getting ready: an Amazon holding a spear and helmet; another Amazon trying out her trumpet; an Amazon grasping her shield.
- C] Shoulder: under the tail of the rear horse: Σιμος. Below the head of the other horse: Πεδιος(?).(2) To right of the driver's head, at a distance: κ(α)λος. To right of the chariot horses: (χ)αιρε. Body: behind the left Amazon's back, the first 5 letters retr. and facing: (Α)νδ(ρ)ομαχε. Above and behind the second Amazon: χευχε. On her right: Αντιο(π)εα. Similar for the third Amazon: ηυφο(π)υλε.(3) Along the right-hand margin: ηυφοιςεγραφσεν.(4) Under the foot: Gr.: ΑΗΚV. ΑΗ.ΜΕ, retr. (Etruscan).(5)
- D] Badly written, with odd shapes especially of pi, tau, phi and chi. ληκυ<θος-οι>.

(1) `Korrekturvorschlag von Νεδιος in Πεδιευς' (CV). (2) My suggestion from Reichhold's dr. This could be Πεδιός, gen. of Πεδιεύς (see ARV(2) 1605 and Script 71.). Formerly read νεδιος or ηεριας (Furtwängler), the last thought possible by Beazley (ARV(2) 1583: ηερια<), who also thought of ηερ<μ>ιας. Cf. also GAI i, 145 (the Attic form was Ηρεας [but LGPN ii lists Ηρίας from a fifth-century inscription from Thorikos]). Hence Ηριας (perhaps in the form ηεριας) should perhaps be accepted here, a variant of Ηρέας. (3) perhaps for ηυφ<σ>ομπυλε, itself misspelled for ηυφομπυλε. (4) Furtwängler points out that Hypsis is a man's name, not a woman's, as had been thought; he thought it short for Ύψιας. The second word `set off'. (5) TGV 153/2F,55. Facs. in FR ii.

5288.

Munich 2432.

- A] RF hydria (kalpis). From Vulci. Chicago Painter. Second quarter fifth. Ca. 460. *FR ii, 233-34, pl. 106,1 (dr.). CIG 4.7433. Kretschmer, *Vas.* 122 and 178. *R. Lullies, CV, Germany 20, pls. 231,1,6-8 and 234,7; p. 26, facss. of inscriptions. Buschor, FR iii, 260 (not ill.). *Recueil Charles Dugas* (1960) 137/83. ARV(2) 630/31, 1663, Add.(2) 272. Script 1125.
- B] Body: Triptolemos in his winged chair, with a phiale; at left, Persephone holding out a necklace; at right, Demeter about to pour a libation.

- C] Inscriptions above the heads: Περο(φ)ατα for Φερρεφατ<τ>α.(1)
Τριπτολεμος. Δεμετερ.
D] = J. 340. Very small and neat letters in the facs. Lullies
compares Dresden 350 with the spelling Φ[ε]ροφαττα.

(1)see Kretschmer.

5289.

Munich 2424.

- A] RF hydria (kalpis). From Agrigento. Unattributed (ARV(2)).
Manner of Kleophrades Painter(1) (ARV(1)). Early fifth. *dr. ARV(1)
129/4, ARV(2) 193, 1633. Robertson in Stele: Tomos es Mnemen
Nikolaou Kontoleonos (1980) 127 n. 16. Ohly-Dumm, Amsterdam
symposium 171 n. 54. Robertson, AVCA 64, fig. 52 and n. 133.
B] Body: a satyr with a lyre.
C] Body: nonsense: between the satyr's face and the lyre: ιολι.(2)
Complete.(3)
D] ιολι is very similar to very early nonsense inscriptions by
the Kleophrades Painter: see my paper 'The Lettering of
Euphronios,' Euphronios und Seine Zeit (colloquium Berlin
19-20 April 1991, 1992) 53. Cf. Leipzig T 663: a similar
attribution problem and similar inscriptions.

(1)in his earliest period. Perhaps Euthymides? (Robertson).

(2)the lambda might be an upsilon. (3)no more drawn by Beazley.

5290.

Munich 2426.

- A] RF hydria (kalpis). From Vulci. Kleophrades Painter. First
quarter. Late, after 480 (Beazley). Ca. 480 (Lullies).
*Beazley, Der Kleophrades-Maler (1933), no. 57. Gerhard, AdI 3
(1831) 144/274; idem, Auserl. Vasenb. ii, 15ff., pl. 83
(Eirene with the baby Plutos). O. Jahn, Archäologische
Beiträge 111 n. 62 (rejected Gerhard's interpretation;
probably Iris with Dionysus, Heracles or Arkas). Welcker, Alte
Denkmäler iii, 247 (Eirene with Plutos rather than Iris with
Heracles). *R. Lullies, CV, Germany 20, pls. 227,2, 228,2 and
234,2; p. 22, facss. of inscriptions (much bibl.). ARV(2)
189/76, 1632, Para. 341, Add.(2) 189.
B] Iris rushing to right, holding a child (baby) [for
interpretations see above and below: the baby Hermes?(1)].
C] In back of Iris: καλος.(2) To Iris' right, under the wing:
κ(α)(λ)ο(ς).(2)
D] Lullies: Iris with the baby Heracles.

(1)so Beazley following Watzinger in Gr. Vasen Tübingen 487.
C. Robert, Heldensage i, 247 had suggested Heracles. (2)the
lambda of the first inscription is in a break and looks
more like an Ionic, than an Attic, lambda, but that of the
second, with the upper half missing, looks like the bottom
of Attic lambda (with a rounded bottom). The sigmas are
unclear.

5291.

Munich 2427.

- A] RF hydria (kalpis). From Vulci. Kleophrades Painter. First
quarter fifth. Later (Beazley). *Beazley, Der
Kleophrades-Maler (1933), no. 54. *Beazley, JHS 30 (1910)

53/17, pl. 9,1. *R. Lullies, CV, Germany 20, pls. 227,3, 228,3, and 234,3; p. 22, facss. of Grr. and Dipp. (bibl.). *Beazley, 'A Hydria by the Kleophrades Painter,' AK 1 (1958) 6-7 and n. 3, 7, fig. 1 (Grr.), pl. 6, figs. 10-12. ARV(2) 189/72, 1632, Para. 341, Add.(2) 188. Hackl, p. 69. TGV 195/21B 6.

- B] Shoulder: "Damenbesuch": a seated youth and a standing woman; a servant girl with a kalathos on her head; a bearded man with a seated woman.
- C] Shoulder: starting above the kalathos (which is on the head of the servant girl) and bearing slightly downward over the bearded man at right: *καλος*. Under the foot, Gr.: *Μνεσις* and the 'bident' mark with short diagonal strokes at the top.
- D] = Jahn 334. The same Grr. on Basel, Wilhelm (on loan to Antikenmuseum), ARV(2) 189/73, cf. Add.(2) 188, another hydria by the Kleophrades Painter of the same date. In JHS 30, Beazley gives parallels to the 'bident' mark. The kalos may refer to the kalathos.

5292.

Munich 2446.

- A] RF oinochoe. From Vulci. Goluchow Painter. Third quarter sixth. Ca. 530. *CV, Germany 6, III I, pls. 84,1, 86,1, 92,1. ARV(2) 10/4, Add.(2) 151. Script 329.
- B] A youthful citharode.(1)
- C] In large letters: on his left: *χαρειον*. On his right: *καλος, ναι*.
- D] The inscriptions must refer to the citharode. For the shape of the vase see ARV(2).

(1)not a woman as stated in CV.

5293.

Munich 2447.

- A] BF/WG oinochoe. From Vulci. Related to the Class (and Group) of London B 632 (ABV). Last quarter sixth. Ca. 520 (or not much later, ABV). *ABV 425, 666, 670f. Cf. *ARV(1) 934/Memnon 34 and ARV(2) 1600 (ref. to ABV 670). *B. Pfisterer-Haas and C. Koppermann, CV, Germany 65, pls. 31,1-3, and 32,1-4 (inscriptions), Beilage 10,4; p. 42, sketch of inscription (bibl.). Annali dell'Inst. 5 (1833) 235ff. (Welcker); ibidem, 357ff. (Lipsius). AZ 1878, 67 n. 10. CIG 4.7853. J.L. Ussing, De nominibus vasorum graecorum (1844) 10. F.G. Welcker, Alte Denkmäler iii (1851) 507. Wernicke 94. P. Jacobsthal, 'Zur Kunstgeschichte der griechischen Inschriften,' Charites: Festschrift für F. Leo (1911) 456f. J.R. Mertens, AWG (1977) 64/7 and 66. Kurtz, AWL, pl. 57,1. A.J. Clark, Attic Black-figured Olpai and Oinochoai (diss. New York 1992), no. 1126. Script 438.
- B] White ground with patterns in BG on the shoulder.
- C] Among the palmettes that form the lowest band: *καλὸς Νικόλαος*. (1) *Δορόθεος καλός*. *κάμοι δοκεῖ, ναι*. *χᾶτερος παῖς καλός, Μέμνων*. *κάμοι καλὸς φίλος*.
- D] The date given to the vase is based on the names (Beazley): the period of the kaloi Memnon and Dorotheos. Beazley interprets the inscription as a conversation. He starts correctly after the third palmette to right of the handle,

where there is a bird in BG silhouette. [I wonder whether it could be a Nike.] The isle between the last two palmettes to left of the handle and the two on either side of that handle are blank and the inscription skips to fill the two isles to left of the one with the bird. This interrupts the last phrase: κάμοι-καλὸς φίλος. The letter forms are variable in this long text, but the writing is fairly fluent. - For χᾶτερος see GAI ii, 346.

(1)Threatte, GAI ii, 50, thinks the omission of final sigma is accidental, which I find hardly credible despite the parallels listed by him. Cf. also ibid. 778.

5294.

Munich 2454.

- A] RF oinochoe (chous). From Vulci. Niobid Painter. Second quarter fifth. Ca. 450 (CV). Late (Beazley). *CV, Germany 6, III I, pls. 87,2 and 88,1-3, 91,1-4; facs. in text (bibl.). 35) ARV(2) 607/84, Add.(2) 267.
- B] Arming: a bearded man with his staff; two youths with weapons; between them, a shield on the ground; a woman to left, with a phiale.
- C] Gr. on one handle: Δαμ(ο)α(?).(1)
- D] The inscription is not Attic. A name?

(1)uncertain reading from the facs. in CV.

5295.

Munich 2455.

- A] RF oinochoe. Pan Painter. Second quarter fifth. *CV, Germany 6, III I, pls. 86,9-10, 92,6. Beazley, JHS 32 (1912) 363/38. Beazley, Der Pan-Maler (1931) 25/61. A. Greifenhagen, Ein Satyrspiel des Aischylos? (118. Winckelmannsprogramm Berlin, 1963) 10, fig. 8 (the altar). ARV(2) 558/126, Para. 387. Script 697.
- B] A woman with an oinochoe at an altar.
- C] On the altar base: καλός.
- D] In 'Pan-Maler', Beazley wrongly gives καλε; but given correctly in JHS. The inscription could only refer to the altar, not the woman; but it is probably in reference to some youth, as such inscriptions were often found on public objects.

5296.

Munich 2520.

- A] RF squat lekythos. From Vulci. Unattributed. Last quarter fifth. End of fifth (Shapiro). Early fourth (Metzger). *H.A. Shapiro, Personifications in Greek Art (1993) 244/57, 120, fig. 73, 182, fig. 140 (details). AdI 29 (1857), pl. A, 1,a-b. Roscher iii, s.v. Paidia. *H. Metzger, Les représentations dans la céramique attique du IV.e siècle (1951) 54/35, pl. 5,1. *L. Burn, The Meidias Painter (1987) 33 n. 14 (mention). A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976), pl. 59/172. Script 834. D. Vanhove, ed., Le sport dans la Grèce antique (exhib. cat. Brussels 1992), no. 38. LIMC v, 426, s.v. Himeros, no. 15. *Beazley Archive db, no. 497 (2520); no. 16,408 (J 234). Lippolis, Gli eroi di Olimpia: lo sport nella società Greca e Magnogreca (Taranto 1992) 183/38.

- B] Himeros, seated in a swing, is pushed by Paidiá.
 C] Παιδιά. Ιμερος.
 D] Mixed alphabwet (Ionic with three-stroke sigma).

5297.

Munich 2565.

- A] RF kantharos. From Vulci. Penthesilea Painter. Second quarter fifth. Ca. 450 (CV). *CV, Germany 6, III I, pls. 91,5-8 and 93,3-4 (bibl.). ARV(2) 889/169, Add.(2) 302.
 B] A: Theseus and Sinis: Theseus bending a pine tree; Sinis with his club; a bearded man; a youth holding a pilos and spear. B: Theseus and Skiron: Skiron seated; a youth with two spears; between them, a large basin; Theseus with his club; a youth leaning on a spear.
 C] A: above the bearded man's right arm: ho παις καλος. B: above the left youth's right arm: ho παις καλος. To right of the right-hand youth: ho πα[ις] καλο[ς].

5298.

Munich 2582.

- A] BF/RF eye cup. From Vulci. Pheidippos. Hischylos potter. Last quarter sixth. *Beazley, AJA 31 (1927) 346/5 (not ill.). Langlotz, Zeitbestimmung 34 n. 2g. ARV(2) 44/91, 165/1, Para. 337, Add.(2) 182. LGPN ii, s.v. Μηνις 1.
 B] Int.: BF: horseman. A: between eyes: athlete.(1) B: between eyes: nose.
 C] A: M[ε]νις κα[λος].(2)
 D] For the name, see now LGPN, s.vv. Μηνις and Μᾶνις. See also Beazley in AJA. Jahn omits the inscription; Kraiker read it as nonsense: ΓΜ.ΝΙΣ ΚΑ.

(1)"answering his name," Beazley. (2)so Beazley in AJA; Klein read M[ε]νῶν κα[λος], but added that the dr. in the Berlin app. has Μενις καλος.

5299.

Munich 2586.

- A] RF cup. From Vulci. Near the Scheurleer Painter. Last quarter sixth. *Langlotz, Griechische Vasenbilder (1922), pl. 4,8 (Int.). *ARV(2) 169/1, cf. 50/188, Add.(2) 183.
 B] Int.: an athlete with acontia. A-B: between palmettes and eyes: komos: A: a man sitting on the ground. B: a youth running with a wineskin and drinking horn.
 C] Int.: in a circle: Δοροθεος καλος.(1) A: καλος. B: Δοροθ[εος].
 D] The inscriptions mainly after ARV(2).

(1)the second sigma is retr.

5300.

Munich 2588.

- A] RF cup. From Vulci. Hischylos Painter. Hischylos potter. Last quarter sixth. *FR iii, 241, figs. 113-15 (drs., photo. of Int.). ARV(2) 162/2, Para. 337, Add.(2) 182.
 B] Int.: a young athlete using a pick. A: arming (a woman between two warriors). B: a youth leading a horse.
 C] Int.: on the left: ηιοχυλος. On the right: εποιεσε(ν).(1) B: above the horse: [---]νος.(2)
 D] Done from FR.

(1)the nu is reversed and inclined to the left. Bloesch, FAS, p. 8, n. 17, makes a comparison of this vase with Munich 2036, which seems to be based on a confusion of the latter with New York 44.11.1 with the well-known Gr. about a victory in the carding contest. (2)so the dr. in FR; none of the inscriptions are given in the text.

5301.

Munich 2589.

- A] RF cup. From Vulci. Chelis Painter. Ca. 520. *FR i, 231-2, pl. 43 (dr.). Bloesch, FAS 35/2, pl. 10,1. ARV(2) 112/1, 1626, Add.(2) 173.
- B] Int.: satyr, to right. A: Dionysus between satyr and maenad. B: satyr and maenad; maenad.
- C] Int.: starting to left of satyr's head: Χελίς ^ εποίει.(1)

(1)for εποίει, see GAI ii, 512.

5302.

Munich 2590.

- A] RF cup. From Vulci. Phintias. Deiniades potter. Last quarter sixth. Ca. 520. *FR i, 168-72, pl. 32 (dr.), whence F.W. Hamdorf, Attische Vasen der Antikensammlungen in München 2 (1976), pls. 5-6. Bloesch, FAS 32, n. 65. ARV(2) 24/12, Para. 323, Add.(2) 155. Script 393.
- B] Int.: satyr. A: Heracles and Alcyoneus. B: the Struggle for the Tripod.
- C] A: on Heracles' left, the first four letters horizontal and retr. (except for the rho), the last letters down: ηε(ρ)ακλες. To left of Alcyoneus: Αλκυονευς, retr. Below and parallel: Φιλτίαςεγ(ρ)αφσεν, retr. On Hermes' left: ηε(ρ)μες, retr. On his right, near one handle, in large letters and two words, the second word down: Δειν[ια]δε[ι]ποιεσεν. B: On Heracles' left, in large letters: ηερακλες, retr. To right of Apollo's back: Απολλων.
- D] Nearly all inscriptions have letters of different sizes. Note the peculiar rho's. The vase is earlier than the Pioneer vases and the writing is larger and less hasty, though not neat. - Threatte, GAI ii, 184, in his discussion of -κλης, notes the two spellings of `Herakles' on the same vase.

5303.

Munich 2591.

- A] RF cup. Related to Scheurleer Painter. Last quarter sixth. *ARV(2) 170/1.
- B] Int.: a satyr looking into a pointed amphora. Ext.: plain.
- C] Int.: Αντιμαχος καλος.

5304.

Munich 2593.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. Early (Beazley). *Photo. CIG 4.7825. Bloesch, FAS 131/6. *Para. 327/125 ter. Acta Fifth Epigr. Congress 1967, under 56/3.
- B] Int.: an archer testing his arrow. Ext.: plain.
- C] Int.: to left of his head: Εὐβόλος, retr.

D] The same name is found for an archer on the Int. of another Oltos cup: Basel, Antikenmuseum BS 459 (ex Riehen, Hoek), Para. 327/50 bis, where Hampe and Simon, Griechische Sagen der frühen Etruskischen Kunst 57 n. 24, suggest that the archer may be Paris [and the name an epithet?]; for a discussion of the name on this vase see 'Fifth. Ep. Congress'. The name is a pun on the regular name Εὐβουλος.

5305.

Munich 2595.

A] RF cup. From Vulci. Epeleios Painter. Last quarter sixth. *FR iii, 243, fig. 116 (photo. of Int.). ARV(2) 148/37.

B] Int.: a maenad.

C] Int.: to left of her head: Επελειος, retr.; to right of her head, not retr.: καλος.

5306.

Munich 2603.

A] BF/RF eye cup. From Vulci. Psiax?(1) Last quarter sixth. Ca. 520. *Cohen, Bilinguals 349/B 53, pls. 74,3, 75,1-2., cf. p. 350. ABV 292, top, ARV(2) 9/2 (much bibl.), 41/39, Add.(2) 151. Script 319.

B] Int.: satyr. Ext., between eyes: A: hoplitodromos. B: nose.

C] B: between the eyes and above the nose: Φοιαχς.

D] Cf. the parallel, New York 14.146.2, ARV(2) 9/1, Script 318, Fig. 76.

(1)but see ARV(2) 9, Cohen, and Script 59.

5307.

Munich 2604.

A] BF/RF eye cup. From Vulci. Oltos. Last quarter sixth. *ARV(2) 56/26, 44/84 (no bibl.).

B] Int.: BF: satyr. A: between eyes: donkey. B: between eyes: trefoil.

C] Int.: Μμεμεμνὼν κ[αλ]ος. I.e., Μ{μεμ}εμνὼν.

D] mem was written twice.

5308.

Munich 2605.

A] RF cup. From Vulci. Euergides Painter. Euergides potter. Last quarter sixth. *Photos. ARV(2) 88/11, Add.(2) 170.

B] Int.: jumper. Ext.: at each handle, palmettes and griffins. A: a naked youth running. B: similar.

C] Int.: in a circle around the scene, starting at the bottom: ἡο πα[ι]ς καλ[ος](?), να(ι).(1) A: below right arm, which is outstretched to left: μαι. Above the wrist: χι. To right of the head: εα[.](?)ρχα.(2)

D] B should have inscriptions also.

(1)uncertain reading from a photo; it is unclear whether to read ναι or ναχι; the last iota has an extra stroke. (2)my note says that this is complete, but I do not understand it: nonsense? Or a doubtful reading?

5309.

Munich 2606.

A] RF cup. From Vulci. Oltos. Last quarter sixth. 520-510.

*Photo. (Int.). *ARV(2) 64/102, 1622, Add.(2) 166. RE, s.v. Oinos 4 (Schmidt). Script 343. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 164, OINOS 1.

- B] Int.: a naked woman cleaning her sandals. A: Dionysus seated, with a donkey, and a satyr riding a donkey. B: riding lesson? (two youths on horseback and a man).
- C] Int.: Μεμ[νόν] [καλ]ος. A: Διονυσος. Behind the satyr, five indecipherable characters. B: nonsense: καικασ σεμονι.(1)
- D] The readings and description after ARV(2), given to Beazley by Lullies after a cleaning. K.-D. reads the satyr name as [O]w[os], but says that there are other possibilities; for parallels see Kossatz-Deissmann. For the subject of the Int., Beazley compares Naples Stg. 5 (ARV(2) 32/4) and Stratonikos' remark in Athenaeus 351a.

(1)see 4419.

5310.

Munich 2607.

- A] RF cup. From Vulci. Unattributed.(1) Euergides potter. Last quarter sixth. Ca. 520. Bloesch, FAS 51/6. *Photos. ARV(2) 104/4, Add.(2) 172. Beazley Archive db, no. 200,906. *E. Pöhlmann, Würzburger Jbb., N.F. 14 (1988) 279-81, figs. 1-3 (all). Beck, Album, ii n. 7h. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 49.2a-b (A, B).
- B] Int.: a young cup bearer at a column krater, about to decant wine into a cup. A: three seated youths (two on blocks, one on a stool): that at left stretches out his hands and holds a short stick (so Pöhlmann; I cannot see it); the central youth holds his staff; the youth at right looks into opened tablets. B: komos: three youths with skyphoi, one with an oinochoe.
- C] Int.:starting above the krater, along the margin:
ho παις καλος. A: ho παις καλος, ναιχι. B:
ho παις καλος, ναιχι.(2)
- D] Compare Munich 2608. Pöhlmann interprets A as a singing lesson: the left youth holds the stick that was used to appoint singers at symposia (see WJbb 18 n. 77): he is having his turn; that at right is checking his song in the tablets (he will be next). The scene is an outdoor lesson. Pöhlmann thinks this the earliest school scene.

(1)one of the cups that mingle Epeleian elements with Euergidean (Beazley). (2)Pöhlmann's readings; for A, confirmed by V.&K.

5311.

Munich 2608.

- A] RF cup. From Vulci. Unattributed.(1) Euergides potter. Last quarter sixth. *Photos. ARV(2) 104/3, Add.(2) 172. Beazley Archive db, no. 200,905.
- B] Int.: a satyr with a drinking horn. A: a maenad between two satyrs, one with a drinking horn. B: komos? Two youths stopping a third.
- C] Int.: to left of the satyr's face: ho παις. To right of his face: καλος. Ext.: also inscribed.
- D] Compare Munich 2607.

(1)one of the cups that mingle Epeleian elements with Euergidean (Beazley).

5312.

Munich 2609.

- A] RF cup. From Vulci. Manner of Euergides Painter i.(1) Euergides potter. Last quarter sixth. ARV(2) 97/3, *1626.
- B] Int.: warrior. A: a female (Aphrodite?) mounting a chariot. B: fight (with Polydamas and Hector?).(2)
- C] B: [Πολυ]δαμας, retr.?
- D] More inscriptions?

(1)may be by the painter himself. (2)ARV(2) 1626: the right-hand warrior on B is [-]δαμας; if this is [Πολυ]δαμας, his companion may be Hector.

5313.

Munich 2610.

- A] RF cup. Unattributed. Last quarter sixth. *Photo.
- B] Int.: a woman before an altar with an oxtail on it.
- C] Int.: on the upper horizontal moulding of the altar, in BG: καλος.
- D] Referring to the altar?

5314.

Munich 2611.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter sixth. *Photo. (Int.). ARV(2) 150/37.
- B] Int.: satyr. A-B: athletes.
- C] Int.: to left of the satyr's face, along the margin: καλος ^ (ο)λ^πτ^, retr.(1) To right of his head, shorter: (.)().(α)(σ).
- D] The inscription imitates a kalos-name written on either side of the head; it starts with kalos and deteriorates into nonsense and imitation letters, especially on the right. The letters are mostly miswritten.

(1)the satyr's feet and arms intervene. The omicron is quite doubtful.

5315.

Munich 2612.

- A] RF cup. From Vulci. Euergides Painter. Euergides potter. Last quarter sixth. *Beazley, JHS 33 (1913) 347, 351/26, figs. 4 (A, dr.) and 5 (B, photo.). C. Fränkel, Satyr- und Bakchennamen (1912) 23 and n. 6, 90/Y. RE, s.v. Lasios (Kroll). ARV(2) 88/3, Add.(2) 170. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 159, LASIOS 2.
- B] Int.: a woman (maenad?) running. A: a man or youth mounting a chariot. B: a maenad between two satyrs. At each handle: sphinxes.
- C] Int.: starting to left of the foot and running round in a circle: ho ^ [παι]ς ^ καλος.(1) A: probably: Plexippos. B: one satyr is named Λασιος,(2) the other is unnamed.

(1)the woman's hand and head intervene. (2)for the name see Fränkel, p. 23 n. 6.

5316.

Munich 2613.

- A] RF cup. From Vulci. Poseidon Painter (Coarser Wing ii). Last quarter sixth. *JdI 10 (1895) 196, fig. 23 (A). ARV(2) 136/3, 1628, Para. 334, Add.(2) 178.
- B] Int.: satyr. A: five hoplitodromoi. B: athletes.
- C] A: six nonsense inscriptions.
- D] An incomplete record.

5317.

Munich 2614.

- A] RF cup. From Vulci. Ambrosios Painter. Pamphaios potter. Last quarter sixth. 510-500. *ARV(2) 173/2, Para. 338, Add.(2) 184. K. Schefold, Griechische Dichterbildnisse (1965) 6, pl. 2, b (A, detail). *AK 27 (1984) 12-13.
- B] Int.: Hermes. A-B: komos.
- C] Int.: [he]rμes. A: Μαντιθεος. Κυδιας. Ετεοκλης. Καλλιας. B: between figures 1 and 2: [.]γ[--]. Between 2 and 3: Ευαρχος. Between 3 and 4: [--]φον and ΓΕΩΕΣ (with three-stroke sigma).
- D] Cleaned. The inscriptions are taken from ARV(2). The last must be a miswritten name for the fourth figure. Kydias is considered to be the poet from Hermione; see Schefold. Euarchos occurs also on Brussels A 717, ARV(2) 20/1, by Smikros [as the name of a servant; see Hesp. 61 (1992) 121.] For the identification of some of the names see my paper in AK 27.

5317a.

Munich 2617.

- A] RF cup. From Vulci. Makron.(1) Early fifth. Very early. *N. Kunisch, Makron (Kerameus 10, 1997) 25-26, 101, 160/1, pl. 1 (all). CB iii, 31. ARV(2) 480/1 (bibl.), Para. 379 (bibl.), Add.(2) 247 (bibl). G. Nachbaur, Schalen des Makron aus der Werkstatt des Hieron (unpub. diss. Graz, 1978) 41f., fig. 27.
- B] Int.: a bearded komast with stick and skyphos, dancing to right. A: Heracles and Antaios. B: Heracles and the sleeping Alkyoneus.
- C] Int.: ho πα(ς)κα<>.(2) Under foot: Gr.
- D] Type B. Sigma = > according to the sketch in Kunisch.

(1) Beazley in ARV(2) (of 3 cups: Munich 2617, Palermo V 659, Tarquinia 689): "I take them to be early work by Makron." So also Kunisch, pp. 25-26. Doubt by Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 49f. (2) Done from the sketch in Kunisch which leaves it unclear whether κα<λ>ος, or κα[λ]ος. Nothing is missing in the scene but the surface may be imperfect.

5318.

Munich 2618.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. 520-510. *FR ii, 117-20, pl. 83 (dr.). ARV(2) 61/74, 1622, Para. 327, Add.(2) 165. Script 882.
- B] Int.: a seated youth holding a sprig. A-B: Ransom of Hector.
- C] Int.: to right of the youth's back: Με[μ]νόν; at his left: καλος. A: to right of the first Trojan attendant (the

others are on B): Εροδορος. To Hermes' right: ηερμες. To right of Priam's head: Πριαμος. By Briseis (Achilles is on a couch): Αχιλλεως. To right of a Trojan soldier (behind him): καλος. B: By a girl: Καλλις.(1) To left of a male attendant who brings a horse, along his back: Νυμφε(ς), retr.(2) On either side of another attendant's head: Καλλισθενες, retr. Under the foot, Gr.: ΙΥΙΥΥ and ΩΕ, retr.(3)

D] The readings are from FR.

(1)so FR, with a note by Furtwängler: "the beginning of Kallisthenes is written once more," but this is corrected by Hauser, FR ii, 337. (2) Threatte in GAI i, 481, reads νύφες, which seems unlikely in a Ransom of Hector. Νυμφες recurs in 4433 (London E 18, also by Oltos), but it is not listed in LGPN ii or Pape. (3)a poor facs., FR, p. 120. Not in Hackl or TGV.

5319.

Munich 2619(?).

A] RF cup. Epiktetos. Last quarter sixth. 510-500. *ARV(2) 74/40 (no bibl.). *JdI 44 (1929) 192/63. Script 348.

B] Int.: two warriors. A-B: fight.

C] Int.: ε[ποι]εσεν. Ext.: on a shield: ηιππ...(1), i.e., ηιππ<αρχος>(?). [M]ενελ[αος(?)]. On another shield: polyp and καλος.

D] This item is taken from ARV(2) and Script. A very late cup. No Jahn number. Listed as Munich 2649 by Kraiker, JdI 44 (1929) 63 (not ill.), but in ARV(2) 418/25, 2649 is a cup by the Painter of the Paris Gigantomachy. 2619 is also given in ARV(2) to a cup in the manner of the Antiphon Painter, ARV(2) 346/98 (entered below).

(1)so ARV(2).

5320.

Munich 2619.

A] RF cup. Manner of Antiphon Painter. First quarter fifth. *Hauser, JdI 10 (1895) 161-64 (ill.). Hartwig, Meisterschalen 325, pl. 35,3 (the Berlin fr.). ARV(2) 346/98.

B] Int.: komos: an elderly drunk assisted by a boy. A: three males. B: three males.

C] Int.: around the scene, starting at bottom left: ho π[α]ς καλος. A: below the margin, somewhat curved: ho πα[ι]ς καλο[ς]. Under the foot, Gr.: [--]καπες υ. σλι, retr.(1)

D] No Jahn number. Put together by Hauser from a Munich fr. and another ex Berlin 2297.

(1)not in TGV.

5321.

Munich 2619a.

A] RF cup. From Vulci. Epeleios Painter. Last quarter sixth. Ca. 510 (FR). *FR iii, 242-43, pl. 155 (dr.), whence F.W. Hamdorf, Attische Vasen der Antikensammlungen in München ii (1976) 29 -33, pls. 11-13.CIG 4.7398. Kretschmer, Vas. 180 and 200 ff. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 30,

88/W. Bloesch, FAS 50, bottom. ARV(2) 146/2, 1628, Add.(2) 179. Script 1029. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 174, TERPON 3. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), figs. 44.4 (A, detail), 49.4 (A) and 74.6 (Int.). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 32, 38-39, figs. 19 (B) and (Int.; both sketches with inscriptions indicated). Idem, in O. Murray, ed., Symptica (1990) 200, 201 n. 28 and 203 n. 46 (both notes mention the inscriptions), pls. 22c (Int., shows inscriptions) and 19b (dr. of B).

- B] Int.: satyr pouring from a wineskin into a large krater (smelling the wine). A: Peleus and Thetis. B: komos (three couples of a boy and a man, plus a single figure).
- C] Int.: to right of the satyr's face, in two curved lines: Σιλανος Τερπων. ἡδυχοῖνος.(1) Under his feet: Επελειος, and to left of his back: καλος, retr. A: Nereids, by heads: (Γ)αλυκ(ο), for Γλαυκ(ο).(2) Χορο. Θετις, retr. Πελευς. Ερατο. Ιρισια, retr.(3) Κυματοθ(α)(ι).(4) B: by the heads of several figures (spread out): [Δ]φ[ρ]οθεος | [κα]λος | ναι(χ)ι. Ισ(ρ)αχος | καλος (for Ισαρχος).(5) Επελ(ε)ιος | καλος, retr.(6) In two lines, non-stoich.: Θεοδο(ρ)ος | καλος. κα(λ)ος(7), Ιναιχι.
- D] Beazley says that the name is no doubt Ἐπίλεως [for Ἐπίλαος] but it is nearly always spelled Επελειος. Cf. GAI i, 137-41 (e for i) and 147-59, esp. 154-55 (ei for e before vowels). The form here should be Επελειος.Τερπων: also known as a human name; as a satyr name it occurs also on London E 65, Tarquinia RC 6848 and Louvre G 34. Many letters are miswritten, some smeared or disjointed.

(1)[the satyr's] name is Τέρπων; he says that the wine is sweet (Buschor). (2)Kretschmer 202 and CIG read Καλύκα "Knospe", which should be emended to Καλυκό, because the last letter is a triangular omicron. This might be preferable to Buschor's Γλαυκό. (3)see Kretschmer 202. (4)see Kretschmer 201. Buschor corrects into Κυματοθοα, but it should be -θοε. (5)the omicron is omitted in Reichhold's dr. (6)for the sp. see GAI i, 191/3. (7)uncertain reading: κ(α)(π)(ο)(.), Reichhold, alpha near S2, lambda = pi, Omicron = delta, sigma a blob. (7)uncertain reading: κ(α)(π)(ο)(.), Reichhold, alpha near delta, lambda = pi, Omicron = delta, sigma a blob.

5322.

Munich 2620.

- A] RF cup. From Vulci. Euphronios. Chachrylion potter. Last quarter sixth. 510-500. 515-510 (`Euphr.'). *FR i, 98-109, pl. 22 (dr.). W.B. Dinsmoor, AJA 50 (1946) 97 and 118 (mentions; much bibl.). ARV(2) 16/17 (much bibl.), 1619, Para. 322, Add.(2) 153. *Simon, GV, pls. 107-109. *Münchner Jahrb. 25 (1974) 8, figs. 2-3 (foot). *Script 362, Fig. 87 (Int.). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 183/41 (ill.; bibl.). Euphronios der Maler (Berlin exhib. 20-3 - 26-5 1991) 199/41 (ditto).
- B] Int.: a young horseman. A-B: Heracles and Geryon.(1)
- C] Int.: To left of the upper body: Λεαγρος.(2) To right of the horse: καλος.(3) A: To right of Eurytion's head: Ευρυτιον. To right of Iolaus' face: Ιολεος. To right of Athena's head:

Αθε[ναία]. Similar: ἡρακλῆς. To left of Geryon's heads:
[Γερ]υονες, retr. Between him and a woman at right, in two
curved lines: Λα[γ]ρος, retr., and κ[α]λος. B: in the
scene: Ἀγρος and [h]οπαις and [κ]αλος, all retr. On the
reserved foot profile in BG: Χαχρυλιον εποίησεν.

Ευφρονιος εγραφσεν.(4)

- D] Furtwängler thought the Leagros inscription on the Int.
could refer to the horseman. Robertson, AVCA 21, also
thinks the horseman on the Int. may be Leagros himself.
Readings in `Euphr.' differ slightly from the above.

(1)Scheffold thinks B might be Neleus and his sons; see Add.(2)
153. (2)Reichhold does not show the final sigma, but Beazley
has it too. (3)the lambda is not in Reichhold's dr. (4)facs.,
FR, pl. 22; photos. in Mü. Jb. and `Euphr.' 184.

5323.

Munich 2620a.

- A] RF cup. Unattributed.(1) Pamphaios potter. Last quarter sixth.
*AJA 88 (1984) 344, 351/40 (not ill.). Hoppin, RF ii, 298/14
(not ill.). ARV(2) 129/23, 130.
B] Int.: a warrior. A: Heracles and the Lion. B: komos.
C] On the lower edge of the foot: Πανφαιος εποίησεν.

(1)connected with the later works of the Nikosthenes Painter.

5324.

Munich 2623.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter
sixth. *Hauser, JdI 10 (1895) 186, fig. 5 (Int.). ARV(2) 151/62,
1628.
B] Int.: an athlete (runner) bending forward with arms
outstretched.
C] Int.: nonsense: imitation letters: above the youth's back:
ολο. In front of the youth: (.)ο(.)η. Below: οσ(.)ρ.

5325.

Munich 2629.

- A] RF cup. Unattributed.(1) Last quarter sixth. *Photo. Bloesch,
FAS, pl. 16,4. ARV(1) 89/γ, 950 (no bibl.).
B] Int.: a nude young archer.
C] Int.: starting to right of his head, curving down and back:
Λ^υκο^παδ^ες.(2)
D] The inscription is widely spaced. Cf. the Amazon Λυκοπις on
Berlin 2263, London B 601.13, and London E 18. Λυκοπαδης is
not listed in Pape or LGPN ii. Presumably mythical.

(1)listed in ARV(1) as resembling the Salting Painter and
related cups "in the cut of the figures, but differ(s) in
detail." Not listed in ARV(2) or Para. (2)a hand and two feet
intervene.

5326.

Munich 2631.

- A] Fragmentary RF cup. Douris. First quarter fifth. Transitional
II (Bare) (B.-O.). *Beazley, Proc. Brit. Acad. 33 (1947) 222/γ
17 (not ill.). ARV(2) 443/224, Add.(2) 240. *D. Buitron-Oliver,
Douris (Kerameus 9, 1995) 77/79, pl. 52.

- B] Int.: a man embracing a boy.(1) At left, a Maltese dog; at right, a stick and sponge with aryballos. Ext.: plain.
 C] Int.: ho πα[ις κ]αλος.(2)

(1)erotic: Bazley's type γ. (2)so B.-O.; the ph. shows the heta above the man.

5327.

Munich 2636.

- A] RF cup. From Vulci. Proto-Panaitian Group. Euphronios potter. Ca.500. *Hartwig, Meisterschalen 129, pl. 15,1. *dr., *photo. Bloesch, FAS 76/30. *ARV(2) 317/16, Add.(2) 214. Script 502.
 B] Symposium: Int.: a naked woman reclining and playing kottabos. A: a man and another reclining. B: two youths reclining.
 C] Int.: to left of the hetaera's mouth: τοι τε νδ[ε], retr.(1)
 A: to left of the man's mouth: ἔγει[ρε], retr.(2) B: from the mouth of the youth who holds the myrrhine: κ[αλο]ς εἰ, retr.(3)
 D] Readings from a photo. in Beazley's collection.

(1)sc. λατάσσω. Apparently there is no room for more.

(2)"perhaps the beginning of a poem ..., cf. Pi. O. 9,47," Beazley. The line reads: ἔγειρ' ἐπέων σφιν οἶμον λιγύν. (3)so ARV(2). I saw in the photo.: κ[α]λ[ο]ς θι, retr. (unclear whether complete); cartwheel theta.

5328.

Munich 2637.

- A] RF cup. From Vulci. Onesimos.(1) Euphronios potter. First quarter fifth. *Photo. (Int.). *ARV(2) 322/28, 1645, Para. 359, Add.(2) 215.
 B] Int.: a discobolus and a javelin thrower. A-B: athletes.
 C] Int.: between the heads: Παναιτιος. Between the upper bodies: καλος.

(1)ARV(1) 218, bottom, says this vase could appear in either the Panaitios Painter's or Onesimos' list.

5329.

Munich 2638.+

- A] RF cup. From Cervetri. Magnoncourt Painter. First quarter fifth. *ARV(2) 456/1, 1654, Add.(2) 243.
 B] Int.: Aedon and Itys. A-B: satyrs and maenads.
 C] Int.: ἱτυς. Αἰδοναί (complete). [Πα]να[ι]τιος. A: [Πα]ναίτιος and καλος, retr. B: Π[ανα]ιτιος κα[λο]ς, καλος.
 D] A new fr., Munich 9191, added in Münchner Jb. 33 (1982) 208-209. The inscriptions done after ARV(2).

5330.

Munich 2639.

- A] RF cup. From Vulci. Onesimos (O). First quarter fifth. 500-490. *AZ 1885, pl. 11 (dr.). *E. Langlotz, Griechische Vasenbilder (1922), pl. 13,20 (photo., Int.). ARV(2) 324/61, 1645, Add.(2) 215. Script 509. *Vereniging van Vrienden Allard Pierson Museum Amsterdam, Mededelingenblad 42 (March 1988) 9, fig. 2 (old dr.).
 B] Int.: a crouching youth with spear and panther skin

(hunter?). A: a javelin thrower; a youth on horseback with a trace horse; a man leaning on his stick. B: youths with horses.

- C] Int.: to right of the youth's head: $\eta\omicron\pi\alpha\iota\varsigma$. Lower down: $\kappa\alpha\lambda\omicron\varsigma$. A: above the javelin thrower: $\nu\alpha\iota\kappa\iota$, for $\nu\alpha\iota\chi\iota$. To right of the back of the jockey's head: $\kappa\alpha\lambda\omicron\varsigma$. B is also inscribed.

5331.

Munich 2640.

- A] RF cup. From Vulci. Foundry Painter. First quarter fifth. *FR ii, 132-35, pl. 86. ARV(2) 402/22, 1651, Para. 370, Add.(2) 231. D.C. Kurtz (ed.), *Greek Vases: Lectures by J. D. Beazley* (1989) 81, pls. 60-61.
- B] Centauromachy: Int.: Lapith and centaur. A: Lapith and centaur; Lapith; Lapith and centaur. B: (fragmentary): Lapith; centaur and Lapith.
- C] Nonsense: Int.: to left of the Lapith's head, along the margin: $\nu(\omicron)\epsilon\sigma\gamma\omicron\varsigma$, retr. On its right, similar: $(\lambda)\nu\sigma\epsilon\sigma$. A: to right of the heads of the pair at left: $(\omicron)\nu\sigma\epsilon\upsilon\nu$. Similar to right of the single Lapith's head: $(\lambda)\nu\gamma\upsilon\gamma\omicron\epsilon$. To right of the right Lapith's head: $(\sigma)\nu(\nu)\epsilon\gamma\nu(\omicron)\nu$. B: to right of the centaur's head: $\nu\sigma\nu\lambda\epsilon(.)$.
- D] The inscriptions on the Int. are written without turning the vase (see Script, p. 89). Perhaps an inscription for each Lapith?

5332.

Munich 2645.

- A] RF/WG cup. From Vulci. Brygos Painter. Brygos potter. Early fifth. *FR i, 249-51, pl. 49 (dr.). ARV(2) 371/15, 1649, Para. 365, Add.(2) 225 (much bibl.). K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), figs. 69.8 (A), 71.8 (Int.), 71.12 (B).
- B] Int. (WG): maenad. A: Dionysus with a satyr and two maenads. B: three maenads and a satyr.
- C] Nonsense: A: on a suspended wineskin: $\epsilon\nu(\pi)\omicron\epsilon\sigma.(1)$ B: to the left maenad's lower right: $\epsilon\sigma\epsilon\sigma$. Between the heads of the second maenad and the satyr: $\nu\omicron\nu\nu\nu$. Between the heads of the satyr and the third maenad: $\nu\omicron\nu$. Under one handle: $\epsilon\sigma\epsilon\iota$.
- D] The inscriptions done after Reichhold's plates.

(1)the pi could be a heta.

5333.

Munich 2646.

- A] RF cup. From Vulci. Douris. Python potter (Bloesch). Ca. 480-470. Ca. 470 (V.&K.). Late period (B.-O.). *FR ii, 230-32, pl. 105 (dr.). Kretschmer, *Vas.* 87. Hartwig, *Meisterschalen* 258, n. 8 and 624, n. 18. Bloesch, *FAS* 100/32, pl. 28.2. ARV(2) 437/128, 1653, Para. 375, Add.(2) 239 (much bibl.). Script 532. K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990) 39.3 (Int.). Buitron, *Douris [the diss.]* (1976/1980) 134ff., pl. 36. Buitron-Oliver, *Douris (Kerameus 9, 1995)* 36, 44-45, 83/173, pl. 96. F. Lissarrague, *The Aesthetics of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig. 1987) 131, fig. 101 (sketch of Int., with inscription).
- B] Int.: symposium: a bearded man on a couch, singing (though

his mouth is closed); a youth playing the flutes. A:
Heracles and Linus. B: 3 men and 3 youths.

C] Int.: from the mouth: οὐ δύναμ' οὐ, retr.(1)

D] A: note the tablets hung up as often in Heracles-Linos
pictures: see B.-O. 37.

(1)Theog., ed. Young 1971, ll. 939 f.: Οὐ δύναμαι φωνῇ λίγ'
ἀειδέμεν ὥσπερ ἀήδων· ἰ καὶ γὰρ τὴν προτέρεν νύκτ' ἐπὶ κῶμον
ἔβην, etc. (Cf. also the app.). First identified by
Hartwig, 258, n. 8. Hauser, FR 338 wants to put the variant
οὐ in the text, but Young wisely refrains. In general, see
AJA 69 (1965) 153 and n. 10.

5334.

Munich 2647.

A] RF cup. From Vulci. Douris. Python potter. 480-470. Late
period (B.-O.). *ARV(2) 438/132, 1653, Add.(2) 239. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 83/177, pl. 99.

B] Int.: komos: two men. A-B: Dionysus with satyrs and
maenads.

C] Int.: [Π]ολυφρασ[μ]ὸν καλο[ς]. A: Πολυφρασμ[ὸν]. B:
[Π]πολυφρασμον καλος.(2)

D] Bloesch's readings differ slightly: A: Πολυφρασμ[ον]. B:
[Π]ολ[υ]φρασμον καλο[ς]. Polyphrasmon, son of Phynichos: a
tragic poet who won third prize in 467 BC; see Lullies, RE
21 (1952) 1824-25.

(2)so B.-O., cat.

5335.

Munich 2648 (part).

A] Fr. of RF cup (handle only). From Vulci. Unattributed. Hieron
potter. First quarter fifth.(1) *FR i, 114-15, pl. 24 (the handle
shows, below, left). ARV(2) 441/185, etc. (the Douris cup);
482/39 (the handle). Bothmer, 'Notes on Makron,' The Eye of
Greece (festschrift M. Robertson, 1982) 45. *N. Kunisch, Makron
(Kerameus 10, 1997) 7, 8 n. 37, 37, 209/452, pl. 153 (exc.
picture of signature).

B] No figured decoration preserved.

C] In the BG area of the right hasta, Gr.: [h?]ιερόν εποεσεν.(2)

D] A handle used in antiquity to mend a cup by Douris. Pi
with the third bar 'pinched in.' The rho not tailed.
Three-stroke sigma.

(1)Kunisch gives no date (see p. 37). (2)ARV(2) has ιερον,
but that may be an error, since Beazley under 482/39 wrongly
refers to no. 40. The picture in FR shows enough space to
allow for at least part of the heta, and I wonder if it was
ever written. The ph. in K. shows no trace of the heta, but
it is possible that it is hidden in repainting made when
the handle was attached to the Douris cup. K.'s sketch on
p. 209 has ιερον. The letters are larger and neater than
usual and I wonder if the signature is genuine. It may be a
modern copy.

5336.

Munich 2653.

A] RF cup. From Vulci. Pistoxenos Painter. Second quarter fifth.

*ARV(2) 861/10, 1672, Add.(2) 298.

B] Int.: an old man and a boy. A-B: warriors leaving home.

C] A: Άνσις, and below: καλος.

5337.

Munich 2654.

A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). Hartwig, Meisterschalen 291ff.

*FR i, 236-37, pl. 46. Bloesch, FAS 92/19, pl. 25,3 (A, foot). F.W. Hamdorf, Attische Vasen der Antikensammlungen in München ii (1976) 47, pl. 20 (drs. A, B, after FR). *ARV (2) 462/47, 481, Para. 377, Add.(2) 244. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 197/340, pl. 114 (shows part of inscription) (bibl.).

B] Int.: satyr and maenad. A-B: satyrs and maenads.

C] On the handle A/B, in the black area of the right hasta, Gr.: *ἱερὸν ἐποίησεν*.(1)

(1)so the sketch in Kunisch, p. 197.

5338.

Munich 2655.

A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *Photo. (Int.). Bloesch, FAS 91/10. ARV(2) 471/196, 482, Add.(2) 246. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 45. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8, 20 n. 88, 180/193, pl. 67 (shows inscr. on Int.).

B] Int.: a youth and a boy. A: youths and boys; a man and a boy. B: youths and boys.

C] Int.: starting to left of the youth's feet and curving upward to head and beyond: *ἡπποδαμαῶς υ. καλοῦς*.(1) On handle A/B, on the right hasta, Dip. in red: *ἱερὸν ἐποίησεν*.

(1)wide spacing before the first sigma; than space of one letter before καλος; then the head intervenes. Cf. Kunisch, p. 8.

5339.

Munich 2656.+

A] RF cup. From Vulci. Makron. Hieron potter. 490-80 (early, ARV(2)). Ca. 470 (Nachbaur). Hauptwerk I (Kunisch). *G. Nachbaur in *ÖJh* 54 (1983) Hauptblatt 34 and 38 ff., figs. 5-7. Bloesch, FAS 91/4. *ARV(2) 471/186, 1566, Add.(2) 246. *ÖScript* 567. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 31 (not ill.) and 51. *N. Kunisch, Makron (Kerameus 10, 1997) 8, 19, 20 n. 88, 28, 175/144, fig. 17 (detail), pl. 51. Meyer, *JdI* 103 (1988) 120, fig. 33.

B] Int.: a youth leaning on his stick, holding out a purse; at left, a dead hare hung up. Ext.: erotic: A: two youths with sticks confronting a boy to left (in the center); at right, a youth with his stick and a boy. B: at left, a boy between two youths with sticks, the one at right offering a live hare; at right, a boy and a youth with his stick.(1)

C] From the head, right, curved along margin: *Πραχσιτελες*, and on the left, curved: *καλος*, retr.(2) A: from the head of the boy at left, curved around the youth: *Αρισταγο(ρα)ς καλος*.(3) From the head of the second boy, curved over the lover: *(Π)ραχσιτελες: καλος*.(4) B: boy facing left in

center. Along his back: [Π]ραχσιτελες : καλος. To right of the boy at extreme right, along his back: Πραχσιτελες.

- D] + Munich 8956 (with sigma, two interpoints and a kappa; it completes the second kalos-name on A). [Hence the reading should be as in Nachbaur.] - Apparently portrait-kalos, but the repetition of the names is curious. - Bloesch' readings: Αριστογ.(N)ς καλος. (The nu printed as reversed). He also gives Πραξιτελες καλος.

(1)Kunisch reverses A and B. (2)see sketch in Kunisch, p. 175. (3)rho alpha = backward nu (nu S 2 in chart in 'Script'). Miswritten. See also ARV(2) 1566. (4)Πραχσιτελε[ς καλ]ος, sketch.

5340.

Munich 2667.

- A] RF cup. From Vulci. Colmar Painter. Euphronios potter. First quarter fifth. *Photo. (Int.). ARV(2) 353/11, Add.(2) 221.
B] Int.: cup bearer. A-B: athletes.
C] Int.: to left and right of the boy: ho παις ^ καλος.

5341.

Munich 2669.

- A] RF cup. From Vulci. Telephos Painter. Second quarter fifth. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 124, pl. 56 (all). ARV(2) 818/26, Add.(2) 292.
B] Int.: Eros holding out a wreath strides toward his altar. A: in the center, a boy standing before a chair sings; at left, a young flautist, seated; at right. Eros is about to crown the boy; a lyre and a flute case. B: in the center, Eros moves, holding a hunk of meat(?); a Doric column (palaestra); a male leaning on his stick.
C] Int.: on the reserved exergue, in large BG letters: [κ]αλος.
D] Shapiro thinks the altar on the Interior is the altar of Eros at the Academy dedicated by Charmos.

5342.

Munich 2674.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 94, pl. 75,2 (Int.). ARV(2) 479/326, Add.(2) 247.
B] Int.: a boy running with hoop and meat; dog. Ext.: plain.
C] Int.: To the boy's left, roughly following the margin, facing the boy: καλος.

5343.

Munich 2675.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth. Late (Beazley). *Photo. (Int.). ARV(2) 379/151, Add.(2) 227.
B] Int.: a woman running to altar. Ext.: plain.
C] Int.: nonsense: single letters.

5344.

Munich 2679.

- A] RF cup. Eucharides Painter. First quarter fifth. Late (Langridge). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 403/E 166 (not ill.). ARV(2) 231/85.
B] Int.: a woman pouring warm water from a skyphos into a

laver; behind her, a couch. Ext.: plain.

C] Int.: behind the figure: nonsense: κα/ρ..λο.(1)

D] Now missing (Langridge).

(1)L. thinks kalos or a name, but it looks miswritten, to judge by her rendering: ka/r..lo.

5345.

Munich 2685.

A] WG/RF cup. From Vulci. Sabouroff Painter. Follower of potter Brygos. Second quarter fifth. Early (Beazley). *FR ii, 24-26, pl. 65. ARV(2) 837/9, Add.(2) 295. Robertson, AVCA 167 and fig. 176 (Int.).

B] Int.: WG: Hera. A-B: RF: Triptolemos.

C] Int.: at upper right, at a distance from the figure: Ηρα.(1)

(1)or syllabic: Ἡρα(?).

5346.

Munich 2688.

A] RF cup. From Vulci. Penthesilea Painter. Second quarter fifth. 460-450. *FR i, 31-35, pl. 6 (dr.) and 281 ff., pl. 56 (dr.). *H. Diepolder, Der Penthesilea-Maler (1936) pls. 12,2 and 13-15. Bothmer, Amazons 143/30, 147-48, pl. 71,4 (Int.). ARV(2) 879/1 (much bibl.), 1673, Para. 428, Add.(2) 300 (much bibl.). Script 655. Robertson, AVCA 160 and fig. 167 (Int.).

B] Int.: Amazonomachy (Achilles and Penthesilea?).(1) A-B: arming: youths with horses.

C] A: upside down, a stoich. two-liner:
ho πα(ς) | καλο(ς). Repeated several times, also on B. The sigma sometimes = N (i.e, lying sideways).

D] Mixed alphabet.

(1)could also be Theseus and Antiope (Robertson).

5347.

Munich 2689.

A] RF cup. From Vulci. Penthesilea Painter. Second quarter fifth. 460-450. *FR i, 276-280, pl. 55 (dr.) *Diepolder, Der Penthesilea-Maler (1936), pls. 16, 17,1 and 18. ARV(2) 879/2 (bibl.), 1673, Para. 428, Add.(2) 301 (much bibl.). Studi Etrusci 46 (1978) pl. 34. Script 656.

B] Int.: Apollo and Tityos. A-B (much destroyed): youths and boys.

C] Int.: High above Tityos' head, a left-aligned stoich.
horizontal two-liner: ho πα(ς) | κ(α)λο(ς). To left of Apollo's legs, downward, a stoich. two-liner:
ho πα[ις] | καλ[ος]. Under the foot, Etruscan Gr., including the word FUFLUNS.(1)

D] I have no information on inscriptions on the exterior. Arias-Hirmer, pl. 171 shows the inscription above Tityos well. The two final sigmas are NOT three-stroke sigmas sideways, but have the shape of M, not low, and could be four-stroke sigmas turned 90 degrees (so as to look upside down). But I rather think they are sideways sigmas miswritten as mu's.

(1)FR 278 (facs.). See also St. Etr.

5348.

Munich 2726A.

- A] RF miniature pyxis with lid. Unattributed. Last quarter fifth. Ca. 420 (CV). *CV, Germany 6, III I, pls. 99,2 and 100,3. TGV 181/subs. list 4, 1.
- B] Decoration not mentioned.
- C] On the BG inside of the lid and on the reserved bottom of the pyxis, Grr.: delta with a vertical line through it.
- D] Identifiers to fit the right lid to the pyxis.

5349.

Munich 2773.

- A] WG lekythos. Unattributed.(1) Diosphos Potter.(2) First half fifth. *Fairbanks, Ath. Lekythoi (1907), Gp A, Class 3/9, fig. 25. ARV(2) 302/12, 304.
- B] Maenad.
- C] Nonsense: vertically: an imitation inscription.
- D] Fairbank's photo. shows some letters.

(1)general kinship with the Diosphos Painter. (2)side-palmette lekythoi no. 12.

5350.

Munich 2774.

- A] WG lekythos. Painter of Munich 2774. First quarter fifth. *Photo. Fairbanks, Ath. Lekythoi (1907) 92/55, fig. 30. *E. Jastrow, AM 52 (1927) 229 (mention), Beilage 28,4. ARV(2) 283/2.
- B] A youth and a boy, facing; a pillar between them.
- C] To left of the right figure's (the youth's) closed mouth, in BG: καλος, retr. except alpha, lambda and sigma.(1)
- D] Imperfect retr. Is the figure speaking the word?

(1)the text and photo. in Fairbanks show only καλ, retr.

5351.

Munich 2777.

- A] WG lekythos. From Athens. Thanatos Painter. Third quarter fifth. *Fairbanks, Ath. Lekythoi (1907), Gp C, Class 5/7. ARV(2) 1228/11, Add.(2) 351.
- B] Charon at his boat, with a woman.
- C] Jahn detected καλος inscriptions which have now disappeared (Fairbanks).
- D] Jahn 209. According to Jahn, the lower half of the picture is modern. [Were the inscriptions genuine?]

5352.

Munich 6498.

- A] BG lekanis. From Cumae. Unattributed. Ca. 450. *Hesp. 27 (1958) 299, pl. 54,f (after Hackl). Hackl, no. 601a, 74, pl. 3. *TGV 91/3B 4, 163/6F 1, 229-30.
- B] No figured decoration.
- C] Grr., in three lines: ιχθυαι ΔΙ- | ΔΡ ΙΙΙΙ | ΑΠ.
- D] ιχθυη: a pot for serving fish: the word also occurs on two lost vases: ex Pourtalès and ex Naples, Betti. Johnston thinks it is the lekanis. He also accepts ΔΡ (with tailed rho) as an early sign for drachma, against Amyx. He implies a reading of the price inscription as 11 ichthyai for 4 drachmas (ca. 2 obols a piece); see Hackl, p. 74.

5353.

Munich 7638.

- A] Frs. of RF cup. Eretria Painter. Third quarter fifth. 435-430 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 147-48, 317/43, pl. 45. E. Buschor, Bilderwelt griechischer Töpfer (1954) 54 (A). ARV(2) 1253/55, Add.(2) 354. S. Kaempf-Dimitriadou, Liebe der Götter (AK Beiheft 11, 1979) 86/123.
- B] Int.: Eos and Cephalus. A: departure of two youths, with parents and a girl (Achilles, Thetis, a Nereid(?)). B: two warriors departing, with parents and Hermes.
- C] A: Θεις. Αχ[ιλλεύς]. [Ψα]μα[θε] (?). B: the inscriptions now lost. By the second figure perhaps a tau: Patroklos?(1)
- D] Ruined, much damaged in World War II and not well published. Three-stroke sigma.

(1)the readings on A after an old photo.; that of B, by L.-H.

5354.

Munich 7767.

- A] BF Panathenaic prize amphora. From Athens. Hobble Group. Group B of Pythodelos year (Eschbach). 336/5. *Beazley, AJA 47 (1943) 461/2. JdI 57 (1942) 147 (listed). Brauchitsch 63/97. Dev.(1) 99, 118 n. 79; (2), pl. 102/4 (A). ABV 417/2, Add.(2) 109. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 110/cat. 64, pl. 29,1-2 (details of A).
- B] A: Athena to right; column figures: at left: Triptolemos. At right: a female figure.(1) B: horsemen (javelin-throwing on horseback?).
- C] A: Πυ[θ]οδη[λος ---].(2)
- D] Ex Arndt collection.

(1)unclear: see Eschbach 109 and 129f. (2)Eschbach gives: A: kionedon: at left, athla inscription 'abgerieben'. At right: Πυθοδηλ[---].

5355.

Munich 7821.

- A] RF lekythos. Carlsruhe Painter. Second quarter fifth. Ca. 460 (Lullies). *AA 1938, 462, fig. 40. Beazley, AJA 36 (1932) 139. ARV(2) 732/50, 1668.
- B] Column; a woman spinning; a wool basket.
- C] Between the column and the woman: καλοσχ.(1)

(1)i.e. καλοσχ, with two nonsense letters added.

5356.

Munich 8703.

- A] RF cup. Unattributed.(1) Ca. 500. *ARV(2) 1582/1.
- B] Int.: komos: a man with a lyre and a youth. A: Heracles and the Hydra. B: fight.
- C] Int.: ηεκτ[ο]ρ καλος.
- D] The same kalos-name is found, coupled with Leagros, on the contemporary cup, Copenhagen inv. 14268, perhaps by the Ashby Painter, ARV(2) 1583/2, 1654, Para. 506, Add.(2) 389, which is published better.

(1)recalls somewhat the Eleusis Painter and the Proto-Panaitian Group (Beazley). D. Williams, CV, Great Britain 17, under number 7, attributes the cup to his Painter of London E 816.

5357.

Munich 8710.

- A] Fr. of RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *Lullies, AA 1957, 378/4, fig. 5. ARV(2) 443/219. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/73, pl. 51.
- B] Int.: a youth, wrapped in his cloak, seated, with chin in hand; at left hangs a dead fox. Ext.: plain.
- C] Int.: at left, curving up along margin:
[ho] παῖς κ[α]λ[ο]ς.(1)
- D] Ex Curtius collection.

(1)B.-O. cat.: [ho] παῖς καλ[ο]ς. The ph. shows the inscription as given above, but that probably means the missing letters are faint but legible.

5358.

Munich 8726.

- A] RF amphora. Flying-Angel Painter. First quarter fifth. *CV, Germany 12, pls. 189,1-2 and 190,2-3; p. 22 (facs.). ARV(2) 280/8.
- B] A: a bearded warrior with the right hand on his knee. B: a warrior holding out a piece of cloth in his raised right hand.
- C] B: above the warrior, in a large curve, nonsense: an imitation inscription: (.)λνα(ο)(σ).(1)

(1)the first letter resembles a small upside-down alpha; the fifth letter is smeared; the sixth, z-shaped.

5359.

Munich 8728.1-8.

- A] Frs. of Panathenaic amphora. From the temple of Aphaia in Aegina. Nikoxenos Painter. First quarter fifth. 500-490 (CV). *Note from E. Langridge. *CV, Germany 12, 23 (facs.), pl. 190,1. *ARV(2) 221/8, Add.(2) 198. *G. Neumann, 'Zu einigen Beischriften auf Münchner Vasen,' AA 1977, 38ff., fig. 5,a-b. *D. Williams, AA 1987, 639/A 26, figs. 9 and 11, cf. p. 670. *Vidi (4/18/96: the vase is in the Glyptothek; 2 frs.).
- B] A: at left, a column; Athena to left (altar, head, shield and spear; shield device: chariot rail). B: a jumper and a flute player.
- C] A: above the shield: Νικε, retr. Below it: καλο[ς]...ρε.(1)
- D] L.'s readings agree with CV's.

(1)given by Beazley who suggests: "perhaps [χα]ρε." Neumann suggests Νικε vac. κλῦθ[ι], retr. (beginning of a prayer).

5360.

Munich 8746.

- A] BF prize Panathenaic. Eucharides Painter.(1) First quarter fifth. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 364/E

55 (not ill.). ABV 397, middle (no bibl.), Para. 174/3 bis, ARV(2) 232 (mention).

B] A: Athena (device: snake). B: horse race: two youths with goads on horseback.

C] A: prize inscription (fragmentary).

(1)listed in ABV 397, middle (without number) as by the Eucharides painter or near him; in ARV(2) 232 and Para. 174/3 bis, as definitely by him. In her diss., L. cites only ABV 397.

5361.

Munich inv. 8770.

A] RF hydria (kalpis). Kleophrades Painter. First quarter fifth. *Vidi. *U. Knigge, AM 85 (1970) 3 n.4: MüJb 16 (1965) 234, fig. 7 (shows inscription). Para. 341/73 bis, Add.(2) 189. AK 19 (1976), pl. 1,3. LIMC i, pl. 104 Achilles 445. Pantheon 32 (1974) 220-24, figs. 1-6. Brijder, ProcAmsterdam 200, fig. 3,b (dr.). Boardman, et al., Oxford History of the Classical World (1986), 53 above (shoulder).

B] The Mission to Achilles.

C] Above Achilles' head: καλος.(1)

(1)so Knigge, who compares Ceramicus 4118, fr. b.

5362.

Munich 8871.(1)

A] RF cup. Elpinikos Painter (Ohly-Dumm). Early fifth. *Para. 506, *Add.(2) 394. *M. Robertson, Shorter HGA 68, fig. 99.(1) Beazley Archive db, no. 872.(1)

B] Int.: Theseus and Sinis.

C] Int.: along the right margin, facing in: Ελπινικος καλος.

(1)so Add.(2), probably wrongly; in the Beazley Archive the number is given as 8771; so also in Robertson, 'Shorter'.

5363.

Munich 8935.+

A] Frs. of RF calyx krater. Euphronios. Last quarter sixth. 510-500. 515-500 (Euphronios). *E. Vermeule, AK 8 (1965) 34-39, pls. 11, 12,1 and 13,1. New fragments: D. Ohly, Münchner Jahrb. 22 (1971) 229-36; 24 (1973) 241; 26 (1975) 265; plus others, unpublished. K. Vierneisel, Münchner Jb. 1987, 241ff. *ARV(2) 1619/3 bis, 1705, *Para. 322, Add.(2) 152 (much bibl.). *Vidi most frs. Script 363. *K. Vierneisel, MüJb 1986, 231-33, figs. 7-8 (A, B). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 89/5 (ill.; B reversed). *Euphronios Der Maler (Berlin exhib. 20-3 - 26-5 1991) 88/5. Robertson, AVCA 26 and 29. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 216-21, figs. 35.1a-e (A, B, details). *post card.

B] A-B: symposium. (B: servants procuring wine for it(2)).

C] Left to right: two on a couch: Θοδεμος. Μελας. A female flautist: Συκο. A blond youth on a couch: Σμικρος. A bearded man sitting on a couch and singing: Εχφαντιδες, for Εκφαντιδες. From his mouth: "Ὅπολλον, σέ τε(1) καὶ μάκαιραν», retr. B: Λεα[γρος]καλος.

D] Ex Philadelphia Market. + 9235-36, 9400, 9403-04.(3) A

skolion (the meter a hipponacteum) addressed to Apollo and Artemis, cf. the proemium of the Theognidea. Differently Vermeule. See also the comments in ARV(2) 1619. For the proper names see D. Ohly in Mü. Jahrb. 22. Robertson, p. 26, says the pictures on the Smikros krater in Brussels are 'reduced and simplified versions' of those on the Munich krater; on p. 29 he suggests that Syko, the old hetaera, was a real person. For a parallel to the name, see LSAG(2) 276/14, from Akrai in Sicily.

(1)τ Beazley in Para., γε Vermeule; Ionic gamma is probably not that early; see Script, pp. 135 and 180. (2)B has 3 figures: at right was a servant carrying an amphora on his back, a figure similar to the amphora bearer on the Smikros amphora. (3)so Vierneisel, but I am not sure that this is the complete list of frs.; see the accounts in MüJb.

5364.

Munich 8952.

- A] Fr. of RF neck amphora. Smikros (Ohly-Dumm 1974). Euphronios (O.-D. 1986). Last quarter sixth. 510-500. (So also 'Euphr.'). *M. Ohly-Dumm in Münchner Jahrb. 25 (1974) 14-16, p. 13, fig. 8. *Vidi. Script 405. Add.(2) 398. D. Ohly, Guide to the Munich Antikensammlungen(2) (1986) 34. Ohly, 5th ed. of German Guide, n.d., p. 36. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 143/21. Also in Berlin cat. Beazley Archive db, no. 6204.(1)
- B] Upper part of a flautist.
- C] Above the head: Φειδι[αδες], or Φειδι[αδες καλος].
- D] The same name occurs on Brussels A 717 and, with kalos, on London E 438, both by Smikros.

(1)the entry precedes 1986, as it gives only the attribution to Smikros.

5365.

Munich 8952A.

- A] Fragmentary BF neck amphora. Bareiss Painter (Cahn). Third quarter sixth. Ca. 530 (Cahn). *Auktion 51 (M.M.), pl. 26/128 (A, B). *Beazley Archive db, no. 8823. Add.(2) 391.
- B] A: Ajax and Achilles playing a board game. B: an archer between two hoplites.
- C] A: above the scene: Φιλον[ιδ]ες ^ καλος.(1) Starting from Achilles' face: Αχ[ιλλ]ευσ. To left of Ajax' forehead: Α[ιας].
- D] For the Bareiss Painter, see M. Moore, AJA 76 (1972) 1-12.

(1)Ajax' spears intervene.

5366.

Munich 8953.

- A] RF cup. Euphronios. Cachrylion potter (O.-D.). Last quarter sixth. 510-500. 515-510 ('Euphr.'). *M. Ohly-Dumm in Münchner Jahrb. 25 (1974) 1-14, figs. 1, 4 and 5. Script 367. Add.(2) 399, 404. J.R. Mertens, A White-ground Cup by Euphronios, HSCP 76 (1972) 271 n. 2 (on the inscription). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 198/47 (ill.). Also in Berlin cat. Beazley Archive db, no. 6203. A. Hillart, AA 1995,

180-181, figs. 8-9 (illustrates the Bochum and Munich vases with the left-handed armed figures; much bibl., n. 33).

- B] Int.: a left-handed Amazon in armor. Ext.: plain.
- C] Starting to left of the figure by her right heel and following the margins, facing in: Τελεσιῆς | καλος. Continuing the kalos-inscription and completing the circle: Εὐ(φ)ρονιος ἐγράφεν.(1)
- D] Cup type C. For the Ionic form of the kalos-name see e.g., Malibu 82.AE.127.1 (Anties). Pape: Telesias invented an armed dance named after him (Hsch.; Pollux). Cf. AA 1989, 483-94. Also a sculptor. In Athens: see LGPN ii (the Ionic form only here in Attica). For the 'left-handed' figure compare a cup in Bochum, cited by O.-D. and illustrated by T. Seki in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 588, figs. 3-4, and A. Hillart, AA 1995, Heft 2, 180-181, figs. 8-9 (both cups).

(1)on phi with diagonal hasta see Mü. Jahrb., 22, n. 17, and AJA 88 (1984) 344.

5367.

Munich 8954.

- A] RF alabastron. Painter of Berlin 2268. Last quarter sixth. *ARV(2) 1629, Para. 336, Add.(2) 181. *M. Ohly-Dumm, Münchner Jahrb. 26 (1975) 211-13, figs. 1-3 (the inscription is fig. 1).
- B] A youth, holding a cock, courts a boy, with a woman; a bird (crane?) between a boy and a woman.
- C] On the topside of the mouth, in BG, in a perfect, planned, circle: Τραγῆας καλος:.(1)
- D] Ex Market. Ex Lausanne, Private. Trageas is not otherwise known (O.-D.); see also LGPN ii.

(1)the punctuation consists of four parallel strokes.

5368.

Munich 8991.

- A] Phiale in Six' technique. Onesimos. Early fifth. 510-500 (Hoesch). *M. Ohly-Dumm, Münchner Jahrb. 1979, 206-209, n. 12. N. Hoesch in K. Vierneisel and B. Kaeser, eds., Kunst der Schale; Kultur des Trinkens (Antikensammlungen Munich 1990) 232, fig. 37.6 and 482. H. Juranek, Acta Praehistorica et Archaeologica 9/10 (1978-79) 107ff. Script 516.
- B] Int.: acrobatics of four nude hetaerae before two large vessels.
- C] Nonsense: four inscriptions, one between each pair of hetaerae: οοτν. (ο)ο(τ)ν.(1) στ(.)ο. The fourth inscription is illegible.(2)
- D] Only the first inscription is shown clearly in the photo. Typical 'Euthymidean' nonsense.

(1)the reading is from a photo. and quite uncertain. (2)Ohly-Dumm reads: OSTN repeated, once retr. The photo., fig. 3, shows once: οοτ(.), the last letter illegible.

5368a.

Munich 9399.

- A] Frs. of BF prize Panathenaic. From Vulci. Unattributed. Ca. 530 (Bentz). *M. Bentz, *Panathenäische Preisamphoren* (18th Beiheft Antike Kunst, 1998) 125/6.017, pl. 10 (A, B, both show inscriptions). *AnnInst* 2 (1830) 220/18? (Bothmer). Smets no. 8. Brandt, *ArchPan*, cat. 27.
- B] A: Athena to left; parts of both columns. B: Foot race (Kurtzstreckenlauf): remains of four bearded runners to right.
- C] A: to right of left column, but facing Athena: $\tau\omicron\nu\ \alpha\theta\epsilon\nu\epsilon[\theta\epsilon\nu\ \alpha\theta\lambda\omicron\nu]$, retr. B: above the figure, horizontal: $[\sigma\tau]\alpha\delta[\iota\omicron\nu]\ \alpha[\nu]\delta\rho\omicron\nu$.
- D] Formerly Candelori Collection? The phs. show all the letters except barely a trace of the nu of $\tau\omicron\nu$. Attic alphabet. Nu near 7 in chart in Script but low and with soft corners.

5369.

Munich 9406.

- A] BF amphora. Unattributed. Ca. 500 (Kaeser). *I. Scheibler, *'Bild und Gefäß'* *JdI* 102 (1987) 63 (mention). K. Schauenburg, *JdI* 103 (1988) 70, figs. 3 and 4. *B. Kaeser, *Münchner Jahrb.* 38 (1987) 228-31, figs. 5-6 and 9 (B and A). Idem, a flyer with colored and b&w pictures [n.d.] (A, B, side). J. Ober and C.W. Hedrick, eds., *The Birth of Democracy* (exhibition at the National Archives, Washington, D.C. 15-6-1993 - 2-1-1994) 117, fig. 18,6 (A). BABESCH 73 (1998), figs.11-12 (A, B: fairly good).
- B] A: an owl to right, head frontal, resting on a palmette (plant). B: similar.
- C] A: to left of the owl, in very large letters, vertically down: $\delta\epsilon\mu\omicron\sigma\iota\omicron\varsigma$. To right of the top attachment of the left handle on the reverse, Gr.: an upright cross.(1)
- D] Acquired 1986. The amphora is an official measure; K. supplies $\mu\epsilon\tau\rho\eta\tau\acute{\eta}\varsigma$ (I would supply $\acute{\alpha}\mu\phi\omicron\rho\epsilon\acute{\upsilon}\varsigma$). Frs. of similar amphoras were found in the Agora: see M. Lang, *Agora* 10, 56ff. The actual measurement is 4 liters below a full metretres. This specimen is surely from a tomb; perhaps it was discarded as an official measure and ended up in private hands. See K. further. Four-stroke sigma.

(1) this shows in a side view of the amphora in the flyer and poorly on the colored picture of B. It resembles the upright chi rather than the X-shaped, but is probably not a letter as the vertical is much longer than the horizontal.

5370.

Munich 9407.

- A] Fragmentary BF lip cup. Unattributed. Third quarter sixth. 560-550 (Fellmann). *Fellmann, *CV*, Germany 56, pl. 2, Beilage 1,3 (no bibl.).
- B] Lip: A: a stag facing a panther. B: fragmentary: a panther facing a stag (not so well centered).
- C] Handle zone: nonsense: A: in large letters, well centered under the figures, between handle palmettes: $\epsilon(\nu)\lambda\epsilon\pi\lambda\nu(\nu)(\omicron)\gamma\nu(.)\chi\tau$. B: not well centered: shifted to left and extending beyond the stag's rear: $\epsilon(.)\nu(.)\tau\chi(\nu)\omicron(\tau)(.)\omicron(.)\iota\gamma\lambda\omicron\chi$.
- D] The frs. put together by Fellmann. Nonsense with some imitation letters; the writing is large. F. attributes the

frs. to the same hand as London Market (Sotheby), cat.
21/5/84, no. 375.

5371.

Munich 9410.

- A] Frs. of BF lip cup. Unattributed. Kokylion potter. Third quarter sixth. 560-550 (CV). *Fellmann, CV, Germany 56, pl. 4,1-3, Beilage 1,6. ABV 187/5 (one fr.)?
- B] Plain so far as preserved.
- C] Handle zone: A: ΚΟΚΥΛΙΩΝ [: με]ΠΟΙΕΣΕ[ν]. B: [ΚΟΚΥΛ]ΙΩΝ : μ[ΕΠΟΙΕΣΕΝ].(1)
- D] Frs. a-c. The one fr. listed by Beazley is probably from this vase, although he gives no number. Fellmann refers to an Aetolian town ΚΟΚΥΛΙΟΝ, but the name could be ΚΟΚΚΥΛΙΩΝ or ΚΟΚΥΛΙΩΝ (= Κωκυλίων) (the latter is LGPN's reading). Good squarish letters widely spaced: early.

(1)only the lower dot of the two-point punctuation is preserved.

5372.

Munich 9411.

- A] Frs. of BF lip cup. Unattributed. Third quarter sixth. 560-500 (Fellmann). *Fellmann, CV, Germany 56, pl. 5,1-7 (no bibl.). GAI ii, 457.
- B] Int.: siren; tongue border. Ext.: the lip is not preserved.
- C] Handle zone: A: χαίρε και πιει vac. B: to right of the left handle palmette: χαίρε και πι<ει> v. 1.
- D] The frs. are burned and the inscription on B is faint (though clear in the photo.). For the tongue border and the siren on the Int. see Munich 9412 and 2171. The writing is strong and well spaced: early style. The rho is triangular, on which Feldmann has a discussion, saying it is rare in Attica, but Megarian; it is open at the bottom, the middle 'point' is high.

(1)Threatte in GAI ii oddly reads χαίρε και πι<ει> or πι(ει), with reference to CV, Germany 56, textband, p. 20 ('epsilon und iota sind am Ende weggelassen').

5373.

Munich 9412.

- A] Frs. of BF lip cup. Unattributed. Third quarter sixth. 560-550 (Fellmann). *Fellmann, CV, Germany 56, l. 6,1-7, Beilage 2,1. *Beazley AJA 45 (1941) 597/5, fig. 3.(1) K. Vierneisel and B. Kaeser, eds., Kunst der Schale (1990) 28, 129, figs. 2.6 and 17.12. Beazley Archive db, no. 31,936.
- B] Int.: surrounded by an ivy-leaf border: part of a young horseman. Lip: A: a cock. B: similar.
- C] Handle zone: A: [Σ<δ>]ταῖρος καλος. B: Σ<δ>ταῖρος : κ[αλος].
- D] Σ<δ>ταῖρος occurs in Athens in the fourth century BC: see LGPN ii. Beazley in publishing the three lost frs., was not aware of the fr. CV, pl. 6,5, which shows an initial sigma; he therefore restored:
[h]όταῖρος : κ[ά]λ<λ>ιστος or καλος,ναι]. Sotairos is known in the fifth century from Corinth and Selinus: LSAG 98/10, 271, 277/32. Fellmann rejects Beazley's καλος,ναι, as the spacing is satisfactory without it. Clear and well-spaced,

but rather small, writing.

(1)three frs., now lost.

5374.

Munich 9413.

- A] Frs. of plain lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 9,1-4, Beilage 2,5 (no bibl.).
- B] About 1/2 of the Ext. is preserved: no figured decoration.
- C] Handle zone: A: Τλεσὸν ἡο Ν[εαρ]χῶ ἐποίησεν.
- D] The inscription is shifted somewhat to the right, the last three letters closer together. Letter forms and handle palmettes conform to other Tleson cups (Fellmann). Hence the attribution. "Sigmata in asymmetrischer Schreibweise mit rechtsgerichteter unterster hasta" (Fellmann). This is typical of some Tleson signatures.

5375.

Munich 9414.

- A] Frs. of BF lip cup. Tleson Painter.(1) Third quarter sixth. *Fellmann, CV, Germany 56, pl. 10,1-5, Beilage 2,7. *Beazley, Proc. Brit. Acad. 33 (1947) 197/8 (not ill.). ABV 180/37 (part(2))?
- B] Lip: A: a siren to right. B: similar.
- C] Handle zone: A: χαίρε [καί π]ιειεῦ. B: [χαίρε καί] πιειεῦ.
- D] One of a group of cups by this painter with only drinking inscriptions: see Bothmer, AJA 66 (1962) 257 and n. 39; Para. 76; text to CV, pl. 12,1 (Munich 2132).

(1)unsigned; attributed by the shape of the siren. (2)In Proc. Beazley lists two frs. with siren and the inscription: [χαί]ρε κ[αί] πιειεῦ; the latter probably from B when the letters [--]ρεκ[--] were still extant (Fellmann)?

5376.

Munich 9415.

- A] Frs. BF lip cup. Tleson Painter (Fellmann). Tleson potter. Third quarter sixth. *Fellmann, CV, Germany 56, pls. 10,6-9 and 11,6, Beilage 3,1. ABV 187/2.(1) K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 13.4 (A, part).
- B] Lip: A: cock. B: feathers remain of a cock.
- C] Handle zone: A: Τλεσὸν ἡο Ν[εαρ]χῶ ἐποίησεν. (2) B: [Τλεσὸν ἡο] Ν[εα]ρχῶ ἐποίησεν.
- D] Fellmann, pp. 26-27, gives parallels for the mixture of symmetrical and asymmetrical sigmas, which he uses for dating the series of vases by the Tleson Painter with cocks. - The letters are small and the ductus may not recall the Tleson Painter.

(1)one fr. from A with ἐποίησ, complete aft; no attribution.
(2)the signature is pushed a bit to the right, whence there is a lack of space to finish the last word (the last three letters are closer together).

5377.

Munich 9416.

- A] Frs. of lip cup. Unattributed (Beazley). Tleson Painter (Fellmann). Third quarter sixth. *Fellmann, CV, Germany 56, pl. 13,1-3. Para. 75 (mention, under Geneva Market [Koutoulakis]). Bothmer, AJA 66 (1962) 257/29 bis.
- B] Only the handle palmettes are preserved.
- C] Handle zone: A: συχαρε και [παι ευ τοι]. (1)
- D] Frs. a-c. Fellmann's attribution is based on the handle palmettes. He also gives parallels for συχαρε: Oxford 1966.942 (Bea. Gifts 49/147); Basel Market (M.M.), Auktion 60 (1982), no. 18. For χαρε ου, Fellmann cites: Munich 2134 (CV, pl. 31,1,3-4); Tübingen S./10 1222 (CV, pl. 27,5-7); Berlin F 1771 (Furtw., Beschr.). This is probably the vase mentioned by Beazley, CR 57 (1943) 102; he compares Berlin 1769.

(1)restored by Fellmann after the parallels in Para. 75: Geneva Market (Koutoulakis); Berlin 1769; frs. of two cups in Florence which have ...ευ τοι and ...τοι respectively.

5378.

Munich 9417.

- A] Frs. of plain(?) lip cup. Tleson Painter? Tleson potter. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 13,4-7, Beilage 3,5. Beazley Archive db, no. 44,237.
- B] No figured decoration preserved; parts of palmettes.
- C] A: handle zone: [Τ]λεσδὸν ἡο Νεαρχὸ [εποιεσεν].
- D] Tiny letters, ca. 1 mm. high. Fellmann compares the palmettes to those of the Tleson Painter, but does not attribute the cup outright, since he thinks the handwriting has no parallel. In fact, the writing does not seem to be that of the Tleson Painter.

5379.

Munich 9418.

- A] BF lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *CV, Germany 56, pl. 17,6-7 and 18,1-4, Beilage 5,2 (no bibl.). Beazley Archive db, no. 44,238.
- B] Lip: A and B: an ivy wreath similar to Munich 2155, but the leaves are more delicate [i.e., not by same hand.] Dot rosettes between alternately black and red leaves.
- C] Handle zone: A: (h)ε[ρμoγ]ε?νεεεεεεε εμε. B: ηερμo[γενεεεεεε εμε].
- D] Add this cup as no. 5 to Beazley's list of ivy cups in ABV 165f., Para. 68. London B 413 and Leipzig T 434 are closer to it than is Munich 2155. London B 413 has the same mu as Munich 9418, which differs from the mu of Munich 2155. Rho with the typical extended vertical.

5380.

Munich 9419.

- A] Frs. of BF lip cup. Painter of Vatican 61 (Fellmann). Third quarter sixth. *Fellmann, CV, Germany 56, pl. 20,2-7, Beilage 5,6 (no bibl.). K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), pl. 12,5 (detail of A).
- B] Lip: A: head of a panther between facing swans. B: probably similar: part of the left swan and tail of the right one are preserved.

- C] Handle zone: A: shifted somewhat to the right:
 χαίρε[ς] [αἰ πει] τέυδε. B: centered: χαίρ[ε και πει] τέυδε.
- D] Backhand; large letters (early?). Fellmann compares Vatican G 61, Beazley and F. Magi, *La Raccolta ... Guglielmi* (1939), pl. 21 (the inscription misprinted), Para. 77/2, q.v. Further by the same hand: Brussels R 386, CV, Brussels 1, III H e, pl. 2,4,a-b, Para. 77/3 (the inscriptions the same and complete).
5381.
 Munich 9421.
- A] 2 frs. of BF lip cup. From Vulci. Unattributed. Third quarter sixth. *CV, Germany 56, pl. 24,1-4, Beilage 6,6. CIG 4.7791. Gerhard, *AdI* 3 (1831) 186/767. Klein, L. 51. *Beazley, *AJA* 45 (1941) 596/4, fig. 2. ABV 664/Andrias 1 and 673/Pyrrhos or Pyrrhias. K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), fig. 21.3 (A. detail).
- B] A: siren with outspread wings (the fr. is lost). B: similar.
- C] Handle zone: A: well centered: Ἀνδρίας καλ᾽ λίστος. B: Πυρρ[ο]--, i.e., Πυρρ[ο]ϕ[ς] with [εποιεσεν], [εγραφεσεν] or [καλ᾽ λίστος] following.(1)
- D] Andrias is also found on Vatican, Astarita, ABV 664/2. Beazley assumed the inscription to be by the same hand. The form of the name is discussed in CV. Gerhard and Klein speak of a cup with the Andrias inscription as being without figures; it must be this cup. The fr. with siren and the Pyr[ρ]-- inscription appeared at the beginning of the World War II but has since been lost again; it is illustrated in *AJA*. New frs. have recently been added.

(1)so CV; Beazley had read Πυρρ[ο]([--]): in ABV, Beazley says that the letter after rho on A is either alpha or omicron and the restoration should be Πυρρ[ο]ς or Πυρρ[ρ]ας. In *AJA* he also says that London B 400 [Γλαυκυτες εποισεν, ηπιπ[ρ]οκριτος καλ᾽ λίστος] favors the verb [meaning εποισεν?]. Judging by the photo. in *AJA*, Πυρρ[ρ]ι[ας] εποισεν seemed to me the most likely before I saw CV, from which the above readings are now taken. Beazley in ABV 664 is unclear.

5382.
 Munich 9422.
- A] Frs. of BF lip cup. Unattributed. Third quarter sixth. *Fellmann, CV, Germany 56, pl. 25,6-10, Beilage 7,2 (no bibl.). K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), fig. 10.16 (part of A).
- B] Lip: A: an animal made up of lion, male goat and bull. B: similar.
- C] Handle zone: nonsense: A: ενιυεπιυπιυπιυ[--]. B: [--]υ[.]υχινυινυινυι.
- D] Fellmann compares Heidelberg S 35, CV 4, pl. 154,6, fr. of a BF lip cup with a bull on the lip and an inscription with the ωπ pattern. Is coincidence excluded? [I think so.].

5383.
 Munich 9433.
- A] Frs. of plain band cup. Unattributed. [--]n potter. Third quarter sixth. Ca. 550 (Fellmann). *Fellmann, CV, Germany 57,

pl. 2,1-6, Beilage 1,3 (no bibl.).

B] Handle zone: A and B: plain.

C] Handle zone: A: [...v] [ε]ποι[ε]σεν]. B: [...v] εποι[ε]σεν].

D] Squat letters with thick verticals. I give the inscriptions after Fellmann's text (except for adding the dot under the epsilon on A); he calculates that the space on B allows for a name of no more than five letters and suggests Χίρον. However, the Vatican cup with Chiron's signature (ABV 161) is lost and has apparently not been illustrated. Yet the photos. in the Munich CV suggest that there was a vacat between the name and the verb, whence Fellmann's calculations about the length of the name are probably correct: [-4-]v.

5384.

Munich 9435.

A] Frs. of BF band cup. Hermogenes Chariot Painter (Fellmann). Hermogenes potter. Third quarter sixth. *Fellmann, CV, Germany 57, pls. 9,6 and 10,1-5, Beilage 2,3 (no bibl.).

B] Handle zone: A: a chariot with its charioteer; behind, a warrior (fragmentary). B: similar: the heads of horses remain.

C] Handle zone: A: to left and right of the scene: [ἡρμ]ογ[ε]ν[ε]ς and εποι[ε]σεν[ε]ς. B: to left of the scene: ἡρμ[ο]γ[ε]ν[ε]ς. The remainder of the inscription is lost.

D] The lettering is exactly like that on Munich 2232, which see also for the attribution. Is the fr. reported in ABV 166 with the letters ἡρμ[ο]γ[ε]ν[ε]ς part of this vase?

5385.

Munich 9436.

A] Fragmentary BF band cup. Painter of Nikosia Olpe (Cahn, Fellmann). Third quarter sixth, *Fellmann, CV, Germany 57, pls. 21,1-3 and 22,1-8, Beilage 5,1. W. Grünhagen, Antike Originalarbeiten der Kunstsammlungen des Instituts (Archäologisches Institut der Universität Erlangen, 1948) 7 and 43, no. I 850 (Erlangen frs.).

B] Int.: Dionysus with a satyr and a maenad. Handle zone: A: in the center, departure of a warrior in a chariot; at left, a draped figure and a warrior; dog; at right, only the warrior is left. B: probably similar.

C] Handle zone: A and B: nonsense: rows of dots or blobs related to some of the figures: A: pl. 22,2 shows one row, diagonally downward from the horse's crotch, and another, similar, below the neck. At left, the photo. shows a long downward row of dots to right of the left-hand warrior. B: pl. 22,6 shows a longish row in the same position as the second inscription on A. Pl. 22,7 shows another row behind a rider's back.

D] + five frs. in Erlangen. A large ('parade') cup.

5386.

Munich 9443.

A] Fragmentary BF band cup. Unattributed. Third quarter sixth. *CV, Germany 57, pl. 33,2-5, Beilage 8,3 (no bibl.). K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990), fig. 12.34 (part of A).

B] Handle zone: A: in the center, two panthers attacking an animal; at left, a human or satyr running; a group of two

animals fighting; a portion of the scene is missing at right. B: (frs. of the right portion only:) a lion attacking a stag; the right handle palmette; at left, a satyr running.

- C] Handle zone: nonsense with imitation letters: A: the main remains are horizontal inscriptions above the scenes; remains of one downward inscription by the left handle zone; one letter near the bottom by the 'human'. B: similar: two letters are preserved above the lion; near the satyr, ends of two downward inscriptions; under the lion, starting from his crotch, diagonally downward: (ρ)(.)κ(λ)ϕ(.). Under the stag, in a similar position: ρογγ.
D] Fairly large writing.

5387.

Munich M 1096.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, Germany 56, pl. 2,1-4,† Beilage 8,3. W. Grünhagen, *Antike Originalarbeiten der Kunstsammlungen des Instituts (Archäologisches Institut der Universität Erlangen, 1948)* 43.
B] Lip: A: two naked youths running. B: similar.
C] Handle zone: nonsense: imitation: A: (ν)(.)χ(ν)ιτ(ν)ιχ(χ). B: (ν)ιχγιχ(.)χ(.)χ.
D] = Jahn 735. On permanent loan to Erlangen. The alien foot now removed. Each inscription has 10 letters. The nu's are reversed and indistinguishable from sideways sigmas.

5388.

Munich SL.

- A] Fr. of BF pot. Unattributed. Late sixth. *Beazley, *AJA* 45 (1943)† 595/2. *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 59, pl. 45,5.
B] Symposium: parts of a reclining man with phiale looking round at another on his right with a cithara; a boy cup bearer about to fill (or having filled) the phiale.
C] To right of the face of the man with the phiale, not facing: [κ&γ]ὸ πίομαι, retr.(1)
D] Beazley compares the Schliemann plaque, Berlin, *Prähistorisches Museum* (published in *AJA* 39 (1935) 477/2), and Athens, *Acr.* i, 2560.+

(1)Beazley points out that it is not certain which of the men is saying this.

5389.

Munich SL.

- A] Fr. of RF cup.(1) Unattributed. Last quarter sixth or first quarter fifth. *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 46,2, pl. 60.
B] youth on horseback, with two spears.
C] In the field: ΟΠΣ.(2)

(1)cut to the tondo. (2)so Sieveking, rightly?

5390.

Munich SL.

- A] Fr. of RF cup. Unattributed. Date? *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 64, pl. 52,5.

- B] A: a nude youth running; at left, the leg of a fallen youth.
 C] καλο[s].
 D] The inscription might be incomplete.

5391.

Munich SL.

- A] RF column krater. From Agrigento. Unattributed. Date? *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 61, pl. 48. Forman, *Cat.*, no. 353. Reinach, *Rep.* i, 249/3. Roscher v, 1050/20.
 B] A: Apollo and Tityos: at left, Artemis; to Apollo's right, Leto; at far right, Tityos at a tree. B: a woman between two youths.
 C] A: in front of Artemis' face: καλε. Above Apollo: καλος. (1) in front of Leto's face: καλος. (2)

(1)so Sieveking. (2)surely referring to Tityos.

5392.

Munich SL 459.

- A] BF Panathenaic amphora. Leagros Group. Acheloos Painter. (1) Last quarter sixth. 510-500. 520-500 (K.-G.). *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 54, pl. 40. ABV 369/121, Para. 162, Add. (2) 98. *E. Kunze-Götte, *CV*, Germany 48, pls. 18,1, 19,1-2 and 29,5, Beilage D 1; p. 27, facs. of Gr. (bibl.). *TGV 183/s.l. 6 20, cf. p. 39.
 B] A: Heracles mounting a bema with his cithara; behind, Hermes with a ram; at right, Athena. B: Dionysus between two satyrs.
 C] A: nonsense: to right of Hermes' head and upper body: (μ)δε(v)[--]. (2) Above Heracles: vχει[.] (ι)πυ. (3) To left of Athena's body (she faces left), not facing her: [.(?)](v)δε(.). vacat. (4) Under the foot Gr.: A. (5)
 D] All nu's except one are reversed; they could be sideways sigmas. Typical writing of the Acheloos Painter.

(1)see ABV 369. (2)the mu is either upside down or kionedon.
 (3)the two iotas resemble dots. (4)the nu is reversed. The last letter shows as the bottom of a diagonal to left. (5)pointed alpha.

5393.

Munich SL 461.

- A] BF psykter. From Tarentum. Unattributed. Last quarter sixth. 510-500? *J. Sieveking, *Bronzen, Terracotten, Vasen der Sammlung Loeb* (1930) 54-55, pl. 42. S. Drougou, *Der attische Psykter* (Beiträge zur Archäologie 9, 1975) 14/A 15, 84, pl. 27,1 (A(?), shows inscriptions, but small). K. Vierneisel and B. Kaeser, eds., *Kunst der Schale: Kultur des Trinkens* (1990), figs. 36.2 (small) and 45.1 (detail with vomiting symposiast).
 B] Symposium: four men (one bearded) on four couches (one, a youth, vomits); a nude male musician at the left end of each couch.
 C] Nonsense: above the leftmost flautist, wavy: homvvvv. (1) Behind him: γι(γ). (2) In front: νεγγ. (3) Behind (to right of) the first man on a couch: four letters. Above the second symposiast and extending to the right of the second flautist, in a curve, to be read upside down(?):

υ(δ)θυεδφν.(4) Behind the third musician (lyre player):
υε vac. υεδ. To right of him(?) and above the third
symposiast, an inscription beginning: υο... , retr. To
right of the fourth player: four letters. To left of the
face of the fourth symposiast: two letters.

D] The inscriptions recall the Leagros Group.

(1)an uncertain reading; the inscription extends to, or
starts from, the mouth of a singing symposiast. (2)uncertain
reading from a photo. (3)the digamma is uncertain. (4)the first
delta is upside down. This shows in V.&K., fig. 45.1: the
nu's may be sigmas. The theta is clear.

5394.

Munich SL 476.

- A] RF hydria. Akin to Clio Painter (Beazley).(1) Third quarter
fifth. *R. Lullies, CV, Germany 20, pls. 232,1, 233,1-3, and
234,9; p. 27, facs. of Dip. ARV(2) 1083/2, Add.(2) 327.
- B] In the center, a seated woman, "feeding the distaff"
(Beazley); at left, a maid holding out a square frame; to
her right, a small boy with a hoop; to right of the seated
woman, a youth with his stick [*`Damenbesuch'*].
- C] Above the scene, widely spaced (on the neck of the vase,
a bit to right of center): καλος.
- D] The addition of a child makes it doubtful that the seated
woman is a hetaera. Mixed alphabet. Ionic lambda,
three-stroke sigma.

(1)Dwarf Painter (Lullies).

5395.

Munich SL 479 (part).

- A] Fr. of RF cup. Scheurleer Painter. Last quarter sixth. *J.
Sievekling, Bronzen, Terracotten, Vasen der Sammlung Loeb
(1930) 64, pl. 52,3. ARV(2) 169/8.
- B] Int.: the head of a wreathed youth (reclining?).
- C] Int.: along the margin, to left and right of the head:
[---]πο[---], retr.

5396.

Munich SL 513.

- A] Fr. of RF skyphos. Unattributed. Third quarter fifth. Ca. 430
(CV). *CV, Germany 6, III I, pl. 102,11.
- B] A: left part of the head and torso of a wreathed youth with
a cloak on his shoulder.
- C] A: [κ](α)λο[ς].

5397.

Munich(?), Bareiss.

- A] Fr. of RF cup. Manner of Brygos Painter? First quarter fifth.
Ca. 480. *Vidi 6/18/69 at Met. Museum, NY. *Greek Vases and
Modern Drawings from the Collection of Mr. and Mrs. Walter
Bareiss (no author; n.d.), No. 93.
- B] Youth and girl in a colonnade.
- C] [h]ο πα^ις and κα[λος].(1)
- D] Lipped inside. This fr. is apparently not in Malibu: it is not
listed in Bothmer's cat. of the Bareiss collection.
-

(1)the head of the youth intervenes.

5398.

Munich(?), Bareiss 52.

- A] RF cup. Brygos Painter (Beazley). First quarter fifth. Late. Ca. 475 (Cahn). Ca. 480 (Bloesch). *Auktion 51 (M.M.; 1975), pls. 31 and 41/156. Para. 367.
- B] Int.: a woman with a mirror and a kalathos which she is about to set on a square base; behind her, a stool; on the wall, a kerchief hung up. Ext.: plain.
- C] Int.: around the woman: nonsense: an imitation inscription.(1)
- D] Ex Basel Market (M.M.). Shape: Bloesch's 'Kegelgruppe', many examples of which are by the late Brygos Painter.

(1)so Auktion's text.

5399.

Munich(?), Bareiss 64.

- A] Frs. of RF cup. Probably manner of Epeleios Painter. Last quarter sixth. 510-500 (Cat.). *Para. 336. *Vidi 6/18/1969 in a Bareiss vase exhibition at the Met. Mus. in NY. *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss (no author; n.d.), No. 78.
- B] A: symposium: a standing girl playing the flutes, between two reclining figures (the couches are visible).
- C] A: to left of her head: Ποδῶπι[ι](ς) [κα]λε, retr.(1)
- D] Three frs.

(1)the omicron is 1/2 preserved, the iota is missing. Sigma is not reversed in retr. I thought the sigma possibly a reversed 4-stroke sigma, but I would doubt it.

5400.

Once Munich, Preyss.

- A] BF cup. Unattributed. Third quarter sixth. *Ure, JHS 52 (1932) 64/89.
- C] Mock inscriptions.
- D] Ure compares Bologna 102 and Athens, NM 661, both Droop cups attributed by Beazley to the Wraith Painter; see ABV 200/10-11; but the Preyss cup is not listed in ABV, unless it is no. 9: Once Pourtalès 144, which is listed in the index under Preyss, but that may be a misprint.

5401.

Once Munich, Preyss.

- A] RF cup. From Chiusi. Epiktetos. Last quarter sixth. *Kraiker, JdI 44 (1929) 186/48 (not ill.). *ARV(2) 74/37.
- B] Int.: a youth (cup bearer) at a krater. A: fight: two hoplites fighting a horseman. B: satyrs.
- C] Int.: ἡπιπαρχος καλος.(1)

(1)JdI does not give the heta.

5402.

Munich, Private.

- A] RF cup. Ambrosios Painter. Pamphaios potter. Last quarter sixth. 510-500. *Vidi. *Immerwahr, AK 27 (1984) 10-13, pls. 2-3. Auktion 51 (M.M.), pl. 22/148. H.A. Shapiro, 'Kallias

Kratiou Alopekethen, ' Hesp. 51 (1982) 73 and n. 29 (misquoted). Script 86 n. 22. Immerwahr, Πρακτικά του η' Διεθνούς Συνεδρίου Ελληνικής και Λατινικής Επιγραφικής (Athens, 3-9 October 1982) ii (1987) 282-85, pls. 24-25, esp. 283 and pl. 2. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 234, fig. 37.8 (A, B) (bibl.). Script, p. 86 n. 22.

- B] Preparations for a party: Int.: a youth tying his sandal; at left, his stick; at right, sponge and aryballos. A-B: visit to hetaerae: five bearded men; six women; under each handles: a dog.
- C] Int.: to right of the youth's upper body: Καλλιᾶς.(1) A: above the head of a seated girl tying her sandal: Ποδο[-].(2) Behind a standing man who faces right, Αἰχᾶς(?).(3) To left of a girl holding out a wreath: Αἰτιφάνε. To left and right of the right man's head: Αριστομυμος, for Αριστονυμος. B: to right of the girl at left (seated with wool, and facing a servant with a wool basket): Αφρ[οδ]ισ[ια]. To right of of the seated female flautist's middle, at some distance: ὁ Βόλῃ.(4) Under the foot, Gr.: hYΔ, retr.?(5)
- D] For the shape see AK 27, n. 1. The surface is in poor condition as the cup has been refired (Bothmer). For the identification of Kallias see Shapiro; for that of Aristonymos, see Immerwahr. For the spelling of Αριστομυμος, see GAI ii 756.

(1)Bothmer; no longer completely visible (the cup is now covered with a plastic surface). (2)probably not Ποδό, but Ποδο[v] or Ποδο[πις]. (3)so Auktion; I did not see these letters. (4)= ὦ Βούλη; for names with ὦ, see Script and GAI ii, 721. Βούλη as a name: see REG, Bull. Ep., no. 33,X; LGPN i, s.v. (5)the first letter resembles a closed heta: probably huδ[ρῖα]; not in TGV.

5403.

Munich, Private.

- A] RF cup. Onesimos. First quarter fifth. *xerox of a photo. of the Int.
- B] Int.: fragmentary: a bearded satyr crouching, having captured a stag; at upper left, a drinking horn.
- C] To left of the satyr's back: καλος, retr. Starting above the satyr: Λεα[γ]ρος.
- D] The xerox sent me by M. Ohly-Dumm. I think the satyr wants to copulate with the stag. The writing is in small casual letters.

5404.

Munich, Waltz.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive (A).
- B] Lip: A: a warrior attacking another who is running; a third warrior attacks him.
- C] Handle zone: A: nonsense: imitation letters: ten letters.

5405.

Mykonos.

- A] Skyphos. From Rheneia. Unattributed. Priapos potter. Third

quarter sixth. *Beazley, JHS 52 (1932) 203 (not ill.). *ABV 170/3, Para. 87/4. *Beazley, BSA 29 (1927-28) 204 (not ill.).

B] No figured decoration.

C] Πριαπο[ς] ἐποίησε[ν].

D] Not a cup as said by Hoppin, BF 317. Almost a duplicate of Würzburg 290, Hoppin 135, VPol 3 n.

5406.

Mykonos.

A] RF neck amphora. From Rheneia (originally from Delos). Manner of Alkimachos Painter. Second quarter fifth. *F. Chamoux, 'L'Athéna mélancolique,' BCH 81 (1957) 153, fig. 10 (A; after Dugas). *ARV(2) 534/7, 1610/1. RA 1972, 265, fig. 4 (A). Beazley Archive db, no. 3991.(1)

B] A: a youth setting out: youth and woman, or Athena(?). B: youth; pillar.(2)

C] B: on the pillar: Τιμοκ[ρατες κ]αλος.

D] Attic with four-stroke sigma.

(1)listed as Delos, collection unknown. (2)so ARV(2); differently Bea. Arch.: A: woman with spear and youth in chitoniskos and spear. B: Funerary: draped youth at tomb. BCH: [B:] youth leaning on his stick and contemplating a pillar. [Bea. Arch. is clearly wrong.]

5407.

Mykonos.

A] RF hydria (kalpis). From Rheneia. Group of Polygnotos. Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 481/PGU 176 (not ill.). ARV(2) 1061/149, Add.(2) 323.

B] A seated woman with a young woman (maid?) and a youth.

C] καλος.

5408.

Mykonos.

A] Fr. of BF prize Panathenaic. Nikomachos Series. 360-348.(1) *ABV 416/18.

B] A: Athena facing right.

C] A: the archon's name is missing.
[Probably a prize inscription.]

D] Compare Leningrad, ABV 416/17.

(1)see ABV 414.

5408a.

Nantes, Musée Dobrée D 974-2-6.

A] BF lekythos. Emporion Painter? (CV). Ca. 480-470 (CV).

*D. Frère, CV, France 36, pl. 20, 7-9.

B] The Theban sphinx, with onlookers.

C] In the field, thick imitation letters.

5408b.

Nantes, Musée Dobrée D 974-2-41.

A] BF lekane. Unattributed.(1) Second quarter sixth (CV).

*D. Frère, CV, France 36, pl. 7, 1-8, figs. 1 (profile) and 2 (facs. of inscription).

B] A, B, each: animal friezes.

- C] Under one handle, Dip. in black: Μανολακος.
 D] From the Musée des Arts Décoratifs, given 1974. CV wonders whether the inscription is a 19th century dealer's name or an attempt to forge an ancient signature. [But the `lambda' and `sigma' show that the writing is not Greek. The letters are: `Alpha' 2 with curved top. `Lambda' S 1(!). `Mu' 5. `Nu' 7. `Sigma' S 2 (see the chart in `Script'). The inscription is modern.]

(1)cf. Polos Painter (CV).

5409.

Naples.

- A] RF lekythos. From Cumae. Unattributed. First quarter fifth.(1)
 *ARV(2) 1564/bottom.
 B] Hoplite and archer.
 C] [Αν]τιμαχος.
 D] Not certainly a kalos-name (Beazley).

(1)later than the bulk of occurrences of Antimachos, which are of the last quarter of the sixth century.

5410.

Naples.

- A] RF bell krater. Polygnotos. Third quarter fifth. *A.
 Kossatz-Deissmann, GVGettyMus 5 (1991) 170, SIMON 1. ARV(2) 1029/25.
 B] A: Dionysus and satyrs. B: three youths.
 C] A: Σιμων.
 D] Simon, rather than Simos, is found only here in K.-D.; it seems odd as a satyr name.

5411.

Naples.

- A] BF lekythos. Date? *TGV 178/subs. list 1, 46 (taken from a Beazley note at Oxford).
 C] On the handle, Gr.: h.

5412.

Naples?

- A] RF cup. Date? *TGV 156/8F 16, 162/14F 21, 229 and n. 5. CIG 4.8345i.
 C] [Under foot, Grr.:] ποι<>. πελ<>.
 D] ποι<κ<ι λ<α>. `Decorated'. πελ<λ<ιν<ια>. For pellenia see TGV, p. 229: πελλα is a large receptacle.

5413.

Naples?

- A] BG Skyphos. From Suessola. Unattributed. Date? *TGV 168/25F 4, fig. 13,w. Bull. Inst. 1878, 149.
 B] Subjects not mentioned in TGV.
 C] [Under foot, Dip. in BG], in two lines: |-Π||μελανα.
 D] TGV, p. 233: 1 drachma for 6 black vases. [Probably including the inscribed one.]

5414.

Naples 2200.

- A] RF bell krater. S. Agata de' Goti. Oinomaos Painter. Early fourth. Ca. 375 (Buschor). *Buschor, FR iii, 151-59, fig. 72 (photo.), pl. 146 (dr.). *Photo.440/1 (much bibl.), Para. 492, Add.(2) 377. Script 833. Boardman, ARFV ii (1989), fig. 351 (dr. after FR, pl. 146). Robertson, AVCA 278-79. GAI ii, 40 and 689.
- B] Sacrifice of Oenomaos before the race with Pelops. B: Dionysus and Ariadne with a satyr and maenad.
- C] A: inscriptions above or near the heads:
Μυρτίλος. Ποσειδών. Ζεύς. Γα(ν)υμηδες.(1) Οἰνομαος.(2) Πέλοψ.
Ἰππῶδαμεα.(3)
- D] The inscriptions after FR and some notes from a photo. in Beazley's collection. Mixed alphabet (largely Ionic).

(1)Reichhold's plate and a photo. give Ionic Lambda for nu, i.e., the nu lacks the third stroke. Note epsilon for eta.
(2)for the spelling -αος see GAI ii. (3)Buschor reads -ea, but see GAI i, 302-304. Note the simplex spelling -p<p>-.

5415.

Naples 2296.

- A] RF lekanis. Manner of Meidias Painter. Late fifth. *ARV(2) 1327/86, Add.(2) 364.
- B] Paphie (Aphrodite?) seated with companions (three are not inscribed).
- C] Pa[phi]ē. Eros(?). Klymene. Nesaie. Haliē.
- D] Note the Ionic endings. Paphia is also found on Mainz 118 (ex Preyss), q.v.

5416.

Naples 2369.

- A] RF bell krater. From S. Agata de' Goti. Dinos Painter. Last quarter fifth. *Photo. *Beazley, AJA 39 (1935) 487 (mention). *C. Fränkel, Satyr- und Bakchennamen (1912) 64, 100/ζ. ARV(2) 1154/29. LIMC iii, s.v. Choiros II 1. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 158, KOMOS 7.
- B] A: Dionysus with satyrs and a maenad. B: youths and a boy.
- C] A: Διονυσος. A satyr seated with a lyre: Κωμος. Σιμος.
Χοιρος.(1)
- D] Choiros is discussed by Beazley in AJA.

(1)the maenad.

5417.

Naples 2419.

- A] RF stamnos. Nocera de' Pagani. Dinos Painter. Late fifth. *FR i, 193-95, pls. 36-37. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 50, 100/Θ. ARV(2) 1151/2, Para. 457, Add.(2) 336 (much bibl.). Simon, GV, pls. 212-15.(1) Script 938. Boardman, ARFV ii (1989), fig. 177. LIMC iii, s.v. Choreia 1; s.v. Dione 10. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 177, CHOREIA 1 (bibl.). Robertson, AVCA 242 and 318 n. 52, figs. 246-47 (A, part of B). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 381/D2, pl. 136 (inscriptions not mentioned).
- B] LENAIA: A: four maenads at an image of Dionysus. B: three maenads.
- C] Above the heads: A: Διώνη. Μαινας. B: Θάλεια. Χορεία.

- D] Διώνη: see C. Fränkel, *Satyr- und Bakchennamen* (1912) 54.
Θάλεια: *ibid.* 45, 51, 60. Χορεία: cf. Paus. 2.20,4 (her
tomb in Argos).

(1)the name Choreia is given to the wrong maenad on A.

5418.

Naples 2422.

- A] RF hydria (kalpis). From Nola. Kleophrades Painter. First
quarter fifth. Ca. 480. (Later, Beazley). *FR i, 182 ff., pl.
34 (dr.). *Beazley, *Der Kleophrades-Maler* (1933), no. 55, pl.
27. Beazley, *JHS* 30 (1910) 53/18. *ARV*(2) 189/74, 1632, Para.
341, Add.(2) 189 (much bibl.). *Script* 893. Robertson, *AVCA* 61-64
(descriptive), fig. 50 (detail).
B] Ilioupersis: Ajax and Cassandra; a Trojan woman attacking a
Greek; Aeneas and Anchises; The Rescue of Aithra.
C] To right of the statue, between two seated women:
κ(α)λο(ς)(.). Above a Greek robbing a dead Trojan, perhaps
referring to him (Beazley): κ(α)λος.
D] The 'Vivenzio Hydria.' Beazley reads the first sigma as a
lambda. There is an indistinct letter at the end of the
first inscription.

5419.

Naples 2438.

- A] BF/WG lekythos. From Ruvo. Near Bowdoin and Athena Painters.
Semi-outline Lekythoi. First half fifth. *Photo. Fairbanks,
Ath. Lekythoi (1907) Gp A, Class 1/1 (not ill.). **ARV*(2) 689/1.
B] A man leaning on his stick, and a cock; a lyre hung up; oil
flask.
C] Nonsense: on the man's left: (μ)οτοτο.(1) At man's right:
στ(ι)εο(.).(2)

(1)the first letter is either a mu turned 90 degrees or a
four-stroke sigma reversed. (2)the third letter is quite
unclear; the last is indistinct.

5420.

Naples 2614.

- A] RF cup. From Etruria. Manner of Epiktetos. Last quarter sixth.
Late (Beazley). *Photo. (Int.). *AM* 12 (1887) 126. Kraiker, *JdI*
44 (1929) 186/44 (not ill.). *ARV*(2) 79/6, Add.(2) 169.
B] Int.: a man courting a boy. Ext.: between sphinxes: A:
Heracles and the Lion. B: fight.
C] Int.: at left, curving upward: εποιεσεν.(1)
D] For the subject of the Int., see Beazley, *Proc. Brit. Acad.*
33 (1948) 29/α 49.

(1)the text of JdI adds: A, εποιε... , which is not given
in *ARV*(2).

5421.

Naples 2616.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter
sixth. *J.T. Cummings, *AJA* 73 (1969) 70, pl. 30,7-9. *ARV*(2)
149/21, Add.(2) 179.
B] Int.: jumper; at left, halteres on the ground; sponge,
etc., suspended. A-B: warriors making ready: A: warrior; a

- youth holding greaves; warriors with horses. B: a youth with a horse and two helmeted youths with their horses.
- C] Int.: starting to left of the head: $\text{ho } \pi\alpha\iota\varsigma$, retr. Starting to right of the face: $\kappa\alpha\lambda\omicron\varsigma$. A: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. B: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] Compared by Cummings with East Lansing, Michigan State University 65.57.

5422.

Naples 2627.

- A] RF cup. Oltos. Last quarter sixth. 520-510. (Still early, Beazley). *Heydemann, pl. 6 (facs.). Beazley, JHS 52 (1932) 196. ARV(2) 66/127. Script 274.
- B] Int.: a young komast. Ext.: plain.
- C] Along the top, facing in and centered on the youth: $\text{Τλεσδὸν } \text{ho } \nu\pi\ \nu.(\rho)\omicron\pi(\epsilon)(\pi)\omicron\iota\epsilon\sigma\epsilon(\nu)$.
- D] The reading is done after an old dr. among photos. once belonging to Beazley. ARV(2) gives: $\text{Τλεσδοννυυ}(\lambda)(\lambda)\epsilon\omicron\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\upsilon\upsilon$, the two "lambda's" = Attic lambda turned 180 degrees, thus pointing to the left. I think the letters following Τλεσδὸν are intended for $\text{ho } \text{Νεαρ} \chi\theta$. I suspect that the signature is not genuine, although Beazley in JHS says that this may be the LM artist, showing that he survived to this time. Attic alphabet and miswritten letters.

5423.

Naples 2633.

- A] RF cup. Colmar Painter. Cachrylion potter. Ca. 500. Very early (Beazley). *Bloesch, FAS 45/8. ARV(2) 356/63.
- B] Int.: a naked boy running. Ext.: plain.
- C] Int.: $\text{ho } \pi\omicron\iota\varsigma$, miswritten for $\pi\alpha\iota\varsigma$.(1)

(1)information from Beazley, quoted by Bloesch.

5423a.

Naples 2634.

- A] RF cup. Aison. 430-420? *GAI i, 529. *Kretschmer, Vas. 175. ARV(2) 1174/2 (bibl.), Add.(2) 339 (bibl.).
- B] Int.: a warrior with Apollo and a woman. A-B: warriors leaving home.
- C] Ασσ... and $[-\text{--}] \omicron\sigma\tau\omicron\varsigma$.(1)
- D] ARV(2): now cleaned. GAI makes up the odd reading $\text{Ασσ}[\text{--}] \omicron\sigma\tau\omicron\varsigma$ from Kretschmer.

(1)after Kretschmer.

5424.

Naples 2763.

- A] WG lekythos. From Locri. Unattributed.(1) Diosphos Potter.(2) First half fifth. *Fairbanks, Ath. Lekythoi (1907), Gp A, Class 3/12, fig. 26. ARV(2) 302/13, 304.
- B] A satyr dressed in a himation with a goat.
- C] To the satyr's left, nonsense: $\tau\omicron\iota\omicron\iota$.

(1)general kinship with the Diosphos Painter. (2)side-palmette lekythoi no. 13.

5425.

Naples 2847.

- A] RF bell krater. From S. Agata de' Goti. Erbach Painter. Early fourth.(1) *A.W. Johnston, AJA 82 (1978) 225, Ill. 3 (dr.). ARV(2) 1418/6. TGV 112/18C 49; 155/6F 2; 167/23F 7; 169/26F 13.
- C] Under the foot, Grr.:
λυ<δία> ΔΔΙΙΙΙ ΠΙΙ ΤΙ<μη> (Ι) Ι-Ι- (.) ΙΙΙ εν<θημα> Ι-.
- D] In AJA Johnston reads only the end: 'contents 1 drachma'. In TGV he gives a line crossing the foot; AV; EN<>; ΤΙ<μη> plus a numeral. I have no good complete reading, but lydia and entHEMA seem certain.

(1)slightly later than the RF bell krater in Salerno from Montesarchio (Johnston).

5426.

Naples 2883.

- A] Frs. of RF calyx krater. From Ruvo. Related to Pronomos Painter.(1) Late fifth. *FR ii, 196, fig. 72 (A, after Mon. Inst. 9, pl. 6; Athena fr. 2664 does not belong), figs. 73-75, pl. at p. 196. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 106/ψ. W. Hahland, Studien zur attischen Vasenmalerei um 400 v. Chr. (1931) 12-20. *Arias-Hirmer 380, pl. 220 (part). CB ii, 71/6 (mention). ARV(2) 1338 (much bibl.), 1690, Para. 481, Add.(2) 366. Boardman, ARFV ii (1989), fig. 327. LIMC iv, s.v. Eu... . A. Kossatz-Deissmann, GVGettyMus 5 (1991) 153, EU... 1. *H.A. Shapiro, Personifications in Greek Art (1993) 258/121, 185, fig. 146. LIMC iv, s.v. Ge, no. 6; 230, s.v. Gigantes, no. 316.
- B] A: Gigantomachy, with Sun and Moon in the upper zone. B: Dionysus with his chariot, satyrs and maenads.
- C] A: Enkelados. [Porphyr]ion.(2) B: a maenad: Παῖδιά. a Satyr(?): Εὐ[-].
- D] = 2045. The inscriptions are mainly taken from Arias-Hirmer.

(1)associated with him by Hahland. Furtwängler attributed the vase to the painter of the Talos vase, and Beazley thinks there may also be a connection with the Talos Painter. (2)the dr. in FR shows: A: above a nude hoplite: Ενκελαδος. Between two fighting giants: [-]ίων.

5427.

Naples 2891.

- A] RF pelike. Syriskos Painter. First quarter fifth. *ARV(2) 262/34.
- B] A: a man with a scepter, seated; a woman (Zeus and Hebe?). B: two women.
- C] A: καλός and Χαίριας.

5428.

Naples 2961.

- A] RF plastic rhyton (donkey's head). From Ruvo. Brygos Painter. First quarter fifth. *Photo. ARV(2) 383/195, 1649.
- B] Neck: Eros and boys.
- C] Nonsense: ιολεσ(.)σ.
- D] There are no doubt other inscriptions.

5429.

Naples 3046.

- A] RF Nolan amphora. From Ruvo. Dresden Painter. Second quarter fifth. *ARV(2) 655/9.
 B] A: a boy with a lyre, fleeing (Tithonos?). B: a woman.
 C] A: ἡππὸν κ(α)λος.

5430.

Naples 3125.

- A] RF neck amphora. From Nola. Alkimachos Painter. Second quarter fifth. *ARV(2) 530/21. Beazley, JHS 34 (1914) 195 and 224 (mentions).
 B] A: Boreas and Oreithyia. B: a woman fleeing.
 C] A: Κλενιας καλως.(1)
 D] Ionic alphabet.

(1)i.e., καλος; for omega for omicron see Script, p. 167.

5431.

Naples 3135.

- A] RF squat lekythos. From Locri. Syriskos Painter. First quarter fifth. *Photo. JdI 9 (1894) 58 and 69/1 (not ill.). Kretschmer, Vas. 109. ARV(2) 264/55. GAI i, 300/4 and ii, 512.
 B] A seated woman with a lyre.
 C] On her right, partly written through the lyre: καλῆ δοκῆς.
 D] The mouth is alien. Thick letters. The vase appears in some very early publications; see ARV(2). – For the spelling of δοκῆς (ε for ει) see GAI. But I would read δοκῆς.

5432.

Naples 3155.

- A] RF neck amphora. Dutuit Painter. First quarter fifth. *ARV(2) 307/5. *Beazley, JHS 33 (1913) 108/8 and 110 (not ill.).
 B] A: citharode. B: a man leaning on his stick.
 C] A: Αρχινο[s] καλος.(1) B: ho παις καλος.

(1)the first sigma is given as extant in JHS.

5433.

Naples 3158.

- A] RF Nolan amphora. From Nola. Nikon Painter. Second quarter fifth. *ARV(2) 650/8.
 B] A: Eos. B: youth with phiale.
 C] A: κ(α)λος Ν[ι]κδν.
 D] The alpha lacks the cross stroke.

5434.

Naples 3211.

- A] RF pelike. Group of Polygnotos. Third quarter fifth. *ARV(2) 1059/134, 1588/3. Hackl 497. *TGV 110/13C 2; 112/18C 16; 202, 13C with n. 1.
 B] A: athlete and a flautist. B: youths and a woman.
 C] A: καλος. Καλλιας. Ευνικος.(1) Under the foot, Gr.: σκο<> and a line crossing the foot.
 D] Ionic alphabet. Two sigmas are shown as lunate (in printed letters). For the Gr., Johnston thinks of a vase name: see the parallel, London E 331.

(1)ARV(2) 1588, under Kallias II, no. 3: Kallias may be the name of the flautist; it is not certain whether kalos goes

with him or with the jumper on the left. [Eunikos must be the name of another athlete. If we are to read καλος Καλλιας, it could still refer to the flautist and the kalos would be "tag" (portrait) kalos].

5435.

Naples 3240.

- A] RF volute krater. (Pronomos Vase.) From Ruvo. Pronomos Painter. Late fifth. *FR iii, 132-50, fig. 147 (phot.), pls. 143-45 (drs.). Prott, in Schedae philol. ... Usener (....) 47ff. A.D. Trendall and T.B.L. Webster, *Illustrations of Greek Drama* (1971) 28, no. II,i (A). ARV(2) 1336/1 (much bibl.), 1704, Para. 480, Add.(2) 365 (much bibl.). E. Simon, 'Die `Omphale' des Demetrios,' AA 1971, 199-206. Script 801.
- B] A: Dionysus and the cast of a satyr play (so ARV(2)). B: Dionysus and Ariadne with satyrs and maenads.
- C] A: Διονυσ(ο)ς.(1) ἡμερος. Ηρακλης. Chorus members: Ευνικος. Δωροθεος. Ευαγων. Νικ(ο)μαχος.(1) Χαριας. Νικολεο{η}ς. Διων. Φιλινος. Καλλιας. Two of the 11 choreutae are not inscribed. Poet: Δημητριος. Flute player: Προνομος. Lyre player: Χαρινος.
- D] Beazley accepts Prott's suggestion that the satyr play may have been a Hermione; but see Buschor in FR; further Trendall and Webster. Pronomos of Thebes is well known: Paus. 4.27 and 9.12, etc. The others are unknown. Several figures are not named. Note cursive epsilon, pi with equal verticals and omega in two lines. On the beginning of cursive letters in this period see Buschor in FR, p. 146.

(1)omicron is a half circle in Διονυσ(ο)ς; it resembles a narrow pi with equal bars in Νικ(ο)μαχος.

5436.

Naples 3352.

- A] Lekythos. From Nocera. Unattributed. Date? *Milchhöfer, JdI 9 (1894) 59, 60/10 (not ill.). Kretschmer, Vas. 117. Bruns, Vorlegeblatt, no. 12. Bullett. Nap. n.s. 5,2.
- B] [Upper zone: Thetis bringing the arms to Achilles.] Lower zone: The Rape of Oreithuia.
- C] Upper zone: Κυμαθοε. Θεις. Ψεμαθε.(1) Νερευς. Ερμ[ης]. Αχιλλευσ.
- D] Mixed alphabet (printed letters).

(1)so JdI, if properly copied. For Ψεμαθε, cf. also GAI i, 121.

5437.

Naples 81,080.

- A] Fragmentary BF amphora. From Pesto. Unattributed. Third quarter sixth. 550-530. *CV, Italy 20, III H e, pl. 2,5-6 (and facs.). Heydemann, no. 2730, pl. 7.
- B] A: warrior and two youths. B: (the left half is missing): a man leading a horse.
- C] Nonsense: imitation letters: behind the warrior: 4 letters and another 4, the latter beginning with nu. B: in front of the horse: φο(π)(.).
- D] = 2730. Restored.

5438.

Naples 81,083.

- A] BF pelike. Near the Rycroft Painter. Last quarter sixth. *CV, Italy 20, III H e, pl. 13,1-4 (bibl.). Heydemann, no. 3358, pl. 10. *ABV 338/3, 694, Para. 150, Add.(2) 92. A.-N. Malargadis in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 398, fig. 8 (B: after LIMC i, pl. 243 Aias 80). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 83, 151, pl. 38,f (A). *D. Williams, 'Ajax, Odysseus, and the Arms of Achilles,' AK 23 (1980) 142-43, and n. 45 (bibl.), pl. 36,6 (B). E. Simon, Gnomon 42 (1970) 709. Webster, PP, 135f. Boardman, AJA 82 (1978) 16 n. 32. Schauenburg, Mélanges ... Mansel (1974) 105f. [The last 4 items on A.] Schefold, Götter und Heroen 251, fig. 236 (B). J. Ober and C.W. Hedrick, eds., The Birth of Democracy (exhibition at National Archives, Washington, D.C. 15-6-1993 - 2-1-1994) 23, fig. 3. I. Scheibler, JdI 102 (1987) 114.H.A. Shapiro in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 67-68, fig. 12 (A, shows part of inscriptions).
- B] A: initiation: two youths(1) (one younger than the other), seated before a table in a small shrine; at left, a priest holding a wineskin offers them a cup and speaks; a portable picture on a pole shows two males standing next to their horses.(2) B: The Contest for the Arms of Achilles, Odysseus speaking, Ajax listening.
- C] A: before the priest's legs: κ(α)ι(ς).(3) Over the table and between the figures: Μυστα. B: before Odysseus' head: Ολυσοσ(ε)υς. To left of Ajax: Αια(ς), retr.
- D] = 3358. Shapiro suggests the initiation of the Dioscuri into the Eleusinian Mysteries. Scheibler suggests the initiation of two hippeis in the Anakeion. - On A: the alpha is triangular; the sigma, moon-shaped.

(1)called women in CV. (2)Dioscouri(?), Beazley. (3)called meaningless in CV and not explained in ABV, but I think it must be a miswritten word or name.

5439.

Naples 81,122.

- A] BF band cup. From Ruvo or Capua. Unattributed. Third quarter sixth. *CV, Italy 20, III H e, pl. 17,3 (A). Beazley Archive db, no. 14,234. (no other bibl.).
- B] Handle zone: A: a centaur running. B: similar.
- C] Handle zone: A, B, each: nonsense letters.
- D] = 2799.

5440.

Naples 81,127.

- A] BF cup. Unattributed. Second half sixth. 530-510 (CV). *CV, Italy 20, III H e, pls. 28,1-3 and 33,4. Heydemann, no. 2457, pl. 5.
- B] Int.: animal. Two heads turned back, one of an archer. A: harnessing a chariot (six figures). B: 5 horsemen.
- C] Int.: nonsense: around the scene, circular: ρι^ο^ις(.)υλαγο.(1)
- D] = 2457. The surface is poorly preserved. Done entirely from CV.

(1)so the dr. in CV; they suspect:καλος. But the letters are near-imitation letters. The spacing is irregular.

5441.

Naples 81,129.

A] BF eye cup. From Etruria. Unattributed. 530-520. *CV, Italy 20, III H e, pl. 30,1-3. Heydemann, no. 2773, pl. 13.

B] Int.: satyr. Between eyes: A: Heracles and the bull. B: similar.

C] Int.: to the satyr's right: nonsense: ταιτ(.)πι(1) Under the foot, Gr.: λχα, retr. Not in TGV.

D] = 2773.

(1)The bracketed letter may be intended for iota: ταιτιπι(?).

5442.

Naples 81,132.

A] BF band cup. From Vulci. Near Elbows Out. Third quarter sixth. 550-530. *CV, Italy 20, III H e, pl. 18,2-3. H. Heydemann, Griechische Vasenbilder (1870), no. 2500, pl. 5. Beazley, BSA 32 (1931-32) 21/15. ABV 252/1. Script 1089.

B] Handle zone: A, B, each: a stag hunt on horseback.

C] Handle zone: nonsense: A: between the left horseman and a palmette, up: στοστου. To left of the deer, up: πετοτοσ. On its right, up: τοτοτοσ. Between the right horseman and a palmette, up: ιδιοστο. B: to left of the deer: το(ο)το(τ)οτ. To right of it: ο(φ)σ(φ)ρον.

D] = 2500. The inscriptions are reproduced in CV after Heydemann's drs.; they are not very clear in the photos.

5443.

Naples 81,133.

A] BF lip cup. Unattributed. Third quarter sixth. 550-530. *CV, Italy 20, pl. 14,4 (facs. in text). Heydemann 4/2516. Doc. Ined. II, 368. S. Luce, AJA 20 (1916) 461.

B] Lip: A, B, each: Heracles and the lion, with Iolaus.

C] Handle zone: A: ευακγοφ(.)οτ(.)σ<φ. B: ευγκι(τ)κ(.)ρμσ ν.ιτ.

D] = 2516. The letters are small and not always clear. The inscriptions taken from CV after Heydemann.

5444.

Naples 81,134.

A] Lip cup. From Etruria. Tleson Painter. Tleson potter. Third quarter sixth. 550-530. *CV, Italy 20, III H e, pl. 14,2 (facs. in text). Heydemann, no. 2528, pl. 6. ABV 182/15.

B] No figure decoration.

C] Handle zone: A: Τλεσδν ho Nε(α)ρχδ ε(π)οι(ε)σ(ε)ν. (1)
B: Τλεσδν ho N(ε)αρχδ ε(π)οιεσεν. (2)

D] = 2528. The readings are from CV after Heydemann and hence not very reliable.

(1)the alpha = delta. εγοιγοφν, i.e., many letters are incomplete. (2)epsilon = ϕ. Pi = Attic gamma.

5445.

Naples 81,135.

A] BF band cup. Unattributed. Third quarter sixth. *CV, Italy 20,

- III H e, pls. 16,7 and 17, 1 (A, detail of A). Beazley Archive db, no. 13,944.
- B] Handle zone: A: Theseus and the Minotaur, between, on each side, three onlookers. B: similar.
- C] Handle zone: A: between the figures: nonsense letters: blobs.
- D] = 2477.
- 5446.
- Naples 81,136.
- A] BF lip cup. From Etruria. Tleson Painter. Tleson potter. Third quarter sixth. 550-530. *CV, Italy 220, III H e, pl. 15,1-3 (fac. in text). Heydemann, no. 2532, pl. 6. Beazley, JHS 52 (1932) 176. ABV 179/5.
- B] Int.: sphinx.
- C] Handle zone: A: Τλεσὸν ὁ Νεαρχὸς ἐποίησεν.
B: Τλεσὸν ὁ Νεαρχὸς ἐποίησεν.
- D] = 2532. Typical hand of the Tleson Painter, neat version.
- 5447.
- Naples 81,144.
- A] Lip cup. From Etruria. Unattributed. Third quarter sixth. CV, Italy 20, III H e, pl. 14,8 (bibl.).
- B] No figured decoration.
- C] Handle zone: A, B, each: χαιρε καὶ πειεῖν.
- D] = 2476.
- 5448.
- Naples 81,145.
- A] BF lip cup. From Etruria. Unattributed. Third quarter sixth. 550-530. *CV, Italy 20, III H e, pl. 14,7. Heydemann, pl. 5/2480.
- B] Lip: A, B, each: ram.
- C] Handle zone: nonsense: υκολιυλμυ(.) (π). B: υαλ(.)χλυ(.)γυγχ.
- D] = 2480. The writing is unclear, almost in imitation letters (but the drs. in CV are from Heydemann and hence not very reliable). Pi = Ionic gamma. The other letters miswritten.
- 5449.
- Naples 81,154.
- A] BF skyphos. From Ruvo. Theseus Painter (Haspels). Early fifth. *CV, Italy 20, III H e, pl. 46,3-5. Heydemann, no. 2468, pl. 5. Haspels, ABFL 249/6. ABV 703. S.R. Wolf, Heracles beim Gelage (1993), figs. 93-97.
- B] A: Heracles reclining, with two satyrs. B: similar.
- C] Nonsense: A: behind Heracles' back: οογο. B: in a similar position: οογκ.
- D] = 2468.
- 5450.
- Naples 81,177.
- A] BF hydria. Priam Painter. Last quarter sixth. Early (Beazley). *CV, Italy 20, III H e, pls. 34,2,4 and 35,2 (facss. in text). Heydemann, no. 2514, pl. 5 (not quite accurate, Beazley). *Beazley, CV, Great Britain 9, Oxford 2, III H, 100, text to pl. 8,5. ABV 332/19.
- B] Shoulder: fight, with chariot wheeling round. Body: Athena mounting chariot, with Heracles; Hermes; old man.

- C] Body: above Heracles' raised arm: κα(λ)ος.(1) Below the arm: κορες, retr. Behind Heracles' head and above old man's head: καλος. καλος.
 D] = 2514. - For the the inscription κορες (= Athena) see CV Oxford, and compare Oxford 22.

(1)lambda miswritten.

5451.

Naples 81,266.

- A] WG oinochoe. From Nola. Unattributed. Second quarter fifth.
 *ARV(2) 1561/4, 1562, Para. 505, Add.(2) 388.
 B] Mistress and maid.
 C] Αλκιμαχος καλος.
 D] = 2439. The first sigma resembles a lunate one.

5452.

Naples 81,293.

- A] BF Panathenaic prize amphora. From Ruvo or Nola?(1)
 Unattributed. Late sixth or early fifth. *CV, Italy 20, III H g, pl.3,1,3. Heydemann, no.2764, pl. vii. Smets, Ant. Class. 5 (1936) 91. Brauchitsch, no. 39.
 B] A: Athena. B: Four hoplitodromoi.
 C] A: Along the right side of the left column: τον Αθeneθεν αθλον.
 D] = 2764.

(1)so CV.

5453.

Naples 81,294.

- A] BF Panathenaic prize amphora. Unattributed. Early fifth.(1) *CV, Italy 20, III H g, pl. 1,1 and 3 (facs.). *Information from J. Binder. Brauchitsch 38/45. Smets, Ant. Class. 5 (1936) 91. Brandt, Arch. Panath. I, 10, n. 7 and 21 n. 6 (number misprinted). Script 1208. Neils et al., Goddess and Polis (1992) 41 and 88, fig. 54 (B).
 B] A: Athena. B: Pancration?(2)
 C] A: τον Αθeneθεν αθλον. B: above the heads of the figures, at right: Πανκρατιον.
 D] Modern? The lettering on A is doubtful, the inscription on B likewise. CV says that the inscription on A is partly restored. Most of B is also restored (J. Binder, who has seen the vase); that may include the inscription on B. This is the only vase naming an event other than a race (Neils).

(1)Smets, Binder. (2)CV says: five bearded men, but see Brandt, p. 10.

5454.

Naples 81,324.

- A] RF cup. From Nola. Eretria Painter. 430-420. *Bothmer, Amazons 203/161, 204, pl. 85 (A, B). H. Heydemann, 'Über einige Vaseninschriften des Museo Nazionale zu Neapel,' AZ 1869, 81. ARV(2) 1252/50. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 41, 155, 317/41, pls. 42-43.
 B] Int.: two Amazons: an archer and a hoplite. A: five Amazons. B: similar.
 C] Bothmer (p. 203): "Said to be inscribed: Χρυσις. Ανδρομαχε

καλε. καλε. Ιππολυτε καλε, but I saw no trace of the inscriptions." Idem, p. 204: "As mentioned above, I saw no trace of the inscriptions, but the cup is in want of cleaning."

Heydemann: A: Χρυσις. Ανδρομ[α]χε. καλε. B: καλε.

Ιππολυτε. καλε.

L.-H.: A: Χ----. "Reste von Namen." καλε. B: "Reste von Namen." ---π----ε.

- D] = 2613. The surface must have suffered since Heydemann. His readings must be accepted. L.-H. 155: some names are not true Amazon names: Chrysis. kale (3 times). Andromache and Hippolyte probably refer to the two shield-bearing Amazons. The 'queen Amazon' on the Int. may be Antiope, cf. LIMC i, s.v. Antiope II.

5455.

Naples 81,328.

- A] RF Cup. Epiktetos (Int.). Euergides Painter, manner i (Ext.). Paidikos potter? Late sixth. *Photo. (Int.). *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 51, pl. 32. [Reprint of PP]. Bloesch, FAS 66, n. 110. Kraiker, JdI 44 (1929) 195 n. 1. *ARV(2) 73/29, 97/2, 102/4. 103/3.
- B] Int.: warrior. A, B, each: symposium (a reclining youth greeting a nude boy (cup bearer)).
- C] Int.: starting at the bottom: ηιπαρχος καλος.(1) A: προσαγορευθ. B: Παιδικος.(2)
- D] = 2609. Note that the inscriptions are characteristic of each separate painter.

(1)ηιπαρχος ^καλο^ς. A leg intervenes; the words are separated by the head. (2)the traces on A and B are not at all clear in the photos.

5456.

Naples 81,329.

- A] RF cup.(1) Oltos (Int., A). Chelis Painter (B, palm.). Chelis potter. Last quarter sixth. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 51, pls. 30-31. [Reprint of PP]. ARV(2) 48/167, *57/43, 112/2, Add.(2) 161. Cohen, Bilinguals, pl. 89,3 (B).
- B] Int.: satyr running to right, with castanettes. A: maenad between two donkeys. B: between eyes, satyr.
- C] Int.: Starting to right of satyr's left foot and running around the margin, facing out: [X]ελις εποιεσεν.(2) A: Μεμ{μ}νον καλος.(3)
- D] = Heydemann 2615. [The Int. done from PP, Ext. from ARV(2).]

(1)abnormal eye cup. (2)[X]ελις ε^ποι^εσε^ν. Head, arm, and foot intervene. (3)cf. GAI i, 144.

5457.

Naples 81,330.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. *ARV(2) 65/108, *1609, 1623, Add.(2) 166. *C. Fränkel, Satyr- und Bakchennamen (1912) 11, 23 and 88/X. RE, s.vv. Phlebippos, Stysippos (Turk). Bruhn, Oltos 41/30. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 152, DORKIS 3.
- B] Int.: komast: a youth running. A: a doe between two satyrs.

B: similar.

- C] Int.: Μιλῶν κ(α)[λος]. A: καλος, retr. Στυσιπ<πος, retr. καλον.(1) [Δορκις.(2) B: Φλεβιπ<πος, retr. Δι[ῶν(?)].(3)
D] = 2617. ARV(2) 1609, under the kalos-name Stysippos:
"Στυσιπος and Φλεβιπος (without kalos) on the same cup, must be comic perversions of such names as Speusippos and Pheidippos, like Hippobinos for Hipponikos in Aristophanes." They may be puns on contemporaries. 1623, under Naples [Vatican], Astarita 280, gives parallels for the occurrence of Φλεβ- names on vases.

(1)Fränkel takes Stysippos to be one of the satyrs; Beazley combines it with one kalos. The last nu, as printed by Beazley, might be a sideways sigma: καλο(ς). (2)For Dorkis, see Fränkel, p. 23, who considers it the name of the other satyr. Note the doe in the picture. (3)so Beazley; not in Fränkel who instead has καλος, twice [an error for A?].

5458.

Naples 81,398.

- A] RF hydria. From Nola. Polygnotos. Third quarter fifth. Early (Mathson). *FR iii, 319-24, pl. 171 (dr.), pp. 320-21, figs. 151-54. Bieber, JdI 32 (1917) 63, fig. 33. Lullies, ed., Neue Beiträge, pl. 28,2. ARV(2) 1032/61, Para. 442, Add.(2) 318. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 23, 360/67, pl. 14A-D.
B] Girls dancing and tumbling: a youth leaning on his staff; a girl dancer, a girl flautist and a lyre player; a second pair of dancer and flautist; a girl dancing the pyrrhiche; another playing krotala; a girl acrobat on a table; a girl flautist and a sword dancer.
C] To upper right of the first dancer: [---]γονη.(1) Above the first flautist: Ελπινικε.
D] = 3232. Much restored (Beazley). The name Elpinike may indicate a contest between the groups. Mixed alphabet.

(1)so FR in the text; omitted in the dr. (and also in Matheson). Is the eta correct?

5459.

Naples 81,401.

- A] RF amphora. From Ruvo. Group of Naples 3235. Last quarter fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 162, MARSYAS 7; 171, SIMOS 20; 175, TYRBAS 1; 187, OURANIE(S) 1; 190, THALEA 2. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 102/λ. ARV(2) 1316/1, Add.(2) 362. S. Karouzou, AJA 42 (1938) 499-500, fig. 7 (B). J.-M. Moret, L'Ilioupersis dans la céramique italienne (Geneva 1975), pls. 32,1-2 and 33 (A). *L. Burn, The Meidias Painter (1987) 58, 63-65, 101/N 1 (not ill.)
B] A: Marsyas (playing the flutes) and Olympos (playing the lyre), with three maenads, two satyrs and a boy satyr. B: The Theft of the Palladion: Helen(?) between Diomedes and Odysseus.
C] A: Μαρσ[ας]. Ολυμπος.(1) The boy satyr: Σι[μος]. Τυρβα[ς]. Ορανη. Θαλεα. The right-most maenad: κα[λη]. B: Burn calls the middle figure simply a woman: only ελ survives: [Θ]ε[α] or Ελ[ενη].

D] = 3235. Theano, wife of Antenor and priestess of Athena, surrendered the Palladion to the Greeks. This restoration was suggested by E. Braun, *Annali* 1836, 298. But on S Italian vases Theano is fleeing in terror. Most prefer Helen, as suggested by F.G. Welcker, *Die griechischen Tragödien mit Rücksicht auf den epischen Cyclus* (Bonn 1839) i, 148. Helen helped Diomedes plot the capture of Troy and may have discussed the Palladion with him (Moret 74 n. 3). But Burn points out that the woman is not helping the Greeks but holding them back; she agrees with Welcker that Helen is arbitrating a quarrel of the heroes. Cf. the lost Panathenaic amphora, Burn N 2, ARV(2) 1316/2, where Helen is definitely present. For possible political implications, see Burn 64-65. Ionic alphabet.

(1)Fränkel has Ολομπος: a misprint?

5460.

Naples 81,473.

- A] RF Nolan amphora. From Nola. Phiale Painter. Third quarter fifth. 440-435 (Oakley). *J.H. Oakley, *The Phiale Painter* (Kerameus 8, 1990) 72/34, pls. 18,b and 34,h. ARV(2) 1016/33, Add.(2) 315.
- B] A: a hoplitodromos looks back at a trainer. B: an athlete leaning on a pillar.
- C] A: on the shield, in BG, a large: A.
- D] = 3083. The alpha is pointed. Other vases by the Phiale Painter with this shield device: Warsaw 142,338 (Oakley, no. 29); Hamburg 94 (no. 32); Market (no. 34). Only on the last is the alpha not archaizing.

5461.

Naples 81,483.

- A] RF neck amphora. From Nola. Alkimachos Painter. Second quarter fifth. *dr. (A). *ARV(2) 529/13, Add.(2) 254.
- B] A: Dionysus. B: a youth.
- C] A: to right of D.'s head: καλος. To right of his shins: Αιχας.
- D] = 3050.

(1)so ARV(2); the dr. has the first sigma as reversed three-stroke.

5462.

Naples 81,535.

- A] RF stamnos. From S. Agata de' Goti. Group of Polygnotos. Third quarter fifth. *ARV(2) 1050/4, 1680, Add.(2) 321. R. Vollkommer, *Herakles in the Art of Classical Greece* (1988), fig. 36. LIMC iii, 359 (dr.) Deianeira II 2, Dexamenos II 1. *S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 217-19 and nn. 18-20, 446/PGU5, pl. 164.
- B] A: Heracles and the centaur Eurytion. B: women fleeing to an old man.
- C] A: the centaur: Δεξαμενος, retr.(1) Δαιανειρα, retr. [sic]. Οινευς. B: the old man: Πυλαδες.(2)
- D] = 3089. The same subject on London 1898.7-16.5, not inscribed. Matheson: Beazley and others declared the inscriptions to be mistaken and the scene to be of Heracles

and Eurytion, with the daughter of king Dexamenos.
Vollkommer however accepts the inscriptions, citing
parallels for the name Dexamenos and for Oineus as the
father of Deianeira. [But there is a good deal of confusion
in the sources about the names in the Eurytion story.]

(1)written in confusion for Eurytion (Beazley). (2)all
inscriptions from Matheson's cat.

5463.

Naples 82,275.

- A] Fr. of RF hydria. Lykaon Painter. Third quarter fifth.
*Beazley, AJA 31 (1927) 350/12 (not ill.). ARV(2) 1046/12. A.
Queyrel, 'Les Muses a l'École: Images de quelques vases du
Peintre de Calliope,' AK 31 (1988) 92 n. 9.
- B] Muses.
- C] [Κλ]εο. Τερ[φισιχορε]. καλε.(1)
- D] = 2667; Queyrel gives the number as 82,275. Heydemann had
read λο,χε...; Beazley established that these are muses
and compared AV 400/10.

(1)so Beazley in AJA; but I have changed all to the Attic
alphabet.

5464.

Naples 85,872.

- A] BF column krater. Unattributed. Ca. 500 (CV). *CV, Italy 69,
pl. 16,1-3, fig. 2 (facs. of Grr.). *TGV 102/16B 30; 116/3D
15; 151/1F 14; 155/7F 4; fig. 6,f (dr.).(1) Hackl 572.
- C] Under the foot, Grr.: CV and TGV show:
ΠΑΙ
XV
ΛΕΚΑ.
- D] = RC 10. χύ<τρα>. ΛΕΚΑ: = λεκα<νίς>.

(1)Listed as Naples RC 2.

5465.

Naples 85,982.

- A] RF pelike. From Cumae. Shuvalov Painter. Third quarter fifth.
Middle period, 430-420 (L.-H. 88-89). *dr. (A). ARV(2) 1209/57,
Add.(2) 346. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2,
1976) 85, *87, 104/S 21, pls. 2 (profile) and 92,a-b (A, B)
- B] A: a woman, with a lyre in the left hand, juggles a stick
with the right. B: a woman. [The woman on A rushes toward
the woman on B who is waiting.]
- C] A: at the top of the scene, widely spaced: [Ζ]εῦ σῶτερ.
- D] = RC 117. L.-H. points out that the letters ΕΥΣΩΤΕΡ cover
the whole scene horizontally and reads: 'Gut, Retter',
which I think is wrong. There is room for a zeta at left
but I do not know if it was ever written. Perhaps
<Ζεῦ Σῶτερ? For Ζεῦς Σωτήρ, see LSJ, s.v. σωτήρ. The words
are thought of as spoken by the woman, although they are
not written from her mouth. The inscription is in applied
white. Ionic alphabet. D-shaped rho.

5466.

Naples 86,046.

- A] RF pelike. From Cumae. Recalls Aison. 430-420. *TGV 249, 24F n. 5 (mention). ARV(2) 1178, Add.(2) 340. *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976), pl. 92,c,d.
- B] A: two athletes. B: an athlete and a youth.
- C] [Gr.? Where?]: Ηγησάρχωι.
- D] A small vase, of the same special model as Naples RC 117 [q.v.], which is by the Schuvalov Painter (Beazley). [Is this an owner's name or a gift inscription?]

5467.

Naples 86,331.

- A] BF hydria (kalpis). From Cumae. Unattributed. Last quarter sixth. *ABV 678. F. Bechtel, Die attischen Frauennamen (1902) 102. Heydemann, Vasensammlung Neapel (1872) 867/187, pl. 21 (inscr.). *CV, Italy 69, pls. 47,1-2 and 48,1-2 (48,1-2 are good for inscriptions; bibl.).
- B] Five women at a fountain.
- C] To lower left of the leftmost woman, not facing her: ναίχι. To her right, facing her: Μυτεκαλε.(1) To lower left of the second woman, not facing her: Νικῶ. To right of the third woman, facing her: Καλλῶ. To right of the fourth woman, facing her: Ροδοπῆς. The fifth figure is smaller and is at the fountain filling her hydria; she is not named.
- D] = RC 187. = R.C. 26? For Myrte (see below) cf. the phormiskos Ceramicus 691, Script 436. CV 35 has much discussion of fountain scenes. The letters are thick and squat.

(1)Beazley prints: M(.)τε, the second letter obscure. Bechtel suggested Μυρ<ρ>τε. Perhaps: M(u)<ρ>τε καλε, ναίχι. CV says: Heydemann had Myte or Muia. LGPN ii also has Μύρτῃ.

5468.

Naples 86,333.

- A] BF Panathenaic prize amphora. From Cumae. Achilles Painter. Third quarter fifth. *Beazley, AJA 47 (1943) 448/3 (not ill.). Hackl, p. 60. ABV 409/3, Add.(2) 106. *CV, Italy 69, pls. 39,1-2 and 40,1-4 (40,1 is a ph. of the prize inscription); fig. 8 (facs. of Gr.) (much bibl.). TGV 177, s.l. 1 27.
- B] A: Athena. B: a boy discus thrower.
- C] A: to right of the left column: τον Αθeneθεν αθλον. B: on the neck, Gr.: ΟΟΙΙΙΙΙ.(1)
- D] = RC 184.

(1)so CV and a facs. in TGV, p. 177. Not explained in TGV. CV says it is in the Ionian numeral system. Reported by Brauchitsch as: OQLIZLI (the second lambda Attic).

5469.

Naples 86,339.

- A] Lekythos in Six' technique. Workshop of Sappho and Diosphos Painter (CV). Beginning fifth. *CV, Italy 69, pl. 67,1-3; fig. 16 (facs.) (bibl.). Heydemann, Vasensammlung Neapel (1872) 864/172, pl. 20 (inscr.). Haspels, ABFL 228/49. Gabrici, Mon. Ant. 22 (1913) 507f., pl. 61,1.
- B] An Ethiopian warrior.
- C] The inscriptions are not now visible. Read by Heydemann: "(.)"αυ.(1) οχπχ(υ)χιο.
- D] Surely nonsense.

(1)the second letter = ~ but at the bottom of the line.

5470.

Naples 86,378.

- A] BF pelike. Leagros Group (CV). Last quarter sixth. Ca. 500 (CV). *CV, Italy 69, pls. 41,1-2 and 42,1-4; fig. 9 (facs. of dipinti). Heydemann, Vasensammlung Neapel (1872) 869/193. R.M. Becker, Formen attischer Peliken (diss. Tübingen 1977) 15, 17, n. 46, pls. 5,b and 39,b.
- B] A: a seated man and a seated woman conversing; between them, a dog. B: a man with a club between upright branches; a draped youth, talking; a dog; a bearded and naked man with his stick [i.e., a youth with a dog is talking to two men].(1)
- C] A and B, each: thin nonsense, partly imitation letters; many 'quotation marks' ("): A: to right of the man's head: $\text{III}\sigma\sigma\upsilon$ and two more letters? B: inscriptions to right of the left man; to left of the youth's face and along his himation; above the dog; to left of the right man's mouth: $\sigma\circ\circ$.(2) See further the facss.
- D] = RC 28. Not in Beazley. Exceedingly casual imitation letters, not at all like the typical Leagran nonsense. CV: by the same hand: Naples 86,321 (pl. 36) and Berlin 1915, ABV 377/247, BF olpe, Leagros Group.

(1)two athletes and a judge: so CV, but it seems doubtful to me. (2)so the facs.

5471.

Naples 86,382.

- A] Lekythos in Six' technique. Sappho Painter. Beginning fifth (CV). *CV, Italy 69, pls. 66,1-3 and 74,6; fig. 15 (facs.) (bibl.). Heydemann, Vasensammlung Neapel (1872) 867/185, pl. 20 (inscr.). Haspels, ABFL 27/41 and 97 n. 5.
- B] A naked nereid(1) (holding a fish and riding on a panther).
- C] At left: $\upsilon\sigma\iota\upsilon\sigma\upsilon\sigma$. To right of her face: $\sigma\tau\iota^{\wedge}\sigma\tau\iota\sigma$.(2)
- D] Fiorelli (1856) read: $\upsilon\mu\nu\iota\omicron\upsilon\alpha\gamma\alpha\sigma\tau\iota\varsigma$ [presumably: $\upsilon\mu\nu\iota\omicron(\sigma)\alpha$], but Heydemann saw that the inscriptions are nonsense.

(1)nereid, Haspels; maenad, CV; Europa, Zahn; Great Mother, Technau; hybrid, alii. (2)the fish intervenes.

5472.

Naples 86,383.

- A] BF alabastron. From Cumae. Diosphos Painter (CV). Beginning fifth (CV). *Studniczka, JdI 43 (1928) 188, fig. 35 [dr. after Mon. Ant. 22 (1913), pl. 61,2]. *CV, Italy 69, pl. 76,1-5; fig. 19 (facs.) (bibl.). Heydemann, Vasensammlung Neapel (1872) 874/207, pl. 20 (inscr.). Haspels, ABFL 237/114.
- B] A: Peleus and Thetis. B: an old man leaning on a cane; a woman greeting him; an altar and a palm trees; Peleus and Thetis; the scenes are separated by palm trees.
- C] B: behind the man, irregular: $\kappa\alpha\lambda\omicron\varsigma$.(1) Between the two figures: nonsense: $\nu\upsilon\sigma\sigma\nu\omicron\alpha$.(2)
- D] = RC 383. The dr. in JdI is poor. Fiorelli (cited in CV) and Heydemann tried to make sense of both inscriptions.

(1) this could be nonsense as is the other inscription. (2) the alpha is at a distance from the other letters.

5473.

Naples 86,496.

- A] RF squat lekythos. From Cumae. Aison. Last quarter fifth. Ca. 420 (Shefton). 420-415 (L.-H.). *Bothmer, *Amazons* 162/16 and 174 (not ill.). VA 177 (attr. by Gabrici). E. Loewy, *Polygnot* (1929), pl. 35. ARV(2) 1174/6, Para. 460, Add.(2) 339 (much bibl.). Kron, *Phylenheroen* 164 and passim. *Script 779. RLinc 32 (1977), pls. 1, 2, 3, 3, 6, 4, 8, 5, 10, 6, 12. Boardman in D.C. Kurtz and B. Sparkes, eds., *The Eye of Greece* (Festschrift M. Robertson) (1982) 21, pl. 3, c (dr. after Mon. Linc. 20 (1913), pls. 86-87. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 227-30 and n. 355, 345/246 (not in pls.; figs. 74, a (profile) and 80 (ornament)). GAI ii, 56.
- B] Theseus and the Amazons. (The Amazons are lead by Anti ... (see below)).
- C] Λαοδοκη. Θησ<ε>υς. Αντιανει[ρα]. Κλυμενη. Φαληρος. Αρισστομα[χ]η. Μονιχος. Κρεοσα. Φυλακος. Αστυοχος. Ωκυα[λ]η. Τειθρας.(1)
- D] = RC 239. I have not seen pictures of the inscriptions. For the names of the Amazons, see Bothmer. For the names of the Greeks (mostly tribal heroes), see Script. Teithras is the eponymous hero of the deme Teithras. Gabrici and others read Αντιανει[ρα] for the leader of the Amazons, but L.-H. on p. 198 suggests Antiope, without realizing that the last letter should be an eta, not an epsilon. For Phylakos see L.-H. 28 and nn. 359-60 as well as Kron. Boardman discusses the relation to the Shield of the Parthenos (or lack thereof). All figures are named.

(1) these readings are from Bothmer. The ff. readings in L.-H., *Eretria-Maler*, differ: Λαοδοκη. Κ[ρεοσ]α [sic]. [Φ]υλ[?]α[κος]. Αντι[.]ε[?] (See above). Α[στυ]οχος. Αρισστομα[χ]η. [Τ]ειθρας. -Threatte in GAI ii thinks the form Λαοδικη is probably due to epic influence.

5474.

Naples 112,846.

- A] BF hydria. Unattributed. Third quarter sixth. 540-520 (CV). *CV, Italy 20, III H e, pls. 38, 4 and 39, 4.
- B] Shoulder: youth; two horsemen; a nude youth; tripod (part). Body: a chariot with its charioteer; a figure at the heads of the horses.
- C] Shoulder: nonsense: four imitation inscriptions.(1)

(1) so sloppy that I cannot reproduce them.

5475.

Naples 112,848.

- A] BF Panathenaic prize amphora. From Tarentum?(1) Sikelos. Late sixth. 495-80 (Smets). *CV, Italy 20, III H g, pls. 1, 2-4 and 2, 1-3. Kretschmer, Vas. 75. Brauchitsch, no. 40. Beazley, *AJA* 47 (1943) 445/6 (bibl.). ABV 403/1 (bibl.), Para. 175. Brandt, *Arch. Panath. I*, 8/75. Script 1194. Robertson, *AK* 13 (1970) 13-16. Robertson. AVCA 123. Neils et al., *Goddess and Polis*

(1992) 49. F.G. Lo Porto, 'Tombe di atleti tarentini,' Atti e memorie della Società di Magna Grecia 8 (1967) 31-98, pls. 1-43. S.B. Matheson in GVGettyMus 4 (1989). G.M. Padgett in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 229 n. 123.

- B] A: Athena. B: two wrestlers between two onlookers.
C] A: in the usual place, Dip.: τον Αθηνεθεν αθλον. B: Gr. on the right-hand column: Σικελος εγραψεν.
D] The only prize Panathenaic signed by a painter. Robertson in AK attributes this piece and two frs. of reverses of Panathenaics to the Sylius Painter, which would give us his name (Sikelos). Padgett expresses doubts about the attribution.

(1)probably from one of the Tarentine tombs that produced so many prize Panathenaics (Neils).

5476.

Naples 114,260.

- A] RF bell krater. From Apulia. Komaris Painter.(1) Third quarter fifth. *Beazley, AJA 39 (1935) 483/15, fig. 10; 45 (1941) 597/7. *ARV(2) 1064/2, Add.(2) 324. Welcker, A. D. iii, pl. 30,1. Stephani, CR (1865) suppl., 137-40 (against Welcker). Gercke and Peterson, RM 7, 22.
B] A: fishermen and a nereid: at left, a nereid seated on a rock; two fishermen in a rowboat, one putting out the anchor; a heron(?) flying before the storm. B: three youths.
C] A: the nereid: Ποντια.(2) The left fisherman (the one with the anchor): Αλιμος.(3) The right fisherman (who is rowing): Κομαρις.(4)
D] Beazley: workmen are usually nameless; the scene is probably connected with the unknown founder of the deme Halimous. Welcker, not knowing the inscriptions had interpreted the scene as Odysseus Akanthoplex. Beazley's conclusions were reached independently by Gercke and Peterson. Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1)"The short figures recall some of the bell-kraters of the Polygnotan Group," Beazley. (2)personification: pontos is the open sea [Beazley oddly speaks of the sea-shore]. Epiklesis of Thetis and Nereids; cf. Louvre E 869: Ποντι(α). (3)the name is not found elsewhere: 'belonging to the sea': a personification. (4)Stephani read Κομμαρις and thought it miswritten for Καμμαρις after the word for a kind of crab. But κόμαρις, a fish or sea delicacy is mentioned in Epicharmos fr. 47 Kaibel, cf. Kretschmer, Glotta 22, 103 and Hsch., s.v. κομάραι ἢ κομάραι· καρίδες· Μακεδόνες.

5477.

Naples 116,116.

- A] RF column krater. Painter of London E 488 (Later Mannerists I). Third quarter fifth. Ca. 430. *Beazley, AJA 31 (1927) 350/13 (not ill.). ARV(2) 1120/1. *TGV 113/18C 66(1), 164/19F 11, 166/22F 3, 167/23F 2, 167/24F 3. CEG i, 247/443. GAI ii, 586, 624 and 688.
B] A: komos. B: komos.
C] Under the foot, Grr.: on one side: Κωρινθοι. On the other side, in two lines: σύμμικτ' ἔνεστι πάντα | καὶ κωθώνια.(2)

D] συμμικτα is abbreviated on Louvre G 356 and Munich 1464 (Hackl, pl. 2, no. 575). Κορίνθιοι, sc. κρητῆρες, is the name for column kraters. Note the Iambic trimeter. For κώθων see TGV, p. 231 with nn. 2 and 3 (one shape is the mug). Threatte in GAI ii, 688 thinks Κορίνθιοι may be part of the metrical inscription.

(1) a line is drawn across the foot. (2) Beazley translates: 'This is all a mixed lot, including cothons.' Johnston, p. 232 suggests that the writer is an Athenian, since he is not familiar with omega. Omega is used both for omicron and for omega.

5478.

Naples 126,057.

A] RF skyphos. Lewis Painter. Second quarter fifth. After 470 (Smith). *H.R.W. Smith, *Der Lewismaler* (1939) no. 21, pl. 13, c-d. ARV(2) 974/24 (bibl.), Para. 435, Add.(2) 309. Robertson, AVCA 169.

B] A: Zephyrus pursuing: B: Hyacinthus.(1)

C] A: to right of his face: κα[---]. B: to right of the head: καλος.(2)

D] If the word on A were complete, it would settle the question of Zephyrus vs. Eos (see below).

(1) so ARV(2), followed by Sichtermann and Neuser among others; Smith suggested Eos pursuing Cephalus. Robertson, AVCA 169 thinks the pursuer is definitely female (as on Schwerin 731, q.v.). Schefold, *Göttersage*, suggested Chione, daughter of Boreas and Oreithyia. Robertson thinks the vase depicts another daughter of Boreas, Kleopatra (see Soph., *Antigone*). (2) not mentioned by Smith, but remains of καλος show in the photo. of B.

5479.

Naples 126,058.

A] RF cup. Unattributed.(1) First quarter fifth. *Photo. ARV(2) 349.

B] Int.: a satyr walking.

C] Int.: curved around the upper body, on both sides of the head: ho {γ} παῖς ^ καλος.

(1) compared by Beazley with cups connected with the Adria Painter and recalling the Ancona Painter.

5480.

Naples 128,333.

A] BF amphora. From Cumae. Antiope Painter(1) (Leagros Group). Last quarter sixth. 510-500. *Gabrici, RM 27 (1912) 136, pls. 7-8. *H.R.W. Smith, CV, USA 10, pp. 29-30. ABV 367/93 (bibl.). D.C. Kurtz (ed.), *Greek Vases: Lectures* by J. D. Beazley (1989), pl. 13, 1-2. [Reprint of ABS].

B] A: Theseus and Antiope. B: Dionysus with satyrs and maenads.

C] A: 5 nonsense inscriptions. Smith cites εὐὸδε νεῖ, which he says are spoken by Theseus to Antiope and which he says deviate into sense. νχερε.

D] (1) see Antiope Group I, ABV 356.

5481.

Naples 146,706.

- A] RF cup. From Naples. Followers of Makron II.(1) Second quarter fifth. *ARV(2) 810/33.
B] Int.: a woman. A-B: youths and women.
C] Int.: inscriptions in the manner of the Telephos Painter.

(1)some resemblance to the style of the Telephos Painter (Beazley).

5482.

Naples 151,600.

- A] RF pelike. Unattributed (Beazley). Nikias Painter (Johannowsky). Last quarter fifth. *A.W. Johnston, 'Lists of Contents: Attic Vases,' AJA 82 (1978) 222-24, fig. 1 (ph.) and Ill. 1 (dr.). Idem, ZPE 12 (1973) 265-69. *I. Scheibler, Griechische Töpferkunst (1983) 147, figs. 128-129 (A and dr. of Grr. (after AJA). Johannowsky, Boll. d'Arte 45 (1960) 202 (attrib.), 203, fig. 2. *TGV 112/18C 47, 162/14F 15, 164/19F 3, 169/26F 12, fig. 12,c (dr.).
C] Under the foot, Grr.: to right of a vertical line:
σταμνοι ΙΙΙ τικ Ι-Ι-Ι- -- stamnoi 3, price 3 dr., 3 obols.
οξιδες ΔΙ-) oxides 11, 1 1/3 obols.
ληκυθια μικ ΔΔΔΔΔ=(1) small lekythoi 50, 3 obols.
ληκυθοι δικ<αιοι> : ΠΙ τικ=(1) normal lekythoi 6, price 3 obols.
οξυβαφα ΔΙΙΙ- oxybapha 13, 1 obol.
D] A price Gr. Stamnos is the word for 'pelike' (Scheibler after Johnston, ZPE 12 (1973) 266). Johnston defines oxybaphon as the common small handleless bowl and not as a fish plate as Robinson had thought when he published a BG plate from Olynthos; see further AJA 82. The vase is not in Beazley.

(1)3 strokes.

5483.

Naples 164,352.

- A] RF pelike. From Suessula. Eretria Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 280, 350/270, pl. 179 (179,a shows the epsilon). Bull. 1879, 149 (for the tomb in which the vase was found). ARV(2) 1250/29.
B] A: a girl between two youths. B: two youths.
C] A: above the girl's head: καλε.
D] Ex [Cancello,] Spinelli 2297.

5484.

Naples, Racc. Porn. 1.

- A] RF cup skyphos. From Anzi. Epiktetos. Last quarter sixth. 510-500. Latish (Beazley). *CV, Great Britain 3, ad pl. 41,9. Heydemann, p. 620. Beazley, VA 18/40. ARV(2)77/85.
B] A: satyrs and maenad. B: a maenad and a donkey.
C] Nonsense inscriptions similar to Oxford 520, q.v., ARV(2) 76/84, which is also by Epiktetos. The shape is also exactly the same.
D] = Gabinetto Segreto 1.

5485.

Naples RC 114.

A] Band cup. From Cumae. Xenokles Painter. Xenokles potter. Third quarter sixth. *Beazley, JHS 52 (1932) 191 (not ill.). ABV 186/11.

B] No figured decoration.

C] Handle zone: A: Χσενοκλες εποιεσεν. B: Σχενοκλες εποιεσεν, for Χσενοκλες.(1)

D] The three-stroke sigmas are reversed.

(1)so ABV; cf. also GAI i, 21.

5486.

Naples RC 132.

A] RF column krater. From Cumae. Painter of Naples RC 132. First quarter fifth. *TGV 155/1F 15, 155/7F 6, 220, fig. 12,b (facs.). Hoppin, BF 423 (B). ARV(2) 233/1, Para. 348.

B] A: Gigantomachy: Athena and giant. B: a satyr attacking a maenad.

C] Under the foot, Grr.: in center: χυ<>(1); outside: ληκα<>.(2)

(1)so read by Johnston but it looks odd. χυ<τρά>. Retr.?

(2)Johnston 220 reads this as λεκα<νις>.

5487.

Naples RC 177.

A] RF aryballos. From Cumae. Kleomelos Painter. Last quarter sixth. *Zahn, FR iii, 246, fig. 118 (dr., after Mon. Linc.). *Beazley, BSA 205/2. ARV(2) 119/3, Add.(2) 175.

B] Shoulder: A: a lion. B: a bull. Body: six athletes scraping themselves (*apoxyomenoi*).

C] Body: ho παις καλος.

5488.

Naples Stg. 5.

A] RF cup. From Etruria. Pezzino Group.(1) Euxitheos potter? (Bloesch). Last quarter sixth. *Photos. ARV(2) 32/4, 114, ARV(1) 81/7, Add.(2) 157. Bloesch, FAS 44/2.

B] Int.: a naked woman, seated, sponging her boot; a naked woman with an alabastron. A: Dionysus with satyrs and maenads. B: komos at a krater.

C] Nonsense: Int.: at left: (.)οιε.(2) Between heads: υχγ.(2) At right: ο(π)επι. A: To Dionysus' right: τετε, retr. And many more. B: between the legs of the man at the krater: χλεχι. Elsewhere: απχ. εχο. χυ, retr.?(3)

D] Sloppy writing; the first letter of the first inscription is smeared, the second wide open at the left; the first pi of the third inscription = Ionic gamma. For the nonsense tradition stemming from Euthymides see my article 'The Lettering of Euphronius,' in Euphronios und seine Zeit (1992) 52f. The lettering on Naples Stg. 5 is particularly close to that on Munich 2420.

(1)ARV(1) 81: Chelis Group; shows the influence of Euthymides and the Kleophrades Painter in his earliest phase (for the relationship see ARV(1) 120) and is to be grouped with Leyden 18 h 36 [= PC 85] and Munich 2420. ARV(2) 114: now considered by the same hand as the last two [see ARV(2) 32/1 and 3] and placed under the heading of the Pezzino Painter. [But on p. 32 only the Pezzino Group is mentioned, which is said to be

somewhat akin to the earliest work of the Kleophrades Painter.] (2)there may be more. (3)more inscriptions?

5489.

Naples Stg. 30.

- A] BF hydria. Priam Painter. Last quarter sixth. *CV, Italy 20, III H e, pls. 36,4 and 37,4. H. Heydemann, Sant., no. 30, pls. 17/30 and 19/30. ABV 333/26, Add.(2) 90. TGV 81/21A 55, fig. 2y.
- B] Shoulder: three warriors going into battle, two on foot, one in a chariot wheeling around. Body: Athena mounting a chariot, with Heracles; Apollo; a woman; Dionysus.
- C] Shoulder: nonsense: to right of the left warrior: συσ. Beneath the legs of a warrior to right of the chariot, scattered letters: δ(.)σ. Under the foot, Gr.: ΣΟ, with three-stroke sigma.

5490.

Naples Stg. 60.

- A] Plastic kantharos (women's heads). From Capua. Syriskos Painter. First quarter fifth. Ca. 480 (Beazley). *Beazley, JHS 49 (1929) 55/2 (not ill.). ARV(2) 265/79, 1537.
- B] A: a seated woman and two women. B: youths and a woman.
- C] A: "On each side, καλος and the like several times," Beazley, JHS.

5491.

Naples Stg. 135.

- A] WG lekythos. From Metapontum. Unattributed.(1) Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907) Group A, Class 1, no. 7, pl. 2,1. Heydemann, AZ 1869, 83/20. ARV(2) 690/8, Add.(2) 280.
- B] Apollo running to an altar.
- C] Modern repainting: to left of the scene: ιερον. In front of Apollo, up: Αρτεμιδι. Originally nonsense?
- D] Restored. The extant inscriptions are false. Beazley says: "Fairbanks accepts Heydemann's view of the inscription, but the letters are repainted and were doubtless void of meaning." The lettering is not ancient.

(1)listed under 'Semi-outline Lekythoi,' near the Bowdoin and Athena Painters (ARV(2) 689).

5492.

Naples Stg. 142.

- A] BF/WG oinochoe. Oinochoai by Athena Painter or from the workshop iv. First half fifth. *ABV 529/55 (no bibl.).
- B] Fight of Achilles and Hector.
- C] Αχιλλε[υ]ς. [h]εκτορ.
- D] The same composition as ABV 529/52-54.

5493.

Naples Stg. 145.

- A] BF skyphos. Unattributed. Last quarter sixth. 530-510 (CV). *CV, Italy 20, III H e, pl. 42,5 (facss. in text). Para. 90 (band skyphos).
- B] A, B, each: 2 running satyrs.
- C] On the sides, nonsense: A: γρουφ and χεifu. B: γυχος and χφι'.
Xφι'.
- D] The letters are coarse and unclear. CV's facss. are from

Heydemann and thus not reliable.

5494.

Naples Stg. 148.

- A] BF neck amphora. Leagros Group.(1) Last quarter sixth. 510-500.
*Photo. (A). ABV 371/141, Para. 162.
B] A: Heracles and the Lion. B: Dionysus and maenads.
C] A: curving downward: (ν)δε... .(2) At least one other inscription.
D] Typical Leagran nonsense. The nu is reversed.

(1)recalls the Group of Würzburg 210 and the Acheloos Painter. (2)more letters?

5495.

Naples Stg. 172.

- A] BF cup. From Capua. Kallis Painter. Third quarter sixth. *CV, Italy 20, III H e, pls. 21,1-3 and 22,1-2 (facs. in text). CIG 4.7446b. C. Fränkel, Satyr- und Bakchennamen (1912) 21 and 84/K. Beazley, JHS 56 (1936) 91. Vanderpool, AJA 49 (1945) 439f. Bloesch, FAS 4,7, pl. 2,1. *ABV 203,1, 689, Add.(2) 55 (bibl.). O. V. Vacano, Zur Entstehung und Deutung gemalter seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen (Bonn 1973) 233, A 164. *D. Kallipolitis-Feytmans, BCH 104 (1980) 317ff., fig. 4 (A). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 182, KALLIS (KALLIS) 1.
B] A: heads of Dionysus and Semele. On the left a vine and a satyr under the handle; on the right, a vine with a satyr climbing and another under the handle. B: heads of a maenad, Dionysus and two other maenads.
C] A: by the satyr under the left handle: nonsense: νι(.)νριο, and down: γειογ(ν).(1) Above Dionysus' head: Διονυσος. Along Semele's forehead: Σεμελε, retr. Above her head: ονσο(ν)ν, retr.(?). Along the back of the climbing satyr: (.)ε(.)γειο(.).(1) B: above Dionysus' head: χπιονιτκπ. Between Dionysus and his drinking horn: Διονυσος, retr. Above the head of first maenad to his right: Καλ'λ'ις. Similar for the maenad at right: Σιμε. The left maenad is not inscribed.
D] Cup proto-A. - The handwriting resembles that on Athens, N.M. 17,873, by the same painter, q.v. K.-F. thinks the subject of A is the chthonic Dionysus bringing back Semele from the Underworld and celebrating the rising sap of the vine by raising his kantharos. Discussion of Buscher, Feldmäuse 5 and Bérard, Anodoi 72. The inscriptions are a mixture of sense and nonsense.

(1)the reading is doubtful.

5496.

Naples Stg. 224.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, Italy 20, III H e, pl. 14,1. Heydemann, Sant. no. 224.
B] Lip: A: a youth gesticulating; a man running. B: two nude youths.
C] Handle zone: nonsense: A: (ν)ι(ν)ι(ν)ι(ν)ι(ν)ι(ν)ι.
B: said to be similar.
D] Tiny letters. The nu's are reversed.

5497.

Naples Stg. 234.

- A] BF lip cup. Unattributed. Third quarter sixth. *CV, Italy 20, III H e, pl. 14,5 (A). Heydemann, Sant. no. 234.
B] Lip: A: a seated man between two nude males. B: similar, but reversed.
C] Handle zone: A, B, each: nonsense inscription.(1)

(1)the photo. is very faint, but the inscription on A seems similar to that on Stg. 224; however, the nu's are curved and the letters become blots at the end.

5498.

Naples Stg. 249.

- A] RF amphora. From Naples (Langridge). Eucharides Painter. First quarter fifth. Middle (Langridge). *Photo. (B). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 360/E 44 (not ill.). Beazley, BSA 28, 223/5 and 232. ARV(2) 226/6 (no bibl.).
B] A: Dionysus. B: a satyr opening up a wineskin (of unusual shape).
C] B: on the wide open wineskin, horizontal and widely spaced, in BG: καλος.

5499.

Naples Stg. 267.

- A] BF amphora. Unattributed. Class of Louvre F 215 bis.(1) Third quarter sixth. 540-5 30. *CV Italy 20, III H e, pl. 4,3-4 (bibl.; facs.). Heydemann, Sant., no. 267, pl. 18. Para. 138/4.
B] A: Heracles and Cerberus, with Athena and Hermes. B: a seated man, with two men, a woman, and a warrior.
C] A: on Athena's right: Αθηνά. In front of Heracles: ηερακλεος. Above Hermes: ηερμω.

(1)there is a Painter of Louvre F 215 bis (ABV 317), but this vase is not attributed to him.

5500.

Naples Stg. 269.

- A] RF cup. Makron. Hieron potter. Ca. 480. Hauptwerk II (Kunisch). *Beazley, AJA 39 (1935) 481/12, fig. 9 (Int.). Oliver, Hesp. 5 (1936) 109, n. 4. Bloesch, FAS 94/30. ARV(2) 466/104. *N. Kunisch, Makron (Kerameus 10, 1997) 100 n. 403, 200/368, pl. 127 (shows traces of inscription).
B] Int.: young komast to right. A: three komasts, that in the center with a lyre. B: three komasts, that in the center playing the flutes.
C] Int.: to left of his back: Φυρμος(ς).
D] Type B. Beazley says the name was given in Heydemann's catalogue, but has since been overlooked; the position is unusual, but since there is no καλος, it is probably the youth's name. Phyrmos occurs in Anth. Plan. 322 and Phyrme in CIG 3.6205 [the examples are taken from Pape]. Oliver denies that the parallel for Phyrmos is valid, although he agrees with the reading. φυρμός means a mixture or confusion: Φυρομαχος is a common Athenian name. The name Phyrmos is listed only here in LGPN ii.

5501.

Naples Stg. 271.

A] Lip cup. Tleson Painter. Tleson potter. Third quarter sixth. 550-530. *CV, Italy 20, III H e, pl. 14,3 (facs.). Heydemann, Sant., no. 271, pl. 18. Beazley, JHS 52 (1932) 182. ABV 182/16.

B] No figure decoration.

C] Handle zone: A: Τλεσὸν ἡο Νεαρχὸ ἐποίησεν. B:

Τλεσὸν ἡο Νεαρχὸ ἐποι[εσεν].(1)

D] The inscription on B is distinctly less careful than that on A. Irregular epsilons, once oversized. One sigma with lengthened lower arm. κο for ἡο: miswritten.

(1)or ἐποι<εσεν>(?).

5502.

Naples Stg. 281.

A] RF bell krater. From Sorrento. Lykaon Painter. Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 90, 277, 285-86, 433/L9, pl. 70. *CB ii, 85 (see for inscriptions). J.-C. Poursat, 'Les représentations de danse armée dans la céramique attique,' BCH 92 (1968) 599/50, fig. 53. ARV(2) 1045/9, *1579, 1588, Add.(2) 320 (bibl.). Boardman, ARFV ii, fig. 153.

B] A: symposium with pyrrhiche: at left, a couch with a bearded man and a youth; at right, a couch with two youths, that on the right playing the flutes; in the center, in front, an armed dancer. B: komos.

C] A: the inscriptions above the heads: the bearded man: Εὐαιετος. A youth on the same couch: καλος. The girl: Παρ[1-2]ιστε.(1) The third symposiast, bearded: Καλλιας.(2) Above the youth accompanying the girl with the flutes, slightly curved: Εὐαιὸν.

D] There is much on Euaion in CB: he is here depicted as a portrait with his friends.

(1)so Beazley in CB: the third letter "is more like a rho than anything else; there is room for one letter, possibly two, between it and the iota. The name ought to be Pantariste, but if so the painter has miswritten it..." I read in the photo.: Παρ[...]ιστε, which does not give enough space for the name without a mistake by the painter. Matheson prints Γαλ[...]ιστε, but I do not know whether the first letter is intended for a gamma or a pi. M. also prints Εὐαι[ὸ]ν καλος, in error. Euaion is here without kalos. (2)Beazley says a youth: my error? A vacat after the first letter.

5503.

Naples Stg. 311.

A] RF lekanis lid. From Canosa. Meidias Painter. Late fifth. *Beazley, AJA 39 (1935) 487 (mention). *ARV(2) 1314/17, Para. 477, Add.(2) 362. Hesp. 33 (1964), pl. 11,e (after Nicole). Kron, Phyllenheroen, pl. 14. *L. Burn, The Meidias Painter (1987) 18-19, 99/M 21, pl. 10,a-b.

B] Antiochos and women. Pandion and women.(1)

C] Antiochos. Between Klymene and the seated Pandion, at

mid-height: Πανδίων. Above the altar behind Klymene: Κλυμένη (the first three letters very faint). Between Pandion's back and the figure of Epicharis, at mid-height: Επιχαρίς. καλή (goes with Epicharis).(2) Behind her, at the same height: Nikopolis or Nikepolis (hard to see in the ph.). Μυρρινισκη καλή.(2) Two other inscriptions on either side of a thymiaterion.

- D] An atticized paradise garden: Pandion and Antiochos appear with women: Klymene and Epicharis express general pleasantness; Nike (offering a libation to Antiochos, welcoming the Attic hero into her paradise garden) and Nikepolis are connected with Athens. Myrrhiniske kale may refer to the famous Myrrhine, priestess of Athena Nike. Pandion's shrine was probably located on the Acropolis. Antiochos is a visitor as he had no shrine (see Kron 109ff.). The inscriptions are done mainly from pl. 10 in Burn. They are usually at mid-height and horizontal, in very casual disjointed letters, which are hard to see in the photos.

(1)"in glory and joy," Beazley, AJA. (2)not a real kale-inscription, ARV(2).

5504.

Naples Stg. 316.

- A] RF lekanis. From Egnatia. Manner of Meidias Painter. Late fifth. *ARV(2) 1327/85, Add.(2) 364. *H.A. Shapiro, Personifications in Greek Art (1993) 236/26, (error in bibl.), 71, fig. 23, 109, fig. 61. *L. Burn, The Meidias Painter (1987) 115/MM 126 (not ill.). LIMC ii, 122, s.v. Aphrodite, no. 1274; iv, 50, s.v. Eukleia, no. 5; 63-64, s.v. Eunomia, no. 5; 413, s.v. Harmonia, no. 14.
- B] Aphrodite seated, with Eros, Klymene, Pannychis, and Eunomia; Harmonia seated, with Eukleia.
- C] Aphrodite? Klymene. Pannychis. Eunomia. Armonia. Eukleia.
- D] Shapiro compares two other lekanis lids: Mainz 118 and Ullastret 1486. Burn 30: the pose of Aphrodite is known from epaulia scenes.

5505.

Naples Stg. 688.

- A] RF volute krater. Unattributed. Last quarter fifth. *Bothmer, Amazons 229/9 bis. Heydemann, Cat. Naples, pp. 791-92. F. Brommer, Hephaistos (1978), pl. 6,1 (part of A). Beazley Archive db, no. 233.
- B] Neck: A and B: Amazonomachy. Body: A-B: fragmentary: Return of Hephaistos, Dionysus, Hephaistos, Simos, etc.
- C] Dionysos. Simos.
- D] Bothmer: now cleaned; Heydemann [Cat. Naples]: before cleaning.

5506.

Naples Stg. 693.

- A] BF Panathenaic prize amphora. From Ruvo. Aegisthus Painter. Second quarter fifth. 475-460 (Smets). *CV, Italy 20, III H g, pls. 3,2,4 and 4,3 (also facs.). Heydemann, Sant., n. 693, pl. xviii. Brauchitsch, no. 43. Smets, Ant. Class. 5 (1936) 95. Beazley, VPol. 8. Beazley, AJA 47 (1943) 450. ABV 407.

- B] A: Athena. B: two boy boxers between two men.
 C] A: along the right side of the left column: τον Αθηνεθεν αθλον.
 D] The Aegisthus Painter is a RF artist of the Early Classic period, see ARV(2) 504ff.

5507.

Once Naples, Bourguignon.+

- A] Fr. of RF calyx krater. Unattributed Pioneer. Last quarter sixth. *dr. *CV, Great Britain 9, III I, pl. 66,1 (Oxford fr.). *ARV(2) 33/3.
 B] A: Departure of Warriors: parts of a chariot and an Oriental archer (Oxford). The rest of the archer's arm and head, with bow and axe; the right hand of the charioteer with rein and goad; the upper part of a young warrior in the center (Bourguignon).
 C] A: in front of the warrior: [Σ]οσιας. To right of the archer's head: Χιρωνος.(1)
 D] + Oxford 1928.504. Beazley knew the lost fr. only from a rough tracing found among Hartwig's papers. Sosias is the warrior's, Chiron the archer's name (Beazley).

(1)the final sigma shows in Bea.'s dr., but is not mentioned in CV.

5508.

Once Naples, Cella.

- A] RF Nolan amphora. Charmides Painter. Second quarter fifth. *Bothmer, Amazons 133/19 and 141-42 (not ill.). ARV(2) 653/2.
 B] A: Heracles and the Amazons: at right, Heracles killing Andromache; a companion on horseback; at left, two Amazons setting out (a mounted hoplite and a trumpeter on foot). B: a warrior (Telamon?).
 C] A: ἡππονικε, retr.(1) Χ(α)ρμιδες κ(α)λος. B: Χ(α)ρμιδε[ς] κ(α)λος.(2)

(1)I do not know which of the mounted Amazons is so named.
 (2)Beazley gives all alphas without cross stroke, Bothmer only some.

5509.

Once Naples, Gargiulo.

- A] RF neck amphora. From Nola. Group of Polygnotos. Third quarter fifth. *ARV(2) 1058/111, Add.(2) 323. Brommer, Vasenlisten(3), 381 B 1. *F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 107 and nn. 42-43, fig. 59 (sketch after Inghirami, pl. 125).
 B] A: Ajax and Teucer leaving home: Teucer moving away; Ajax fully armed; Telamon with staff, tearing his hair; a woman. B: a male and two women, one of whom holds a sword.
 C] A: above Teucer's head: Τελαμων. Above the head of old Telamon (and to right of Ajax' face: (Α)ις. Immediately below it: Τευκρος.
 D] "The names of Teukros and Telamon are interchanged." (Beazley). Miswritten. Attic alphabet. Tailed rho.

5510.

Once Naples, Hamilton.

- A] RF Nolan amphora. Unattributed.(1) Second quarter fifth. *ARV(2)

1572/18. W. Tischbein, Collection ... Hamilton (1791-95) iv, pl. 31.

B] A: a seated woman. B: a woman.

C] A: Χ(α)ρμιδες κ(α)λος.

D] The alphas lack the crosstroke.

(1)might be by the Dresden Painter, but the reproduction in Tischbein is too poor to be sure (Beazley).

5511.

Once Naples, Hamilton.

A] RF Nolan amphora. Oionokles Painter. Second quarter fifth.

*ARV(2) 647/15, 1588. W. Tischbein, Collection ... Hamilton (1791-95) iv, pl. 50. Reinach, Rép. ii, 231/4 (after Tischbein?).

B] A: Menelaus pursuing: B: Helen.(1)

C] A: Οιονοκλεις καλος. B: Καλλιας. "also an unexplained word, apparently spoken by Helen." (Beazley).

(1)Beazley assumes that there was one figure on each side.

5512.

Once Naples, Hamilton.

A] Vase of unknown shape.(1) Unattributed. Second quarter fifth.

*ARV(2) 1613. W. Tischbein, Collection ... Hamilton (1791-95) iv, pl. 17.

B] A: Nike. B: woman.

C] A or B: καλος ικας.(2)

(1)Nolan amphora? (Beazley). (2)so Tischbein. Klein (L.) suggests καλος λιχας as a possibility.

5513.

Once Naples, Hamilton.

A] Vase of unknown shape. "May well be by the Chicago Painter" (ARV(2)). Second quarter fifth (about 450?). *W. Tischbein, Collection of Engravings ... Hamilton i (1791), pl. 37. *ARV(2) 631. Script 1162.

B] Satyr and maenad.

C] Αλκιμαχως καλως.

5514.

Once Naples, Kleinenberg.

A] Fr. of calyx or bell krater. Kleophon Painter. 430-420.

*Beazley, AJA 45 (1941) 601/17, fig. 5. ARV(2) 1144/22. *Script 769. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 183, LAMPAS 1; 186, OINOTROPHOS 1. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 411/KL25 (not ill.).

B] Dionysus with maenads and a satyr.

C] Οινοθροφος. Διονυσος. Λαονπας.

D] Done from Script and Matheson. I consider Oinothrophos a satyr name, but K.-D. has it as the name of a maenad, referring to RE, s.v. Oinotropoi, females given the power by Dionysus to transform everything into wine (see Pape, s.v.). However G. Neumann apud K.-D. translates *Oinotrophos* 'Wein bauend,' rightly. The word appears here with assimilation.

5515.

Once Naples, Prince S. Giorgio.

- A] RF bell krater. Unattributed. Last quarter fifth. `Freier Stil,' Hackl. *Hackl 54/599. Panofka, Recherches, 20, pl. 6,8. Letronne, Journal 1838, 1. *Beazley, AJA 45 (1941) 597/under no. 8 (mention). TGV 162/14F 18.
- B] The subjects are not mentioned by Hackl.
- C] Gr.: οξυβαφα : *ΔΔ.(1)
- D] A batch notation: 20 oxybapha.

(1)so Beazley's correction of Hackl's text.

5516.

Nauplion, Museum 1.

- A] BF Panathenaic prize amphora. Mastos Painter.(1) 530-520 (Karouzou). *Beazley, AJA 47 (1943) 443 (not ill.). ABV 260/27, Add.(2) 67. Brandt, Arch. Panath. I, 5/28. O. Tzachou-Alexandri, Mind and Body: Athletic Contests in Ancient Greece (Athens 1989), no. 197. *Vidi.
- B] A: Athena. B: leading in the winning horse.(2)
- C] A: to right of the left column, at a distance: τον Αθηνεθεν αθλον.

(1)manner of the Lysippides Painter. (2)cf. London B 144 = Script 298, Fig. 70, by the Swing Painter (not a prize vase).

5517.

Nauplion, Museum HP 298.

- A] SOS amphora. From Halieis. Unattributed. First quarter sixth. 600-575 (Johnston). *L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 445/9a (not ill.). BCH 90 (1966) 788.
- C] Gr. on the neck.

5518.

Newark, NJ, 28.204.

- A] RF skyphos. Newark Painter. Second quarter fifth. Late in early Free Period (Tillyard). *E.M.W. Tillyard, The Hope Vases (1923) 107/186, pl. 28. ARV(1) 623/2; ARV(2) 951/2.
- B] A: a woman with a torch by a chair. B: a woman with a torch; at right, an unidentified object.
- C] A: above the woman: καλη. B: above the woman: καλη.
- D] Ex New York Museum [sic ARV(1)]. Ex Hope Collection (sale cat. 92,c). Ionic alphabet.

5519.

Newcastle-upon-Tyne, University 199.

- A] RF oinochoe. Bull Painter. Last quarter fifth. Ca. 420-410 (Shefton). *B.B. Shefton in Archaeological Reports 1969-70 (1970) 60/14, figs. 16-17 (17 shows Grr.). Para. 483/12 ter. TGV 156/8F 11.
- B] Three women, that in the center carrying a chest. Under the foot: a painted scroll ornament over a preliminary sketch.
- C] Under the foot, three Grr. in three separate areas: said by Shefton to be inscribed before firing(1): ΔΔ. ποι<. I-III.
- D] 20 decorated [vases]: 1 dracham 4 obols (= 10 obols). Shefton thinks this (at 1/2 obol per pot) rather cheap.

(1)"seeing that the epidermis of the clay is undamaged and the red miltos wash carries on over the signs (acrophonic numerals)." But see Johnston in TGV 225: all examples [of mercantile Grr.] he has seen are definitely post-firing.

5520.

Newton Hall, Charles Walton.

- A] RF hydria. Akin to Clio Painter. Third quarter fifth. *E.M.W. Tillyard, *The Hope Vases* (1923) 62/110, pl. 15. Reinach, *Rép. vases ii*, 281 (after Tischbein). ARV(2) 1083/1.
B] A woman seated, with wool, between two women.
C] Above the seated woman's head: καλε.(1)

(1)Reinach read καλος, De Witte(2), αιδως! See Tillyard.

5521.

New York 74.51.1331.

- A] BF hydria. From Cyprus. Unattributed. Second quarter sixth. 570-560. *P. di Cesnola, *A Descriptive Atlas of the Cesnola Collection* (1894) 2, pl. 148/1096. Payne, NC 126, n. 2. Payne, JHS 54 (1934) 167, n. 10. *JdI 80 (1965) 103, fig. 26. ABV 314 (mention). Brommer, *Vasenlisten* 100/14. Fifth Epigraphical Congress 1967, Acta (1971) 58/7. *Vidi. *Script 214, Fig. 27.
B] Shoulder: two lions facing. Body: Heracles and the Lion; two birds.
C] Shoulder: above the left lion's back: λεολεσ and λσ, retr.(1) To left of his buttocks: χοιχολσ, retr. Between his legs: χασχ~~ε~~αφ, complete. Between the lions' foreheads: Καρπος, retr. Between the lions: χιλεσλχιχ, retr. Above the right lion's tail: νεσλ, retr. Between his legs: λχσφ(.)ει(?). Body: to left of the scene: νει(.)χσχι. Above Heracles' head: ηερακ~~κ~~λες, retr.(2) To right of the lion's face: λεφονγ~~η~~εφον, complete. Above the lion's tail, to right of a bird: (.)νιλι. Within the loop of the lion's tail: λειλι, complete.(3)
D] = C.P. 1968. Myres and Payne wrongly thought the inscriptions Corinthian. Karpos perhaps a kalos-name with kalos omitted, but it would be very early. The name occurs, e.g., in IG II(2) 11,824 and later; see LGPN ii. Some of the nonsense inscriptions play with the word for lion (mock inscriptions). See Fifth Ep. Congress, loc. cit.

(1)the first and seventh letters resemble upsilons. (2)the first three letters are upside down. (3)letters marked (.) are misshapen.

5522.

New York 75.2.11.(1)

- A] RF chous. From Athens. Meidias Painter. Class of Athens 15,308 (Green). Late fifth. 420-410 (Richter). *Richter-Hall 199/159, pls. 158 and 177 (much bibl.). Buschor, FR iii, 315 f. L. Deubner, *Attische Feste* (1932) 113, n. 3. ARV(2) 1313/11, 1580, Para. 477, Add.(2) 362. Script 806. V. Zinserling, *Die Frau in Hellas und Rom* (1972), pl. 54. J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 197,4, 202, fig. 7,5. Etienne-Germeau, *Documents pédagogiques, Scènes de la vie quotidienne à Athènes* (1979), pl. 51, 54. D. Cramers, *Aison en de Meidias-Schilder* ('Lizensiatarbeit' Leuven 1980), fig. 66/M

13. L. Burn, *The Meidias Painter* (1987) 89-93, 98/M 12, pl. 52,b. Boardman, *ARFV* ii (1989), fig. 288. *Lezzi-Hafter, *Der Eretria-Maler* (*Kerameus* 6, 1988) 202, 341/225, pl. 195,d.
- B] Preparation for the Anthesteria (Choes festival): women perfuming clothes, with a little boy watching(2); at right, the chair of the basilinna with clothes on it (so Richter-Hall).
- C] Below the top margin in widely spaced letters: Γανυμηδης and καλος.
- D] Beazley in *ARV*(2) 1313 says that the inscription is "not a real kalos-inscription;" on p. 1580 he lists it as "Tag-kalos." Richter thinks it is the nickname of a fair boy, while Deubner apud Richter-Hall 1, 200, n. 10, suggests reference to the banquet of the Choes. Clearly, Beazley is right on p. 1580 in attributing the inscription to the little boy, despite its position. Cf. also Script. The two words are written on either side of the swing. L.-H. 202 notes the ritual shoes on the foot stool under the basilinna's chair and the new clothes on it; shoes are also worn by the boy and by one of the women. Mixed alphabet: Ionic letters with three-stroke sigma.

(1)= GR 1243. (2) Referred to the Choes festival by Deubner and Richter; Beazley speaks only of the perfuming of clothes.

5523.

New York 91.1.462.

- A] RF column krater. Manner of Göttingen Painter. (1) First quarter fifth. *Photo. *ARV*(2) 234/1, 235, Add.(2) 200.
- B] Neck: A: in silhouette, on white ground: hunters and hounds. Body: A: Heracles and Cycnus(?). B: komos: two youths.
- C] Neck: mock inscriptions(2). Body: B: I noted nonsense inscriptions on the oinochoe and amphora in the picture.

(1) "may well be by the painter himself," Beazley. (2) see *ARV*(2) 235.

5524.

New York 96.9.36.

- A] RF cup. From Tarquinia. Antiphon Painter. First quarter fifth. *Richter-Hall 83/61, pls. 62 and 181. *ARV*(2) 341/82, Add.(2) 219 (bibl.). *Vidi.
- B] Int.: a boy with flutes, about to play. A: two youths (one offering a hare) and a boy. B: two youths and a boy.
- C] Int.: behind the boy's back, from the head: ho παῖς, and further down: καλος. A: to right of the left youth's head, widely spaced: ho παῖς. To right of the head of the youth offering the hare: ho παῖς. B: to right of the left youth's head: καλος. Between the boy (in the middle) and the youth at right: ho πα..(1) I.e., καλος | ho παῖς. Under the foot, Gr.: two oblong circles, the second with dot in center. See Richter-Hall 221. Not in TGV.
- D] = G.R. 575. The Ext. is not always clear.

(1) the rest is dirty.

5525.

New York 96.9.37.

- A] RF cup. Brygos Painter. Ca. 480-470 (Richter). Late (Beazley).
 *Richter-Hall 70/49, pls. 47 and 180. ARV(2) 379/156, Add.(2) 227.
- B] Int.: a Thracian woman with spear and shield made of cloth,
 tattooed.(1) Ext.: plain.
- C] Int.: around the upper portion of the margin:
 ho υ. π(α)ις ^ κ(α)λις.(2)
- D] = G.R. 577.

(1)extract from a Death of Orpheus. (2)sic; miswritten for
 καλος.

5526.

New York 96.9.67.

- A] RF cup. Antiphon Painter. First quarter fifth. *Photos. ARV(2)
 340/66 (no bibl.).
- B] Int.: a draped youth with his stick. A-B: athletes.
- C] Int.: ho pais kalos or similar. Ext.: similar inscriptions.
- D] = G.R. 567.

5527.

New York 96.9.191.

- A] RF cup. Makron. First quarter fifth. Early (Beazley). Ca. 490
 (Richter). Hauptwerk I (Kunisch). *Richter-Hall 78/56, pls. 57
 and 180. ARV(2) 478/319, Add.(2) 247. Dierichs in Antike Welt
 Sonderheft (1993), fig. 107. *N. Kunisch, Makron (Kerameus
 10, 1997) 28, 165/46, pl. 21.
- B] Int.: a youth watching a girl dancing with castanets. Ext.:
 plain.
- C] Int.: behind the youth and above the girl: ηε παις καλε.
- D] = G.R. 1120.

5528.

New York 96.18.71.

- A] RF cup. From Capua. Epeleios Painter. Last quarter sixth. *I.
 Scheibler, 'Bild und Gefäss: zur ikonographischen und
 funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI
 102 (1987) 71, fig. 7 (A). ARV(2) 147/14, 1700, Para. 335.
- B] Int.: komast. A-B: komos.
- C] A: the picture in Scheibler shows, between the youths'
 heads and widely spaced: ...αις καλος. The inscription is
 probably a complete ho παις καλος.
- D] = GR 581.

5529.

New York 96.18.77.

- A] RF plastic kantharos (janiform: heads of Heracles and woman).
 Syriskos Painter. First quarter fifth. *Beazley, JHS 49 (1929)
 60/2, fig. 12. ARV(2) 265/81, 1538/2.
- B] Neck: A: Athena seated between two seated women (goddesses?).
 B: symposium: a youth reclining and a seated woman.
- C] Neck: A: twice: καλος. B: [υ?]αι.(1)
- D] = G.R. 599.

(1)Beazley.

5530.

New York 96.19.1.

- A] RF column krater. Boreas Painter. Second quarter fifth. Ca.

460 (Richter). *Richter-Hall 116/86, pls. 94 and 170.
Furtwängler, SB Munich ii (1905) 276/18 (not ill.). ARV(2)
536/5, Add.(2) 255.

- B] A: Zeus to right, with his thunderbolt, pursuing the nymph Aegina (who looks left); on each side one of her sister is fleeing. B: a bearded man with his staff(1), surrounded by three women.
C] A: to left of Aegina's face (at the height of her nose): ΑΙΥΑΙΝΑ.(2)
D] = G.R. 1244.

(1)Asopus, father of Aegina? (Richter). (2)the inscription runs into the nose. Was the rest on the other side?

5531.

New York 01.8.8.

- A] RF pelike. From South Italy. Geras Painter. First quarter fifth. Ca. 480 (Richter). *Richter-Hall 47/22, pls. 22 and 173. ARV(2) 286/19.
B] A: Dionysus (with staff, oschos and cup). B: a satyr carrying a wineskin on his shoulder and bringing Dionysus a jug.
C] A: to right of Dionysus' beard, above his mouth: καλος.
D] = G.R. 578.

5532.

New York 01.8.9.

- A] RF Nolan amphora. From Nola? Manner of Painter of London E 342. Second quarter fifth. Ca. 460 (Richter). *Richter-Hall 123/95, pls. 95 and 169. ARV(2) 670/6.
B] A: a man leaning on his stick; at right, a terma. B: a youth leaning on his stick.
C] A: above the pillar: a nonsense inscription.
D] = G.R. 592.

5533.

New York 03.24.31.

- A] BF lip cup. From Monteleone. Unattributed. Third quarter sixth. After 550 (CV). *CV, USA 11, pls. 12,16 and 38,16. G.M.A. Richter, Cat. Bronzes, 177f. *Vidi. Idem, Handbook of the Classical Collection (1930) 74. G. Markoe and N. Servint, Animal Style on Greek and Etruscan Vases (Vermont, 1985) 26/24 (A). J.M. Noret, Oedipe, la Sphinx et les Thebains (Rome, 1984), pl. 7 (A, B). F. Roncalli and L. Bonfante, etc., Gens antiquissima Italiae (Perugia, 1991) 185, no. 3.20 (A). Beazley Archive db, no. 13,334.
B] Lip: A: a sphinx carrying a dead and bearded Theban. B: similar, but the Theban is a youth.
C] Nonsense: A: lip: to left of the sphinx, diagonally up: γυττυρολυ(λ).(1) On her right, diagonally down: φυσφ(.)υ(.)υ(.). In the handle zone: λ(.)υσσυφυσυ(.)υχουχ.
B: lip: diagonally up: τοτοστούτ. Diagonally down: λ(.)λολο(φ)λ(.). Handle zone: υ(.)υ[---](.)συγχι(.).(2)
D] = GR 421. For the arrangement of the inscriptions see parallels in CV. Many letters are blobs. Lambda and upsilon are indistinguishable.

(1)The last letter reversed; this inscription could also be

read retr. (2)my readings.

5534.

New York 06.1021.47.

- A] BF olpe. From Vulci. Unattributed. Last quarter sixth. *ABV 667, Add.(2) 148. *Vidi.
- B] Apollo and 3 Muses.
- C] To left of the two women at left: nonsense: οι(σ)τοηε. On their right: (σ)ιοετο. Above the heads of the figures, in the upper left: νεοτλοευ. To lower right of the woman at right: Ευφιλετος. Between her and Apollo's legs: καλε.
- D] One wonders if the two sense inscriptions are by the same hand as the nonsense. I take καλε to refer to the Muse at right; I do not take it as a vocative to go with the name. Beazley in ABV 667 says: "Ευφιλετος, with καλε and meaningless inscriptions." Three-stroke sigma in sense and sideways sigmas in nonsense; the latter might possibly be nu's.

5535.

New York 06.1021.49.

- A] BF skyphos. Theseus Painter. Ca. 500. *Haspels, ABFL 251/43. ABV 703, bottom (addendum to 518), Add.(2) 129. *Vidi. *Script 574, Fig. 103.
- B] A: two bearded wrestlers between a man with a pouch and a trainer. B: two pankratiasts between a man with a pouch and a trainer.
- C] Nonsense: A: above the heads: (ο)στνοσ[.]ον. To right of the trainer: οσ(ν)ι. B: to right of the man at left: (ο)στ vac. To left of the trainer's head: (ο)στυ.
- D] The pouch a money purse or an astragalos bag? The omicrons are irregular.

5536.

New York 06.1021.61.

- A] BF oinochoe. Unattributed. Related to the Keyside Class. Early fifth. *Bothmer, Amazons 49/119, pl. 39,3. ABV 427/2.
- B] Heracles, Andromache and another Amazon.
- C] Nonsense: between the heads of Heracles and Andromache: τοεο(ο)σ, retr.

5537.

New York 06.1021.65.

- A] BF skyphos.(1) Perhaps Haimon Painter (museum label). First half fifth. *Vidi (A). *Museum photo. (B).
- B] A: at left, a sphinx; a tree; a bull charging. B: similar.
- C] A: above the sphinx' tail: three dots. B: no dots.

(1)no incision.

5538.

New York 06.1021.70.

- A] BF/WG lekythos. Sappho Painter. Late sixth. Haspels, ABFL, no. 2. ABV 507. *Vidi.
- B] Departure of Warrior in a chariot (4 figures).
- C] Nonsense: imitation letters near each of the four figures and near the horses' heads: (δ)χι. χ[---. λο. χχσ. (λ)ι. τγγ.(1)

(1)upside down.

5539.

New York 06.1021.85.

- A] BF neck amphora. Unattributed. Last quarter sixth. Ca. 520 (Bothmer). *Bothmer, CV, USA 16, New York 4 (1976), pl. 31,1-4 (bibl.). A. Sambon, Collection Canessa (1904) pl. 1,11. Richter, Handbook (1917) 75, fig. 45. Richter and Milne, Shapes and Names (1935), fig. 14.
- B] A: two horsemen, one dismounting. B: Dionysus between a maenad and a satyr.
- C] A: nonsense: below the belly of the left horse: λυσ(.)(.). Below the belly of the right horse: υοκ[.](i).(1)

(1)my readings from CV, pl. 31,1, which are uncertain as the letters are very small. Bothmer gives: δλσ(.)(.) (two blobs at the end) and λοκ|. These readings are close to mine and probably better.

5540.

New York 06.1021.92.

- A] WG alabastron. Group of Paidikos Alabastra. Last quarter sixth. *ARV(2) 99/6, Add.(2) 172.
- B] Palmettes; on the bottom, black palmette on white ground.
- C] On the topside of the mouth, nonsense: haoσkaσeλ:*

5541.

New York 06.1021.114.

- A] RF Nolan amphora. From Capua. Providence Painter. Second quarter fifth. Ca. 480 (Richter). *Richter-Hall, 54/32, pls. 31 and 169/32. ARV(2) 637/35, Para. 400, Add.(2) 273.
- B] A: a satyr in pursuit. B: a maenad fleeing.
- C] B: on the maenad's left: κ(α)λος. On her right: nonsense(?).

5542.

New York 06.1021.116.

- A] RF amphora. Lykaon Painter. Third quarter fifth, Ca. 440 (Richter). *Richter-Hall, 163/130, pls. 128-29 and 169 (much bibl.). ARV(2) 1044/1, Para. 444, Add.(2) 320. TGV 105/19B 16. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 87, 431/L1, pl. 64 (A). LIMC vi, 76 Neoptolemos no. 14.
- B] A: Neoptolemos Leaving Home: a woman with a phiale; a seated man clasping Neoptolemos' hand; Neoptolemos; a youth. B: a stick between two women (holding torch and phiale).
- C] A: to right of a woman's forehead (mother): Καλλιοπε. To right of man's (father's) nose: Αντιοχος. Over Neoptolemos' head: Νεοπτολεμος. Above the youth's (friend's) head: Αντιμαχος. Under the foot, Gr.: #.
- D] Not mythological. For the name Neoptolemos in Athens, see LGPN ii, s.v., esp. (11). Kalliope is of course not the muse here. Mixed alphabet. Ionic lambda. Three-stroke sigma.

5543.

New York 06.1021.120.

- A] RF pyxis with lid. Unattributed. Date? *Vidi. TGV 181/s.1.4 36 (no bibl.).
- C] Lid: imitation inscriptions, mostly χαλ..., perhaps for καλη, καλος. On the underside of the lid, a Gr. before firing, but after the glaze was put on: Δ. On the bottom of the inside, in the same technique, by the same hand: Δ.
- D] The Grr. intended to fit the right lid to the right pyxis.

5544.

New York 06.1021.139.+

- A] Fragmentary RF cup. Unattributed.(1) 510-500 (Hemelrijk). *dr. Hartwig, Meisterschalen 277 (one of Cab. Méd. frs.). *Beazley, JHS 51 (1931) 55/6 (not ill.). *CB ii, 16 (not ill.). *ARV(2) 1600, bottom. *J.M. Hemelrijk, CV, Netherlands 6, Amsterdam, Allard Pierson Museum 1 (1988), pl. 5,2 (Amsterdam fr., shows inscription), fig. 4 (facs. of inscription of Amsterdam fr. only).
- B] Int.: fight: archer and fallen warrior.(2) A: Achilles and Memnon fighting over a dead warrior; at left, Athena to right; Thetis. The Amsterdam fr. has part of the helmet and the top of Memnon's head; also the edge of his shield; finger tips of Eos. B: Achilles and Ajax playing a board game.
- C] A: above the head, but uneven: καλος Μεννδ(ν). The Amsterdam fr. has [--]ς Με[--], while ννο(ν) is on the Bourguignon fr. (so Hemelrijk, who reads -μνος, but I think the letter must then be a sideways sigma).(3)
- D] + Amsterdam 2782 (permanent loan to New York), + Cab. Méd. (2 frs. ex Froehner), + Once Naples, Bourguignon (2 frs.). - In JHS Beazley says that a photo. in DAI Athens shows the fr. [sic] when still in the Bourguignon collection and a bit more, apparently with part of the love name Memnon. In CB, he says that Memnon may be the καλος of Oltos, or more probably the hero depicted (see CB for parallels to mythical kalos-names). In ARV(2) Beazley definitely refers the inscription to the hero Memnon, [which is clearly right. It is a case of a heroic kalos.] He says that drs. of the NY, Cab. Méd. and Bourguignon frs. are in the Arch. seminar at Munich. - The Amsterdam fr.: Hauser, Arndt (no. 8164) and The Hague, Scheurleer collections.

(1)not connected with Oltos. (2)Bothmer says probably not an Amazonomachy as Beazley had thought earlier. (3)but my information from the dr. and Beazley in JHS differs: one of the lost Bourguignon frs. has καλο[--], the Amsterdam fr. gives [--]σΜε[--], the New York fr. has [--]εμνο(ν). The dr. has the last nu as three-stroke sigma, which I distrust; the reverse nu shown in JHS is probably correct.

5545.

New York 06.1021.140.

- A] Fr. of RF volute krater. From Capua. Painter of the New York Centauromachy. Ca. 400. *Richter-Hall 209/163, pl. 161 (phot.). FR iii, 152 (includes a fr. now lost). ARV(2) 1408/2, Para. 488, Add.(2) 374. Script 822. Boardman, ARV ii (1989), fig. 339. Robertson, AVCA 259, fig. 262.
- B] Centauromachy at the wedding of Peirithoos (part).
- C] Centaur: Εὐρ[υτιών].(1) Lapiths: Φορβας. Χρυσίππος. Centaur: [Φι]λοινος.

D] The inscriptions done after Richter-Hall, whence also the restorations ([Φι]λοινος with a question mark). On the names see also Buschor in FR iii 152: Eurynomos and Eurytion occur only in Roman writers; Phorbas is an Attic hero, a friend of Theseus and also a Lapith; Chrysippos is a typical late fifth-century name.

(1)or Eup[υνομος](?).

5546.

New York 06.1021.149.

- A] RF column krater. Orchard Painter. Second quarter fifth. 470-460 (Johnston). *Richter-Hall, no. 89, pls. 92 and 170, p. 222, fig. 34. Jonkees, Hesp. 27 (1958) 298, pl. 54,4 (after Richter-Hall, fig. 34). ARV(2) 523/2, Add.(2) 254. TGV 158/9F 51, 161/13F 3, 226.
- B] A: Poseidon and Hermes each pursuing a woman. B: a youth and women.
- C] Under the foot, Gr.: NVKO_F ΔΔ III.
- D] Johnston considers KO the abbreviation for column krater: κορινθίουργεῖς; and NU associated with vase shapes. The number is 23.

5547.

New York 06.1021.155.

- A] Plain lip cup. From Orvieto. Xenokles Painter?(1) Xenokles potter. Third quarter sixth. 550-530. *CV USA 11, pls. 11/14 and 38/14. Beazley, JHS 52 (1932) 182 (not accurate). Amyx, AJA 66 (1962) 232 and n. 17. ABV 185/3. *Vidi. *Script 275, Fig.52.
- B] Undecorated.
- C] Handle zone: A: Χσε[νοκλε]ς : εποιε(σ)ε(ν).
B: Χεσνοιε(σ)ενο, or Χεσνοιε(ς)ενο.
- D] B plays upon the signature: mock inscription. On the handwriting of the Xenokles signatures, see Script. Amyx in AJA 66 thinks the writing is in the typical hand of other Xenokles signatures, but garbled; he suggests: A: Χσε(νοκλες) : εποιεσ(ε)ν. B: Χεσν[οκλες] : επ[οι]εσεν. Amyx speaks of a theta, which he thinks is used as punctuation. I do not understand these readings.

(1)Beazley in ABV notes that the signatures on the undecorated Xenokles cups are 'in the same style' [as the four cups attributed to one hand, ABV 184/1-4].

5548.

New York 06.1021.159.

- A] BF cup. From Tarentum. Painter of New York 06.1021.159. Third quarter sixth. *Vidi. *Photo. *CV, USA 11, pls. 23/37 and 40. ABV 199/1, 689, Para. 80.
- B] A: fight: two warriors, between two figures on each side.
N: similar. Under each handle, a naked youth running.
- C] A, B, handles: nonsense: numerous imitation letters (e.g. υ and π), blobs, dots.
- D] Compare Amsterdam inv. 400, by the same painter (no. 2).

5549.

New York 06.1021.166.

- A] RF cup. From Orvieto. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. *Richter-Hall, 22/7, pls. 6 and 179. ARV(2) 153/1, Para. 336.
- B] Int.: a maenad with castanets, dancing and singing. Ext.: athletes: A: jumper; trainer; sponge and aryballos hung up; discobolos; trainer; a terma with an owl on it. B: similar, but the poses somewhat altered; no terma.
- C] Int.: ho παῖς, retr. and καλός. To right of the maenad's open mouth: καλε. A: ho παῖς, retr. and καλο[s]. Retr. along the pillar: κ[---]καις.(1) B: [καλ]ος, retr. καλο{ι}ς. καλος>. κ(α)λος>.(2)

(1)considered by Richter a confusion of παῖς and καλός: miswritten. (2)R-H do not illustrate this side. The last alpha lacks the cross stroke.

5550.

New York 06.1021.170.

- A] RF cup. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. 510-500 (Richter). *Richter-Hall, 21/6, pls 5 and 179. ARV(2) 155/38, Add.(2) 181.
- B] Int.: a youth(1) with a horse. A: two youths with their horses. B: a similar subject.
- C] Int.: horse brand: Q. Along the margin, to right of the horse's head and above the youth's head: ho παῖς. Below the horse's head: καλός, retr. To right of the horse's buttocks: ναχι. A: ho παῖς καλός. B: ho παῖς καλός.

(1)so ARV(2); R-H says, warrior in oriental costume.

5551.

New York 06.1021.172.

- A] RF oinochoe (mug). Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. *Vidi. ARV(2) 156/64.
- B] Two young komasts dancing.
- C] To right of the left komast's head: (h)(o)π(α)ις ^ κ(α)(λ)ος>.(1)
- D] The letters are well preserved.

(1)vacat after the lambda. The first two letters are blobs.

5552.

New York 06.1021.185.

- A] RF hydria. From Suessula. Chrysis Painter.(1) Last quarter fifth. *Richter-Hall, 198/158, pls. 157 and 172. ARV(2) 1158/5.
- B] Six women outdoors, some seated; branches and flowers; wool baskets.
- C] Above the head of the second woman: Χρυσίς. To left of the fourth woman's face: Φίλη. To left of the face of the sixth woman, but higher: Ιω.
- D] R-H: Chrysis could be the name of a hetaera. Phile is a common name. Io: mythological names are often given to hetaerae, see Kretschmer, Vas. 24/27 and 29, and Payne (for Corinth).

(1)school of the Dinos Painter.

5553.

New York 06.1021.188.

- A] RF cup. Dokimasia Painter. First quarter fifth. *Richter-Hall, 67/46, pls. 45 and 180. *Vidi. ARV(2) 413/15, Para. 372.
- B] Komos: Int.: a bearded komast with a lyre. A: a dancing youth; a youth getting wine from a krater to put into a cup; a man about to receive the cup. B: a youth playing the flutes; a man with a skyphos, singing; another with a lyre.
- C] Nonsense: Int.: around the komast, widely spaced: γγσ[.]γ^χδσ. A: on the cup: ννονν.(1) B: before the mouths of the youth and the man with the skyphos, each: γ.
- D] Small and weak letters.

(1)the nu's are reversed. The sigma is three-stroke, with sharp angles.

5554.

New York 06.1021.189.

- A] RF oinochoe. Mannheim Painter. Third quarter fifth. *Richter-Hall, 139/108, pls. 108 and 177. Von Mercklin, RM 38-39 (1923-24) 108, 113f. Bothmer, Amazons 199/141 (not ill.). ARV(2) 1066/10, Add.(2) 324.
- B] Three Amazons going into battle, the central one leading a horse.
- C] To right of the left Amazon's face: Πενθεσιλεια. To left of the upper body of the central Amazon (who is shown frontally): Αντιοπεια. To right of the right Amazon's face: λολε.
- D] Attic alphabet.

5555.

New York 06.1021.300.

- A] Frs. of RF cup. From Orvieto. Oltos. Last quarter sixth. *Photo. (part). *ARV(2) 64/99. AJA 59 (1955), pl. 47, fig.1.
- B] Int.: fawn. Ext.: part of a ground line.
- C] Int.: along the margin: to left of the figure: Μεμνων. At right: [κα]λος.
- D] AJA has the most complete photo., with more frs. added.

5556.

New York 06.1070.

- A] BF/WG lekythos.(1) Diosphos Painter. Diosphos potter (see ARV(2)). First quarter fifth. *Haspels, ABFL 235/71. *Vidi. ABV 702/71, ARV(2) 301/3, Para. 248, Add.(2) 127 and 212. *Script 573, Fig. 108. Robertson, AVCA 131, fig. 134.
- B] Perseus and Medusa.
- C] Scattered in the field: nonsense: four imitation inscriptions: ιιχικ. (.)ιχυ(τ)χ<χυχ. ιιι<. ιιιχι.

(1)`Semi-outline,' Beazley in ARV(2); i.e., some figures are in outline, one is in BF.

5557.

New York 06.1079.

- A] RF skyphos. Penthesilea Painter. Second quarter fifth. *Richter-Hall 107/77, pls. 79 and 178. Swindler, AJA 19 (1915) 411-12, figs. 6-7. ARV(2) 889/159.
- B] A: a bearded man holds out a sword to a youth holding a helmet. B: a bearded man leaning on his spear; at right, a youth with helmet and spear.

- C] A: ho παῖς καλός.(1) B: in the center of the scene, above the helmet, a horizontal stoich. two-liner: ho παῖς | καλός.
 D] Richter thinks A and B are each probably a departure scene. Swindler thought, Odysseus and Telemachus.

(1)so the text in R-H.

5558.

New York 06.1097.

- A] BF cup.(1) Painter of the Nicosia Olpe.(2) Ca. 550. *CV, USA 11, pls. 22 and 40,36. ABV 199/2, Para. 80, Add.(2) 53. *J.V. Noble, The Techniques of Painted Attic Pottery (1965) 21 n. 63, fig. 133 (A). *Vidi. Script 961. JdI 108 (1993) 202, fig. 3 (A, B).
 B] A: Birth of Athena. B: the like.
 C] Nonsense: A: seven imitation inscriptions. One inscription is retrograde.(3) B: similar inscriptions, but more cursory.

(1)proto-cup A. (2)Formerly the Painter of Louvre F 28. (3)the small picture in Noble shows at least 11 inscriptions.

5559.

New York 06.1133.

- A] Fragmentary RF cup. Manner of Antiphon Painter.(1) First quarter fifth. Ca. 480 (Richter). *Richter-Hall 84/63, pl. 66/63. *Beazley, CF, ad pl. 9,11; Pl. Y, 21-22 (Florence and VG). ARV(2) 345/65, Para. 362.
 B] Int.: komast: upper part of a youth. A: wrestlers. B: athletes: a youth leaning on his stick; a young jumper; pillar; hand.(2)
 C] Int.: Λυοῖς.(3) B: ho [π](α)ῖς.(4)
 D] Parts ex Florence 9 B 11, Villa Giulia and another Florence fr.

(1)very close to the painter. (2)the details of the description are from R-H, which may not have all the frs. (3)so ARV(2) and Richter; Λυοῖς ..., CF. (4)so Richter; Beazley in CF read: ... καλός.

5560.

New York 06.1171.

- A] WG lekythos. Achilles Painter. Third quarter fifth. *Richter-Hall 150/116, pls. 115 and 176. ARV(2) 999/179.
 B] Mistress and Maid(1): a woman with a basket with a taenia; a woman with a smegmatotheke.
 C] Between heads, a one-liner: Διοτιμος καλός.
 D] The inscription is given in R-H, but not in ARV(2); said to be in dull black, now much faded. Beazley says: "Bothmer tells me that what little of the kalos-inscription remains may be spurious." Mixed alphabet: Attic lambda.(2) Four-stroke sigma. (Printed letters).

(1)with tomb offerings (Richter), but that seems doubtful to me. (2)so R-H.

5561.

New York 07.156.7.+

- A] Frs. of BF neck amphora (Tyrrhenian). Prometheus Painter. Ca. 550. *CV, USA 16, pl. 5,1-2. *Bothmer, Amazons 7/11, 18, pl. 7 (the NY part). ABV 99/51, 684, Para. 37, Add.(2) 26. *Vidi

(part). Script 171.

- B] A: Heracles and the Amazons. B: parts of a male and of women.
C] A: Ἀνδρομαχε, retr. Τελαμ[όν]. [---](.)ε.(1)
D] + 56.128 (ex Vatican, Astarita).

(1)is there a trace of a letter before the epsilon?

5562.

New York 07.156.8.+

- A] Fr. of RF cup. Foundry Painter. First quarter fifth. 490-480.
*Vidi. ARV(2) 401/4, 401/5, Para. 370. *Beazley, 'Un realista greco,' Adunanze straordinarie per il conferimento dei premi d. Fond. A. Feltrinelli (Rome 1966), pl. 5, fig. 9,d. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 80, pl. 50,1. [tr. of Beazley's lecture 'Un realista greco'].
B] A: upper part of a trainer. At right a large object.
C] A: nonsense: to right of the trainer's head: ηεε(.)νν(σ).(1)
D] + Heidelberg 73 and 74 (loan to Met. Mus., L. 1986.91?), Once Vatican, Astarita 275 (loan to Met. Mus., L. 1986.41): all in Beazley Lectures, pl. 50,1. Beazley lecture, p. 80: on the [Astarita] fr.: upsilon, epsilon, nu. A second inscription: nu, sigma reversed, epsilon. "everywhere the characteristic inscriptions." Cf. also London E 78.

(1)(.) = two vertical lines; the sigma is peculiar.

5563.

New York 07.156.13.

- A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *CV, USA 11, pl. 13/19. *Vidi. *Photo. in Beazley Archive.
B] No figured decoration preserved.
C] Handle zone: A: χαίρε και π[ι]ει τε<ν>δε.(2)

(1)placed among lip cups in the Beazley Archive. (2)a dot after the partially preserved iota may or may not be paint (seen in CV, but I did not notice it in the Beazley Archive photo. - was that perhaps of B?). I read from that photo: χαίρε και π[ι]ει τε<ν>δε.

5564.

New York 07.286.36.

- A] WG pyxis with lid. From Cumae. Penthesilea Painter. Second quarter fifth. *Richter-Hall, 101/73, pl. 77. *J.V. Noble, The Techniques of Painted Attic Pottery (1965) fig. 160 (shows the inscription above Paris' head). ARV(2) 890/173 (much bibl.), 1673, Para. 428, Add.(2) 302. Robertson, AVCA 164 and fig. 171. T. Schreiber, Athenian Vase Construction: a Potter's Analysis (Malibu 1999) 224, pl. 21,2 (side with inscription over Paris' head).
B] Judgment of Paris: Aphrodite; Eros facing her; Athena; Hermes; Paris seated on a rock; old man (Priam? Beazley).
C] To right of Eros' lower legs: ho ^ πα[ι]ς ^ καλ[ο]ς.(1) Above Paris' head: ho : πα[ι]ς καλ[ο]ς.(2)
D] Robertson discusses the history of Beazley's attributions.

(1)word separation. (2)no word separation, but note the odd

placement of the punctuation.

5565.

New York 07.286.41.

- A] BF lekythos. From Attica. Painter of New York 07.(1) Third quarter sixth. *Photo. Haspels, ABFL 42. ABV 454/1, Para. 197.
- B] A goddess (Artemis or Leto) mounting a chariot.
- C] To left of her back, not facing: καλε.

(1)recalls the Wraith Painter, but is better (Beazley).

5566.

New York 07.286.47.

- A] RF cup. Hegesiboulos Painter. Last quarter sixth. Ca. 510-500. Ca. 500 (Richter). *Richter-Hall 24/10, pls. 9, 10 and 179. *FR ii, 178 ff., 179 (photo.), pl. 93,2. Bothmer, AJA 62 (1958) 173 ff., pl. 37.(1) ARV(2) 175, 1631, Para. 339, Add.(2) 184. *R. Heidenreich, 'Spaziergang mit Fuchshund,' AA 1985, 581-86, figs. 1-4 (Int., A, drs. of A, B). Script 975.
- B] Int.: an old man taking a walk with his dog.(2) A: symposium. B: komos.
- C] Int.: to the man's left: Εγεσιβολος, retr. On his right: εποιεσεν. A: in the field: καλος. καλος. B: in the field: καλος. καλος. Under one handle: καλος. Under the other: κα[λος].
- D] Are the kalos' related to the youths?

(1)reports on the refiring of the vase. (2)called an Oriental by Furtwängler, the dog called an αλωπηκίς. Heidenreich interprets the scene on the Interior as a pun on a πορνοβοσκός with a κυναλώπηξ; cf. Aristoph., Lys. 957. He interprets A as a brothel scene.

5567.

New York 07.286.48.

- A] RF cup. From Chiusi. Manner of Antiphon Painter. First quarter fifth. *Photo. (Int.). dr. in German Inst. in Rome. AJA 57 (1953) 40, left. ARV(2) 345/73, 1647, Add.(2) 220.
- B] Int.: discobolus. A-B: athletes.
- C] Int.: ho pais, perhaps without kalos.
- D] Beazley: the NY cup must be that formerly in the Ciaj collection at Chiusi reproduced in the Roman Inst. dr.; some frs. may have been lost. A different picture was originally planned on the Int.; see AJA 1953.

5568.

New York 07.286.49.

- A] Fr. of RF cup. From Arezzo. Makron. First quarter fifth. Ca. 490-480 (Richter). Hauptwerk II (Kunisch). *Richter-Hall, 79/58, pl. 49. *ARV(2) 477/295. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 41 and n. 16 (not ill.). N. Kunisch, Makron (Kerameus 10, 1997) 100 n. 402, *114 n. 510, 196/332, pl. 111 (shows inscription).
- B] Int.: a dinner party(1): lower parts of two males reclining; a table with food; under it, a youth on the floor.
- C] Int.: above the youth: Αμυχος.(2)

(1)so R-H; Beazley says 'unexplained subject'. (2)R-H says the

name is unknown and is hardly for Ἀμυκος [which is a mythological name; but is this really an objection? Chi for kappa is common and Makron is a poor speller]. Bothmer takes Ἀμυχος for Ἀμυκος: it refers to the incapacitated youth lying beneath the banquet couch; he is not drunk but captive. Hence the scene is probably mythological. The two banqueters are unusual: one holds a phiale, the other is half turned to left: perhaps they are the Dioscuri feasting after the defeat of Amykos. Beazley, by letter, is said by him to agree. The youth is lying on his back on the floor below the couch and under the table in front of it. The inscription begins to right of his face and to right of a table leg; it curves to follow the body. The chi is clear in the ph., Kunisch, pl. 111. - In note 510 Kunisch agrees with Bothmer who must be right. However, Amychos is accepted in LGPN ii as a contemporary name.

5569.

New York 07.286.51.

- A] Fr. of RF skyphos. Undetermined follower of Douris.(1) Second quarter fifth. 460-450, Richter. *G.M.A. Richter, AJA 49 (1945) 268-69, fig. 10. ARV(2) 806/1. *Vidi.
- B] Aphrodite with Eros, Peitho, and another divinity.
- C] To right of Peitho's face: Παῖθo. To right of Aphrodite's face: Ἀφροδίτη.

(1)"may probably be reckoned as belonging to the following of Douris," ARV(2); Richter speaks of an undetermined follower of Douris.

5570.

New York 07.286.62.

- A] Fr. of BF prize Panathenaic. Unattributed. Late sixth - early fifth. *Vidi. CV, USA 12, pl. 44,3.
- B] A: part of the left column.
- C] A: to right of the column: [τον Α]θενε[θεν αθλον].

5571.

New York 07.286.66.

- A] RF calyx krater. From Agrigento. Spreckels Painter. Ca. 440. *Richter-Hall, 160/127, pls. 126, 129 and 170. ARV(2) 617/2 (bibl.), 1580, Para. 398, Add.(2) 269. E. Simon, Die Götter der Griechen (1969), fig. 249 (A). JHS 106 (1986), pl. 2,b (A). *Vidi. GAI ii, 141.
- B] A: Cadmus and the dragon, with Harmonia, Ares and Athena.
B: bearded man between two women.
- C] A: above Cadmus, horizontal two-liner, oblique stoich.:
Ευαλκος(1)

καλος.

.

.

Above Harmonia and to left of Ares' face, similar, but the oblique stoich. is disturbed at the end because a spear interferes:

Αλωνης(2)

καλος.

.

.

B: stoich. between the woman at left and the man:
καλος. | καλος.(3)

- D] Very idiosyncratic writing. Mixed alphabet?
Some alphas resemble mu's. Some Attic lambdas
have the vertical extending below the short stroke.

(1)for the name see GAI ii. (2)Richter reads Αλονης, but
Beazley says the name must be badly misspelled. (3)there is
some confusion in Richter-Hall about the number of kalos':
there are only the two given above.

5572.

New York 07.286.67.

- A] RF lekythos. Providence Painter. Second quarter fifth. Ca. 480
(Richter). *Richter-Hall 53/31, pls. 30 and 175. ARV(2) 641/90,
Add.(2) 274.
B] Nike flying with a prize hydria.
C] Above the hydria: Νικε, retr. Below the hydria: ηιππὸν καλος.

5573.

New York 07.286.68.

- A] BF lekythos. Athena Painter. Early fifth. *Haspels, ABFL 149,
n. 2, 255/30, pl. 45,4. L.A. Stella, Mitologia greca (1956) 138.
ABV 522/30, Para. 260. *Vidi.
B] Gigantomachy with Athena and Hermes.
C] Nonsense: imitation letters: to right of Hermes' mouth:
σ(γ)σσ.(1) Above a giant: σσυγσσ(σ)σ.(1) To right of Athena's
head: σσ(σ)σσ. Near a dead giant: σπσ.
D] Small letters. The sigma's could be reversed nu's.

(1)not a real gamma.

5574.

New York 07.286.76.

- A] BF column krater. Lykomedes Painter (Bothmer). Last quarter
sixth. Ca. 520 (LGN ii). *Photos. *ARV(2) 594/under 57
(mention), *Add.(2) 391 (wrong number 07.286.78). Bothmer,
'The Struggle for the Tripod,' in U. Höckmann and A.
Krug (eds.), Festschrift für Frank Brommer (1977), pls. 17-18.
Beazley Archive db, nos. 310 and 10,085. LIMC v, pl. 462 Iolaos
42 (A).
B] Rim: animals; inside: dolphins and ships. Body: A: The
Struggle for the Tripod; Lykomedes in a chariot; Artemis;
Iolaos in a chariot; Athena. B: Hermes, Dionysus, gods and
goddesses.
C] A: Αρτεμιδος. The charioteer: Α(υ)κομειδες.(1) Horizontal
and boustrophedon:
..... -->
. . . <--
Similar: ηερακλεις:
..... <--
. . . -->
Unclear, to left of a face: Ι(.)[.]ο, retr.(2) Αθελναια.(3)
These are my readings; I did not see καλος unless it is
the inscription 'to left of a face'. B: not inscribed.
D] Lykomedes kalos, Add.(2). Lykomedes is both a mythical name
(see below) and a historical one (see LGPN ii). Here it
must be a mythical figure, if Beazley in ARV(2) 594 is right.

Dotted delta (cf. also D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 41 n. 263).

(1)so Beazley; my note from a photo. has alpha without cross stroke for the second letter, but Beazley must be right: is the upsilon upside down? Pausanias 7, 4.1, has Lykomedes as son of Apollo and Parthenope; there is no Lak(k?)omedes in Pape or LGPN ii. (2)the second letter is the tip of alpha or delta; the reading is unclear. (3)or: Αθελαια[ς](?).

5575.

New York 07.286.78.

- A] RF amphora. From Agrigento. Eucharides Painter. First quarter fifth. Ca. 490. Early/Middle (Langridge). *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 356/E 36, pl. 23, fig. 6, bottom (profile); fig. 40, h (facs.). Milne in Richter-Hall, no. 19, p. 221. ARV(2) 227/9 (bib.), Para. 347, Add.(2) 199. TGV 142/17E 18; 162/14F 11; cf. pp. 216 and 229.
- B] A: Apollo and Artemis. B: athlete and trainer.
- C] Under the foot, Grr.: KP ΔΔΔΔ||IIIIAE.(1)
- D] A price inscription. Ionic lambda. Tailed rho.

(1)i.e., κρᾶτῆρες> 42 dr. 5 obols and AE. Johnston does not give the complete number, but see 245/17E n. 4. His notes are confused: on p. 216 he agrees with Milne that KP is a personal name and AE a vase name; but he also lists the Gr. under kraters in 14F; the latter listing seems correct.

5576.

New York 07.286.79.

- A] BF prize Panathenaic. From Agrigento. Kleophrades Painter. First quarter fifth. *Photo. ABV 404/6, ARV(2) 192, Para. 175, Add.(2) 105. *S. B. Matheson, *Panathenaic Amphorae by the Kleophrades Painter*, *GVGettyMus* 4 (1989) 100, figs. 4, a-b (A); 106, fig. 9 (B).
- B] A: Athena. Shield device: Pegasus. B: a chariot, racing.
- C] A: τοῦ Αθηνεθεν ἀθλον.
- D] The inscription fills the space precisely.

5577.

New York 07.286.80.

- A] BF prize Panathenaic. Leagros Group. Last quarter sixth. 510-500. *Beazley, *AJA* 47 (1943) 444/3. Brandt, *Arch. Panath.* I, 8/71. ABV 369/114, Para. 162, Add.(2) 98.
- B] A: Athena. B: horse race.
- C] A: athla inscription.

5578.

New York 07.286.81.

- A] RF bell krater. Achilles Painter. Second quarter fifth. Ca. 460-450. Early (Beazley). 460-455 (Oakley). Swindler, *AJA* 20 (1916) 330, n. 4. Rumpf, *Gn.* 14, 455. *Richter-Hall, no. 118, pls. 118-19 and 171. *ARV(2) 991/61, 1582, *1677, Para. 437, Add.(2) 311. Rumpf, *Gnomon* 14, 455. *Vidi. *Script* 747. Boardman, *ARV* ii, fig. 114. Robertson, *AVCA* 196. *J.H. Oakley, *The Achilles Painter* (1997) 11-12, *46-47 and nn., 125/83, fig. 20A (profile), pl. 52 (A, B) (bibl.). *GAI* ii, 46.

- B] A: A bearded man and an old warrior. B: Nike greeting a wreathed youth with spears and petasos.
- C] A: to left of the warrior's middle, a Gr. made in the soft clay under the glaze: Τελεω, retr. B: to right of Nike's forehead, stoich. and horizontal: καλωσ|Εγελεως.(1)
- D] Omega is here used for omicron, ou and omega (but the Gr. inscription may not be by the same hand). Τελεω has been variously interpreted. Richter (in Richter-Hall) suggests the genitive of Τελέας (cf. PA 13,500), or for τέλεος, sc. ὀκρατήρ, or τέλεον, sc. τὸ ἄγγειον; the last two suggestions are unlikely. Beazley in ARV(2) 1677 suggests that 'the wild-looking warrior' may be Tereus, and the inscription may be for Τήρεω, genitive of Τήρης, which he considers a variant of Τηρεύς. The inscription is part of the preliminary sketch, but was not copied on the glaze; it is retr. probably because it refers to the old warrior on the right. Note that Τελεας is equally possible (cf. PA 13,557). This name (like Richter's suggestion) is not mythological, and the inscription would have to be an incomplete notation for a kalos-name. Beazley's suggestion seems to me philologically implausible. Robertson also disagrees; he thinks the old man may be Philoctetes on Lemnos meeting Neoptolemos or Odysseus to take him back to Troy. The kalos-name has also been variously read and interpreted, but it is clearly Hegeleos. Rumpf suggested that the Gr. should be read as Ε|ΓΕΛΕΩ|Σ, but the first preserved letter is a clear tau. The alphabet is mainly Ionic. [I would like to suggest that the inscription in the preliminary sketch is intended as a reminder that the kalos-name ΕΓΕΛΕΩΣ is to be inscribed. But perhaps the retr. direction is against this?] For reff. to Tereus see Oakley 47 n. 142.

(1)for the name see also GAI ii.

5579.

New York 07.286.85.

- A] RF bell krater. From Numana. Methyse Painter.(1) Second quarter fifth. Ca. 450 (Richter). *Richter-Hall 140/109, pls.109-110, 179. ARV(2) 632/3, 1662, Add.(2) 272. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 160, MALEOS 1 (bibl.). LIMC iii, s.v Chryseis II 1 (ill.). GAI i, 56.
- B] A: Dionysus, drunk in procession, with satyrs and maenads. B: satyrs and maenads.
- C] A: above the leftmost satyr's head: Μαλεος. Above the left maenad's head: Χρυσεις. To left of the shoulder of a small satyr who supports Dionysus: Οινοβλιος, retr.(2) with end-boustr. Above Dionysus: Διονυσος. Above the head of a drunk and lyre-playing maenad: Μεθυσε.(3) B: Μεθυσε. Οινοβλιος. Μαινας, retr. [Μ]υρις, retr.(4)
- D] R-H (M. Milne?): Mainas is common. Chryseis, Maleos and Methyse are new. Maleos: cf. perhaps Μαλέα, the birth place of Silenus; Pollux 4.404 on Laconian satyr dances; and RE s.v. Maleas 875ff.; or miswritten for Μαλερός(?). Myris: cf. a male reveler on a Corinthian column krater in Dresden, C. Fränkel, Satyr- und Bakchennamen (1912) 16, 82C and pl. 1. Attic alphabet with Ionic lambda.

(1)akin to the Chicago Painter. (2)except beta. (3)K.-D. gives one instance as complete, the other as Μεθ[υσ]ε. (4)the inscriptions on B are done from R-H's text.

5580.

New York 08.258.20.

- A] RF pelike. Pasithea Painter. Early fourth. *Richter-Hall 211/166, pls. 162-63 and 173. Schefold, AM 59 (1934) 138, Beilage 13,2. ARV(2) 1472/1, Add.(2) 381. Script 823.
- B] A: Heracles in the Garden of the Hesperides. B: two youths and a boy.
- C] A: Ηρακλεις.(1) Πασιθεα. Ωκεανος.
- D] Pasithea is new as a Hesperid, but occurs as a Nereid in Hes., Theog. 246 and as a Grace in Il. 14, 269; the scene is at the shore of the river Okeanos (Hes., Theog. 215) (Richter). The readings are from Richter-Hall's text. Mixed alphabet (mainly Ionic).

(1)or Ηερακλεις(?).

5581.

New York 08.258.21.

- A] RF calyx krater. Nekyia Painter. Third quarter fifth. *Richter-Hall, 168/135, pls. 135-37 and 170. ARV(2) 1086/1 (much bibl.), Para. 449, Add.(2) 327 (much bibl.). TGV, p. 29.
- B] Upper zone: A-B: Heracles with Theseus and Perithous in Hades. Above the handles: (1) a youth and a woman clasping hands. (2) a man greeting a youth; a heap of branches. Lower zone: A: Apollo and Tityos. B: Zeus and a giant(?).
- C] Upper zone: A: above Hades' head: Αιδης.(1) Above the head of the seated Perithous: Περιθῶς. Above the seated Theseus' head: Θεσευς. Above Heracles' head: Ηερακλεις.(2) To right of Hermes' helmet (he faces left): Ηερμεις. Above the head of Meleager (in front view): Μελεαγρος. B: above the bearded Elpenor's head: Ελπενῶρ. Above Ajax' head: Αιας. Palamedes leans against a column in misery; above his head: Ταλαμεδες.(3) Persephone seated on a throne before a column: above her head and mostly to left: Περσεφαττα(α).(2) Lower zone: A: Artemis aiming her spear; to right of her forehead: (Α)ρτεμις.(2) Apollo aiming an arrow; similar: (Α)πολλων.(2) To right of Leto's forehead: Λετο. Above Tityos' head: Τιτυος. B: not inscribed. Under the foot, Gr.: Δ III.(2)
- D] The writing on B appears less careful than that on A; note that A has vertical lambda and B lambda leaning back. Attic alphabet.

(1)note the absence of heta; is it `etymological'? (2)alpha lacks the cross stroke. (3)R-H 169 n. 6: "T for Π either by mistake or intentionally to suggest that Palamedes' wisdom brought him sorrow." (2)`arrow delta'.

5582.

New York 08.258.22.

- A] RF chous. Eretria Painter. Class of Athens 15,308 (Green). 430-420. *Richter-Hall 178/140, pls. 142 and 177. ARV(2) 1249/12, Add.(2) 354. H. Walter, Griechische Götter (1971) 257, fig. 233. J.R. Green, `Choes of the Later Fifth Century,' BSA

66 (1971) 197,1. *Vidi. Script 796. *A. Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 206, 339/213, pl. 135. LIMC iii, pl. 364 Dionysos 565. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 158, KOMOS 12 (bibl.). F. Lissarrague, *The Aesthetics of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig. 1987) 41, fig. 27 (sketch with inscriptions).

- B] Return of Hephaestus: a grown satyr and a boy satyr lead Dionysus and Hephaestus, both riding on one donkey.
- C] High above the head of the satyr leading the procession (and playing the flutes), in letters larger than the other inscriptions: Κῶμος.(1) High above the heads of the two gods sitting on a donkey: Διόνυσος. Ερμαιοτός. The first two inscriptions horizontal, the last nearly so.(2)
- D] The sketch in Lissarrague shows the inscription Κῶμος high above the two satyrs (the leader who plays the flutes and the boy satyr who leads the donkey and raises up a tall thyrsos, which may partly explain the height of the inscription); and the letters are larger than those of the other two inscriptions, which name Dionysus and Hephaestus. This is not noted by L., who says it is the 'stage name' of the lead satyr. [Could the Komos inscription have a double meaning?]

(1)despite this, the name is that of the satyr, not a heading. K.-D. reads: Κῶμος. (2)L.-H. has: [Κῶ]μος [sic]. [Διόνυσος. Ερμαιο[τ]ός].

5583.

New York 08.258.30.

- A] BF/WG lekythos. Kephisophon Painter. Ca. 500. *ABV 514/middle, 665, *669/1, Add.(2) 148. Haspels, *ABFL* 117/1 and 230/1 (bibl.).(1) Vanderpool (*Hesp. suppl.* 19, 1982), pl. 6,d.
- B] Athletes.
- C] Κ[ε]φι(σ)οφῶ(ν) καλός.(2) Χαίρελεός αρισ[το]ς(?).
- D] Kephisophon appears also as kalos on a lost vase by the same painter: Once New York, Gallatin.

(1)inscriptions wrongly said to be meaningless. (2)sigma and nu are reversed.

5584.

New York 08.258.57.

- A] RF cup. From Falerii. Makron. Hieron potter. First quarter fifth. 480-470; late (Kunisch). *Richter-Hall, 76/54, pls. 50 and 55-56. ARV(2) 472/207. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 47. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' *MetMusJ* 26 (1991) 73, fig. 45 (signature). *N. Kunisch, *Makron* (Kerameus 10, 1997) 7, 209/450, pl. 153 (shows most of signature).
- B] Int.: a man and a youth. A: a man with a lyre and men; a youth playing the flutes, and a male; man and boy. B: men and youths.
- C] On handle B/A, in BG area of left hasta, Gr.:
 hierōν ἐποίησεν.(1)
- D] The signature is short and small-lettered.

(1)the dotted letters are unclear in the ph. because the glaze has split off; the sketch on Kunisch' p.209 marks this for the first omicron and the first nu only, but the omicron seems clear in the ph.

5585.

New York 08.258.58.

- A] RF calyx krater. From Cervetri. Kleophrades Painter. First quarter fifth. *Richter-Hall, 34/12, pls. 12-13 and 170, p. 221, fig. 34 (Gr.). Beazley, JHS 30 (1910) 45/11, and f. ARV(2) 185/36, Para. 340, Add.(2) 187 *J. Boardman, 'The Kleophrades Painter at Troy,' AK 19 (1976) 15 and n. 56, pl. 1,1-2 (A, B). TGV 97/11b 26.
- B] Arming: A, B, each: two warriors.
- C] A: between the figures and below the weapons: καλὸς εἶ, retr. B: behind the second youth: [καλ]ος.(1) Under the foot, Gr.: similar to ΗΕ, see TGV.

(1)so R-H; Beazley in JHS has καλος. Boardman in AK restores [Γλαυκ]ος [sic]. He also discusses the Kleophrades Painter's progress in literacy.

5586.

New York 09.221.40.

- A] RF pyxis. Manner of the Meidias Painter. Last quarter fifth. 420-410 (Richter). *Richter-Hall 202/161, pls. 159, 161 and 178. *Beazley, AJA 54 (1950) 320. ARV(2) 1328/99, Para. 479, Add.(2) 364. D. Metzler, 'Eunomia and Aphrodite,' Hephaistos 2 (1980) 82-83. H.A. Shapiro, 'Ponos and Aponia,' GRBS 25 (1984) 107-10, pl. 1. Script 811. *H.A. Shapiro, Personifications in Greek Art (1993) 230/1, figs. 1, 83, 141, 162. L. Burn, The Meidias Painter (1987) 117/MM 143 (not ill.). LIMC ii, 465 Aponia 1; iv, 47 Eudaimonia I 6; iv, 50 Eukleia 6.
- B] Aphrodite and her companions.
- C] Most inscriptions above the heads, but Peitho is written to right of her face and Aponia along the figure's back: Πειθω. Αφροδιτη. ηυγεια. Ευδαιμονια. Παιδιά. Ευκλεα.(1) Απονια.
- D] Ευδαιμονια: see Beazley in AJA. Απονια: Shapiro: Aponia faces Eukleia who is carrying a chest; neither has an attribute. Her name is squeezed in vertically for reasons of space. The initial alpha was not recognized until after the plate in Richter-Hall was made: see Beazley, AJA 54 (1950) 320. Aponia may have a political meaning, as πόνος was a code word for the Peloponnesian War; cf. A. Boegehold, 'A Dissent at Athens,' GRBS 23 (1982) 147-52. Hence ἀπονία = εἰρήνη. Ionic, but note heta.

(1)Ευκλε[ι]α, Shapiro.

5587.

New York 09.221.41.

- A] RF Nolan amphora. From Capua. Oionokles Painter. Second quarter fifth. Ca. 480-470 (Richter). *Richter-Hall, 55/33, pls. 32 and 169. ARV(2) 646/6, Add.(2) 275.
- B] Satyr playing the lyre; a flute case. B: satyr with a kantharos and a full wineskin looks toward A.
- C] A: above: καλος. B: to the satyr's right: καλος.

5588.

New York 09.221.47.

- A] RF cup. From Southern Etruria. Euergides Painter. Last quarter sixth. Ca. 510 (Richter). *Richter-Hall, 20/5, pls. 3 and 179. ARV(2) 91/52, Add.(2) 171.
- B] Int.: a wreathed youth bending forward and holding a flower in each hand. Ext.: athletes: A: jumper; javelin thrower; jumper. B: two runners; between them, a discus thrower.
- C] Int.: circular, starting between the feet:
ho υ. παις υ. καλος, υ. ναι.(1) A: along the top margin, very widely spaced: ho παι[s] καρτα κ[α]ρ{α}τα γε. B:
ho παις καλος, καρ{α}τα.(2) Under the foot, an Etruscan Gr.; see E. Fiesel, Studi Etruschi 10 (1936). Also another Gr.: fEY, retr.(3)
- D] Wreaths and inscriptions are popular with the Euergides Painter (Richter).

(1)a full circle. Note the word division, as indicated above. In addition to the vacats, the right foot, head, hand, and left foot intervene: ho ^ παις κα^λο^ς, ναι^. (2)so R-H, text; not visible in the photo. (3)no doubt also Etruscan.

5589.

New York 09.221.48.

- A] RF cup. Epeleios Painter. Last quarter sixth. *Richter-Hall, 23/8, pls. 7 and 170. ARV(2) 146/5, Para. 335.
- B] Int.: komast: a youth running. Ext.: komos: A: five youths: one with a wineskin in both hands; another with a stick; in the center, a krater; a youth with a flute case, decanting wine; two youths, one with an oinochoe. B: five youths: one dancing; another playing the flutes; in the center, a youth dancing with castanets; two more youths, one with a drinking horn, the other with a skyphos and an amphora.
- C] Int.: to left of the face: καλος, retr. To right of the head: ho παις. A: ho παις καλος, Επελειος. B: between figures, along the top margin: [h]o παις καλος, ναιχι.(1)
- D] Beazley in ARV(2) 1576 explains the name as Επεληος = Έπι!λεως [for which see Pape (= Έπίλαος)]; cf. also LGPN ii.

(1)so R-H, text, but there is no room for heta to right of the youth's head, and it would be strange if the first letter had been written on its left: <h>ο(?).

5590.

New York 10.210.14.

- A] RF column krater. From Ruvo. Imitator of Pan Painter (Richter). Earlier Mannerist (Beazley). Second quarter fifth. Ca. 460. *Richter-Hall 95/68, pls. 71, 75, 170. ARV(2) 585/24. Script 1017a.
- B] A: a warrior arming (with mother and father). B: a youth with Nike and an old man.
- C] A: on the shield, in large letters in coarsely curved strokes: καλος.

5591.

New York 10.210.18.+

- A] RF psykter. From Campagnano. Oltos. Last quarter sixth. Ca.

510. 520-510 (Richter). *Richter-Hall 17/3, pls. 4 (dr.) and 173. ARV(2) 54/7 (much bibl.), 1565, 1575, 1608, Para. 326, Add.(2) 163 (much bibl.). *Vidi. Script 342.

B] Athletēs with a flutist and with trainers.

C] A youth playing flutes; under his arms: Σμικυ[θος]. A youth preparing to jump; to left of his middle: χαλούμενος εἶσι, retr., complete. Behind his back: (Δ)οροθεός. A bearded man crowning a boy; to right of his face: Κλειανέτος. To right of the boy's back: Επαινετός, and at the lower left: καλός, retr., i.e., Επαινετός|καλός.(1) A bearded trainer; between him and the next figure: Αλκετες. A youth with a discus; between his legs and the next figure's: Αντιφανες. A bearded trainer; from his face: Α[ντ]ι[μ]ε[ν]ες, retr. Behind his head, toward the next figure's face, but not retr.: πομε.(2) To right of his lower body and starting from the buttock of the next figure: χασ[.]ο, retr.(3) A youth with a javelin; to right of his body, below his raised elbow: Βα[τρ]αχος.

D] + Rome, Villa Giulia.(4) Richter notes that Dorotheos and Batrachos occur together on a cup by the early Panaitios Painter, Paris, Cab. Méd. 523. On the construction of χαλούμενος εἶσι, see Script.

(1)Richter, but not so listed by Beazley. It is portrait-kalos. (2)Beazley in ARV(2) suggests πῶμε, 'drink me', cf. Cl. Rev. 57, 102-103, but I think it is meaningless. Richter says that a letter may be missing at the beginning, but I thought this unlikely. (3)χάσκη, Richter. χασκο = χάσκω, 'I open my mouth wide', Beazley in ARV(2). The fourth letter is the slightly slanted top of a stroke, as in lambda or upsilon; it could be part of a kappa. After it, there is space for a letter. The last letter is O, Δ(?), or A(?). I take this word to be nonsense also. (4)one fr.; see Beazley, CF 33/3.

5592.

New York 11.212.7.

A] RF hydria (kalpis). From Bolsena?(1) Syleus Painter. Ca. 480-470. *Richter-Hall 60/26, pls. 27 and 172. ARV(2) 252/45.

B] A youth and a boy.

C] Between them, down and facing the youth:

καλός vac. h<ο> πα<ν>ς.

D] Odd lettering. In the index, Richter-Hall lists the inscription as καλός η πας.

(1)ARV(2) gives Bolsena without a question mark.

5593.

New York 11.213.2.

A] RF squat lekythos. Manner of Meidias Painter. Last quarter fifth. Ca. 410 (Richter). *Richter-Hall, 201/160, pls. 159 and 176. ARV(2) 1324/47, Add.(2) 364. *L. Burn, The Meidias Painter (1987) 30, 111/MM 76.

B] A woman offering a branch in a basket to a seated Aphrodite; Eros facing the seated Chrysippos; at right, a seated woman.

C] [Α]φροδίτη. [Ερ]ως. Χρυσίππος. Πομπη.(1)

D] For the personification of Pompe see O. Brendel, AJA 49

(1945) 522. Burn: the kanoun by which Pompe sits confirms that there is a procession. The shoes on the casket may be the nymphides worn by brides.

(1)the first figure is not named.

5594.

New York 12.198.3.

- A] BF hydria. From Vulci. Unattributed. Second half sixth. *S. Luce, AJA 26 (1922) 187/50 (not ill.). *Bothmer, Amazons 124/5, pl. 67,3 (shoulder). G. Ahlberg-Cornell, Herakles and the Sea-Monster (Stockholm, 1984) 146/X 9. LIMC i, pl. 683 Antiope II 6(shoulder). Beazley Archive db, no. 7024.
- B] Shoulder: Amazons in pursuit of Theseus and Perithoos in a chariot with Antiope. Body: Heracles and Triton between a Nereid and Nereus.
- C] Shoulder: between the Amazons and the chariot: ΑΝΤΙΟΠΕΙΑ. Beneath the chariot horses: ΘΕΣΕΥΣ. To the horses' right: [Π]ΕΡΙΘΟΣ.(1) B: ΗΕΡΑΚΛΕΣ.(2)

(1)Bothmer; not in Luce. (2)Luce; not mentioned by Bothmer.

5595.

New York 12.229.11.

- A] Fr. of RF bell krater. Group of Polygnotos. Third quarter fifth. *ARV(2) 1054/58, 1599.
- B] A: athletes: one seated and two others.
- C] A: seated: ΜΕΓΑΚΛΕΣ. The others: [Ε]ΥΘΥΚΛ[ΕΣ] and Δ[--].
- D] ARV(2) 1599: no doubt Megakles II who appears as kalos on a stamnos by the Kleophon Painter, Leningrad 810, ARV(2) 1144/7, and a bell krater by the Orestes Painter, Louvre A 258, 1113/10. Cf. Megakles VI in Davies, APF 381, bottom.

5596.

New York 12.229.12.

- A] Fr. of RF cup. From Orvieto. Calliope Painter. Third quarter fifth. Ca. 430 (Richter). *Richter-Hall, 180/143, pl. 145. ARV(2) 1259/3. H. Philippart, Collections d'antiquités classiques aux États-Unis (1928) 29. Eckstein-Wolf, 'Zur Darstellung spendender Götter,' MdI 4 (1952) 70/13. E. Simon, Opfernde Götter (1953) 46/80. LIMC ii, 693. MünchJbb (1962) 30, fig. 38 (Int.). H. Walter, Griechische Götter (1971) 325, fig. 301 (Int.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 143, 327/126, pl. 85,g-h. A. Queyrel, 'Les Muses à l'École: Images de quelques vases du Peintre de Calliope,' AK 31 (1988) 91/1 (not ill.).
- B] Int.: fragmentary: a Muse with a phiale before Apollo who is seated with laurel and phiale. Ext.: fragmentary: A: chiton and himation of a female. B: remains of a female and perhaps of another figure seen from the rear.
- C] Int.: [Κ]ΑΛΛΙΩΠ[Ε]. ΑΠΟΛΛΟ[Ν].(1)
- D] Kalliope with phiale and Apollo also on Victoria and Albert 666.64, a cup by the same painter, ARV(2) 1259/4. Mixed alphabet.

(1)so L.-H.; Richter-Hall has: ΑΠΟΛΛΟΥ. [Κ]ΑΛΛΙΟ[ΠΕ]. Queyrel's readings are poor.

5597.

New York 12.229.13.

- A] Fragmentary RF oinochoe. From Athens. (1) Harrow Painter. First quarter fifth. Ca. 480. *Richter-Hall, 48/24, pl. 33 (photo.). ARV(2) 276/80. *Vidi.
- B] A satyr as athlete (jumping weights, discus, pick axe).
- C] Nonsense: on his left, retr.: --|ι(ρ)λοσοχλοχλοχυσσ.(2) On his lower right: vac. καλοςισονσο(υ).(3)
- D] Small and hasty letters.

(1)Richter states that Stackelberg claimed the vase to be from Athens, in the Fauvel Collection. (2)Richter says: καλος followed by meaningless letters; the rho may be an alpha. The letters are very cursory. (3)much neater than the first inscription.

5598.

New York 12.229.14.

- A] Frs. of RF bell krater. Unattributed. (1) Third quarter fifth. Ca. 440-430 (Richter). *Richter-Hall, 171/136, pl. 138 and 145. Bull. Met. Mus. 8 (1913) 157f. Beazley, VA 175. Beazley Archive db, no. 7843. Beazley, JHS 67 (1947) 3, fig. 2. G. Neumann, Gesten und Gebärden (1965) 151. LIMC ii. pl. 702 Athanasia 2. K. Schefold and F. Jung, Die Sagen von den Argonauten, etc. (Munich 1989) 80, fig. 61. *H.A. Shapiro, Personifications in Greek Art (1993) 230/3, 34-36, fig. 3.
- B] A: The Story of Tydeus and Melanippus: at left, portions of Athena dragging Athanasia to left, away from Tydeus to whom Athanasia is looking; a bird to right; at right, the bearded Tydeus is seated on a rock; below, the head of Melanippus; at right, a tree. B: fragmentary: parts of a satyr.
- C] A: to right of Athena's head: [Aθε]ναια. Above the woman's head: Αθανασια.
- D] Cf. Once Rome (Rosi), RF bell krater by the Eupolis Painter, with the same scene. Melanippus in the Seven Against Thebes wounded Tydeus mortally; T. was to be made immortal by Athena, but was found gnawing M.' hand, whence Athena turned away and T. died. In another version, Tydeus sucked out the brain of his enemy Melanippus, whence the offer of immortality was withdrawn. The myth is found on a third Attic vase: Beazley, JHS 67 (1947) 1ff. Three-stroke sigma.

(1)Attributed by Richter to an Athanasia Painter, by whom no other vases are known!

5599.

New York 12.231.1.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. 490-480. Hauptwerk II (Kunisch). *Richter-Hall 72/52, pls. 49, 51-52 and 180. *Richter, AJA 21 (1917) 2 ff., pls. 1-3. CIG 4.8219. Kretschmer, Vas. 119. Bloesch, FAS 92/16. *ARV(2) 468/146 (much bibl.), 1565, 1602, 1614, 1654, Add.(2) 245. Script 568. Dierichs, in AW Sonderheft 1993, figs. 117 and 214. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 20 n. 88, 100 n. 403, 192/301, pl. 97 (shows part of signature) (bibl.).
- B] Erotic conversations: Int.: a man and a seated woman. A: a

youth and a woman; a woman and a seated man; a youth and a woman. B: similar.

- C] Int.: to left of the man's legs: Αντιφανες. To right of his head: καλιτος.(1) I.e., Αντιφανες|καλλιστος intended. Behind the woman: καλε. A: Νικοτρατε for Νικοστρατε. Νικῶν (youth). Κελιτραστε for Καλλιστρατε. Ευκλες (man). Πελεα for Πελεια. Νικοθενες for Νικοσθενες (youth). B: Χαρινιδες. Αφρο[δ]ισια. Διονυσιγενες for Διονυσιγενες.(2) One girl is uninscribed. Λρακias.(3) Ναυκλεα καλ[ε] for Ναυκλεια καλ[ε].(1) On the underside of one handle, Gr.: [h]ι?ερον εποιησεν.(4)

(1)κ[---]τος, Richter. καλιτος, de Witte, Descr., no. 12, according to Beazley in ARV(2), who thinks the inscription may have been complete in his time. Richter in AJA, however, denies this. Portrait-kalos as is also the Ναυκλεια καλ[ε] on B. (2)GAI i, 261. (3)probably for Larkias, though the name is unknown (but Lakris occurs); perhaps short for Lakriteides, a Eumolpid (Richter). For parallels to the other names see Richter-Hall. (4)[h]ι?ερον εποιησεν, AJA; [h]ι?ερον Richter-Hall, ARV(2) and Kunisch.

5600.

New York 12.231.2.+

- A] RF cup. From Cervetri. Onesimos (P). Euphronios potter. Early fifth. 500-490. Ca. 490 (Richter). Early (Beazley). *Richter-Hall 60/39, pls. 37-39 and 179. *Richter, AJA 20 (1916) 125 ff., pls. 2-6 and fig. on 126.(1) ARV(2) 319/6, Para. 358, Add.(2) 214. *Script 504, Fig. 110. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 65 and n. 99, fig. 26 (Int.). S.R. Wolf, Heracles beim Gelage (1993), fig. 131.
- B] Int.: Heracles with a boy carrying his luggage.(2) A: Heracles and the sons of Eurytus. B: very fragmentary: Heracles attacking a man or youth at an altar.(3)
- C] Int.: to left of Heracles' face: ηερακλες, retr. Starting above his head: Ευφρωνιος εποι[εσεν]. A: a man with a bow; to right of his forehead: Ιφιτ[ος].(4) Under Heracles' outstretched arm: (h)ερακλες, end-boustr.(5) To left of a fallen youth's head: Κλυτιος. B: Between Heracles and his opponent, facing the former: [---]κες.(6)
- D] The signature is in larger letters than the name labels. Cohen wonders whether Euphronios made Onesimos write it large or whether E. wrote it himself; Guy apud Cohen n. 99 is sure of the latter. [Note that the rhos differ: but is that enough?]

(1)since augmented by frs. in Leipzig and Dresden.

(2)Philoctetes? (Beazley). Hyllos or a slave?; less likely, Philoctetes, Hyllos, Oionos (Richter). (3)so Beazley in ARV(2), who compares Louvre G 50, ARV(2) 70. Perhaps Heracles and Bousiris (Richter). (4)note that the tau resembles an Ionic gamma as on Munich 8935, which is by Euphronios. (5)the heta resembles a nu. (6)Herak<l>es or an unknown follower of Bousiris (Richter).

5601.

New York 12.234.5.

- A] RF plastic head kantharos (women's heads). From Capua. Brygos

Painter. First quarter fifth. 490-480. *Richter-Hall 45/43, pls. 43, 178. Beazley, AJA 49 (1945) 157. ARV(2) 382/183, 1538, Para. 366, Add.(2) 227. *Script 558, Fig. 117 (B).

B] Symposium: A: a satyr reclining, playing the flutes. B: similar (but using castanets).

C] A: on the wine skin: κ(α)λος. To right and left of it: ho y. παις. Above the satyr's head: κ(α)λος. I.e., ho παις καλος. B: on the wine skin: κ(α)λος. Above the satyr, widely spaced: καλος.

D] Found in the same tomb (at S.ta Maria di Capua) as London E 65 (the 'Brygos tomb'). Unusual lettering, especially on B.

5601a.

New York 12.236.1.

A] RF Nolan amphora. Achilles Painter. 455-450 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 14 with n. 30, 15 chart 5 (Gr.), 118/31, pls. 16C (A: the picture) and 47D (B: the figure). ARV(2) 989/24 (bibl.). BMMA 31 (1972) introduction 31,1. Bothmer, Greek Vase Painting(2) (1987) 5.

B] A: s woman to right, pouring from an oinochoe into a phiale held out by Athena holding a spear. B: a youth to right, with his stick.

C] Under foot, Gr.: Π, for π<οικίλος>.

5602.

New York 13.233.

A] RF neck amphora. Kleophrades Painter. First quarter fifth. Ca. 480. *Richter-Hall, 36/13, pls. 14-15 and 169. ARV(2) 183/13. 1632, Para. 340, Add.(2) 187. Script 439.

B] The Struggle for the Tripod: A: Apollo. B: Heracles.

C] A: by Apollo's middle, facing him: καλὸς εἶ, retr.

5603.

New York 14.105.9.

A] Fr. of RF cup. Colmar Painter. First quarter fifth. Ca. 500 (Richter). *Richter-Hall, 58/37, pl. 36. ARV(2) 354/23, Add.(2) 221.

B] Int.: a young athlete, nude, running and holding halteres and javelins. Ext.: warriors (pyrrhiche; only the lower part is preserved): A: two armed youths, crouching; a pillar. B: similar, but no pillar.

C] Int.: to the youth's left: Παν<α>τιο(ς), retr.(1) At right, similar: καλο(ς).

(1)Beazley in ARV(2) says that the first letter of the name is more like a reversed Attic lambda; but Richter does not mention this.

5604.

New York 14.105.10.

A] Fragmentary BF hydria. Mastos Painter.(1) Ca. 530-520. *Photos. *ABV 261/37, 672, Add.(2) 68. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 54 n., 55-56, 97, 113, 161, pl. 23,f.

B] Shoulder: duel (warriors parted). Body: Heracles mounting a chariot, with Hebe; at left, Dionysus; behind the chariot, Apollo citharoedus and a woman; in front of the horses,

Hermes. Predella: fight.

- C] Body: above Dionysus' head: [Διο]νυσος. To right of Hebe's face: ἡ[---].(2) To right of the pair's lower bodies, facing: ἡ[ρακλῆς].(3) To right of Apollo's kithara, above the woman's head: Ἀπολλῶν. An uninscribed woman behind the horses. In the upper right-hand corner, above the horses' and Hermes' heads: Ονετοριδες καλος.(4) To left of Hermes' legs: ἡ[ερμης].
- D] The layout of inscriptions is in the Exekian manner.

(1)manner of Lysippides Painter. (2)what looks like a pi with curved top is probably the lower part of a heta; I see no other traces in the photo. in Shapiro, unless there is a smudge at a little distance; most of the surface is gone here. (3)there is probably not enough space in front of Hebe to restore Herakles there. (4)the first sigma is given as extant in ABV; the last is written under the omicron, as the inscription runs into the margin. The photo. in S. shows all letters.

5605.

New York 14.130.12.

- A] BF prize Panathenaic. From Vulci. Euphiletos Painter. Last quarter sixth. Ca. 520 (Bothmer). *Bothmer, CV, USA 12, pl. 39. *Sketch by J. Binder. Beazley, AJA 47 (1943) 443/6 (not ill.). *ABV 322/6, 694, Para. 142, Add.(2) 87. Dev.(1) 92 and n. 3. Brandt, Arch. Panath. I, 6/39. G.F. Pinney, 'Pallas and Panathenaea,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 46, fig. 1.
- B] A: Athena. B: foot race (four bearded men followed by a youth).
- C] A: to right of the left column, in large well-planned letters: τον Αθηνεθεν αθλον.
- D] There is much bibliography; the illustrations are largely of B. There is some word separation: a slight break between the first and second words and the nu of Αθηνεθεν is very low, while the alpha of αθλον is taller than the other letters. The lettering is strong, but not very neat.

5606.

New York 14.136.

- A] BF eye cup. Nikosthenes potter. 530-520. *CV, USA 11, pls. 29,44 and 41,44. ABV 232/13, 690, Add.(2) 60. *Vidi. *Script 305, Fig. 86.
- B] Int.: gorgoneion. A: between eyes: a frontal chariot. B: between eyes: Dionysus between satyrs and maenads.
- C] A: below the rim, starting above the left eye: ΝΙΚΟΣΘΕΝΕΣ ΜΕΠΟΙΗΣΕΝ.
- D] Nikosthenic foot plate.

5607.

New York 14.146.2.

- A] RF eye cup. From Bolsena. Psiax?(1) Last quarter sixth. Ca. 520. *Richter-Hall 17/2, pls. 2, 8 and 179. *Richter, AJA 38 (1934) 553. ARV(2) 9/1, 41/38, Add.(2) 151. Cf. ABV 292. B. Cohen, Attic Bilingual Vases (1978) 349/B 52, pl. 74, 1-2. *Script 318, Fig. 76 (B).

- B] Int.: BF: two ravens and a snake. Between eyes: A: Pegasus.
B: nose.
C] B: between the eye brows: Φοιαχς. Complete.
D] Cf. Munich 2603, which has the same inscription. Is this
meant as a signature or as a compliment?

(1)see ARV(2) and Cohen.

5608.

New York 16.71.

- A] BF prize Panathenaic. From Vulci. Kleophrades Painter. First
quarter fifth. *Photo. Bull. Met. Mus. 11, 253. CV, USA 12,
pl. 42. ABV 404/8, 696, Para. 175, Add.(2) 105. Robertson, AVCA
66, figs. 53-54 (A, B).
B] A: Athena. B: pancration.
C] A: to right of the left column: τον Αθηνεθεν αθλον.
D] Filling the space well.

5609.

New York 16.174.41.

- A] RF cup. Colmar Painter. First quarter fifth. *Richter-Hall
58/36, pls. 35 and 179 (photos.). ARV(2) 355/35, Add.(2) 221.
B] Int.: a javelin thrower. A-B: symposium: five youths on
couches, with a male flautist.
C] Int.: in the field: ho(π)αις. A or B: traces of καλος(?).(1)

(1)the inscriptions after Richter-Hall, text.

5610.

New York 16.174.42.

- A] RF cup. Antiphon Painter. First quarter fifth. *Richter-Hall,
84/62, pls. 65 and 181. ARV(2) 338/46, Para. 361.
B] Int.: komast: a drunken youth with a cup. A-B: komasts: A:
a youth playing the flutes; two youths dancing. B: two
youths and a bearded man, dancing.
C] Int.: καλος.

5611.

New York 17.230.7.

- A] BF amphora. Manner of Antimenes Painter.(1) Last quarter sixth.
Photo. CV, USA 12, pl. 32. ABV 281/15, Para. 122 and 123.
B] A: Athena mounting a chariot, with Heracles. B: Heracles
and the Lion.
C] A: ηερακλεες. (Δ)ιονυσος{ο}ς.(2)

(1)so Para.; listed in ABV as 'related to Antimenes Painter'.
(2)my reading from the photo., uncertain.

5612.

New York 17.230.9.

- A] BF skyphos. Theseus Painter. Ca. 500. *Vidi. Haspels, ABFL,
no. 22. ABV 703.
B] A: Poseidon(1) on a sea horse. B: similar.
C] Nonsense: A: above the sea horse's tail: οστο. Above
'Poseidon's' head: οσ(.)ογο. B: in the same position:
οστ(σ). οστσοσ.
D] The inscriptions are probably nearly the same on both
sides.

(1)Nereus(?), Beazley, who compares ABV 381/297, q.v. for parallels.

5613.

New York 17.230.15.

- A] RF hydria. Orpheus Painter. Third quarter fifth. Ca. 430 (Richter). *Richter-Hall, 173/138, pls. 140-41 and 172. ARV(2) 1104/16, Add.(2) 329.
- B] The picture is mainly on the shoulder: women, youths, and Eros: a youth, and a girl who admires a plemochoe given her by him; chair; a seated woman spinning; a woman with a chest and a wool basket; Eros offering a pair of shoes (as a wedding gift) to a seated woman who, pointing at them, looks back at a youth who leans on his stick; two women, one holding out a chest to the other.
- C] Above the spinning woman's head: *καλος*. Above the head of the woman being offered shoes, a bit to left, but not near the Eros: *καλος*. Above the head of the youth with the stick: *καλος*.
- D] The masculine *καλος* is also used near women. Mixed alphabet.

5614.

New York 17.230.37.

- A] RF stamnos. From Rome. Deepdene Painter. Second quarter fifth. Ca. 470-460 (Richter). *Richter-Hall 112/82, pls. 85, 86 and 173. *Richter, AJA 27 (1923) 279 ff., figs. 16-18. ARV(2) 498/1, 1656, Add.(2) 251. Script 645.
- B] Danae and Perseus: A: announcing the exposure. B: Danae and Perseus in the chest.
- C] A: above the nurse's head: *Δαμολυτε*. (1) B: to right and above Perseus: *Περφεν[ς]*. To left of Akrisios' forehead: *Ακρισιος*, retr.
- D] For late retr., see the note in Script.

(1)for the name, see Richter-Hall.

5615.

New York 18.74.2.

- A] BF lip cup. From Ixia on Rhodes. Tleson Painter. Third quarter sixth. 550-530. *CV, USA 11, pl. 9,10 and 37,10. Bothmer, AJA 66 (1962) 257. ABV 179/8. *Vidi.
- B] Int.: siren.
- C] Handle zone: A: *χαίρε και π[ι]ει ε[υ]*. B: *χαίρε κα[ι] π[ι]ει ευ*.
- D] Bothmer gives a list of Tleson cups with drinking inscriptions. See also Fellmann in CV, Munich 10, passim.

5616.

New York 18.145.28.

- A] RF cup. Apollodoros. Last quarter sixth. Ca. 500-490 (Richter). *Richter-Hall 59/38, pl. 36. ARV(2) 120/10.
- B] Int.: youth holding a wreath at an altar; behind him, a stool; sponge, strigil, aryballos hung up. (1) Ext.: plain.
- C] Int.: *ho [π]α[ι]ς καλ[ος]*.
- D] Robertson, AVCA 111 wrongly says this vase is attributed to the Epidromos Painter; ARV(2) gives it to Apollodoros whom Beazley considers a continuator of the Epidromos Painter.

(1)Richter thinks a victorious athlete is thanking a god.

5617.

New York 19.192.32.

- A] Fragmentary RF cup. Eucharides Painter. First quarter fifth.
*Beazley, BSA 18, 228/23 and 232 (not ill.).(1) ARV(2) 231/80,
Add.(2) 200.(2)
- B] Int.: love making: a man and a naked woman on a bed.
- C] Nonsense: some rough letters.
- D] Ex Warren collection.

(1)there said to be in Boston, but this is corrected in the
addenda of ARV(1) 157/64 [with a correction of a wrong NY
number]. (2)notation: not 19.182.32 [as listed in ARV(2)].

5618.

New York 19.192.44.

- A] RF amphora. From Greece. Unattributed. Last quarter fifth. Ca.
420 (Richter). *Richter-Hall 197/157, pl. 156 (photos.;
bibl.). D. Feytmans, Les vases grecs de la Bibliothèque Royale
de Belgique (1948) 65 n. 1. Richter-Milne, Shapes and Names,
fig. 30.
- B] A: Apollo and muses: Apollo seated at left, with his lyre;
a standing muse; a seated muse with a wreath. B: Adrastus
in a chariot to left.
- C] Inscriptions: Grr. filled with white(1): A: above Apollo's
head: [A]πολλων. Above the standing muse: Ορα[ν]ις. B: To
left of Adrastus' forehead: Αδραστος. Above the horses'
heads, in larger letters which are more widely spaced:
καλος.(2)
- D] Is it certain that the inscriptions are ancient? The
white (see below) has mostly disappeared. The name of the
seated muse is missing. Three-stroke sigmas in the name of
Adrastus; elsewhere they are four-stroke. The only RF
representation of Adrastus; Richter connects this with the
alliance with Argos in 420. Mixed alphabet.

(1)D. Feytmans cites a letter from G.M.A. Richter, in which
she says that the white in the grooves of the letters is
not incrustation; it could be modern, but then why not in
all the letters; R. was not quite certain that it is
ancient, since there is some white also where there was
once the nu of Ourania. A RF cup in Brussels shows the same
technique. (2)not necessarily connected with Adrastus.

5619.

New York 20.246.

- A] RF cup. Probably from Vulci. Makron. Hieron potter.
First quarter fifth. Hauptwerk II (Kunisch).
*Richter-Hall, 75/53, pls. 50, 53-5 and 180. Bull. Met.
Mus. 18 (1923) 256, fig. 1. Richter, AJA 27 (1923) 273-77,
figs. 12-14. CB iii, 34/A 4. ARV(2) 467/118, 481, 1654,
Para. 378, Add.(2) 245 (bibl.). RA 1982, 70, fig. 11 (A, B).
MetMusJ 11 (1976) 74, fig. 7 (A, B, drs.). Sutton,
Interaction 99 and 138/A 86. B. Cohen, 'The Literate
Painter: A Tradition of Incised Signatures on Attic Vases,'
Met. Museum Journal 26 (1991) 70, figs. 38-39 (dr.; ph. of

sig.). *N. Kunisch, *Makron* (Kerameus 10, 1997) 7, 8 n. 37, 20 n. 88, 201/377, fig. 19 (detail), pl. 130 (shows traces of signature) (much bibl.).

- B] Int.: a satyr playing the flutes; a maenad dancing. A-B: symposium: men and hetaerae on couches.
- C] Int.: in a curve around the satyr: Ποδοπις [κα]λε.(1)
On handle B/A, in the BG area of the right hasta, Gr.:
hierōn epoeseu.(2)
- D] Type B. Richter in R-H says that vase is perhaps identical with Musée Etrusque de Canino, p. 10, no. 1988, which also has εποεσεν; she cites other bibl. derived from that reference. [No doubt this is why Beazley in Para. says that the vase is 'probably' from Vulci.] - For Rhodopis see Hdt. 2.134, Athen. 13.596b-c, BF hydriae London B 329 and Naples RC 187 (see ABV 678). Kunisch, p. 20 n. 88 lists Rhodopis as a kale-name. - Signature: pi very much pinched in; rendered erroneously as a rho in Hall's dr. The rho is tailed in Rhodopis but not in the signature.(3) Three-stroke sigma.

(1)Kunisch's sketch on p. 201 has: κ[α]λε. (2)cf. Kunisch, n. 37; the iota omitted also on Berlin 2290+, ARV(2) 462/48.
(3)pointed rho in sketch, Kunisch, p. 201.

5620.

New York 20.253.

- A] RF pyxis. From Greece. Thaliarchos Painter.(1) Last quarter sixth. Ca. 510. *Richter-Hall 19/4, pls. 9 and 178. Kraiker, JdI 44 (1929) 196/80 (not ill.). Beazley, PBS Rome 11 (1929) 16 n. 3. ARV(2) 81/4. Script 896. *I. Wehgartner in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 206, fig. 8 (shows some letters, not clearly).
- B] A squatting satyr.
- C] Around the rim: Λισικλες v. καλος. For Λυσικλες.
- D] Λυσικλες καλος occurs on Athens 1710, ARV(2) 81/3, by the same painter. For iota = upsilon see Kretschmer, Vas. 119 f. and GAI i, 261-62. JdI has an incorrect reading. Dotted alpha.

(1)related to Epiktetos.

5621.

New York 21.80.

- A] WG alabastron. Group of Paidikos Akabastra. Last quarter sixth. *Richter-Hall i, 11 n. 25 (not ill.). ARV(2) 99/5, Add.(2) 172.
- B] Palmettes; on the bottom, a black palmette.
- C] On the topside of the mouth: ηιππαρχος καλος, ναι :.(1)

(1)so ARV(2); Richter has ηιππαρχος, καλος, ναι, without the interpoint.

5622.

New York 21.88.2.

- A] RF hydria (kalpis). Unattributed Pioneer.(1) Last quarter sixth. 510-500. *Richter-Hall 33/11, pls. 11 and 172 (bibl.). ARV(2) 34/14, 1621, Add.(2) 157.
- B] Two youths dancing the pyrrhiche, with a flautist.

- C] Nonsense: behind the youth at left: ποιοι. Above his head: λποις. To right of his head: ποπ. To right of his thigh: χυπν. Behind the youth at right: σπγο(π).(2) Above the youth at right: σπσ(ο).(3) Beside his thigh: οιστλο, retr.(4) Under the foot, Gr.: Π|. See TGV 115/2D 9 and Richter-Hall, p. 221.
- D] Richter refers to Beazley's grouping of the vase with London E 254, E 255, Louvre G 45, etc. The inscriptions here after Hall's drs. These are the typical short nonsense inscriptions on Pioneer kalpides, cf. Vatican G 17 (Euthymides), Harvard 1972.40 (recalls Euthymides and the Kleophrades Painter), perhaps Munich 2420 (Pezzino Group).

(1)recalls the Dikaios Painter; cf. also Louvre G 41 (Beazley). (2)the last pi is upside down. (3)the last omicron a dot. (4)except the sigma.

5623.

New York 21.88.73.

- A] RF bell krater. Polygnotos. Third quarter fifth. Ca. 450-440. *Richter-Hall 158/126, pls. 125, 129 and 171. *Richter, AJA 27 (1923) 283 ff. ARV(2) 1029/20, 1602, Add.(2) 317. Script 756. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 61, *280 and n. 57, 351/P22, pl. 47.
- B] A: citharode with two men and a youth. B: three youths.
- C] A: between the head of the man at left and the back of the citharode's head: καλος. Above the seated man and to left of the youth's face, horizontally in two lines: Νικομαχος|κκαλος.
- D] The restoration Νικομαχος is Beazley's; see ARV(2) 1602, where the name Nikomachos is cited from a stamnos in Villa Giulia 3584, also by Polygnotos (ARV(2) 1028/15). [This is probably an error for London E 454, ARV(2) 1028/14.] Beazley also points out that the missing alpha in κκαλος is thought to be behind a spear. Disjointed letters and miswritten inscriptions.

5624.

New York 21.88.150.

- A] RF cup. Brygos Painter. First quarter fifth. *Richter-Hall 70/50, pls. 44 and 180. *J.V. Noble, The Techniques of Painted Attic Pottery (1965) 22 n. 68, fig. 138 (Int.). ARV(2) 379/150, Para. 366.
- B] Int.: a young komast with a cup; at left, a basket; at right, a krater. Ext.: plain.
- C] Int.: starting to right of his face and curving downward along the margin: nonsense inscription. On the krater, in BG: κ(α)λος.

5625.

New York 21.88.174.

- A] RF cup. Oltos. Last quarter sixth. 520- 10. *ARV(2) 63/90, 1608 (no bibl.). Ohly-Dumm, Münchner Jb. 25 (1975) 24, n. 39. Script 432. *D. Williams in M. Denoyelle, ed., Euphronios peintre (1992) 87 and figs. 11 (B).
- B] Int.: a youth with a hare (setting him to course). A: Heracles and the Lion. B: a warrior, a mounted youth, and a youth.
- C] Int.: Με[μ]νον καλος. B: καλος. Σμικρος. Λεκες.

[--]ιgx[--].

- D] The readings after ARV(2). On p. 63 Beazley does not connect the *καλος* with *Σμικρος*, but on p. 1608 he lists *Smikros* as a *kalos*-name with a question mark. Ohly-Dummm considers *Smikros* here a *kalos*-name, and I would follow this. But cf. Williams: the youth on the left of B is *Smikros*; in the center is a youth on horseback to left, called *Λεκες*, (1) which Williams derives from *λέκος* or *λεκίς*, 'pot or pan.' He is not an aristocrat but a younger member of the workshop raised to a higher plane. Cf. Malibu 82.AE.53, attr. to *Smikros*, which has *Euphronios* as an aristocratic lover. *Smikros* is here tag-*kalos*.

(1)the name is not in LGPN ii.

5626.

New York 21.131.

- A] WG alabastron. Painter of New York 21.131.(1) First quarter fifth. *Vidi. ARV(2) 269/1, Add.(2) 206.
B] An Amazon looking left and a youth leaning on his staff.
C] To left of the Amazon, starting from her head: *ho παις*, retr. On her right and to the youth's left, facing him: *καλος*, retr. I.e.: *ho παις | καλος*.

(1)*Syriskos* Group.

5627.

New York 22.139.11.

- A] RF bell krater. Cassel Painter. Third quarter fifth. Ca. 440. *Richter-Hall 166/132, pls. 131 and 171. ARV(2) 1083/5, 1682. *Vidi. Script 891. *TGV 169/26F 11. O. Masson, *Inscriptions Chypriotes Syllabiques*, no. 350.
B] A: *Cadmus* and the snake. B: *Hermes* and *Athena*.
C] A: above *Cadmus*' head and on its right: *καλος* (all letters are idiosyncratic).(1) To left of *Harmonia*'s face, at some distance: *καλη*(.), retr.(2) Under the foot: Gr. *τιμα* in the Cypriote syllabary.

(1)the letters could also be interpreted as *[K]αδμος*, although I thought this unlikely when I saw the vase. The writing seems almost cursive. (2)there is the beginning of a diagonal stroke after *καλη*. There is also a dot after the alpha, which is probably accidental.

5628.

New York 22.139.72.

- A] RF cup. From *Aegina*. *Akestorides* Painter. Second quarter fifth. Ca. 460 (Richter). *Richter-Hall 137/106, pls. 107 and 181. ARV(2) 781/1, *1560, 1670, Add.(2) 288. Robertson, *AVCA* 166, fig. 175 (Int.).
B] Int.: a boy seated on a stool before an altar, playing the lyre and singing. Ext.: plain.
C] Int.: above the boy: *ακεστοριδες*.
D] *Akestorides* occurs with *kalos* on three vases, two by the *Oionokles* Painter, the third by the *Timokrates* Painter. Here "probably the name of the boy represented," Beazley, p. 1560. The two archons by that name are earlier. Richter explains *ακεστοριδες* = *ho Ακεστοριδες*.

5629.

New York 23.160.33.

- A] Cockle shell aryballos. Unattributed. Phintias potter?(1) Last quarter sixth. 510-500. *Met. Mus. of Art, Bulletin 19, 129, fig. 5. Beazley, BSA 29 (1927-28) 214, n. 5. ARV(2) 25/1. *Vidi.
- B] No figure work.
- C] On the reserved topside of the mouth, in BG, the letters facing out: $\text{ho } \pi\alpha\iota\varsigma : \kappa\alpha\lambda\omicron\varsigma, \nu\alpha\iota.$ (2)

(1)compared by Beazley with cockle-shell aryballoi signed by Phintias as potter. (2)the spacing shows clearly that this was the order, despite the punctuation.

5630.

New York 23.160.54.

- A] RF cup. Douris.(1) Oedipus Painter (Guy and B.-O.). Second quarter fifth. Ca. 470 (Richter). *Richter-Hall 80/59, pls. 61, 63-64 and 181. Richter, AJA 30 (1926) 33ff., figs. 1-3. ARV(2) 441/186, 1654, Add.(2) 240. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) ...
- B] Int.: two naked women laying down their clothes; two stools. A: Four women and two youths with lyres. B: four women and two youths.
- C] Int.: at left: $\text{ho } [\pi]\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma.$ (Traces.)

(1)or school piece? (Beazley).

5631.

New York 23.160.57.

- A] RF askos in shape of lobster claw. From Capua. Unattributed. Class of Seven Lobster-claws. Second quarter fifth. *Vidi. ARV(2) 971/6, Para. 435, Add.(2) 309.
- B] On top of the big claw: a running horse. On the small claw: a drinking horn(?).
- C] To left of the horse: $(\text{h})\omicron \pi\alpha\iota\varsigma.$ Above its neck and head: $\kappa(\alpha)\lambda\omicron\varsigma.$
- D] Attic alphabet. The heta is irregular.

5632.

New York 23.160.60.

- A] BF neck amphora. Unattributed. Manner of Lysippides Painter (Moore). 530-520. Ca.520 (Bothmer). *Bothmer, CV, USA 16, New York 4 (1976), p. 34 (facs.), pl. 33,1-4 (bibl.). G.M.A. Richter, BMMA 20 (1925) 300, figs. 6-7. *TGV 131/9E 29. *Beazley Archive db, no. 3769.
- B] A: Dionysus and Ariadne [sic Bothmer] seated; at left, an old man; at right, Hermes. B: a chariot wheeling around, over a fallen warrior.
- C] A: in the field above and behind the seated deities: $\Delta\iota\omicron\nu[\nu\omicron]\omicron\varsigma.$ (1) B: on the shoulder, above the heads of the charioteer and a standing warrior: $\nu\alpha.$ (1) Under the foot, Gr.: ligature AP (stemless rho).
- D] Ex Rome, Stroganoff collection. Three-stroke sigma.

(1)CV, text; not visible in phs. The second inscription: $[-]\nu\alpha[-](?).$

5633.

New York 23.160.64.+

- A] Frs. of RF volute krater. From Ruvo. Unattributed. Second half fifth. *Bothmer, *Amazons* 197/120, pl. 82,6 (NY frs.). Beazley, *CV*, Great Britain 3, pl. 50/27 (Oxford frs.). CB ii, p. 20.
*Photo.
- B] Upper zone: Amazonomachy. Figures at different levels. One fallen Greek wears winged sandals, which leads Bothmer to declare the subject uncertain. Below: ribbed?
- C] Upper zone: on one NY fr.: on horseback: Αντιοπη.
Uncertain pertinence: Μελα[νιππη].
- D] Beazley in CB has shown that the frs. Oxford 1922.209 might belong. A large vase, probably a volute krater (Bothmer).
Ionic alphabet.

5634.

New York 23.160.87.

- A] Lekythos in Six' technique. Sappho Painter. First quarter fifth. *Vidi. *Richter, *ARV*(2) 76 and n. 110 (not ill.). *Bull. Met. Mus.* 25 (1930) 136f. Haspels, *ABFL* 228/43.
- B] Satyr seated on a rock, masturbating; snake; amphora; drinking horn.
- C] Inscriptions in white: to left of face: καλος. Above the head: καλο<ς>. (1) Over the amphora: καλος.
- D] For details of the technique see Richter.

(1)or καλο[ς].

5635.

New York 24.97.25.

- A] RF volute krater. From Gela? Unattributed. (1) Third quarter fifth. Ca. 430. *Richter-Hall 161/128, pls. 127, 171. *ARV*(1) 688. C. Fränkel, *Satyr- und Bakchennamen* (1912) 72, 106/X. *AA* 1957, 13 and nn. 13 and 16. *Vidi. *Script* 1177. *Beazley *Archive db*, no. 30,252. *MetMusJ* 24 (1989) 60, fig. 5 (dr.). *GVGettyMus* 5 (1991) 112, fig. 2. *LIMC* ii, pl. 220 *Chorillos* 3 (part); iv, pl. 51 *Eurydike VII* 1(part of neck); vi, pl. 43 *Komos* 8 (part of A, neck). A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 147 and 150, *CHORILLOS* 2.
- B] A: Dionysus with four satyrs and two maenads. B: three satyrs and four maenads.
- C] A: Σιμος. [-]ρ(α). (2) Κωμος. Διονυσος. Χοριλλος. Εγησιχορα. (3) Σαθ[ω]ν. B: Ευρυπυλη. Σ(ι)μος. (4) Ευρυδικη. Σιμος. [Τραγ]ωιδια. (5) [Κ]ωμωιδια. Σιμος.
- D] Fränkel lists under an earlier location and with errors in readings (*Herillos*, *Saon*) (K.-D.). Ionic alphabet except once epsilon for eta.

(1)some connection with the Polygnotans? Not in *ARV*(2) or *Para.*, but in *ARV*(1) 688 compared with some doubt with [*ARV*(2) 1042], Coghill Painter 1; in 'Att. Vas.' it is 398/6 and in *VPol* 62 it is attributed to the Leucippid Painter, which is followed in Richter-Hall. (2)my reading, but it is very hard to see. [Νυμ]φη(?), Richter. (3)Richter wrongly reads the third letter as an epsilon. (4)iota over sigma: correction. (5)Richter.

5636.

New York 24.97.96.

- A] RF bell krater. Villa Giulia Painter. Second quarter fifth. 460-450. *Richter-Hall 132/100, pls. 101 and 171 (bibl.). ARV(2) 619/17, Add.(2) 270. *Script 708, Fig. 139.
- B] A: Apollo, with a lyre and phiale, with Artemis and Leto. B: a old king and two women.
- C] A: Λετώ. Απολλών. Αρτεμις.
- D] Mixed alphabet.

5637.

New York 25.78.4.

- A] BF lip cup. From Vulci. Epitimos Painter.(1) Third quarter sixth. 550-530. *CV, USA 11, pls. 10,12 and 37,12. CIG 4.8181. *Beazley, JHS 52 (1932) 169, n. 12, 175, 177-78, 200, fig. 12, pl. 8. A. Rumpf, Sakonides (1937) 8-12, 17 f., 21, 23, n. 10. ABV 119/9, 685, Para. 48, Add.(2) 33. *Vidi.
- B] Int.: a hoplite dismounting, and a mounted youth. Lip: A: head of Dionysus. B: head of a woman (Ariadne?).
- C] Handle zone, between lions instead of palmettes:
A: Επιτιμος εποιεσεν. B: Επιτιμ[ος επ]οιεσεν.
- D] By the same hand: Copenhagen inv. 13,966 (Beazley).

(1)closely related to Lydos (Beazley). Sakonides (Rumpf).

5638.

New York 25.78.66.

- A] RF bell krater. Polion. Last quarter fifth. Ca. 420.
*Richter-Hall 195/155, pls. 155 and 171 (bibl.). ARV(2) 1172/8, 1685, Para. 459, Add.(2) 339. Script 776. F. Lissarrague, 'Why Satyrs Are Good to Represent,' in J.J. Winkler and F.I. Zeitlin, eds., Nothing to Do With Dionysus? (1990) 230, pl. 8, nn. 11-12.
- B] A: old satyrs playing the lyre, and a flute player (singers at the Panathenaia). B: three youths.
- C] A: horizontally below the top margin, in large letters:
Ὡδοὶ γ. Παναθῆναια.
- D] Richter rejects a satyr play as a source, since they were not performed at the Panathenaia; perhaps a dithyramb or, less likely, a ὑπόρχημα (see Richter-Hall 196, n. 3).

5639.

New York 25.78.86.

- A] BF lip cup.(1) Caron Group. Third quarter sixth. 550-530. *CV, USA 11, pl. 12,15a-c. ABV 188/1, Add.(2) 52. *Vidi. Script 1032.
- B] Lip: A: a stag. B: the like.
- C] Handle zone: nonsense: A: πολφαναονασεα(λ)α. Complete. B: --]ναν[--.

(1)fragmentary and restored; the foot alien.

5640.

New York 25.189.3.

- A] RF neck amphora. From Gela. Brygos Painter. 480-470. Late (Beazley). *Vidi. ARV(2) 383/201 (no bibl.), Add.(2) 228.
- B] A: Eos and Tithonos. B: a boy fleeing.
- C] A: to right of Eos' open mouth: καλος. Below her outstretched arm: καλε. B: to left of the boy's face (his mouth is closed): καλος, retr.

D] A small vase. Neat lettering.

5641.

New York 25.190.

- A] RF oinochoe (chous). From Athens? Unattributed. Ca. 350 (Richter). *Richter-Hall 215/169, pls. 164, 177 (much bibl.). *Richter, AJA 30 (1926) 422-26, fig. 1. L. Deubner, JdI 42 (1927) 176-77, fig. 3. K. Schefold, Kertscher Vasen (1930) 5 f., 14, 22, pl. 10. K. Schefold, Untersuchungen zu den Kertscher Vasen (1934), no. 327 and passim. Brendel, AJA 49 (1945) 519 ff., fig. 1. Script 837. Boardman, ARFV ii, fig. 292. Robertson, AVCA 288, fig. 291.
- B] Preparations for a procession: Eros on raised ground tying his sandal; a processional basket(1); a woman with a wreath. Dionysus seated on a platform.
- C] All inscriptions are above the heads: Ερως. Πομπη. Διονυ[σος].
- D] The shape of the vase suggests the Anthesteria (Richter). Brendel interprets the scene as preparation for the procession from the Limnaeum to the Boukolion, leading to the Hieros Gamos at the Anthesteria.

(1)see Richter-Hall 216, n. 5.

5642.

New York 26.49.

- A] BF aryballos. From Attica. Nearchos. Second quarter sixth. 560-550. *Richter, AJA 36 (1932) 272 ff., figs. 1-2, pls. 10-11. *Beazley, BSA 32, 21. Beazley, JHS 52 (1932) 201, n. 46 (cf. BSA 29, 200). R. Hampe, AM 60-61 (1935-36) 295/23. *Beazley, AJA 39 (1936) 485, under no. 16. ABV 83/4, 682, Para. 30, Add.(2) 23. *Vidi. *Script 97, Figs. 22-25. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 151, DOPHIOS 1 (bibl.). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 53-54, figs. 4-5.
- B] Handle plate, front: three satyrs masturbating. Left side: Perseus. Right side: Hermes. Rim: battle of pygmies and cranes.
- C] Handle plate, front: behind the upper body of the left satyr: χαίρει. In front: Δοφιος.(1) I. e., Δόφιος|χαίρει. Above the head of the middle satyr: Τερπεκηλος.(2) In front of the right satyr, not facing: Φοολας.(3) Behind his upper body: ηαοι. To right of his legs: λει and (separated by the tail): βρε. Under the plate, Gr. in the black glaze: Νεαρχος|εποισεν με.(4) On the left side of the handle plate, to left of the body: Περσελευς, retr. At right: ηεν|σεται.(5) On the right side of the handle plate: in the upper left: ται. Between Hermes' legs: ηοδι. On his lower right, down: ηερμες.(6) On the rim, scattered: ριο, retr. θ[-]. αυας, retr. κρο. καλ, retr. χοσ. αρυσ. πορυ. θεν. ακι. ρε. θοι, retr. βαυσ, retr. πυ. οαι.(7)
- D] The readings are mine.

(1)cf. δεφομαι (Beazley, BSA 32). (2)cf. Il. 5.759-60: οι δε εκηλοι τερπονται (Richter as a second suggestion, accepted by Beazley in AJA). (3)from ψωλή. (4)Beazley originally doubted this signature [probably because the incision caused much flaking of the glaze], but later recanted; see JHS 52.

Cohen points out that the BG segment under the handle was planned for an inscription (which was executed after firing); this BG segment imitates Corinthian practice. (5) $\eta\epsilon\upsilon\varsigma\acute{\epsilon}\tau\iota$, "noble Perseus furthermore" (Richter), but Beazley rightly considers the letters meaningless (BSA 32). (6) $\eta\epsilon\rho\mu\epsilon\varsigma\ \eta\omicron\delta\iota\tau\epsilon\varsigma$ has occurred to me, but the letters are in the wrong sequence and the last letter seems to be an iota. $\tau\tilde{\eta}\ \acute{\epsilon}\rho\mu\eta\varsigma\ \omicron\delta\iota$ (Richter) is hardly right. (7) Hampe's attempt to read these inscriptions as the cries of cranes (cf. Il. 3,1 ff.) is not convincing.

5643.

New York 26.60.20.

- A] BF neck amphora. From Vulci. Painter of London B 235. Third quarter sixth. Ca. 530 (Bothmer). *Bothmer, CV, USA 16, New York 4 (1976), pl. 46,5-8, p. 52 (facs.). *TGV 23, under sigma and n. 7. Para. 152/2 (wrong number; bibl.), Add.(2) 93.
- B] A: Ajax with the body of Achilles. B: warriors and a woman.
- C] Under the foot, Gr.: ΠΟΜ. Johnston thinks a possible use of san. [Meaning M-shaped sigma?] Also a rhomboid omicron.
- D] Combining CV and TGV: πο<ικιλα>M. M = san = 200. Johnston compares coins of Poseidonia.

5644.

New York 26.60.78.

- A] RF lekythos. Sabouroff Painter. Ca. 450 (Richter).
*Richter-Hall 135/104, pls. 103, 175. Richter, ARFV(2) 112-13. ARV(2) 844/151, 1007, Add.(2) 296. *Vidi. Script 1140.
- B] A seated woman with a mirror and a youth with his stick.
- C] Between them: Αρχεδικε , and below, at a distance: καλε .
- D] This vase is in the tradition of the Achilles Painter. Note that -δικε is slightly separated from Αρχε- . Richter thinks Archedike may be the famous courtesan, Hdt. 2.135; Athen. 13.596d, although Archedike is a fairly common Attic name [and does the chronology fit?]. Attic lambda.

5645.

New York 26.60.79.

- A] RF cup. Splachnopt Painter. Second quarter fifth. Ca. 460-450 (Richter). *Richter-Hall 108/79, pl. 81. ARV(2) 891/1, Add.(2) 302.
- B] Int.: Nike acclaiming a youth (school boy) standing on a platform with his lyre; at left, a burning altar; on the wall, a writing tablet. A: a male with spear, and a youth, each with Nikai; in the center, a column with entablature. B: arming: two groups of a woman and a youth.
- C] Int.: two-liner: $\text{ho\ \pi a i s\ k a l o s}$. A: twice (once fragmentary), two-liners: $\text{ho\ \pi a i s\ k a l o s}$. B: near the phiale in the hand of the left woman, a two-liner: $\text{ho\ \pi a i s\ k a l o s}$.
- D] The inscriptions are said to be in applied clay. They seem to refer to the figures represented. Penthesilean writing.

5646.

New York 27.122.8.

- A] RF volute krater. Polion. Last quarter fifth. 420-410. Late (Beazley). *Richter-Hall 194/154, pls. 153-54 and 171. ARV(2) 1171/2, Add.(2) 339. Script 775. Robertson, AVCA 245, fig. 250 (A). GAI ii, 76 (on the contracted form $\eta\epsilon\rho\mu\epsilon\varsigma$).

- B] Neck: boy athletes. Body: A-B: chariot of Athena with divinities.
- C] Body: A: ἡρμης. Αθην<α>ια. Αρτεμις. Λετω. B: Ποσειδων. ἡρακλεης.(1) Διονυσος. ἡρα. Ζευς. Above the horses' heads: Πω[λ]ιων : * εγραψεν.
- D] For Beazley's attributions see Richter-Hall 195, n. 5. The inscriptions rendered after the text in Richter-Hall. Mixed alphabet. The signature is Ionic. Syllabic heta.

(1)Threatte in GAI ii, 188 cites this as an example of -κλης on a vase; he gives no other example.

5647.

New York 27.122.27.

- A] BF lip cup. Unattributed. Third quarter sixth. 550-530. *CV, USA 11, pl. 9/11. *Vidi. *Script 281, Fig. 57.
- B] Lip: A, B, each: chimaera.
- C] Handle zone: nonsense: A: ηηποιηηηηηη. B: ηηπο(η)ηηηηηη.
- D] The bracketed heta may be a pi.

5648.

New York 27.122.30.

- A] Fragmentary BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *CV, USA 11, pl. 8/9a-b. ABV 179/23, 688.
- B] Lip: A: stag. B: cock.
- C] Handle zone: A: Τλ[εσδν ho Ne]αρχο [εποιεσεν]. B: [Τλεσδν ho Neαρχο ε]ποι[εσεν].

5649.

New York 28.57.11.

- A] RF lekythos. Oionokles Painter. Second quarter fifth. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40. ARV(2) 649/40 (no bibl.), Add.(2) 275.
- B] Goddess (Hera).
- C] Nonsense: Serbeti: γοκοσγ, retr. γυιοσειλτιο.
- D] Four-stroke sigma in the first inscription; three-stroke in the second.

5650.

New York 28.57.12.

- A] RF lekythos. Brygos Painter. First quarter fifth. *ARV(2) 384/205, Add.(2) 228. Richter-Hall, no. 40, pls. 40 and 175.
- B] Hera.
- C] [hεp]α.(1)

(1)the alpha discovered by Bothmer.

5651.

New York 28.57.23.

- A] RF bell krater. Persephone Painter. Third quarter fifth. *Richter-Hall 156/124, pls. 123-24 and 171. CIG 4.7434. Kretschmer, Vas. 107. ARV(2) 1012/1 (much bibl.), Para. 440, Add.(2) 314. Boardman, ARV ii, fig. 121. Robertson, AVCA 203-204, fig. 214 (A).
- B] A: Return of Persephone (rising from the ground), with Hermes, Hecate and Demeter. B: a woman with a phiale between two men.
- C] A: the inscriptions are above the heads: Περσωφατ<τ>α.(1)

ἩΡΜΗΣ. ΗΕΚΑΤΕ. ΔΕΙΜΕΤΕΡ.

D] Mixed alphabet. Syllabic heta. Differently GAI i, 46.

(1)according to Kretschmer omega is here used for omicron;
see Script, p. 167 and GAI i, 47.

5652.

New York 28.167.

- A] WG bobbin. From near Athens. Penthesilea Painter. Second quarter fifth. 460-450. *Richter-Hall 103/74, pls. 76 and 178. ARV(2) 890/175 (much bibl.), 1673, Add.(2) 302. *Script 657, Fig. 119 (B). Robertson, AVCA 164-65, fig. 172.
- B] A: Zephyrus and Hyacinthus. B: Nike and a boy victor.(1)
- C] A: Along the margin, starting above Hyacinthus' head: ho [πα]ις καλος.(1) B: behind Nike's legs, a horizontal two-liner, roughly stoich.: ho παις|καλος. On the boy's diadem: nonsense: λλδε.
- D] (1)H.R.W. Smith, AJA 41 (1917) 343: surely Eros rather than Zephyros. So also Diepolder. B is interpreted by Richter as Eos and Cephalus (rejected by Diepolder 16, n. 40). Mixed alphabet (Ionic except for heta).

(1)so R-H, text, but the photo. shows traces of all letters:
ho παις καλος.

5653.

New York 29.131.6.

- A] BF band cup. Unattributed.(1) Hischylos potter. Third quarter sixth. 550-530. *CV, USA 11, pl. 14,22. Beazley, JHS 1932, 190. ABV 167/2, 688. *Vidi. Script 48 n. 46. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 57-58, fig. 11 (A).
- B] Handle zone: A, B, each: a frontal chariot between youths.
- C] To left and right of the picture: A: ηιοχυλος and εποισεν. B: ηιοχυλος and εποισ(ε)ν.(2)

(1)probably by the same hand as Civitavecchia 1524 (ABV).
(2)there is a dot to left of epoiesen, perhaps a false start (Richter); I think there may be another dot to left of the right-hand figure.

5654.

New York 29.131.7.

- A] RF column krater. Painter of Bologna 228. Second quarter fifth. Ca. 460 (Richter). *Richter-Hall 110/80, pls. 82, 88 and 170. ARV(2) 511/4, Para. 382.
- B] A: a chariot with its charioteer; behind the horses, a warrior (having alighted) charges. B: Dionysus between two maenads.(1)
- C] A: to right of the warrior's face: κ(α)λος.

(1)unfinished.

5655.

New York 31.11.4.

- A] BF stand.(1) From Vari. Kleitias. Ergotimos potter. Second quarter sixth. Ca. 560. *Met. Mus., Bulletin 26, 290-91. ABV

78/12, 682, Para. 30, Add.(2) 22. *Script 88, Figs. 20-21.

B] Top: gorgoneion.

C] On the stem in BG: on the side over the Gorgon's head:
ΚΛΕΤΙΑΣ :* [εγρ]α]φσεν. Roughly centered on the lower face:
Εργοτιμος :* ΕΠΟΙΕΣΕΝ.

(1)standlet of Sosian type.

5656.

New York 31.11.13.

- A] RF/WG squat lekythos (tallboy). From Athens. Eretria Painter.
430-420. Ca. 420 (Richter). *Richter-Hall 175/139, pls. 143-44
and 176. *Beazley, AJA 39 (1935) 485/16. *Beazley, Proc. Brit.
Acad. 33 (1947) 241. *Bothmer, Amazons 162/15, pl. 77,1. ARV(2)
1248/9 (much bibl.), 1688, Para. 469, Add.(2) 353 (bibl.).
Script 795. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D.
Beazley (1989), pl. 23,1. [Reprint of Attic White Lekythoi].
D. Cramers, Aison en de Meidias-Schilder ('Lizensiatarbeit'
Leuven 1980), fig. 87. Brommer, Vasenlisten(3) 215/B 9, 356/B 4,
368/B 9. Boardman, ARFV ii, fig. 231,1-2. Robertson, AVCA 231m
figs. 239-240. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6,
1988) 147-48, 227-32 (esp. 228) 229, fig. 81 (drs. of
inscriptions, bottom zone), 343/239, pls. 150-55 (pls. 152-53
show some of the WG inscriptions) (much bibl.).
- B] Three zones: Top (RF, fragmentary): uncertain subject:
a man in a chariot abducting a woman, with six divinities.
Middle, WG: Achilles mourning for Patroclus, and the
bringing of the armor by Thetis and Nereids. Bottom,
RF: Theseus and the Amazons.
- C] Richter-Hall: Middle: mostly above the heads: Αχιλλεύς.
Πατροκλος. Κλυμενη. Ψαμαθη. [Θ]ετις. Γαλ[ατ]ε(α).(1)
Ευν[.][-].(2) Κ[υμοδοκ]η.(3) Bottom: Μιμνοσα.(4) Ε[υ]μαχη.
[Αλκ]αν[δρος]. Κ[λυ]μενη. Θησευς. Ιππολυτη. Φα[λη]ρος.
Χαροπη. Αμυνομενη. Ευνο[λι]ς. Δωρις. Ευδω[ρ]ο[ς].
Εχεφυλη.(5)
According to L.-H.: Middle: ... Ψαμαθη. The sixth Nereid:
Γαλη[νη].(6) The seventh: Ευν[.].(7) The last: Κ[.].(8)
Bottom zone: ... Ε[υ]μαχη. [-]ο[-]. No name for the
fourth figure. Α[.]αν[-]. No name for the sixth figure.
Κ[λυ]μενη. No name for the ninth figure. Ιππο[λ]υτη.
[-]ρος. Χαροπη. No name for figure 13. Δωρις [sic].
Ευδωρος. ... [The names not mentioned here are = the
readings from R.-H.]
- D] Bottom zone: L.-H., fig. 81, draws the inscriptions in
relation to the figures, mostly horizontal and mostly above
the heads, but sometimes to right of the figures. The
inscriptions in the lower zone are hard to read. Ionic
alphabet.

(1)The last alpha of Galatea lacks the cross stroke.

(2)Ευνλ[οια](?), rather than Eupompe, Richter. The fourth
letter preserves the tip of a slightly diagonal

down-stroke, suitable for an Attic lambda. (3)Richter:
restored after the pyxis, London E 774, by the Eretria
Painter. But R. reads the last letter wrongly as epsilon.

(4)See Beazley, Proc. Brit. Acad. (5)Bothmer's readings; they
supersede Richter's. (6)L.-H. wrongly restores an epsilon.

She prefers Galene to Richter's Galateia. (7)Ευ[πλοια] or Ευ[λιμενη]. (8)Κ[υμω](?). Richter restored Κ[ymodoke], but L.-H. thinks there is not enough space.

5657.

New York 37.11.23.

- A] RF pelike. From Sicily. Meidias Painter. Late fifth. *Richter, AJA 43 (1939) 1 ff., figs.1-3.(1) ARV(2) 1313/7, Para. 477, Add.(2) 362. Script 808. L. Burn, The Meidias Painter (1987) 54f. and 98/M 7, pls. 33-37. Robertson, AVCA 239. L. Burn, The Meidias Painter (1987) 54-55, 98/M 7, pls. 35-37. *H.A. Shapiro, Personifications in Greek Art (1993) 106ff., 241/48, 107, fig. 59, 204, fig. 165 (Peitho). LIMC, s.vv. Aphrodite, Eumolpos, Harmonia, Herakles.
- B] A: Musaeus with family; four Muses; Aphrodite with companions. B: Heracles and Deianeira.
- C] The inscriptions are often above the heads. A: Μοσ[αι]ος. Δηιοτη. Ευμολπος. Μελπομενη. [Ε]ρατω.(2) Ποθος. Καλλιοτη. Αρμονια. Αφροδιτη. Τερψιχορα. Πειθω. B: Δηϊανειρα. κα[λη].(3) Ηρακ[λη]ς. At the top of the picture, below the palmettes, are faint traces of an illegible inscription, which Beazley thought, because of its position, might be a signature.
- D] For the relations of the personages, see Milne apud Richter, AJA. Robertson discusses the Meidian treatment of the myth. Shapiro: the theme of A is music at the wedding of Harmonia, who settles in the Attic landscape (the Attic singer Musaeus!). Cf. 'harmonia' in Euripides, Medea 830-32. The vase mixes the Theban Harmonia with the companion of Aphrodite. Burn 33: Peitho is the only companion that is seated. 54: Musaeus is connected with the Eleusinian mysteries: Deiope was a priestess of Demeter, her son Eumolpus is the ancestor of the Eumolpidae. See also L. Weidauer, 'Eumolpos und Athen,' AA 1985, 195-210, and LIMC iv, s.v. Eumolpos. Musaeus is here in Thracian costume, with five muses. Ionic alphabet.

(1)fig. 3 has the inscriptions repainted in white by Hall.
(2)irregular spacing. (3)Deianeira's name is above Heracles; kale is above Deianeira and apparently not related to her name. Is it perhaps related to another woman?

5658.

New York 40.11.2.

- A] WG pyxis with lid. From Greece. Painter of London D 14. Third quarter fifth. 435-430 (L.-H.). *G.M.A. Richter, AJA 44 (1940) 428-31, figs. 103. ARV(2) 1213/1, Add.(2) 347. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 248-49, 346/252 (not in pls.; fig. 84, a is profile). Anatolia 17 (1973), pl. 9. LIMC i, pl. 346 Aktaie I 1.
- B] Lid (mostly gone): lower parts of six Muses(?). Body: six Nereids (women's quarters).
- C] Lid: in front of a seated figure: ...ε...(1) To right of a standing figure: [Μελ]πομεν[ε](?). Body: beside a Nereid with a folded garment: Β[εροι]ε. Above the head of woman seated on a stool: Γ(α)λεδε, miswritten for Γαλενε.(2) Above the head of a Nereid with a glass alabastron and a box: Κυμοδο[κ]ε. To left of the middle of the Nereid with a

diadem: ΑΚΤΕ[ι]Ε. Above the woman holding a laurel wreath:
ΓΛΑΥΚΕ.(3) Above the head of a seated woman: ΨΑΜΑΘΕ.

D] The inscriptions done after AJA. Mixed alphabet.

(1)part of a name; could also be ...ε or Ε... (2)The first is my reading from the photo. in AJA; the second is from Richter's text. The alpha resembles an eta; the delta is dotted (perhaps the dot is accidental and we have an incomplete nu). (3)ΓΛΑΥΚΕ, Richter in AJA, but the letters are all there.

5659.

New York 41.162.1.

A] RF cup. From Vulci. Thorvaldsen Group.(1) First quarter fifth. 500-490. *CV, USA 1, pls. 10-12. Beazley, AJA 54 (1950) 318. ARV(2) 455/1, Para. 377, Add.(2) 243. *Vidi.

B] Int.: a young warrior; behind him, a boy. A: athletes (two pankratiasts between spectators, two youths at left, two men at right, one being the trainer). B: athletes (two youths; a trainer; two young boxers).

C] Nonsense: Int.: to right of the warrior's head:
ΕΟΟΠ..(2) A: above and to right of the pankratiasts:
ΕΟ[.?]ΟΠ.(3) Between the trainer and spectator: ΕΙΑ(Ι)ΚΙ.(3)
Above and to right of the second athlete: ΥΟΥΟΕΙ.(3)

D] Large and clear letters.

(1)near the Magnacourt Painter and the earliest Douris, Beazley. (2)the last letter is the top of a diagonal stroke; it could be a sigma. Beazley refers to AJA for this inscription. (3)complete before and aft. The bracketed iota is made in two strokes.

5660.

New York 41.162.5.

A] RF skyphos. Euaichme Painter. Second quarter fifth. Ca. 470 (CV). *CV, USA 8, pl. 50,2 and 61,1. ARV(2) 785/3, Add.(2) 289.

B] A: a youth conversing with a seated man with a staff. B: two wreathed youths conversing.

C] A: starting to right of the left handle, below the rim: ΗΙΣΘΜΟΔΟΡΟΣ ΚΑΛΟΣ.(1) B: in same position: ΗΙΣΘΜΟΔΟΡΟΣ ΚΑΛΟΣ.

D] Ex Gallatin. Isthmodoros is found only here. Mixed alphabet.

(1)The theta dotted, not as in CV.

5661.

New York 41.162.6.

A] RF cup. Magnoncourt Painter. First quarter fifth. Ca. 500 (CV). *CV, USA 8, pl. 47,6. ARV(2) 456/2, Add.(2) 243.

B] Int.: a satyr and a maenad. A: Dionysus mounting a chariot, with a maenad and satyrs. B: Ariadne mounting a chariot, with maenads and satyrs.

C] Int.: starting at left and curving around: ΠΑΝΑΙΤΙΟΣ ΚΑΛΟΣ.

D] Ex Magnoncourt and Gallatin collections.

5662.

New York 41.162.8.

A] BF/RF cup. Pheidippos. Hischylos potter. Last quarter sixth.

*CV, USA 8, pl. 46,1. *Vidi. ARV(2) 165/6 and 44/96, Add.(2) 182.

- B] Int.: BF: Dionysus. Between eyes: A: a hoplitodromos picking up his spear.(1) B: runner.
- C] A: between the eyebrows and the eyes: nonsense: νεκε and κα[.]εσ.(2)
- D] Ex Gallatin collection. Formerly on loan under no. L 2625. Beazley said in a lecture that the cup is potted by Hischylos because of the foot. The inscriptions in large and clear letters.

(1)Beazley says: hoplitodromos at the tape (BSA 46, 11/2).
 (2)so CV, text.

5663.

New York 41.162.15.

- A] RF lekythos. From Sicily. Oionokles Painter. Second quarter fifth. *CV, USA 1, pl. 16,1. ARV(2) 648/39.
- B] A youth attacking with his sword.
- C] To right of his head: καλος. To left of his head: καλος, retr. In front of the left knee, below his drapery: καλε or καλος (?).
- D] Ex Gallatin.

5664.

New York 41.162.16.

- A] RF neck amphora. Alkimachos Painter. Second quarter fifth. *CV, USA 1, Gallatin Coll. pl. 22,1. ARV(2) 529/1. *Vidi. Script 662.
- B] A: Amazon and a falling Greek. B: youth.
- C] A: nonsense: above the Greek, non-stoich. two-liner: γογοογ(ο)lh(.).γο(σ)γ.
- D] The second letter in line 2 is unclear. Harvard, Fogg Museum 1927.148, ARV(2) 529/7, and London E 306, ARV(2) 529/3, both by the same painter, have very similar inscriptions.

5665.

New York 41.162.27.

- A] RF lekythos. Dutuit Painter. First quarter fifth.(1) *CV, USA 1, pl. 18,1. ARV(2) 308/21. *Vidi.
- B] A woman at a thurible, facing left.
- C] Nonsense: in front of her, kionedon: οκο(.).[.]ι. Behind her, similar: κ(ο)(.ο(.).
- D] Many letters are miswritten: imitation writing. Two short vertical strokes appear three times as a letter.

(1)Connected with the circle of the Diosphos Painter, Beazley.

5666.

New York 41.162.29.

- A] BF/WG lekythos. From Attica.(1) Sappho Painter. Early fifth. 500-490 (Haspels). *CV, USA 8, pl. 44,1. *Haspels, ABFL *96, 98, 99, 113, 120-24, *226/6, pl. 32,1a-d (all inscriptions shown). Richter, ARFV 75-76. ABV 507/6, 702, Add.(2) 126. Script 1082. GAI ii, 677.
- B] Helios rising between Nyx, and Eos (who is departing). Heracles sacrificing at an altar.
- C] To left of the heads of Nyx' horses: Νυκς, retr.(2) Above a picture of the sun which is above Helios: ηελιος. To right of Eos' face: ηεος. Behind Heracles' back, not

facing: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon(\varsigma).(3)$

- D] Ex Gallatin. One of four lekythoi from the same tomb, all inscribed: see CV, pls. 44,2, 45,1 and 45,2. Richter suggests that Heracles is sacrificing to Helios to ask him for the golden bowl. Odd writing. Tailed rho. Three-stroke sigma and other shapes. On the subject of Heracles and Helios see also Haspels 120ff. - From the same tomb: NY 41.162.30, q.v.

(1)or Athens? (2)for $\kappa\sigma = \chi\sigma$, see Kretschmer, Vas. 179 and GAI i, 20; ii, 677 (this vase); see also GAI ii, 577 (addendum to i, 20). (3)the kappa is miswritten, the final sigma not; it is a three-stroke sigma written vertically.

5667.

New York 41.162.30.

- A] BF/WG lekythos. From Attica.(1) Sappho Painter. Late sixth. *CV, USA 8, pl. 45,1. *Haspels, ABFL 97 n. 7, 98, 226/10, pl. 35.1 (part, showing the second and third inscriptions). ABV 507/10, 702. Richter, Handbook 217,d (part). *Vidi.
- B] Heracles introduced into Olympus, with Iris, Athena, Zeus, Ganymede, and Ares.
- C] Nonsense (imitation letters): to the right of Iris' mouth: $\gamma\sigma(\gamma)\gamma\sigma$. To right of Athena's mouth: $\mu\gamma\sigma(.)(.)(\mu)$. To right of her body: $(.)(o)\sigma\upsilon\sigma(\gamma)\gamma$. Around Zeus' chest and head: traces of 5 letters. On Ares' left: $\sigma\nu(o)\alpha\chi$.
- D] Ex Gallatin. Letters have partly flaked off; the readings are uncertain, the mu's probably misread.

(1)from the same tomb as New York 41.162.29.

5668.

New York 41.162.32.

- A] BF neck amphora. Unattributed. Middle to third quarter sixth. *Hesp. 22 (1953) 215, pl. 66a. ABV 676, 714, Para. 319. E. Fraenkel, Glotta 34, 2-45.
- B] A: Dionysus with a satyr and a maenad. B: a man courting a youth.
- C] Under one handle, Gr. two-liner, non-stoich.: $\text{Ανθυλε καταπύγαινα}$.
- D] Large coarse letters. The graffito was discovered in a cleaning. Anthyle is a BF kalos-name. Attic alphabet. - For a discussion of $\kappa\alpha\tau\alpha\pi\acute{\upsilon}\gamma\omega\nu$ and other pars pro toto obscene appellations, see D. Bain, ZPE 104 (1994) 33-35.

5669.

New York 41.162.33.

- A] RF plastic rhyton (lamb's head). From Greece. Painter of London E 100. Second quarter fifth. 460-450. *CV, USA 1, p. 118 (facs. of inscription), pl. 29,1. ARV(2) 834/8. *Vidi. H. Hoffmann, Attic Red-figured Rhyta (1962) 31/72, pl. 13,3 (does not show inscription).
- B] Continuous around the neck: youth; a seated youth with a lyre; a youth with flutes; column; youth.
- C] Nonsense: imitation letters: above the figures: $[-](\tau)\gamma\sigma(.)\lambda\gamma\eta\sigma$.(1) Other blotchy letters are strewn about.
- D] The surface is partly corroded.
-

(1)corroded at the beginning, but complete at end.

5670.

New York 41.162.34.

- A] BF/WG lekythos. From Attica.(1) Sappho Painter. Early fifth. 500-490 (CV). *CV, USA 8, pl.44,2. *Haspels, ABFL 225/5, cf. 97, n. 4. ABV 702, Add.(2) 126. *Vidi. *Script 572, Fig. 106.
- B] Hermes and two Nereids (one in a chariot) flying over the waves.
- C] Nonsense: inscriptions by the figures' mouths: Hermes: γσοασο. First Nereid: γσο(ι)ο. Second Nereid: ιοσ(α)γσοι, retr.(?).(2)
- D] Ex Gallatin. Thick letters, some disjointed.

(1)see New York 41.162.29. (2)I thought of the gammas as alphas without cross bar.

5671.

New York 41.162.35.

- A] BF/WG lekythos. From Attica.(1) Sappho Painter. First quarter fifth. 500-490 (Haspels). *CV USA 8, pl. 45,2. Haspels, ABFL 225/3. ABV 507/3, 702. *Vidi.
- B] A chariot with its charioteer. Athena fighting a giant.
- C] Nonsense: to right of the charioteer's beard: γσο(.).(2) To right of Athena's head, extending to the giant's helmet crest: [.]σογ(.)(.)ιονογ.(3)
- D] Ex Gallatin. Many letters are disjointed.

(1)from the same tomb as New York 41.162.30, etc. (2)the bracketed letter consists of two parallel vertical strokes, characteristic of this painter, perhaps intended for omicron or gamma. (3)traces are extant of the two bracketed letters.

5672.

New York 41.162.72.

- A] Plain band cup. Unattributed. Third quarter sixth. 550-530. *CV, USA 8, pl. 41,2. *CV, USA 11, pls. 18/29 and 39/29. *Vidi. *Script 285, Fig. 67.
- B] No figured decoration.
- C] Handle zone: nonsense: A: υιγκυγαι(γ)ιυ : * vac. B: υι(γ)υγ(ι)ιιγικ vac.(1)
- D] Ex Gallatin.

(1)the gammas are hardly lambdas at this early period, although that would perhaps make a play on κυλικά.

5673.

New York 41.162.73.

- A] RF column krater. From Cumae. Manner of Göttingen Painter. First quarter fifth. *CV, USA 1, pl. 9,5 and p. 8 (facs. of inscriptions). ARV(2) 235/7. *Vidi.
- B] A: Theseus and the bull. B: a duel of two warriors.
- C] Nonsense: A: scattered letters(1): above Theseus' back: γγ(.)(ο)σ(ε). Continued above his head and a tree: υ υ υ. (.)σ(ε)(ε)(ε)ισ. Between Theseus' legs: π and γ. To right of his mouth: γ. Under the bull's belly: (ι). Between his legs: γ turned 90 degrees. Above his rear: γ.(1) B: on the

right-hand shield, kionedon, but horizontal and retr.:

ΑΤΣ.(2) In the field: ιγ/(.)γ^σσολ(ο)σ.(3)

- D] Ex Gallatin. According to CV, Beazley compares Mon. Linc. 22, 518-19, figs. 191-191a (= Naples RC 131, ARV(2) 234/9) and New York 06.1021.97 (ARV(2) 234/10), both column kraters by the Göttingen Painter. Imitation letters.

(1)21 letters show in the facs. of CV; I saw only 20. (2)the sigma is reversed. (3)after the facs. in CV; the first part is horizontal, the second vertical. My notes show that the letters are more scattered and uncertain.

5674.

New York 41.162.80.

- A] RF alabastron. Group of Paidikos Alabastra (γ). Last quarter sixth. *ARV(2) 100/19, 103/14.
B] A: woman at altar. B: woman.
C] A: προσαγ-. B: -ορευδ.
D] Ex Gallatin. The same division of the word occurs on Boulogne 561, a RF cup by the Euergides Painter, ARV(2) 86/10.

5675.

New York 41.162.81.

- A] WG/BF alabastron. From near Bologna. Group of the Paidikos Alabastra. Last quarter sixth. Haspels, ABFL 102/4. *CV, USA 1, pl. 27,6,8. ARV(2) 101/29. *Vidi.
B] Two naked women. On the bottom, a satyr in silhouette.
C] On the top of the mouth, in a circle: παιςκαλος:. On the band above the picture, in a complete circle: προσαγορευδ:. Starting to right of the first woman's face and continuing beyond the second woman: προ[σ]αγ^ορευδ.
D] Ex Gallatin. My readings are better than CV's and Beazley's. Beazley compares the vase to New York 41.162.76, ARV(2) 98/16.

5676.

New York 41.162.82.

- A] RF alabastron. Group of Paidikos Alabastra (γ). Last quarter sixth. *CV, USA 1, pl. 9,4. ARV(2) 100/20.
B] A youth and a boy.
C] On the topside of the mouth, in BG: [--]πα[--]ος.(1)
D] Ex Gallatin.

(1)CV reads: Πα[ιδικ]ος, the name of the potter, but it is probably part of the ho παιςκαλος formula; Beazley lists no inscription.

5677.

New York 41.162.101.

- A] RF amphora. Gallatin Painter.(1) Early fifth. *CV, USA 8, pl. 51,1. ARV(2) 247/3 (bibl.), Para. 350, Add.(2) 202. *Vidi.
B] A: Theseus and Skiron. B: Theseus and the Minotaur.
C] Nonsense: A: to right of Theseus' head, above Skiron: λον(ο)ι. Between Theseus' legs, retr.: ho[--]. B: to right of Theseus' head: ντυσ. Between his legs, retr.: υτε. Under the foot, Gr.: M. Not in TGV.
D] Ex Gallatin collection. Thick and rough letters. Note that

the position of the inscriptions on A and B is nearly identical.

(1)He may be a very early phase of the Syleus Painter: see ARV(2) 245.

5678.

New York 41.162.102.

- A] WG lekythos. Inscription Painter. Second quarter fifth. Ca. 460. *CV, USA 1, Gallatin Coll., pl. 27,7,9. ARV(2) 749/8. *Vidi. *Script 1177a, Fig. 124.
- B] Stele, with a woman at left and a youth (petasos, spear) at right.
- C] To right of the woman's face: καοε for καλε.
- D] Ex Gallatin. The second letter partly flaked off, but alpha is more likely than epsilon. The omicron is not a corrected lambda. Parallels for inscription καοε for καλε: Athens, N.M. 1276, 1277, 1278, 1506 (all by the Aischines Painter, and with a female depicted). Perhaps also Ferrara, Spina, Tomb 128.

5679.

New York 41.162.103.

- A] BF amphora. Unattributed. Second half sixth. *CV, USA 1, p. 3 (facs.), pl. 2,14. *Vidi. CV, USA 12, pl. 4,1-4.
- B] A: a Lapith fighting a centaur. B: similar (partly destroyed).
- C] Nonsense: A: to left of the Lapith's leg: κικ\(\nu).(1),(2). To right of the centaur's chest: κιν.(2) Under his belly: (\nu)(\nu).(2) To right of his back: κικισ.(3) B: κικινκιν[κ]ιν.(4) Between the Lapith's legs: (\nu)(\nu)ιν.(2),(5)
- D] Ex Gallatin. The letters are much damaged by flaking.

(1)the last letter looks more like a gamma. (2)not given in CV. (3)κικισ, CV. (4)κικινκιν[--, CV. (5)much damaged.

5680.

New York 41.162.110.

- A] RF alabastron. From Greece. Beth Pelet Painter.(1) Second quarter fifth. *CV, USA 1, pl. 26,5. ARV(2) 729/21.
- B] A woman with a fillet and wreath; a woman with a mirror, facing.
- C] Between heads: καλε.
- D] Ex Gallatin. Ionic lambda.

(1)related to the Tymbos and Aischines Painters.

5681.

New York 41.162.112.

- A] RF cup. Epiktetos. Last quarter sixth. Late. Ca. 500 (CV). *Kraiker, JdI 44 (1929) 191/58 (not ill.). *CV, USA 8, pl. 47,4. ARV(2) 76/69.
- B] Int.: a nude young warrior, with shield and spear, seen from the back. Ext.: plain.
- C] Int.: starting at bottom and curving upward on the left side of the scene: εποισεν.(1)
- D] Ex Gallatin collection. For epoiesen without a name see AJA 88 (1984) 345 n. 28.

(1)ἐπ'οἰεᾶσεν: the left leg and the the shield intervene.

5682.

New York 41.162.116.

- A] BF kyathos. Philon Painter.(1) First quarter fifth. *CV, USA 8, pl. 41,5. Beazley JHS 62 (1942) 99 (not ill.). ABV 517/2, Add.(2) 128.
B] Combat of two horsemen and three warriors.
C] Near the warriors' helmets: two rows of dots.
D] Ex Gallatin.

(1)recalls the Diosphos Painter.

5683.

New York 41.162.126.

- A] Plain cup similar to a lip cup, but with Siana-type foot.(1) Unattributed. Second quarter sixth. Ante 550. *CV, USA 8, pl. 41,1. *CV, USA 11, pls. 6/6a-c and 37. Beazley, AJA 31 (1927) 346/3. Beazley, JHS 52 (1932) 185. Amyx, AJA 46 (1942) 577. Beazley, AJA 45 (1941) 597, n. 6. *Vidi. Bothmer, AJA 66 (1962) 256. *Script 221, Fig. 44.
B] Undecorated.
C] Handle zone: A: καλ<λ>ίστε φαρθένων. B: ---(.)---(.).(2)
D] Ex Gallatin collection. Thick letters. Not your typical Attic writing, though the alphabet id Attic.

(1)on the shape see Beazley in AJA. (2)...O....., CV, USA 8, text. ---(.)---, photo., CV, USA 11 (a blot). - The surface is nearly all flaked off [on B]. An indistinct blot (not necessarily an O) to left of the center of the handle zone; another minute trace is at right, about at the point where the last letter is on A. "I see ... a vertical stroke perhaps of a `T' in the location of the `T' in A." (Richter). Beazley, AJA 31 (1927) 346, saw a letter K at the beginning (and no other), but it is no longer visible. According to Beazley's remark in AJA this information came to him from Gallatin. Beazley also compares Athens 1357: ὁ παῖδον κάλλιστε.

5684.

New York 41.162.128.

- A] RF cup. From Vulci. Related to Epeleios Painter. Last quarter sixth. *CV, USA 8, pls. 47,2, 48,2 and 61,5. ARV(2) 152/4, 1629.
B] Int.: discobolus; pick axe at left. A-B: athletes: A: two discoboli; jumper. B: two youths washing at a laver; a jumper.
C] Int.: from the back of the head, facing: καλος, retr.(1) A: between discoboli and jumper: ho πα[ι]ς κ[αλ]ος. B: similar: ho παις. Under the foot, Gr.: an h-shaped letter. Not in TGV.
D] Ex Gallatin.

(1)the sigma is not turned.

5685.

New York 41.162.129.

- A] RF cup. From Vulci. Euergides Painter. Last quarter sixth. *CV, USA 8, pls. 47,3, 48,1 and 61,4. *Photo. (Int.). ARV(2)

92/66.

- B] Int.: komast: a nude youth with a drinking horn. A: a youth; a panther attacking a fawn. B: athletes: a youth undressing; discobolus; a youth leaning on his stick.
C] Int.: ἡ(π)αι(ς), να[ι]. A: between the figures, below the rim: ἡ(π)αι[ς] καλός. B: similar(?): ἡ(π)αι[ς] καλός.(1)
D] Ex Gallatin.

(1)the same form of pi is found on the Int. of Orvieto 171, by the same painter, ARV(2) 92/60.

5686.

New York 41.162.131.

- A] RF Nolan amphora. Manner of Painter of London E 342.(1) Second quarter fifth. *CV, USA 8, pl. 54,2. ARV(2) 670/7. *Vidi.
B] A: warrior; scabbard. B: youth holding a scabbard.
C] A: nonsense: to right of the lower half of the shield: σ(ι)οντι.(2)
D] Overfired.

(1)"painter of insignificant Nolans, mostly undersized," Beazley. (2)the first iota has a blot attached to its middle, which makes it resemble the 'Argive' lambda; the last iota is much rubbed, perhaps not a letter.

5687.

New York 41.162.133.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter sixth. 510-500 (CV). *CV, USA 8, pls. 47,3, 49,1 and 61,6. ARV(2) 151/47.
B] Int.: discobolus; halteres; pick axe. A-B: athletes: A: twice: a group of two athletes and a trainer. B: three athletes; a seated man with his stick; athlete; a man with his stick.
C] Nonsense: A: μοκ(τ)αχδ. B: κγλοι(λ)υαι.(1)
D] Ex Gallatin collection.

(1)so the text in CV, which is highly uncertain. The tau is printed with a second horizontal line through the middle of the vertical; The lambda is 'Argive'.

5688.

New York 41.162.134.

- A] RF Nolan amphora. Nikon Painter. Second quarter fifth. *CV, USA 8, pl. 52,1. ARV(2) 650/9.
B] A: Demeter with a torch and scepter. B: a woman with a phiale.
C] A: behind Demeter's body, below the torch: Καλλικλες. To right of the body, below the arm: κ(α)λός.
D] Ex Gallatin collection.

5689.

New York 41.162.138.

- A] BF/WG lekythos. Near Sappho Painter (Haspels).(1) Early fifth. 500-490 (CV). *CV, USA 8, pl. 43,4. Haspels, ABFL 229/1. ABV 702.
B] Harnessing a chariot; a youth with a horse; a youth with a fillet; a dog.
C] Nonsense: blots imitating letters.

D] Ex Gallatin.

(1)Beazley in ABV compares it ("perhaps") to a lekythos close to the Sappho Painter and perhaps by his hand, ex Meggen, Käppeli, cf. Para. 247.

5690.

New York 41.162.145.

- A] RF lekythos. Carlsruhe Painter. Second quarter fifth. *CV, USA 1, pl. 26,7. *Vidi. ARV(2) 733/66.
B] A woman seated and playing ball; at left, a kalathos.
C] Nonsense: imitation blots: above the chair and head: 11 blots, some resembling Attic lambda, the last, a three-stroke sigma. To right of the woman's open mouth: 9 blots, mostly resembling Attic lambda.
D] Ex Gallatin. The `lambdas' and `sigma' are not real letters.

5691.

New York 41.162.152.

- A] RF lekythos. Carlsruhe Painter. Second quarter fifth. *CV, USA 1, pl. 18,3. ARV(2) 733/70.
B] Dionysus.
C] Under his right arm, kionedon: σοι[--].(1)

(1)so the facs. in CV, reading downward; but it is perhaps to be read upward: [--]ιος.

5692.

New York 41.162.154.

- A] RF oinochoe. Group of Philadelphia 2272. Second quarter fifth. *CV, USA 8, pl. 60,6. ARV(2) 779/1.
B] Jumper; at left, a case for halteres.
C] Above the case, toward his head: κ(α)λος.
D] Ex Gallatin. The alpha lacks the cross stroke.

5693.

New York 41.162.156.

- A] RF Nolan amphora. Painter of the Yale Lekythos. Second quarter fifth. *CV, USA 1, p. 9 (facs.), pl. 13,1. ARV(2) 657/4. Script 684.
B] A: a man with a scepter and a woman running.(1) B: a woman running.
C] Nonsense: imitation letters: A: near the woman, vertical and kion.: οη(ε)κο. B: also near the woman, similar: γ(ο)(.) (α)(.)θ.
D] The inscriptions after the facsimiles in CV. Disjointed letters.

(1)so ARV(2) ("extract from a pursuit"). CV makes the scene Dionysiac.

5694.

New York 41.162.178.

- A] BF neck amphora. Diosphos Painter. Early fifth. *Bothmer, CV, USA 16, New York 4 (1976), pl. 50,5-6. *Vidi. Haspels, ABFL 240/155. ABV 509/155, 703, Add.(2) 127.
B] A: Heracles and Cerberus; at left, Hades seated in a

portico. B: (continued:) Hermes and Athena, both looking back.

C] Nonsense, partly imitation letters: A: to left of Heracles' face: χαίλυι, retr. Between his legs: (λ)λχχχ, retr. B: to left of Hermes' face: ιλυι[-(?)], retr. To Athena's lower left: χχυλχχχ. To her lower right: χχχλχ.

D] A small vase. Ex Gallatin collection. Very small letters. My readings. - Readings from CV are: nonsense: imitation letters: above Heracles' right arm, slightly bearing downward: 6 letters, rendered as ιυιαχ in CV. Between his legs, diagonally downward: 5 letters, rendered χυχχχ. B: to left of Hermes' head, diagonally downward: 4 letters, rendered ιυι. To left of Athena's legs, downward: 7 letters, rendered χχχγχυχ (Attic gamma?). To her lower right, vertically down: 5 letters, rendered χχχυχ.

5695.

New York 41.162.179.

A] BF neck amphora. Group of Würzburg 210 (Leagros Group).(1) Last quarter sixth. 510-500. *CV, USA 8, pl. 38,2 (bibl.). Kretschmer, JdI 7 (1892) 32-37, fig. on p. 33 (A; after Gaz.). Beazley, JHS 62 (1942) 99. ABV 373/174, Add.(2) 99.

B] A: Perseus(?) pursuing two maenads(?). B: Dionysus between two satyrs; a man-headed goat.

C] A: nonsense: to right of the left woman's head: υγγ^υ.(2) To Perseus' right: χχπχυχγ.(3) To right of the right woman: ι(ο)χδχπο.(4)

D] Some letters are imitation letters.

(1)attributed to the same hand as Würzburg 210 by M.Z. Pease. For the group see ABV 357-58. (2)Perseus' head intervenes. (3)after CV, text. (4)after CV, photo. The sigma Z-shaped.

5696.

New York 42.11.33.

A] BF plaque. Unattributed. Ca. 600. *Met. Mus. of Art, Bulletin, n.s. 1 (1942-43) 84 ff., figs. 11-14. LSAG 77/11. Bothmer, Amazons 3, pl. 1,2. Richter, Archaic Greek Art (1949) 8, fig. 9 (part). Script 73.

B] Achilles and an Amazon.

C] Αχιλλ^λεως. Αινια.

D] Ainia is a city in Aetolia; also a person from this city according to Pape.

5697.

New York 44.11.1.

A] BF eye cup. From Tarentum. Unattributed. Third quarter sixth. 540-530 (Bloesch, Jeffery). *M. Milne, AJA 49 (1945) 528ff., figs. 1-5. Milne, Bull. Met. Mus. 3 (1944) 110ff. Bloesch, FAS 8.(1) Haspels, Bulletin ... te s'Gravenhage 1954, 3.(1a) Richter, CV, USA 11, pls. 25-26, no. 39,a-f (with note by M. Milne). R. Arena, 'La documentazione epigrafica antica delle colonie greche della Magna Grecia,' Scuola Normale Superiore di Pisa, Annali, classe di lettere a filosofia, ser. iii, vol. 19.1 (1989) 24/2. Guarducci, EG i, 288f., fig. 136. LSAG(2) 280, 283/1, pl. 53. K. Vierneisel and B. Kaeser, eds., Kunst der Schale: Kultur des Trinkens (1990) 201-202, fig. 32.10.

B] Ext.: at each handle: a battle. Between the eyes: A: a

warrior leading away a woman. B: two warriors fighting.

C] Under the foot, Gr.::

Μελώσας · ἐμὶ · νικατέριον · χαίνωσα · τὰς κόρας · ἐνίκη.

On the top side of the foot, Gr.: Ol.(2)

D] Probably Tarentine dialect and script. Transcription:

Μελώσας ἡμὶ νικατήριον· χαίνωσα τὰς κόρας ἐνίκη. *nikaterion*

is a new word. Note the single-dot punctuation, which is Achaeian, not Laconian [Tarentum is Laconian] (Jeffery). A note from Bull. ép. 1956, no. 16: C.H.E. Haspels, Bull. Ver. Antike Beschaving 29 (1954) 3-8: the contest is of embroidery (broderie), as the first editor also thought and not of carding (cardage).

(1)the name piece of the Melousa Group; wrong reading. (1a)I have not seen the Bulletin but cf. Bull. Ep. 1956, no. 16: C.H.E. Haspels, Bull. Ver. Antike Beschaving 29 (1954) 3-8: the contest is of embroidery (broderie), as the first editor also thought and not of carding (cardage). (2)given by Richter only.

5698.

New York 45.11.1.

A] RF pelike. From South Italy. Polygnotos. Third quarter fifth.

*ARV(2) 1032/55, Para. 442, Add.(2) 318. *Richter, ARFV 128 and n. 91, fig. 96 (A, part). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 58, 227, 359/60, pl. 44. LIMC iv, pl. 183 Gorgones 301.

B] A: Perseus cutting off the head of Medusa. B: a king and women.

C] B: the king: Πολυπείθες.

D] Pape lists Polypeithes as a Spartan Olympic victor and as the father of the Athenian tragedian Philocles from a sister of Aeschylus. Philocles defeated Sophocles' OT. See stemma in PA i, p. 34 and biography under 14529. It seems to me quite possible that the king's name here is a mythical transfer of an Athenian historical name, as elsewhere in Polygnotos (Deinomache!). Ionic lambda and sigma.

5699.

New York 47.11.5.

A] BF amphora. From Agrigento. Taleides Painter. Third quarter sixth. 550-540. *Bothmer and M. Milne, Bull. Met. Mus. (May 1947) 221-28 (ill.). *Tillyard, Hope Vases, no. 13, pls. 1 and 2 (much early bibl.). Kretschmer, Vas. 74 and 135. Hesp. 21 (1952) 2/under 1 (mention).(1) *ABV 174/1, 688, Para. 72, Add.(2) 49. CV, USA 12, pl. 11. Script 265.

B] A: Theseus and the Minotaur with a woman and a youth. B: a weighing scene: a seated man, a scale and a man.

C] Above the scene: A: Ταλειδες εποίησεν. B: in upper left: Κλιταρχος καλος.(1) In upper right: Ταλειδες εποίησεν.(2)

(1)for the use of iota for epsilon iota see M. Milne and GAI i. (2)Tillyard does not have the final nu, but the vase has been cleaned since.

5700.

New York 49.11.1.

A] BF pelike. Acheloos Painter. Last quarter sixth. 510-550 (Moignard). *E. Moignard, `The Acheloos Painter and

Relations,' BSA 77 (1982) 203, pl. 7,a-b. pl. ABV 384/19, 696, Add.(2) 101.

- B] A: The Capture of Silenus. B: athletes: a flautist; two boxers practicing.
- C] A: not inscribed. B: to right of the flautist's forehead: $\eta\omicron\pi\alpha\iota\varsigma$. Between his lower body and that of the left boxer: $\kappa\alpha\lambda\omicron\varsigma$. On the right boxer's right: five illegible letters, perhaps: $\kappa\alpha\lambda\omicron\varsigma$.

5701.

New York 51.11.3.

- A] BF amphora. From Attica. Related to Lydos (Beazley). Mid-sixth. Late (Beazley). *Bothmer, CV, USA 12, pl. 2; p. 1 (facss.). Cf. Hesp. 9 (1940) 187/100, fig. 25. ABV 119/6, Para. 48. TGV 177/s.l. 1/4; 180/s.l. 3/1. *I. Scheibler, 'Bild und Gefäss: zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI 102 (1987) 79, figs.17,a-b (A, B) [17a shows ΔE]. *TGV 6 and n. 17; 177/subs. list 1, 4 and 180/subs. list 3, 1.
- B] A: a youth on horseback; at left, a flying eagle. B: (fragmentary:) similar, but the horse is prancing.
- C] On the outside of the lip, Grr.: A: above the left handle, in large letters: $\eta\iota\omicron$. B: in the same position and in similar lettering: $\gamma\epsilon\iota\omicron$. Possibly with Ionic lambda: $\lambda\epsilon\iota\omicron$, but the vase is said to be from Attica.(1)
- D] The inscription on A is surely = $\eta\iota\epsilon\rho\acute{o}\varsigma$. Bothmer does not explain the inscriptions, but for that on A he refers to Hesp. 9 (1940) 187, fig. 25, no. 100. - $\eta\iota\omicron$ is also found on Villa Giulia 74,967, BF Panathenaic, near the Mastos Painter; see TGV 177/7 (bibl.). - Scheibler compares Athens, Agora P 13,385 [a horsehead amphora, q.v.], with Gr. (h)l (the heta incomplete). Johnston, p. 6 thinks the Grr. are in Attic script; see his n. 17; $\eta\iota\omicron$ should be dedicatory. The other Gr. is unexplained. - Open heta.

(1)Scheibler reads hl and ΔE or ΔE , but does not explain.

5702.

New York 51.125.10.

- A] Fr. of BF lip cup. Sakonides. Third quarter sixth. *ABV 171/6, Para. 71, Add.(2) 48.
- B] Lip: A: a female head in outline.
- C] Handle zone: A: $[\chi\alpha\iota\rho]\epsilon\kappa\alpha\iota\pi\tau\epsilon\iota\tau[\epsilon\nu\delta\epsilon]$.

(1)ABV has $\tau[\epsilon\upsilon\delta\iota]$ for the last word, presumably after the inscriptions on B of Munich 2165 (ABV 171/1) and on Sydney 39 (ibid., 5). Why does GAI ii, 457, print $\tau[\epsilon\delta\iota](?)$.

5703.

New York 52.11.4.

- A] RF cup. Douris. Python potter (Bothmer). First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/152, pl. 88. ARV(2) 437/114, Add.(2) 239.
- B] Int.: a seated youth with his stick; a man holding a purse or small bag; at right, sponge and a large net bag. A-B: men and youths.
- C] Int.: above the youth: $\eta\omicron\pi\alpha\iota\varsigma$. Starting to right of the man's head: $\kappa\ \underline{\nu}$. $\alpha\lambda^{\circ}\omicron^{\circ}\varsigma$.(1)

D] The placing of the inscription is similar to that on Berlin 2289 and London E 54.

(1)a one-space vacat after the kappa (cf. TAPhA 79 (1948) 184). The sponge intervenes.

5704.

New York 54.12.2.

A] Fr. of BF Droop cup. Wraith Painter. Third quarter sixth.

*Bothmer, *Amazons* 79/91, pl. 54, b. ABV 201/13.

B] A: Amazonomachy: the right-hand figure, an Amazon, remains.

C] A: two rows of dots.

5705.

New York 55.11.13.

A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Bothmer, *AJA* 66 (1962) 257/iii, pl. 66, 5-6. Para. 74/3 bis.

B] Int.: pegasus; tongue border. Ext.: lip: plain.

C] Handle zone: A: Τλεσ[ο]ν (h)ο Νεαρχῶ ἐποίησεν.

B: Τλεσῶ[ν] ἡο Ν[ε]αρχῶ ἐποίησεν.

D] Typical casual lettering of the Tleson Painter. A: the heta lacks the cross stroke. Pi with equal verticals.

5706.

New York 56.171.3.

A] BF prize Panathenaic. Eucharides Painter. First quarter fifth. Ca. 480 (L.). *CV, *USA* 12, PL. 44, 1-2. *Photo. ABV 395/3, ARV(2) 232 mention), Para. 173. J. Frel, *Panathenaische Preisamphoren* (Athens 1973, *Kerameikos* 2), fig. 9. Script 1211. Neils et al., *Goddess and Polis* (1992) 48. *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 364/E 54, pl. 33.

B] A: Athena. B: horse race.

C] τὸν Ἀθηνεῖθεν ἀθλόν.

D] Ex San Simeon, Hearst 9844. Thick squarish letters. Vacat at end. Good writing. Neils thinks the vase is of the same batch as Toronto 350.

5707.

New York 56.171.4.

A] BF prize Panathenaics. Painter of Warsaw Panathenaic.(1) Fourth quarter sixth. *CV, *USA* 12, p. 33, pl. 40. *Met. Mus. of Art, *Bulletin* (March 1957) 170, 3-4. ABV 291, Para. 127. Brandt, *Arch. Panath. I*, 7/55.(2) *Script 1205, Fig. 148.

B] A: Athena. B: chariot.

C] τὸν Ἀθηνεῖθεν ἀθλόν.

D] Ex Hearst collection. The inscription pulls away from the column and curves at the end: free-hand writing.

(1)ABV compares Boulogne 441 by the Painter of same, but Para. restricts this to the Athena, not to B, and attributes as above after Bothmer. (2)attributed as above and listed under Antimenes and his circle.

5708.

New York 56.171.5.

A] BF prize Panathenaic. Group of Copenhagen 99 (Bothmer). Mastos

Painter (Brandt). Third quarter sixth. Ca. 530 (Bothmer).
*Bothmer, CV, USA 12, pl. 38 (no facs.; bibl.). Gerhard, AZ
9 (1851), col. 120. Brauchitsch 35/37. Smets 103/155. Peters 3
n. 20. Vermeule and Bothmer, AJA 60 (1956) 341/314 [sic].
Para. 175. Brandt, Arch. Panath. I, 5/30.

- B] A: Athena. B: chariot racing.
C] A: to right of the left column, not parallel to it but
veering to the viewer's right and quite short:
τον Αθενεθεν αθλον.(1)
D] Ex San Simeon, Hearst 12,249. By the same hand: Athens, NM
19,312, uninscribed (Bothmer).

(1)the first two letters are smeared in the photo. (not
mentioned by Bothmer).

5709.

New York 56.171.6.

- A] BF prize Panathenaic. Kittos Group.(1) 367/6. Archon Polyzelos.
*CV, USA 12, pl. 45,1-4. Peters, JdI 57 (1942) 145, fig. 3.
Beazley, AJA 47 (1943) 456/3. ABV 413/3, Para. 177, Add.(2) 108.
Script 1223.
B] A: Athena. B: foot race.
C] A: to left of the left-hand column, kion.:
τον Αθενεθεν αθλον. To left of the right-hand column, not
kion.: Πολυζηλος αρχων.
D] Ex Hearst. Both inscriptions are well written, with space
before and aft. The athla inscription is Attic except for
Ionic lambda; the second letter is open at the bottom,
but hardly an omega; the second epsilon is written over
the spear point(?). The archon inscription is Ionic. Peters
in JdI shows the first letter of the archon inscription as
N, the fourth as V.

(1)By the same hand as Brussels A 1703, ABV 413/2.

5710.

New York 56.171.13.

- A] BF amphora. From Orvieto. Group E. Third quarter sixth. Ca.
540 (Bothmer). *Bothmer, CV, USA 12, p. 8, pl. 12. *Bothmer in
Met. Mus. of Art, Bulletin (March 1957) 170,1-2. Kretschmer,
Vas. 91 and 117. *Amyx, 'An amphora with a Price Inscription,'
CalPCA i (1941) 179- 206, pls. 25-27. *Jonkees in Studia van
Hoorn (1951) 66-74, pl. 16 (after CalPCA). *Amyx, Hesp. 27
(1958) 300 ff. *ABV 136/50, Para. 55, Add.(2) 37. Bothmer,
Amasis 31, fig. 18 (A). Bothmer apud Blatter, AA 1975, 350-51.
*Script 131, Fig. 34. *TGV 34 and n. 17.
B] A: a warrior. B: a victorious athlete carrying a tripod.
C] A: to right of the warrior, vertically in a straight line and
not facing him: δυ' ὀβελοῦ καὶ μεθιγες, retr.(1) [Under the foot,
Gr.(?)]: HM, with presumably Ionic eta.(2)
D] Ex San Simeon, Hearst 9938. Johnston discusses the painted
inscription and denies that the two obols are the price of
the vase: the inscription may not refer to the vase and the
obol may not yet have been in existence. Attic alphabet.

(1)so Amyx, interpreting it as the price of the vase.
Differently Beazley (see ABV and cf. Kretschmer 91):
δυ' ὀβελοῦ καὶ μεθιγες (= μηθιγες, "two obols - and hands off." So

also Bothmer apud Blatter. (2)probably not for ἡμιδράχη, as we are at the beginning of the monetary system (Johnston).

5711.

New York 56.171.23.

- A] BF neck amphora. Unattributed. Last quarter sixth. Ca. 510 (Bothmer). *Bothmer, CV, USA 16, pl. 36,1-4 (no bibl.). *Beazley Archive db, no. 3765. LIMC vi, pl. 540 Nessos 30 (A).
- B] A: Heracles and Nessus, with Deianeira. B: Centaureomachy: Kaineus with a centaur on each side.
- C] A: above and to right of Heracles' head: Ἡρακλῆς.(1) B: above the left centaur: Δασ[---]. Between the heads of the centaurs: νοσ.(2) Above the right centaur: Σίμιας.
- D] The phs. show the letters too small for individual identification. The readings are Bothmer's. Simias is probably a variant of Simos, snub-nosed (Bothmer). For the name cf. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 9, 21, 67. A. Rumpf, Chalkidische Vasen (1927) 51. Boardman, BSA 50 (1955) 65. The vase was previously unpublished. - For the Death of Sarpedon see also: M. Robertson, Catalogue of Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight (1987) 39/42, pls. 42a-b, 43a-b and 44a-b: RF oinochoe (mug), Port Sunlight X 2250: unattributed, resemblance to early Dinos Ptr. (Robertson).

(1)syllabic heta. (2)very small in the ph., pl. 36,3; I think, Bothmer reads this going up and complete, but it could perhaps be read retr. and down: [---]σον, although there is very little space. Possibly combine with the first inscription: Δασ[---(?)σον(?) A compound of δαούς(?).

5712.

New York 56.171.25.

- A] BF neck amphora. Diosphos Painter. First quarter fifth. Ca. 500 (Shapiro). *Bothmer, CV, USA 16, New York 4 (1976), pl. 51,1-2 (much bibl.). Haspels, ABFL 239/137. K. Friis Johansen, The Iliad in Early Greek Art (1967) 255/11a (mention). ABV 509/137, Para. 248, Add.(2) 127. *Bothmer in S.L. Hyatt, ed., The Greek Vase (1981) 74-75, figs. 78-79 (A, B). *H.A. Shapiro, Personifications in Greek Art (1993) 247/70, 137, fig. 90 (A).
- B] A: Hypnos and Thanatos, both wingless, with the body of Sarpedon (including his eidolon). B: Eos with the body of Memnon; at left, Achilles(?).
- C] A: nonsense: above the eidolon: ιχλιχ.(1) Above Sarpedon's body: six imitation letters ending in > (= sigma).
- D] Ex Bourguignon and San Simeon, Hearst 9846.

(1)an uncertain reading from Shapiro, fig. 90. CV reads ιχντιχ.

5713.

New York 56.171.29.

- A] BF hydria. Leagros Group. Last quarter sixth. 510-500. *Bull. Met. Mus. (March 1957) 174,1. ABV 362/30, Para. 161. Add.(2) 96. *Script 448, Fig. 94.
- B] Shoulder: a warrior leaving in a chariot. Body: Ajax and Achilles playing a board game, with Athena.
- C] Body: to left of the left hero's armor, at the top:

ορδι(ι)(.). To right of the armor: σχοδεγ. Above the head of the left warrior: (ν)χε(h)ι. Between the left warrior and Athena, facing her: μχ^δο^ευ, retr.(1) Above the right warrior's head: (ν)χ^ι^αι.(2) Above the knee of the right warrior: χδευ, retr. Above and around the armor of the right warrior: χρεριχε, retr.(3)

- D] Ex San Simeon, Hearst 9969. Typical Leagran nonsense inscriptions of the νχαιο type. Reversed nu (or sideways sigma?); the rho variable. Some letters are of doubtful identification.

(1)spears and a hand intervene. (2)Athena's raised hand and a spear intervene. (2)the first rho is nearly triangular, the second has an extended vertical.

5714.

New York 56.171.34.

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 172 (not ill.). *H.R.W. Smith, AJA 49 (1945) 469, fig. 2.4 (A). *Bothmer, AJA 66 (1962) 257/iv, pl. 66, fig. 7 (A); bibl. n. 42. ABV 180/28, Para. 74.
 B] Lip: A: hen. B: lost (the hen on B was modern).
 C] Handle zone: A: Τλεσδν ho Νεαρχδ εποισεν. B: Τλεσδν ho Ne[αρ]χδ ποισε{σ}ν.
 D] Ex San Simeon, Hearst. Bothmer thinks a fr. in the Astarita collection, with a hen, belongs.

5715.

New York 56.171.35.

- A] BF Droop cup. Group of Rhodes 12264. Third quarter sixth. *Ure, JHS 52 (1932) 64/87 (not ill.). Beazley and Payne, JHS 49 (1929) 271.(1) ABV 192/7, Para. 79.
 B] A, B, each: handle zone: Amazonomachy.
 C] A, B, each: handle zone: nonsense inscriptions.
 D] Ex San Simeon, Hearst 9871. Compared in Para. to a cup by (or near?) the Wraith Painter, q.v. Ure compared Athens 661.

(1)but it is a regular Droop cup.

5716.

New York 56.171.40.

- A] RF neck amphora. From Capua. Pig Painter. Second quarter fifth. *Hauser, JdI 10 (1895) 198-99, fig. 34 (A). ARV(2) 565/37.
 B] A: a trainer and a hoplitodromos. B: komos: a woman playing the lyre, and a youth.
 C] A: on the shield, device, a lion, and around it, near the edge, nonsense: εθεο.
 D] Ex [San Simeon?], Hearst. Ex Naples, Bourguignon.

5717.

New York 56.171.59.

- A] RF skyphos. Polygnotos II (Lewis Painter). Second quarter fifth. Middle period (Smith). *H.R.W. Smith, Der Lewismaler (1939), no. 13, pls. 9 and 32,c-d. ARV(2) 973/13, Para. 435 (bibl.). *J.V. Noble, The Techniques of Painted Attic Pottery (1966), fig. 137.
 B] A: Dionysus, pursuing - . B: Ariadne fleeing and looking back.

- C] A: to left and right of Dionysus' head: κ^αλο[ς]. B:
similar: κα^αλε.
D] Ex San Simeon, Hearst.

5718.

New York 58.32.

- A] BF amphora. Lysippides Painter. Ca. 530-520 (Bothmer).
*Bothmer, CV, USA 12, pls. 29-30. Para. 114/10 bis, Add.(2) 66.
B] A: Apotheosis of Heracles: Athena mounting a chariot;
Heracles; Dionysus; Kore; Hermes in front. B: duel of two
warriors over a fallen warrior; on either side, a woman
(goddess?).
C] B: nonsense: between the heads of the duelists: six dots.

5719.

New York 59.11.25.

- A] BF neck amphora (Tyrhenian). Prometheus Painter (Bothmer).
Second quarter sixth. 560-550. *Bull. Met. Mus. (January 1961)
152-53. *CV, USA 16, pl. 3. Para. 40, Add.(2) 28. Script 169.
*J. Kluiver, BABESCH 70 (1995) 60/30 and 66/30 (inscriptions
done by C.J. Ruijgh) (not ill.).
B] A: Achilles and Memnon. B: animals.
C] A: Αχιλλεὺς, retr., along his left leg.

5720.

New York 61.11.2.

- A] BF lip cup. Nearchos potter.(1) Second quarter sixth. *Bothmer,
AJA 66 (1962) 255/1, pl. 65, figs. 1-3 (fig. 3 shows
inscription on A). *Para. 31, Add.(2) 23. Script 95.
B] Int.: siren. Int.: siren; tongue border. Foot: circles on
the resting surface.
C] A: handle zone: Νεάρχος μεποίησεν.(2) B: handle zone:
Νεάρχ[ος ---].
D] A small neck amphorta. K. has no transcription.

(1)Beazley in Para. remarks that the drawing of the
handle-palmettes is nearly the same as on a cup in
Civitavecchia [ABV 83]; Bothmer in AJA, p. 255, notes that
the writing also agrees. The Civitavecchia cup is not
attributed to Nearchos as painter, although signed with his
name as potter. (2)there may be two-dot punctuation after the
signature.

5721.

New York 63.11.6.

- A] RF amphora. Andokides Painter. Ca. 530-520. *ARV(2) 1617/2 bis,
Para. 320, Add.(2) 149. *Bothmer, 'Andokides the Potter and the
Andokides Painter,' Bull. Met. Mus., Feb. 1966, 201, 203-205,
208, 209, 211, figs. 1-2, 4, 9, 11, 14, esp. 1 (detail of
inscription) and 2 (A). B. Cohen, 'The Literate Painter: A
Tradition of Incised Signatures on Attic Vases,' MetMusJ 26
(1991) 59-60; 89 n. 67 (bibl.).
B] A: The Struggle for the Tripod: Heracles and Apollo. B:
Dionysus with a maenad and a satyr. On the lip, BF/WG:
twice: Heracles and the Lion.
C] On the foot, Gr.: Ανδοκίδες εποε.(1)
D] Ex Geneva market (Koutoulakis). For the signatures written
by the Andokides Painter, see Script 58, and now Cohen: the

signature is on the torus of the foot, starting in the middle and going to the right; all four signatures on vases by the Andokides Painter omit the iota of epoiesen.

(1)complete.

5722.

New York 66.79.

- A] RF bell krater. From S. Agata de' Goti. Dinos Painter. Last quarter fifth. Ca. 420 (Bothmer). *Fogg Art Museum, Ancient Art in American Private Collections (exhibition 12/28/54 - 2/15/55, 1954) 36/289 (not ill.). AJA 38 (1934) 45-48. *Bothmer, Ancient Art from New York Private Collections (1961) 58/230, pl. 86 (A). ARV(2) 1154/36, Para. 457, Add.(2) 336.
- B] A: four hunters: Tydeus, Actaeon (seated on a rock), Theseus, Castor; below Actaeon, a dog approaching a pile of stones. B: youths and a boy.
- C] A: Tydeus. Aktaion. Theseus. Kastor.
- D] Ex Bronxville (or New York), Bastis.

5722a.

New York 68.27.+

- A] BF pelike. Unattributed? [Last quarter sixth.] *H.A. Shapiro in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 65 and n. 30, figs. 4-5 (A, B). MMA: Notable Acquisitions 1965-75, 126. MMA, Notable Acquisitions 1979-1980, 36. JHS 102 (1982), pl. 6d.
- B] A: two bearded men (not heroes) playing dice, seated on either side of a table; on the wall, at the upper left, a flute case; in the center, a tree, on top of which sits a bird; at right, on the upper wall, a lyre. B: palaestra: at left, a discobolus to right; on the ground two spears; in the center a robed flautist to left; at right, an acontist; on the ground two spears. All figures are bearded.
- C] B: between the discobolus and flautist, vertically down: Στρατος. Similarly between the flautist and acontist: a name of 8 letters, with hand and spear intervening after the third letter.(1)
- D] + frs. added by Bothmer: L68.121 and L1980.34.1. Shapiro points out that the men on A wear their clothes as do lower-class people (banausoi) in oil-selling scenes.

(1)I cannot read this in the ph. in `Potters and Paainters': δ?ε?(ο)^λλος(?) The omicron could be theta or phi.

5723.

New York 1971.258.2.(1)

- A] BF plate. From Attica.(2) Unattributed. Late sixth. Ca. 510 (Bothmer). *Bothmer, Ancient Art from New York Private Collections (1961), pls. 76/224 and 81. *Bothmer, Amazons 96/60, pl. 61,4. ABV 677/1, 714, Para. 319, Add.(2) 14. Script 1085a.
- B] An Amazon carrying a dead comrade.
- C] Behind their backs, along the margin and not facing the figures: Μελοκαλε. Between the legs: Κορονε. To right of

the forward foot, below one shield: καλε, i.e.,
 Κορονε καλε. To right of the figures: ho παis and καλος. In
 the exergue: ho παis καλος.

- D] For Korone, see ABV 677: parallels are Lyons 75, Haspels,
 ABFL 229/2 (with καλη) and Berlin inv. 3241, ARV(2) 113/7
 (without καλη). For Melo see Anth. Pal. 5.206. I think both
 are names of hetaerae, although Beazley in ABV 677 says:
 "Melo and Korone might be the names of the Amazons, but,
 considering the other inscriptions, they are more likely
 not." (3) Small and neat letters.

(1)Ex New York, Martin; once lent to Met. Mus.: L.48.35.2. In
 Para. the location is given as Guennol (Long Island),
 Martin. Now in Met. Mus. (2)found in a tomb: see Bothmer,
 Amazons 97. (3)LGPN ii reads Μελώ, but Beazley's Μηλώ seems
 preferable.

5724.

New York 1972.11.10.

- A] RF calyx krater. Euphronios. Euxitheos potter. Last quarter
 sixth. 510-500. 515-150 (Euphronios). *Bothmer, Greek Vase
 Painting: an Introduction (n. d.). Idem, AA 1976, 485-512,
 figs. 5-16. *Vidi.(1) Script 364. Add.(2) 396, 404, 405 (massive
 bibliography). D.C. Kurtz and J. Boardman, Thanatos: Tod und
 Jenseits bei den Griechen (Mainz 1985) pl. 7 at p. 400. E.
 Pfeifer, Eidola und andere ... Flügelwesen (Frankfurt 1989),
 pl. 9, 18, no. 135. H.A. Shapiro, Myth into Art (1994) 23,
 fig. 13 (A). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31
 1990) 77/4 (excellent pictures). *Euphronios Der Maler (Berlin
 exhib. 20-3 - 26-5 1991) 93/4. Beazley Archive, no. 187 (much
 bibl.). J. Boardman, 'Kaloi and other Names on Euphronios'
 Vases,' in Ministero Beni Culturali e Ambientali,
 Soprintendenza Archeologica per la Toscana, Comune di Arezzo,
 Assessorato alla Cultura, Euphronios: Atti del Seminario
 Internazionale di Studi (Arezzo, May 27-28, 1990) (1992) 45-47.
- B] A: Sleep and Death lifting the body of Sarpedon, with Hermes
 and two warriors. B: four youths arming; at right, a
 bearded warrior.
- C] A: in front of head and chest of the warrior at left:
 Λαοδαμας. To right of a spear, under Sleep's wing, not
 stoich.: Ευχισθεος | εποιεσεν. On top of the scene, above
 Sleep: Λεαγρος καλος, retr.(2) Starting at Sleep's face:
 ηυπνος. To right of the back of Hermes' head: ηερμης.(3)
 Above the right portion of the scene, somewhat more widely
 spaced: Ευφρωνιος εγραψε. To left of Death's face:
 Θανατος, retr. Below Sarpedon's chest and left arm:
 Σαρπεδον.(4) To left of the right warrior's head and chest,
 ηιππολυτος, retr. B: to right of the left youth, facing:
 ηυπεροχος. Above the second youth: Λεαγρος vac. καλος.
 Below the face of the second youth (who bends over):
 ηιπποκλινος(?). To right of a third youth's legs: Μεγδον. To
 left of the back of the fourth youth's head: Ακαστος,
 retr.(5) To left of the warrior, starting from the hand
 holding a spear: Αχοιππος, retr.
- D] Boardman discusses the names of the two onlookers on A:
 Laodamas is a Trojan (Il. 15.516-17) or a Lycian (Quint.
 Smyrn. 11.20-21). Hippolytos is not known as Trojan or
 Lycian but the name may be an error for Hippolochos, a

Lycian and father of Glaukos, cousin to Sarpedon; he is found on Melbourne 1643/4 (see Boardman n. 5). Boardman also discusses side B. Bothmer had noted that Medon and Akastos were the first Athenian archons; the scene of early heroes arming he thought was directed against Hippias' disarming of the citizens after the murder of Hipparchos. Simon calls them 'attische Bürgernamen' (in GV 98). Boardman argues against both interpretations; he suggests an arming scene of Lycians and Trojans. - Note that the painter's signature is much more prominent than the potter's.

(1)also readings kindly sent me by Bothmer. (2)a space before each of the final sigmas. (3)the mu painted partly over the kerykeion. (4)the delta partly over Death's foot. (5)written from the head.

5725.

New York 1977.192.3.+

- A] Frs. of RF cup. Onesimos. Early fifth.(1) *ARV(2) 327/97, *Add.(2) 216.
- B] Very fragmentary: Int.: part of warrior. Ext.: deeds of Theseus?
- C] Ευ[φρονιος].(2)
- D] + ex Louvre C 11,342 + Oxford, Private (joins) + New York, Bothmer. ==>>These frs. belong with Louvre C 11,335, q.v.(3)

(1)still early, ARV(2). (2)on the Oxford, Private, fr. (3)these two frs. have [---εποι]εσεν on the Int. and [---]νι[---] on the outside; see ARV(2) 319/4, where Beazley suggests: [Ευφρο]νι[ος επο]ιεσεν(?).

5726.

New York 1978.11.13.

- A] BF prize Panathenaic. Nikias potter. Second quarter sixth. Ca. 560 (Neils). *Met. Mus. of Art, Notable Aquisitions 1975-79, 14. Script 1196. Add.(2) 401. *Beazley Archive db, no. 8780. Greece and Rome 38-39, no. 23 (A,B). R. Garland, Introducing New Gods (London 1991) pl. 4 (A). Neils et al., Goddess and Polis (1992) 30 and 41, figs. 27,a-b; Ibid. 197 n. 66. J. Kluiver, BABESCH 70 (1995), p. 82 (mention).
- B] A: Athena. B: runners.
- C] A: along the left margin, facing it: τον Αθηνεθεν αθλον.(1) Close to the right-hand margin, facing in: Νικιας επο]ιεσεν. B: horizontally below the top margin and planned for the right half of the picture, ending at the upper right-hand corner: ανδρῶν στάδιον.
- D] Archaic lettering. The inscriptions avoid retrograde. Nikias is otherwise unknown. Cartwheel theta.

(1)a smudge over the 11th and 12th letters.

5727.

New York 1978.11.21.

- A] RF cup. From Vulci. Epiktetos. Last quarter sixth. After 530 (Kraiker). *ARV(2) 75/54, Add.(2) 168. Kraiker, JdI 44 (1929) 163/14 (not ill.).
- B] Int: a komast running with an oinochoe, balancing a skyphos on his left arm. Ext.: plain.

- C] ΕΠΙΚΤΕΤΟΣ ΕΓΓΡΑΣΦΕΝ, for ΕΓΓΡΑΦΕΝ.
 D] Ex Paris, Pourtalès.

5728.

New York 1979.11.4.

A] Frs. of RF cup.

Makron (Bothmer). Hieron potter. First quarter fifth.

Hauptwerk I (Kunisch). *Add.(2) 405. Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 34/39B, pls. 11,d,f, 12.

Beazley Archive db, no. 6918. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8 n. 37, 177/164, pl. 59.

B] Int.: maenad. A, B: satyrs and maenads.

C] On the handle A/B, on the right hasta, in red (so Bothmer):
 ΗΙΕΡΩ(ν) ΕΠΟΙΕΣΕΝ.(1)

(1)the nu is given as an upright stroke (l) in the sketch, p. 177. Add.(2) prints: h[ιερω]ν εποιεσεν.

5729.

New York 1979.11.8.+

A] Fragmentary RF cup. Makron (Bothmer). First quarter fifth.

Hauptwerk I (Kunisch). *Add.(2) 395. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 33/26A, pls. 7,b, 9, 11,b. Beazley Archive db, no. 6920. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8, 20 n. 88, 28, 185/236, pl. 79 (shows inscriptions).

B] Int.: symposium: a naked girl and a bearded man reclining. A: at right, a man with scepter pursuing a boy with lyre: Zeus pursuing Ganymede? At left, two males fleeing to left, that at right carrying a cock. B: courting: at left, a youth courted by a man with a game bag; at right, a boy with a branch to left, looking to right; a man with staff to left.

C] Int.: above the girl's head: ΗΙΠΠΟΔΑΜΑΣ:ΚΑΛΟΣ. A: between the two boys fleeing to left: ΗΙΠΠΟΔΑΜΑΣ; starting to right of the second boy's face (he is running to left holding a cock, but looks back): ΚΑΛΟΣ. Between 'Zeus' and 'Ganymede': ΕΥΚΡΑΤΕΣ; to right of the back of his head (he runs to right but looks back): ΚΑΛΟΣ. B: to right of the left boy's head: ΕΥΚΡ[ΑΤΕΣ]; to right of the man's back of head: ΚΑΛΟΣ. To right of the right boy's face: ΕΥΡΥΠΤΟΛΕΜΟΣ; behind the man with the stick, at head height: [ΚΑ]ΛΟΣ. On handle A/B [Kunisch's B/A: he reverses the order of A and B] on the BG part of the right hasta, Gr.: ΗΙΕΡΩΝ ΕΠΟΙΕΣΕΝ.

D] + New York 1994.172. Done from Kunisch's sketches on p. 185 with help from the phs. NY 1994.172 should have the man at right of B; but can it also have the handle with the signature?

5729a.

New York 1979.11.9.+

A] RF cup. Makron. Hieron potter. First quarter fifth.

Hauptwerk I (Kunisch). *N. Kunisch, Makron (Kerameus 10, 1997) 7, 186/250, fig. 16 (detail), pl. 85 (shows part of inscription). Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 37/138A, pls. 7,d and 13.

B] Int.: a bearded man adorning a youth (victor). A-B: men

and youths with athletes.

C] On handle B/A, in BG area of right hasta, Gr.:
ἱερὸν ἐποίησεν.

D] + New York 1978.11.7A; 1980.304; 1990.170; 1995.540. Type B.

5730.

New York 1979.11.10.+

A] Frs. of RF cup. Douris. Middle period (B.-O.). *D.

Buitron-Oliver, Douris (Kerameus 9, 1995) 30, 44, 79/107,
pl. 66.

B] Int.: fragmentary: upper part of a warrior, shield device,
a skorpion. A-B: fragmentary: fights.

C] Int.: on the warrior's left, at mid-height: ἡππο[δαμας---(?)].

A: Συβαριτες and at extreme right of the scene: καλος. B:

below the lip: ἡπποδα[μας] and [where?] καλος.

D] + New York 1979.11.12. + New York 1983.466.1. Sybarites is
found twice in LGPN ii, once in the fourth cent. from
Gargettos and once in the third; the kalos is not cited.
The phs. do not show all the inscriptions. Dotted delta.

5731.

New York 1981.11.9.

A] Fragmentary RF oinochoe. Unattributed.(1) Euthymides potter.

Last quarter sixth. *Bothmer, Met. Mus. of Art, Notable
Acquisitions 1980-81, 13-14 (ill., inscription shown).

Kunstwerke der Antike (sale cat. Basel 1972), no. 101. K.

Schauenburg, Aachener Kunstblätter 44 (1973) 39 n. 27. R.

Blatter, AA 1975, 18 and n. 18. D. Kurtz and B. Sparkes, edd.,

The Eye of Greece (1982) 46. Add.(2) 405. Script 428; 72 n. 41.

*B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 63-64,

figs. 24-25. Bothmer in Eye of Greece (1982) 46. D. Williams,

'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) .., n.

19. Robertson, AVCA 57, 59-60 and nn. 93 and 109 (bibl.); cf.

45. Beazley Archive db, no. 9988. H. A. Shapiro, Art and Cult

under the Tyrants in Athens (1989) 120. *M.B. Moore, Attic

Red-figured and White-ground Pottery (The Athenian Agora 30, 1997)

86 n. 10. *Beth Cohen in J.H. Oakley, W.D.E. Coulson, O. Palagia,

Athenian Potters and Painters: The Conference Proceedings (1997)

145 and n. 43, fig. 7 (side view showing two goddesses, Iris, and

the lower part of another figure, all to left; on the foot, a very clear
picture of the Gr.: ἐποίησεν, with a vacat fore).

B] Judgment of Paris: Paris, Hermes, Hera, Aphrodite, Athena,
Iris and Eris(?).

C] Alexandros, retr. Aphrodite, retr. Peitho is also inscribed.(2)

On the foot, Gr.: Εὐθυμίδης ἐποίησεν, the words separated.

D] Ex Basel Market (M.M.). For the style see Cohen, n. 82. The
word separation is peculiar, but the signature is
considered genuine, although I have been doubtful (but see
Cohen). D. Williams groups the vase with five other pieces
he attributes to the Pythokles Painter: it is by the same
hand as Cab. Méd. 570+, ARV(2) 399 (signed by Brygos as
potter). According to Blatter, Cahn attributed the vase to
the Sosias Painter, but Robertson did not agree. Cohen
explains the placement of the inscription: it starts to
right of the missing handle where there is a space between
Paris and the figures before him. The gap between the name
and the verb is beneath the center of the composition,
probably where the spout was. On p. 45 Robertson suggests

that the epoiesen phase of Euthymides is later than the egrafsēn, as is the case for Euphronios. On p. 59, he discusses the question of whether the signature is genuine, pointing to the vacat between name and verb; the dr. is clumsy and not attributed, the resemblance to the Sosias Painter is superficial.

(1)Bothmer in Not. Acqu. says the vase was not painted by Euthymides; that Cahn suggested exploring any connection with the Sosias Painter, and noted surprising connections with very early work by Makron. D. Williams, GVGettyMus 5, 62 n. 19, tentatively attributes to the Pythokles Painter. Moore: this artist seems to have some ties with the Sosias Painter.
(2)to judge by the words of Cohen, there are other inscriptions.

5732.

New York 1981.11.10.

- A] RF plate From Vulci. Epiktetos. Last quarter sixth. 520-510. *CV, Great Britain 16 (Castle Ashby), pl. 41,3. ARV(2) 77/92, Add.(2) 169. *Script 351, Fig. 84.
B] A boy riding a cock.
C] At left, starting at the boy's feet and curving up: ΕΠΙΚΤΕΤΟΣ.
At right, curving along the boy's back: ΕΓΡΑΣΦΕΝ for ΕΓΡΑΦΣΕΝ.
D] Ex Castle Ashby 79.

5733.

New York 1982.386.+

- A] Frs. of RF cup. Euthymides. Last quarter sixth. 510-500. Early (Robertson). *Met. Mus. of Art, Notable Acquisitions 1982-83, 8-9 (ill.). MMA Annual Report 1982-83, 35. Beazley, Kleophradesmalter 14 (Euphronios). Beazley, CF. ARV(2) 29/19 (part), Add.(2) *156 and 404. *Script 382. Robertson, AVCA 40 (early Euthymides).
B] Ext.: deities on Olympus, probably Birth of Athena.
C] [Ευ]θυμιδης|εγραψεν.(1) Below the signature:
[Α]πολλωνος. hilythya. Poseidon is also inscribed.
D] + New York 1977.192.2a-d; + Florence 7 B 2 (part ex Villa Giulia), three frs.; Boston 10.203; London 1952.12-2.7; Vatican, Astarita 121, two frs. There are now more frs. and the cup cannot be fully discussed until it is reconstructed and published, although Dr. von Bothmer has kindly given me some information. Add.(2) reports that the London and Astarita frs. are at present on loan in New York.

(1)Add.(2) has [Ευ]θυμιδης|εγραψεν.

5734.

New York 1985.11.2.

- A] Fr. of BF amphora. Amasis Painter. Ca. 540. 530-515 (cf.Bothmer). *Bothmer, The Amasis Painter and his World (1985) 108/17 (ill.). Script 156.
B] A: the lower part of a draped male with a spear (or trident); part of a leg with a greave.
C] Between: [Α]μασις|[μ]εποιεσεν.
D] The second line to right of ("above") the first; compare Louvre F 30 and Würzburg 332 (Amasis Painter, nos. 27 and 28), which are not late. For the question of date, see Script: Bothmer dates in the late period, I would prefer

the middle.

5735.

New York 1986.11.12.

- A] RF psykter-column krater. Troilos Painter (Bea. Arch.). Early fifth. *Add.(2) 399. Christie's, Review of the Season (1986) 358 (part pof A, color). M. Robertson, AVCA 26 and n. 33 (mention). Beazley Archive db, no. 15,922. T.H. Carpenter in O. Murray and M. Tecusan, eds., In Vino Veritas (1995) 159-60, figs. 10-11 (discussion).
- B] A: symposium: Dionysus, Ariadne, Heracles, Nike, Athena seated. B: Dionysus seated, Hera, Zeus, Athena, Apollo with kithara, Leto. On the rim: Eroses.
- C] [---]στατος [κα]λος.(1) Ariadne is named.
- D] Ex London Market, Christie. There must be other inscriptions.

(1)could be for [---]στ<ρ>ατος. Bea. Arch. has STATOS which is not a name.

5736.

New York 1986.322.1.

- A] RF cup. Douris. Euphronios potter (Bothmer).(1) Ca. 500. Very early. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 58, 73/16, pl. 11. O.W. Muscarella, Ancient Art: The Norbert Schimmel Collection (1974), no. 59. RA 1977, 35, fig. 10.
- B] Int.: a woman at a laver; water bucket, skyphos, empty(?) wineskin. A-B: athletes: A: discobolus; acontist; jumper; acontist with two javelins; three times sponge and aryballos. B: acontist; a fluted pillar; youth (largely missing); jumper; acontist; twice, sponge, aryballos, strigil.
- C] Int.: ho παις καλος (kalos is retr.). καοε.(2) A and B: traces of ho παις καλος (B.-O.).
- D] Ex King's Point, Schimmel. The woman on the Int. ought to be a hetaera, given the paraphernalia.

(1)apud Muscarella. (2)no indication where this word is written; perhaps on the wineskin? This is miswritten for καλε, see Script 1177a, Fig. 124. But our vase is considerably earlier.

5737.

New York 1989.281.89.

- A] BF Panathenaic amphora. Princeton Painter. Third quarter sixth. Ca. 540 (Neils). *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 155/16, figs. on p. 43 (A) and 63 (B), both colored. AK 30 (1987) 64-65, s. 83 and 9,1-2 (dimensions wrongly given).
- B] A: the Panathenaic Athena between cock columns; her owl resting on her shield. B: an aulode and a flautist on a table, between two seated men.
- C] Gr. between one handle and the obverse panel (see fig. on p. 43): in large letters: ΠΟ, retr.(1)

(1)the picture is very distorted but this is what it looks like; Neils says 'gamma omicron' and wrongly locates the

Gr. near the reverse.

5738.

New York 1989.382.1.

- A] Frs. of RF cup. Euphronios (Bothmer). Last quarter sixth. 520-515. *Bothmer in: Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 178/38 (ill.). *Euphronios Der Maler (Berlin exhib. 20-3 - 26-5 1991) 194/38. *L. Giuliani, in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) 113-19, figs. 1-3.
- B] Int.: not preserved. A-B: Rape of Helen by Theseus and Peirithous: A: at left, a chariot. B: at left, a chariot; the leg of one mounting it(?); leg and shield rim; at right, Pollux and Castor, armed, facing each other.
- C] A: to left of the charioteer's head, Gr.: Φορβας, retr. B: above the charioteer's hand: [X]αχ[ρυλιδων επιεισεν]. To right of Pollux's head: [Πολυ]υδευ[κες]. To right of the back of Castor's head: [K]αστορ.
- D] 10 non-joining frs. Small and very neat letters, at least in the Dipp. Guliani eliminates Bothmer's suggested Helen and Aithra from B and connects B and A as the Rape of Helen by Theseus and their pursuit by the Dioscouri.

5739.

New York G.R. 523.

- A] BF neck amphora. Diosphos Painter. Ca. 500 (Bothmer). *Luce, AJA 20 (1916) 440 ff., fig. 5. *Vidi. *Bothmer, CV, USA 16, pl. 50, 1-2 (bibl.). VPol 4. Richter and Milne, Shapes and Names (1935), fig. 17. Haspels, ABFL 239/138.
- B] A: Heracles and the Nemean Lion, with Athena; between them, upright, the club. B: Hera sending out Iris, with the Nemean Lion (M. Milne).(1)
- C] Nonsense: A: to right of Athena's head: 5 imitation letters: υχυχι.(2) To left of the club: χιχχχχ (retr.?).(3) B: curving around the lion's head: 8 imitation letters: υχχχχχχ, retr. To right of Iris' left thigh: 5 letters: χχχχλχ.
- D] = X.21.15. A small vase.

(1) this should be A. (2) very tiny letters. (3) so the ph. and CV, text; the epsilon is large and very clear.

5740.

New York L 1980.104.

- A] RF psykter. Smikros (Guy). Last quarter sixth. *D. Williams in M. Denoyelle, ed., Euphronios peintre (1992) 88, figs. 15-16. Add.(2) 397. Script 69 (mention).
- B] Five young horsemen.
- C] The horsemen: Δελφίς.(1) [...]ποτιός.(2) Γναθόν. Φιλοκυδές. Αρισταιχμος.
- D] On loan from Riverdale, NY, Mr. and Mrs. Spears. Add.(2) has L 1980.107, probably in error.

(1) LGPN ii has a hetaera and a 1 BC columella without indication of sex. Pape has a masc. Δέλφις from Myndos in Theoc. The word for dolphin is masc. (2) Not in LGPN ii reverse index; the text has only Συμπόσιος. Note συμπότης(?). [Συμ]ποτιός(??)]

5741.

New York, Baker.

- A] RF oinochoe. From Vulci. Richmond Painter. Third quarter fifth. *ARV(2) 1071/9 (no bibl.).
- B] Poseidon with the trident, frontal ; a woman with a phiale and sprig(?).
- C] καλος. κ(α)λε.
- D] Mixed alphabet. Ionic lambda and sigma.

5742.

New York, Bastis.

- A] BF amphora. Unattributed.(1) Andokides potter. Third quarter sixth. *C. Vermeule and D. von Bothmer, AJA 60 (1956) pl. 112. Fogg Art Museum, Ancient Art in American Private Collections (exhibition 12/28/54 - 2/15/55, 1954) 34/254, pl. 76 (B). Bothmer, Ancient Art from New York Private Collections (1961), pl. 73. *Bothmer, Bull. Met. Mus., Feb. 1966, 207, fig. 8 (A). *ABV 253, 715, ARV(2) 1, Para. 113, Add.(2) 65.
- B] A: chariot (the charioteer is bearded, with a Boeotian shield). B: similar, but no shield; preceded by a man with wreath and branch (perhaps a victorious chariot).
- C] A: between the left handle palmette and the chariot's lower left, facing out: nonsense: $\text{hoivof} <$. To right of the charioteer's face: Andokides . Below the horses' bellies: $\text{epioes} < \epsilon > \nu$. (2) At right, between the horses and palmette: nonsense: piotoino .
- D] Also listed as Bronxville, Bastis. The earliest signature of Andokides. It seems to me that the two nonsense words play with the words oivos and epioesen . The vase was lent to the Met. Museum, number: L 64/31.

(1)akin to Group E (Beazley). (2)the last letter in the ph. in the Bull. is not an epsilon; an error in ABV (epioese)?

5743.

New York, Bastis.

- A] BF/WG alabastron. Diosphos Painter. First quarter fifth. 490-480 (Bothmer). *Bothmer, Ancient Art from New York Private Collections (1961) 55/217, pls. 76 and 79. ABV 510/21, Para. 249, Add.(2) 128.
- B] A: Heracles seated, with Athena. Under the left handle knob: an eagle and a snake. At right, two lions. B: Poseidon and Amphitrite.(1)
- C] Nonsense: the photos. show five inscriptions: A: behind Heracles, curving around Athena's head: 7 letters. Above one lion's rear end: letters. B: between Poseidon and Aphrodite: 7 letters. Above her head: 6 letters.

(1)Beazley says, a seated woman.

5744.

New York, Bastis.

- A] WG lekythos. Bowdoin Painter. Second quarter fifth. 480-470 (Bothmer). Late (Beazley). *Bothmer, Ancient Art from New York Private Collections (1961) 60/238, pls. 82 and 87. Ancient Art in American Private Collections (exhib. at Fogg Art Mus. 12/28/1954 - 2/15/1955, 1954), pl. 83/294. ARV(2) 687/215, 1665,

Para. 406.

- B] Artemis with bow and arrows; behind her, a quiver; at right, a deer.
- C] Nonsense: in front of her, interrupted by her arms: 3 and 3 letters.
- D] Also listed as Bronxville, Bastis.

5745.

New York, Gregory Callimanopoulos.

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. Ca. 550 (CV). *Beazley, JHS 52 (1932) 176, fig. 10 (Int.). *Photo. (A). ABV 179/3, Add.(2) 50. *J. Boardman and M. Robertson, CV, Great Britain 15, no. 41, pls. 25,7 (Int.) and 26,1 (A) (bibl.). Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 5/5. Furtwängler, AZ 1881, 302/3. Burl. 1903, 99/G 16, pl. 92.
- B] Int.: antithetic goats facing a plant; around the tondo: tongues between quadruple lines. Ext.: lip: plain.
- C] Handle zone: A: Τλεσὸν ὁ Νεαρχὸς ἐποίησεν. B: similar. Both inscriptions complete.
- D] Ex Castle Ashby. The inscription looks like the Tleson Painter's hand.

5746.

New York, Gregory Callimanopoulos.

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter sixth. Ca. 550-540 (CV). *Beazley, JHS 52 (1932) 172 (not ill.). *Photos. (A, B). ABV 179/18, Add.(2) 50. *J. Boardman and M. Robertson, CV, Great Britain 15, no. 42, pl. 26,2-3 (A, B). Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 5/6. Burl. 1888, 45/103; 1903, 94/G1, pl. 89. Conze, AZ 1864, 237.
- B] Lip: A, B, each: a goat.
- C] Handle zone: A: Τλεσὸν ὁ Νεαρχὸς ἐποίησεν. B: Τλεσ[ὸν ὁ Νεαρχ]ὸς ἐπ[ι]οίεσ[εν].
- D] Ex Castle Ashby.

5747.

New York, Gregory Callimanopoulos.

- A] RF cup. Euergides Painter. Last quarter sixth. Ca. 520-510 (CV). *Photos. Beazley, BSR 11, pl. 4,3 and p. 18. ARV(2) 91/50, Add.(2) 171. *J. Boardman and M. Robertson, CV, Great Britain 15, pl. 34,1-4; p. 21, facs. of Gr. Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 17/25. Hoppin, RF i, 370/13 bis. VA 19. Philippart, AntClass 4 (1946) 213/middle 3. RA 1975, 43, fig. 8 (Int.).
- B] Int.: a wreathed youth with his hands in a large lug krater on a plinth.(1) A: two youths, one on either side of a horse. B: fight of three warriors.
- C] Int.: starting above the krater and curving along the margin to the youth's buttocks (ca. 1/2 circumference): καλο(ς), retr. A: at head height, widely spaced: ὁ παῖς καλός. B: probably similar: ὁ παῖς καλός.(2) Under the foot, Gr.: ligature of lambda-rho? Not in TGV.
- D] Ex Castle Ashby. The Int. shows an idiosyncratic hand: large coarse letters of unusual shapes.

(1)is he washing the krater? (2)The inscription on the Int. is

clear in pl. 34,4; those on the Ext. are done mainly from CV's text.

5748.

New York, Gregory Callimanopoulos. Pamphaios potter.

- A] RF cup. From Vulci. Nikosthenes Painter. Last quarter sixth. Ca. 520-510 (CV). Early (Beazley). *AJA 88 (1984) 349/24 (Int.).(1) *Photos. of drs.(2) Bloesch, FAS 67 n. 112. ARV(2) 124/7, Add.(2) 176. *J. Boardman and M. Robertson, CV, Great Britain 15, no. 57, pls. 35,1-4 and 62 (dr. of Int.). Beazley, 'Notes on the Vases in Castle Ashby,' BSR 11 (1929) 16/24, fig. 11, pls. 6 and 7,2. Burl. 1888, 48/109; 1903, 116/I 65, pl. 96. Swindler, Ancient Painting (1929), fig. 296.
- B] Int.: a satyr with a drinking horn and wineskin; modern are the head and chest of the satyr and parts of his legs and the wineskin. A, B, each: multifi gured arming scenes.
- C] Int.: Πα[ν]φ(α)[ιο]ς εποιεσεν.(3) A: above the scene: ho πα[ι]ς καλος.(4) B: ho φακς καλος.(4) Under the foot, Gr. (not given in CV).
- D] Ex Castle Ashby.

(1)after a dr. by Beazley in BSR repeated in CV. (2)probably Panofka's drs., which are inaccurate in detail. (3)CV has: Πα<ν>φ<α>ιος εποιεσεν, but Beazley's dr. on pl. 62 shows an alpha without crosstroke for the second alpha. A: ho παις καλος. B: CV gives no inscription. (4)both after the old drs.; the 'phi' on B maybe an omicron with iota written over, or under, it.

5749.

New York, Gregory Callimanopoulos.

- A] BF Prize Panathenaic. From Vulci. Berlin Painter.(1) 480-470 (Neils). Latest period (after 480), Beazley. *Photo. (A). Beazley, AJA 47 (1944) 449. *J. Boardman and M. Robertson, CV, Great Britain 15, no. 13, pls. 17,1-3, 18,1-2 and 61 (dr. of one figure on B) (much bibl.). Beazley, Berliner Maler (1930) 21/2. Idem, The Berlin Painter (1974) 14/210. Beazley, AJA 47 (1943) 449. ABV 408/1, Add.(2) 106. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 75, n. 31. Robertson, AVCA 198 and fig. 208 (B). Christie sale cat. 2 July 1980, 136-39, no. 87 (A, B, parts). J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 159/24, figs. on p. 159 (A) and colored fig. on p. 84 (B).
- B] A: Athena (device: gorgoneion). B: long-distance race (dolichodromos): four bearded runners approaching a terma.
- C] A: to right of the left column: τον Αθενεθεν αθλον vac. 1. The inscription is almost parallel to the column. The hand-writing on the Goluchow vase (see note 2, below) is clearly the same, but there is no vacat at the end.
- D] Ex Castle Ashby. On loan to NY: L.1982.102.3 (Robertson). The earliest Panathenaic by the Berlin Painter.(2)

(1)so Neils. Robertson thinks school of Berlin Painter, as late as Achilles Painter. He considers it to be from the workshop of the Berlin Painter, perhaps in the 450's and thus contemporary with the Achilles Painter's prize vases

with gorgoneion. (2) Late but earlier than the Goluchow vase (Beazley; prize Panathenaic, ABV 408/2). The inscriptions on the two vases may be compared in VPol, pl. 1,1 and 2. CV: Ca. 480-470 [Robertson in AVCA would put it later.]

5750.

Once New York, Gallatin.(1)

A] BF/WG lekythos. Kephisophon Painter. Early fifth. Ca. 500 (CV). *CV, USA 8, pl. 43,1. ABV 514, *669/2, Add.(2) 148. *Haspels, ABFL 117-18 and 230/3. Kurtz, AWL, pl. 56,2.

B] Chariot.

C] From the horses' necks to the driver's mouth: Κεφισοφ^α[ον], retr.(2) Above the horses' heads: πα[ις]. Below the horses' mouths: καλος, retr.(3)

D] If complete, this could be read: Κεφισοφ[ον], πα[ις] καλος, or ... καλος πα[ις]. But perhaps the definite article is lost (or has been overlooked) and we have: [ho] πα[ις] καλος, Κεφισοφ[ον].

(1)lost or mislaid? (2)the sigma not turned. The driver's head intervenes. (3)the alpha and sigma not turned.

5751.

New York, Gallatin.

A] RF Nolan amphora. From Campania. Alkimachos Painter. Second quarter fifth. Ca. 470. *CV, USA 8, pl. 54,1. ARV(2) 529/10, 1658.

B] A: a jumper with halteres. At left, a pillar. B: a trainer.

C] A: on the pillar, in BG (brown): nonsense: (κ)οσνοσ.(1) In the field: καλος.

D] The nonsense inscription recurs on Warsaw 142,335 (ex Goluchow 53), ARV(2) 529/4.

(1)very neat letters filling the length of the pillar (planned).

5752.

Once New York, Gould. Now Reading, PA, Public Art Museum 32-769-1.

A] BF hydria. Unattributed.(1) Karithaios potter? 530-520. WV 1889, pl. 6,2. Hoppin, BF 77 (after WV). Pfuhl, M&Z, fig. 247 (chief picture after WV). American Art Ass'n, Sale Cat., Art Collection of the late Charles W. Gould, 10/27-29, 1932, 81, left. *ABV 161. *Beazley, JHS 52 (1932) 199. C. Smith, The Forman Collection (Sotheby sale cat. June 19, 1899) 47/386 [or 285?, pl. 4]. *Bothmer, Amazons 102/131, pl. 63,6 (bibl.). *e-mail from Jennifer Neils of 1/31/99. *ms of her article `ΚΑΡΙΘΑΙΟΣ ΕΟΙΕΣΕΝ,' published in A.J. Clark and J. Gaunt, eds., Essays in honor of Dietrich von Bothmer (2002). (fig. 1 reprints the dr. in WV which includes the signature).

B] Shoulder: two mounted warriors attacking a falling warrior. Body: Five mounted and armed Amazons to right. Predella: two lions attacking a fawn.

C] Under the foot, Gr.: Καριθαίος εποίησεν.(2)

D] Now: Reading, PA 32-769-1 (information from J. Neils). Ex Roman market (Depoletti). Bothmer, apud ABV, points out that C. Smith in Forman 47-48, no. 286, does not mention the inscription; hence it is suspect as being modern. In `Amazons' he says it is not in any later sales cat. either; he wonders

whether the foot has been replaced. The vase is later than those signed Charitaios and not connected in style. - Neils tells me that the vase has the signature on the underside of the foot as noted by Raoul-Rochette. The dr. shows the line nearly horizontal and the two words separated by a space almost two letter spaces wide; the name is in smaller letters than the verb; the alphabet is Attic and I think the dr. is not an accurate facsimile. - Further notes: The word separation recalls that on the potter's signature of Euthymides which I also find suspicious (see Script, p. 72 n. 41, where I only say that the word separation is peculiar); Robertson 59 also questions the signature (but see Cohen in P&P (1997) 153 n. 43). The painted signature of Amasis under the foot of Malibu 76.AE.48, by the Taleides Painter, I also consider doubtful, see Script 165. and now esp. H. Mommsen in P&P (1997) 17-18. For the sp. with kappa and theta (vs. chi and tau) see GAI i, 464ff. (metathesis).

(1)by the same hand as the BF hydria Boston 01.8060. (2)as reported by Raoul-Rochette, Beazley.

5753.

New York, Leon Levy and Shelby White.

- A] BF hydria. Priam Painter (Bothmer), Last quarter sixth. Ca. 510 (Bothmer). *Bothmer in *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collections* (MMA 1990) 143/109 (ill., p. 143 and frontispiece; no bibl.).
- B] Shoulder: chariot race: two chariots. Body: nine maidens (muses?), between Dionysus and Hermes with a dog.
- C] Shoulder: Τυλιος. Λυσιος. Μινονχς. Μικωνιος.(1)
Under the foot, Gr.: H with two diagonals and V. See TGV 139f./13E; this is common on vases by the Priam Painter.
- D] Bothmer says the inscriptions are hard to read and may be garbled. Illiterate? Mock inscriptions? Bothmer also refers to "another, similarly tantalizing" inscription on an amphora by the Priam Painter, Oxford 212, ABV 331/5, with the kalos-name Μυνωνιχς.

(1)so Bothmer in the text; the photos. are not much help. I think the first two names are written by the charioteers, the last two under the horses.

5754.

New York, Leon Levy and Shelby White.(1)

- A] Fragmentary RF calyx krater. Euphronios. 510-500. 515-510 ('Euphr.'). *M. Robertson, *GettyMusJ* 9 (1981) 29-34, figs. 13-18. J.M. Cody in Bothmer, et al., *Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections*, Kimball Art Museum (Fort Worth, Texas, 1983) 58/1, cover (detail of A, with Athena, shows some letters). Script 366. Add.(2) 396 (some bibl.), 404. Sotheby, *The Nelson Bunker Hunt Collection* (New York 19-6-1990) No. 5, Frontispiece (A, B, parts). *Musée du Louvre, Euphronios (exhib. 9-18 -12-31 1990) 96/6 (ill.). Also in Berlin cat. *Capolavori di Euphronios: un pioniere della ceramografia Attica* (Arezzo 1990) 86/9. Robertson, *AVCA* 24, fig. 19 (A, part); 298 n. 30. Beazley Archive DB, no. 7501 (bibl.). Alt-Ägina ii, 2 (1987) 137, fig. 213 (part of A). F. Brommer, *Herakles II*

(1984), pl. 31 (A). S. Frank, Attische Kelchkratere (Frankfurt 1990), pl. 3,1-2 (A, B).

- B] A: Heracles and Cynus: at left, bottom part of woman to right (Artemis?); Heracles and Athena, attacking to right; Cynus falling; Ares attacking to left; Aphrodite to left. B: very fragmentary: athletes exercising (5 figures): parts of two athletes to left, the left one with a pick; part of a flautist to left; part of an acontist (Antias); traces of another acontist (s[--] or [--]s).
- C] A: between Heracles' legs: Λεαγρος|καλος. To right of Athena's helmet, stoich. two-liner in larger letters: Ευφρωνιος|εγραψε. (2) To right of her face: Αθνα. [I think there was room to write Αθναια.] Κυκνος, retr. [Said to be above his head.] To left of helmet crest: Αρες, retr. To left of Aphrodite's mouth: Αφροδιτε, retr. B: one athlete: [Αν]τίας. (3) Another: --]ς, or Σ[--]. (4)
- D] Ex Dallas, TX, Nelson Bunker Hunt 6. (1) Once loaned to Malibu. Ex New York market (Sotheby). Cartwheel theta. The writing is in the firmer handwriting, cf. the NY krater.

(1)Add.(2) lists as Fort Worth, Hunt; Bea. Arch. as New York, Sotheby; 'Euphronios', as New York, Leon Levy and Shelby White (so also Robertson, AVCA). (2)according to Bothmer; partly visible in photo., p. 9. (3)so Robertson, after Bothmer. But 'Euphr.' has [Α]ν[τίας](?). This letter shows in the photo. on p. 101, surrounded by black surface, near the head of a javelin thrower. (4)Cody only says that the second name begins with sigma. The inscriptions name the two acontists. Omitted in 'Euphr.'

5755.

New York, Leon Levy and Shelby White.

- A] RF calyx krater. Eucharides Painter (Guy). First quarter fifth. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 344/E 4, pls. 8-9 and 103, top (ph. of Gr.; see fig. 39,b). Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collections (MMA 1990), 117.
- B] A: Zeus and Ganymede: Zeus with a phiale, seated; Ganymede with an oinochoe. B: Heracles and Iolaus arming.
- C] A: Γανυμεδες, retr. Ζευς. καλος, retr. B: Ιολεος, retr. ηρακλες, retr. καλος. Under the foot, Gr.: ατυς. (1)
- D] How are the kalos' attached?

(1)Langley refers to TGV 154/4F: ἀρυστήρ and abbreviations thereof; my reading above is probably wrong.

5756.

New York, Leon Levy and Shelby White. (1)

- A] RF cup. Painter of the Fourteenth Brygos. (2) First quarter fifth. 490-480. ARV(2) 399, *1650, cf. Para. 369(?), Add.(2) 230. *J. Dörig, Art Antique: Collections privées de Suisse Romande (1975), no. 209 (ill.). ARV(2) 399, *1650, Add.(2) 230. Script 544. *H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 42-45, figs. 25-27 (fig. 26 shows the signature except for the last letter). M.C. Miller in The Ages of Homer (1995) 454-55, figs. 28.7-9 (fig. 28.8 shows the

signature well).

- B] Int.: The Ransom of Hector: Priam and Achilles. A-B: similar.
C] On one handle: Βρυγος εποισεν.
D] Ex Geneva Market (Koutoulakis). Listed also as Swiss, Private.
For Brygos signatures see Script, p. 88.

(1)Add.(2) 230: New York, Levy. (2)see ARV(2) 1650: not by the
Brygos Painter, "although the design may have been his."
For other vases by the same hand see ibid.

5757.

New York, Leon Levy and Shelby White.

- A] RF pointed neck amphora and stand. Copenhagen Painter (Guy).
Second quarter fifth. Ca. 470 (B.). *Bothmer in Glories of the
Past: Ancient Art from the Shelby White and Leon Levy
Collections (MMA 1990) 168/121 (ill.; no bibl.). *J.H. Oakley
and R.H. Sinos, The Wedding in Ancient Athens (1993) 36-37,
figs. 108-111.
B] Shoulder: Centauromachy. Body: Wedding of Peleus and
Thetis: continuous: starting to right of the bridal
chamber: Hopla (a woman) to right; Semele and Dionysus
facing; Leto, Apollo and Artemis; Thetis led by Peleus to
right (χειρ επικαρπω); Chiron standing to left at the
entrance; the bridal chamber with kline, and alabastron and
scarf hung up; in front of the kline, Philyra (mother of
Chiron) with torches.
C] Shoulder: Theseus. Perithoos. Kaineus. Lapithas.(1) The
centaurs are not inscribed. Body: Hopla.(2) Chiron. Peleus.
Thetis. Artemis. Apollo. Leto. Semele. Dionysos. Philyra.(3)
D] Bothmer on p. 171 refers to another Centauromachy by the
Copenhagen Painter, on a pointed neck amphora, Germany,
Private, published by Cahn in the Copenhagen Symposium
(1987) 107-57; Theseus and Perithoos are named.

(1)perhaps a variant of Λαπιθης, the eponymous ancestor of
the Lapiths. (2)female; not attested. May be connected with
Hoplon, a Lapith on the François Vase (Bothmer). See also
O. and S. 36 and n. 105, who refer to Hoplon on the
François Vase; Hopleus in Hesiod, Aspis 180; and an archon
of the 3rd cent. B.C. (Hesp. 40 (1971) 109-11). They think
perhaps a reference to the arms of Achilles. Cf. also LGPN
ii, s.v. Οπλων (two entries). (3)the mother of Chiron who
helped to bring up Achilles; only found here (Bothmer).

5758.

New York, Iris C. Love.

- A] Fr. of RF cup. Euphronios (D. Ohly). Last quarter sixth.
515-510. *Bothmer, Musée du Louvre, Euphronios (exhib. 9-18 -
12-31 1990) 189/42 (ill.). *Euphronios Der Maler (Berlin
exhib. 20-3 - 26-5 1991) 205/42.
B] A: a handle root at left; upper part of a warrior.
C] To right of the helmet: Α[χαιοπος](?).(1)

(1)so Bothmer, speculatively after the Sarpedon krater in New
York. But the 'alpha' is clearly visible in the photo. on
pp. 189; 205) and looks more like a gamma, unless the cross
stroke is very high and horizontal (which would be unusual).

5759.

New York, Iris C. Love.

- A] Fr. of RF cup. Skythes. Last quarter sixth. *ARV(2) 84/18 bis.
- B] Int.: komast? (Head of a youth to left, with the right shoulder and an extended upper arm and a wrap over the left shoulder).
- C] κα[--], retr.

5760.

New York, Mitchell.(1)

- A] BF/WG cup. From Orvieto. Unattributed. Pamphaios potter. Last quarter sixth. Ca. 520. *H.R.W. Smith, AJA 49 (1945) 477 ff., fig. 9. Hoppin, BF 310 (after AZ 1884, pl. 16.1). ABV 236/7, Para. 102, 109, Add.(2) 60. J.R. Mertens, Attic White Ground (1977) 155/3 and 158, pl.24,12. *AJA 88 (1984) 348/13. Script 1127.
- B] Int.: WG: horseman. A,B, each: BF on WG: two panthers in handle zone.
- C] Int.: above horseman, upside down, in BG:
Πανφαῖος υ. ε(π)οιεσ<ε>υ.(2)
- D] Ex Hearst. For the history of the cup see Smith, p. 477.

(1)on loan to Met. Mus.: L.63.21.4. (2)The second pi is overpainted.

5761.

New York, Mitchell.

- A] RF cup. Eucharides Painter. First quarter fifth. Middle/late (L.). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 402/E 163 (not ill.). ARV(2) 231/84, Para. 347.
- B] Int.: a youth with a stick holds a lyre over a chair (putting it down or picking it up).
- C] Int.: an inscription shows above the youth.
- D] Ex Lucerne Market (A.A.).

5762.

New York, McCabe.

- A] BF hydria. Manner of Antimenes Painter (Beazley). Last quarter sixth. Ca. 520 (CV). *J. Boardman and M. Robertson, CV, Great Britain 15, no. 21, pl. 21,1-4; p. 13, facs. of Gr. ABV 277/13, Add.(2) 72.
- B] Shoulder: Heracles and the Lion. Body: Judgment of Paris; predella: lions and boars.
- C] Under the foot, Gr.: lart, retr.
- D] Ex Castle Ashby. Etruscan lart (CV).

5763.

New York, Private.

- A] RF cup. Douris? Euphronios potter? (B.-O.). First quarter fifth. Very early (B.-O.). *Add.(2) 393. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 8ff., 58, 72/5, pl. 3.
- B] Int.: a crouching hoplite and a standing archer. A, B, each: duels: A: a hoplite killing another on his right, between an archer and a warrior with a spear. B: a hoplite killing another on his left, between two warriors.
- C] B.-O. gives: Int.: Χαῖρεστ<ρ>ατος καλος. A:
[Χα]ῖρεστ[<ρ>ατος κ]αλος. B: Χ[αῖρ]εσ[τ<ρ>ατ]ο[ς] καλ[ος].(1)
Under the foot, Gr.: ΧΙΥΙ (see the facs. in B.-O.).

- D] Ex Geneva Market (Koutoulakis). (See various listings in B.-O., index and text, pp. 8ff.).

(1) I am unsure about the omission of the rho in B.-O. Add.(2) 393 prints: Int.: [Χαί]ρεστρατος καλος. A: [Χαί]ρεστ[ατος κ]αλος. [This must be an error.] B: Χ[αί]ρεσ[τατ]ο[s] καλ[ος]. [Another error? Unless the rendering for the Int. is in error.] The ph. of the Int., B.-O., pl. 3, shows some letters: to left of the figures, along the left margin: ...ε^στ(α)..^ο... The `alpha' could be a rho or an alpha (high-kicker); hence it is unclear whether the rho was omitted.

5763a.

New York, Private.(1)

- A] RF hydria. Niobid Painter. Second quarter fifth. 460-450. *A. Kaufman-Samara in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 290 and 292, fig. 9. M. Prange, Der Niobidenmaler und seine Werkstatt (1989) 201/N 101, pl. 8. Christie's London, sale of 28/4/1993, 54/23 (H. Cahn). C. Bérard et al., A City of Images (tr. D. Lyons; 1989) 91, fig. 125. `Script' 99 n. 6 (brief mention).
- B] Concert of Women: at left, a column and an open door; to its left a knuckle-bone bag; a woman to right showing an open book roll (shown in perspective) to...; the woman seated frontally on a two-stepped platform, who is playing the lyre while reading in the roll; beside her, an open chest, from which no doubt the roll had been taken; above her, a lyre hung up; at right a woman to left holding a lyre and chest.
- C] The book roll, seen from below, is not inscribed.
- D] Ex Lausanne, Private (Bérard). THE VASE IS NOT INSCRIBED. The scene has been interpreted as a Concert of Muses (Prange) or as a Concert in the House of a Rich Athenian Woman (Bérard). K.-S. thinks a poetess is giving a public performance (because of the bema), with domestic features added.

(1) Kaufman-Samara lists as New York, Foundation of the Solow Art and Architecture. [This can hardly be quite right.]

5764.

New York, John Theodoropoulos.

- A] BF neck amphora. Three-line Group. Last quarter sixth. 520-510 (Greifenhagen). *A. Greifenhagen, AA 1978, 519/19 and 521, fig. 33 (dr. of A). Welcker, AD iii (1851) 13/17. Para. 140/6 ter, Add.(2) 86. Brommer, Vasenlisten(3) 336/39.
- B] A: Ajax and Achilles playing a board game, with Athena. B: a chariot.
- C] A: above Achilles' neck: Αχιλλεύς. Above Ajax' back: Αίας.
- D] The dr. was identified with the existing vase by H. Mommsen.

5765.

New York, Nicholas S. Zoullas.

- A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. Ca. 490 (Neils). *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 175/46, figs. on p. 36 (B) and p. 175 (A); see also 35-36 and nn.; 200 n. 28. D. von Bothmer, et al., Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections, Kimball Art Museum (Fort Worth, Texas, 1983) 66/9. N. Reed, 'The Euandria Competition at the Panathenaia Reconsidered,' Ancient World 15 (1987) 61, 64, figs. 5-6. M. Tiverios, Παναθηναϊκή Εικονογραφία, Thrakike Epeterida 7 (1987-90) 288-91, fig. 3. *Beazley Archive db, no. 8574. Sotheby, The Nelson Bunker Hunt Collection (New York 19-6-1990) No. 9 (A, B, part).
- B] A: Athena. B: hoplitodromoi?(1) In the center, a man with two shields; at left, a man (judge? trainer?); at right, a crouching man with a shield. All are bearded.
- C] A: to right of the left column: τον Αθηνεθεν αθλον. vac. 1.
- D] Ex London Market, Sotheby. Ex Fort Worth, Nelson Bunker Hunt. Ex New York Market, Sotheby. Now New York, Zoullas Collection. Strong lettering.

(1)Bothmer interpreted B as the pyrrhiche; Reed, as euandria contest; Tiverios, as preparatory for the hoplitodromos, with Neils agreeing.

5766.

New York Market.

- A] BF skyphos.(1) Unattributed.(2) Third quarter sixth. *Para. 113.
- B] A: sphinx. B: similar.
- C] Handle zone: nonsense: A: [--]νοκνεα[--]. B: [--]εινο[--].

(1)band skyphos. (2)compared by Beazley with a skyphos, Swiss Private, the figure work of which is similar to vases in the manner of Elbows Out.

5767.

New York Market.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive (A, B).
- B] Lip: A, B, each: a sphinx to right looking back.
- C] Handle zone: short nonsense: A: νοκνεα. B: [--]ει[.]σ.(1)
- D] The photos. with the accompanying location are old. Clear letters.

(1)the last two letters are under some dirt and smudged.

5768.

New York Market.

- A] Plain lip cup. Tleson Painter.(1) Tleson potter. Third quarter sixth. *Para. 76.
- B] No figured decoration.
- C] Handle zone: A, B, each: χαίρε και πει ευ.
- D] Cf. also London B 415 and 54.5-19.2, which have the same inscription.

(1)probably, as script and palmettes are very close (Beazley).

5768a.

New York Market.

- A] RF column krater. Unattributed. Ca. 510 (Lissarrague).
*F. Lissarrague, *The Aesthetics of the Greek Banquet*,
tr. by A. Szegedy-Maszak (1990; orig. 1987) 97-98 and
n. 22, fig. 79 (ph. of A). K. Schauenburg, 'Zu einem
spätarchaischen Kolonetten-krater in Lugano,' *NAC* [= *QTic*] 11 (1982) 9-31. *Auktion 70, pl. 44/207.
- B] On the reserved topside of the mouth: in silhouette
technique: A: chariot race. B: horse race. Handles: A:
Dionysus. B: satyr. Neck: A: symposium with a tree and a
large volute krater in the center (on its body: Dionysus).
B: palmette lotus frieze. Body: A and B: checker board.
- C] Neck: on the lip and neck of the volute krater, dots.
According to Lissarrague, these represent inscriptions.

5769.

Once New York Market (Hirsch).

- A] RF lekythos. Unattributed. Third quarter fifth (Beazley).
*Beazley, *AJA* 43 (1939) 628/9, fig. 7.
- B] Dionysus dancing, thyrsus in hand, before a kantharos
standing on the ground.
- C] At left: καλος. At right, [Δι]ονυσος.
- D] Once Dr. Jacob Hirsch. Ex Agrigento, Giudice. - I.e.:
καλος ^ [Δι]ονυσος.

5770.

New York Market (Hirsch). Now Cleveland, Museum of Art 92.369.

- A] Fr. of RF bell krater or calyx krater. Nausicaa Painter.
Third quarter fifth. Still early (Beazley). *ARV(2) 1108/17.
- B] A: head to left.
- C] A: the head inscribed: Αγλαυρο[ς].
- D] Ex New York Market, Hirsch. - The new location was given me by
Jennifer Neils in an e-mail of 1/31/99: recently given to
the museum by a family who bought it from Hirsch. Published
by Neils in a Cleveland Museum Member note. Will be included
in CV, Cleveland 2, just completed by her. Mixed alphabet.
Ionic gamma. Attic lambda. (As printed in ARV(2)).

5771.

New York Market (Royal Athena Gallery).

- A] BF neck amphora. Edinburgh Painter or near. Late sixth - early
fifth. *Para. 220. *Hesperia Art Bull.* 18,1. Apollo (London),
July 1963, 59,3 (B).
- B] A: boxers and a trainer. B: boy boxers and a trainer.
- C] A: Πύκτα ἄνδρε καλῶ. B: πύκτα παῖδε.
- D] Ex Philadelphia Market. Duals.

5772.

New York Market (Sotheby).

- A] Plain band cup. Unattributed. Tleson potter. Third quarter
sixth. *Beazley Archive db, no. 41,540. Sotheby-Parke-Bernet,
New York, sale cat. 23-7-89, no. 148 (A).
- B] No figured decoration mentioned.
- C] [Handle zone:] signature of Tleson.(1)

(1)probably A and B.

5773.

New York Market (Sotheby).

- A] RF stamnos. Siren Painter (Bothmer).(1) Ca. 480 (Cody).
*Beazley Archive DB, no. 5343 (bibl.). AK 24 (1981), pl. 10,3. J. Paul Getty Museum, Malibu, Stamnoi (1980), no. 15 (A, B). C. Isler-Kerenyi and F. Causey-Frel, Stamnoi: An Exhibition at the J. Paul Getty Museum (1980), no. 15. D. von Bothmer, 'A New Kleitias Fragment from Egypt,' AK 24 (1981) 66-67. A. Greifenhagen, 'Odysseus in Malibu,' Pantheon 40 (1982) 211-17.(2) *J.M. Cody in Bothmer, et al., Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections, Kimball Art Museum (Fort Worth, Texas, 1983) 72-73, no. 12 (A, B). Sotheby, The Nelson Bunker Hunt Collection (New York 19-6-1990) No. 13 (A, B).
- B] A: Odysseus' Escape from the Cyclops' Cave: two rams marching to right, each with a hero clinging to its belly; Cyclops (with blind eye) to left, lifting the door slab for the rams. B: bathing: a youth with the himation around his waist fondling a naked woman at a stander laver; at right another woman moving away.
- C] A: Κυκλοπης.(3) Οδυσσευς.(4) Ἰδομενευς.(5) Under foot, Grr.: type 11B in TGV and alpha S 1 (see chart in 'Script') plus a sign resembling >.
- D] Ex Dallas, TX, Nelson Bunker Hunt Collection H 12. The inscriptions after the text in 'Wealth', where they are given in the common Greek alphabet. Does the erotic scene on B indicate that the bathing women are hetaerae?

(1)'Wealth' credits Greifenhagen. (2)the frs. Greifenhagen 215 speaks of as lost were modern restorations. (3)so 'Wealth'. (4)given with one sigma in 'Wealth'. (5)for Ἰδομενεύς. Here a companion of Odysseus, not otherwise known.

5774.

New York Market (Sotheby).

- A] WG lekythos. Aischines Painter (Bothmer). Second quarter fifth. *Letter of H.R.W. Smith to MFA, Boston (from whom I have a letter). ARV(2) 716/199, Add.(2) 282.
- B] A woman running and holding a sprig.
- C] καλε κορε.
- D] Ex Bloomfield Hills, Michigan, Cranbrook Academy of Arts. An unusual inscription if correctly reported; κορε is usually Athena.

5775.

Nicosia, Cyprus Museum C 438.

- A] BF lip cup. From Marion. Tleson Painter. Third quarter sixth. 550-530. *Beazley, Proc. Brit. Acad. 33 (1947) 195, pl. 1,1-2. *Photo. (A). ABV 180/34, Para. 75, Add.(2) 50.
- B] Lip: A, B, each: swan.
- C] Handle zone: A: χαίρει και (π)ιει ευ. B: similar.
- D] = Myres, no. 1556. The writing does not much resemble the Tleson Painter's. Replica of the signed cup, Ancona Market (Casa Serodine), Para. 75.

5776.

Nicosia, Cyprus Museum C 654.

- A] RF cup. From Marion. Unattributed.(1) Last quarter sixth. Ca. 520-510 (Beazley). *Beazley, Proc. Brit. Acad. 33 (1947) 230, pls. 4,1 (Int.) and 5,4 (shape). ARV(2) 1626, Add.(2) 174. TGV 102/16B 9.
- B] Int.: a boy hastening to right, but looking back (as if pursued). Ext.: plain.
- C] To left of his forehead: καλος, retr. On his right: καλος. Gr.: Π.(2)
- D] = Myres 1653. Short-stemmed cup of type C. Why kalos twice?

(1)compared to cups not far from the Painter of Louvre G 36 (see ARV(2) 115, esp. no. 3). (2)the location not given; Attic pi.

5777.

Nicosia, Cyprus Museum C 739.

- A] RF lekythos. From Marion. Bowdoin Painter. Second quarter fifth. Ca. 480-460 (Beazley). *Beazley, Proc. Brit. Acad. 33 (1947) 232-34, pl. 5,3. ARV(2) 683/122, Add.(2) 279.
- B] Dionysus dancing.
- C] Nonsense: the lettering is typical of the Bowdoin Painter (Beazley).
- D] = Myres 1656.

5778.

Nicosia, Cyprus Museum M 41.11.1.

- A] RF lekythos. From Marion. Providence Painter. Second quarter fifth. Ca. 470 (Beazley). *Beazley, Proc. Brit. Acad. 33 (1947) 231-32 (not ill.). ARV(2) 640/79.
- B] A goddess with phiale and scepter (Hera).
- C] καλε.
- D] Parallels for Hera with phiale and scepter: see Proc. Brit. Acad.

5779.

Nicosia, Cyprus Museum V 453.

- A] Fragmentary WG lekythos. From Vouni. Vouni Painter.(1) Second quarter fifth. Ca. 470-460 (Beazley). *Beazley, Proc. Brit. Acad. 33 (1947) 234 (not ill.). ARV(2) 744/2.
- B] Left hand of a woman; a woman with a mirror.
- C] Αλκιμαχο[ς ---].
- D] This is Alkimachos son of Epicharis as kalos (see ARV(2) 1561-62); the inscription could include the father's name, but it need not.

(1)near the Timocrates Painter.

5780.

Nicosia, Cyprus Museum 1934.iv-23.1.

- A] Fr. of RF covered cup.(1) From Cyprus (probably Lambousa). Pistoxenos Painter. Second quarter fifth. Ca. 460-450 (Beazley). *Beazley, Proc. Brit. Acad. 33 (1947) 236, pl. 6,1. ARV(2) 862/26.
- B] Int.: the central picture is lost. Outer zone: four warriors getting ready for a fight (the fight itself is lost).
- C] Int.: beside the head of the second warrior from the left, remains of an inscription, of which can be made out: ...λο.(2)

(1)not a lekanis. (2)so Beazley; is [κα]λο[ς] possible?

5781.

Nicosia, M. Pierides Collection.

- A] BF/WG lekythos. From Cyprus.(1) Near Bowdoin Painter and Athena Painter. Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907), Gp. A, Class 1/2 (not ill.). ARV(2) 689/2.
- B] A man leaning on his stick, and a cock.
- C] Nonsense letters.
- D] Semi-outline.

(1)Amathous or Kourion (Fairbanks).

5782.

Once Noel Des Vergers 102.

- A] BF/RF eye cup. From Vulci. Oltos?(1) Last quarter sixth. *ARV(2) 68, middle, 42/54.
- B] Int.: BF: Poseidon. Ext.: RF: between eyes: A: a woman dancing. B: similar.
- C] καλος Μειν[ων].

(1)Beazley's suggested attribution is based on the fact that Memnon is almost confined to Oltos.

5783.

Once Nola, Calefati Collection.

- A] WG lekythos. Unattributed. Date? *Fairbanks, Ath. Lekythoi (1907) Gp A, Class 3/33. Bull. Arch. Napoli 1 (1843) 80.
- B] Maenad with a thyrsus and oinochoe.
- C] To left of her head: καλε.

5784.

Northampton, MA, Smith College, Museum of Art 1955.45.

- A] RF cup. Manner of Epeleios Painter. Last quarter sixth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 76/35. Bloesch, FAS 38, pl. 11,1. ARV(2) 153, Add.(2) 180.
- B] Int.: discobolus. A: symposium: a satyr with a skyphos, reclining; a smaller satyr brings him a wineskin. B: in the center, a youth fills a skyphos from a large krater; at left, a youth with a skyphos; at right, a youth coming up with a drinking horn and wineskin.
- C] Int.: to the youth's left, facing him: καλος. A: above the scene: ho παις καλος.(1) B: above the scene: ho παις καλος.

(1)ho παις is above the outstretched right arm; καλος is to right of the head.

5785.

Norwich, Norwich Castle Museum 26.49.

- A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. *ABV 404/16. S. B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' GVGettyMus 4 (1989) 102, fig. 6 (A); 109, fig. 14 (B). *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 139/5.011, pls. 44-45 (44 is A showing inscription well) (bibl.).
- B] A: Athena. B: foot race (three runners; a basket).
- C] A: regular athla inscription except that the last omicron

has a dot in it (near the circle). Hence Bentz reads: αθλθν, assuming miswriting. But the dot may be a drip, as the other thetas have much more regular and thicker dots.

D] The inscription almost fills the space.

5786.

Oberlin 67.61.+

- A] RF eye cup. Epiktetos. Pamphaios potter. Last quarter sixth. *Para. 329/14 bis, *Add.(2) 16. *Auktion 34 (M.M.), pl. 43/145. AJA 88 (1984) 349/22.
- B] Int.: symposium: a youth reclining and playing kottabos. Ext.: between eyes and palmettes: A: a bearded man squatting, about to fill a cup balanced on his arm. B: fragmentary: a nude male(1) reclining on cushions, holding a cup in his hand.
- C] Int.: επ[οι]σεν Πα[νφα]ιος.(2) A: at right of scene: Επικτετος. B: εγρ[αφ]σεν.(3)
- D] + Malibu 86.AE.385 (ex Bareiss), giving part of the missing figure on B.

(1)the Malibu fr. makes it clear that the figure is male (contrary to Auktion). (2)both Cahn and Beazley read Πα[μφα]ιος, presumably after the spellings on Louvre G 5 and Berlin 2262 (ARV(2) 71/14 and 72/15). This may well have been the spelling here, but it is not certain; cf. the spellings εγρασεν and εγρασεν. (3)this is on the Malibu fr.

5787.

Odessa.

- A] Fr. of RF cup. From Kertsch.(1) Might be by a late follower of Douris (Beazley). Second quarter fifth. *dr. *ARV(2) 1555, 1612. Zapiski Imeratorskago Odesskago Obshchestva Istorii i Drevnostei (1884-1915) 16, pl. 2,1. AA 1894, 181 (not ill.). CB ii, 67 (not ill.).
- B] A: top: egg pattern. Boy. At right: part of a handle palmette.
- C] A: to right and left of boy's head: [--]δεμος ^ καλος. At the height of the boy's chest, a horizontal two-liner, non-stoich.: [--]δρὸν | [--]σε.(2)
- D] Known only from the reproduction in Zap. Od., of which I have seen a copy. Mixed alphabet. Ionic lambda. Three- and four-stroke sigma.

(1)according to AA. (2)so my sketch from the dr.; AA and Beazley have [επο]ιε, and Beazley lists this as a potter's name. I drew the first letter as a partial gamma, and Beazley says the letter might be either delta or gamma, suggesting perhaps [Αν]δρον; AA suggests [Μα]κρὸν as a possibility, but that seems excluded.

5788.

Odessa 21,972.

- A] RF plate or stemless cup. From Kertsch. Oltos. Last quarter sixth. *Hesp. 27 (1958) 52 and nn. 21-25 (not ill.). FR i, 118 n. 2 (Russian bibl.); ii, 126 n. 1. CB ii, 100/under no. 7 (not ill.). *G. Sokolov, Antique Art on the Northern Black Sea Coast (Aurora Art Publishers, Leningrad 1974) [in English]

- 35/13, ph. on p. 34. ARV(2) 67/137 (bibl.), Add.(2) 166.
 B] Menelaus, with sword in hand, leads Helen by the wrist.
 C] $\eta\epsilon\lambda\epsilon\nu\epsilon$. $\text{Μενε}\lambda\epsilon[\omicron\varsigma]$.(1)

(1)Kahil reads $\text{Μενε}\lambda\alpha[\omicron\varsigma]$, but 'Hesp.' declares this to be in error. To left of Helen's forehead: $\eta\epsilon\lambda\epsilon\nu\epsilon$, retr.

5789.

Odessa 26,338.

- A] Fr. of RF kantharos.(1) From Leuke.(2) Epiktetos. Nikosthenes potter. Last quarter sixth. Early (Beazley). *ARV(2) 77/87, Add.(2) 168. *G. Sokolov, *Antique Art on the Northern Black Sea Coast* (Aurora Art Publishers, Leningrad 1974) [in English] 35/14, ph. p. 35 (old bibl.). Kraiker, *JdI* 44 (1929) 168/20 (not ill.).
 B] A: at left, part of a handle palmette. Komos: the upper parts of three bearded revelers: one holds a skyphos; another holds two kantharoi; that at right plays the flutes.
 C] A: to left of the left man, not facing: $[\text{N}]\iota\kappa\omicron\sigma\theta\epsilon\nu\epsilon[\varsigma\text{---}]$. To right of the second man: $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon[\epsilon\nu]$ (this goes with Nikosthenes: the signature frames the first two revelers). Below the top margin, between the heads of the second and third man: $\text{Επικτετ}[\omicron\varsigma\epsilon\gamma\rho\alpha\phi\epsilon\nu]$.(3)

(1)the exact shape is uncertain; see ARV(2). (2)From the sanctuary of Achilles Pontarchos on the island of Zmeiny (Leuke) opposite the mouth of the Danube. (3)I have added $\epsilon\gamma\rho\alpha\phi\epsilon\nu$.

5790.

Odessa 26,602.

- A] RF alabastron. Psiax. Hilinos potter. Last quarter sixth. Ca. 520. *Richter, *AJA* 38 (1934) 547 ff., fig. 1, pl. 38. *dr. G. Sokolov, *Antique Art on the Northern Black Sea Coast* (Aurora Art Publishers, Leningrad 1974) [in English] 26, figs. 5-6 (old Russian bibl.). ABV 292, ARV(2) 7/5, Add.(2) 150. Script 315.
 B] A: a nude hoplite. B: an'archer.
 C] A: to right of the hoplite's helmet crest, Gr.: $\eta\iota\lambda\iota\nu\omicron\varsigma\epsilon\pi\omicron\iota\epsilon$. B: to right of the archer's head, Gr.: $\Phi\sigma\iota\alpha\chi\varsigma\epsilon\gamma\rho\alpha\phi\epsilon$.
 D] Attic alphabet with four-stroke sigma.

5791.

Olbia.

- A] LM cup. From Olbia. Sakonides. Third quarter sixth. *Tiverios, M.A., 'Απο τα αττικά κεραμικά εργαστήρια,' University of Thessalonike, *Annual of Faculty of Philosophy* 20 (1981) 380 n. 41 (mention). Gorbounova, *Acta of the 11. Intern. Congress of Classical Archaeology* (1979) 215.
 C] Signed Sakonides.
 D] Not in Add.(2) addenda.

5792.

Olympia, Museum.

- A] Lekythos (Attic). From Olympia. Second quarter fifth. Ca. 460 (Johnston). *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 450/G (not ill.) and 451. *BCH* 89 (1965) 749.

- C] Gr. under the foot, listed as Elean. "G has a rare use of punctuation, a vertical line, as well as an unusual message," Johnston.
- D] A preliminary entry.

5793.

Olympia, Museum (cup of Phidias).

- A] BG mug. Olympia. Unattributed. Third quarter fifth. Pfohl, GI 22/146 (bibl.). Delt. 16 (1960) [pub. 1962], pl. 113,1-2: exc. phs. of the cup. BCH 83 (1959) 653, pl. 33 (exc.). *W.-D. Heilmeyer, 'Antike Werkstättenfunde aus Griechenland,' AA 1981, 442 n. 6; 447-48, fig. 4. Script 948.
- B] No figured decoration.
- C] On the bottom, Gr. in two horizontal lines:
Φειδιῶ : * εἰμι.
- D] AA reports: the stereomicroscope showed that there is 'sinter' in the letters IOEI of the Gr. The omicron lies under the break and thus must be older: 'eindeutig mit diesem (the break) zusammen verschliffen'. I am still doubtful about the authenticity of the inscription.

5794.

Olympia, Museum.

- A] RF fr. From Olympia.(1) Unattributed. Date? *JdI 53 (1938) (2nd Olympia-Bericht) 13, fig. 9,b.
- B] No figured decoration preserved.
- C] Between two heavy lines: [-]οο[-].

(1)near the second stadium wall.

5794a.

Orphani.(1)

- A] Fr. of RF cup. From Orphani. Unattributed. Date? *H.W. Catling, Archaeological Reports 1987-88 (1988) 54 (not ill.).
- B] Subject not mentioned.
- C] καλος.

(1)near Amphipolis.

5795.

Orvieto, Museo Civico.

- A] Plain lip cup. From Orvieto. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 182 (not ill.). ABV 182/17.
- B] No figured decoration.
- C] Handle zone: A and B: signatures of Tleson.

5796.

Orvieto, Museo Civico.

- A] BF lip cup. From Orvieto. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, Proc. Brit. Acad. 33 (1947) 195 (not ill.). Hoppin, BF 396. Beazley, JHS 52 (1932) 172 (not ill.). ABV 180/33.
- B] Lip: A, B, each: swan.
- C] Handle zone: A, B, each: signatures of Tleson.
- D] Replica of Nicosia C 438 (Beazley).

5797.

Orvieto, Museo Civico.

- A] Fr. of BF lip cup. From Orvieto. Xenokles Painter? Xenokles potter. Third quarter sixth. *Beazley 52 (1932) 184 (not ill.). Hoppin, BF 427 (after Pollak AEM 1895, 15 (inaccurate description)). ABV 185/1.
- B] Lip: A: a swan between sirens (parts).
- C] Handle zone: A: Χσενοκλες(:)εποιε[σεν].(1)
- D] Beazley (ABV) says that the signature is in the style of [the Xenokles Painter], but what little remains of the figures is not particularly like the animals on the four [attributed] cups. The last epsilon is printed in ABV without the central stroke.

(1)"very hasty, and the interpoints reduced to a stroke," Beazley, JHS.

5798.

Orvieto, Museo Civico.

- A] BF lip cup. From Orvieto. Xenokles Painter. Xenokles potter. Third quarter sixth. *Para. 77, top.
- B] Lip: A: three sphinxes. B: three swans.
- C] Handle zone: A: Χσενοκλες : [ε]ποιεσεν. B: Χσενοκλες : εποιεσε[ν].

5799.

Orvieto, Museo Civico.

- A] BF neck amphora. Unattributed. Date? *Para. 318.
- B] A: Heracles and Triton. B: Apollon.
- C] Προκλε[ς καλος](?).
- D] Beazley simply says: Προκλε "This might be a kalos-name." Προκλης is a common name in Attica; see LGPN ii.

5800.

Orvieto, Museo Civico.

- A] RF cup. From Orvieto. Epiktetos. Last quarter sixth. *ARV(2) 1705/79 bis, Para. 328.
- B] Int.: a youth making love to a woman. Ext.: plain.
- C] Int.: εποιεσεν.
- D] This vase is omitted in AJA 88 (1984) 345 n. 28, which deals with anonymous epoiesen.

5801.

Orvieto, Museo Civico.

- A] RF cup. From Orvieto. Unattributed. Last quarter sixth. *ARV(2) 1699. St. etr. 30, pl. 40,b.
- B] Int.: panther.
- C] Int.: καλος Γλεμπολενος(1), for Γλεμπόλεμος.

(1)sic ARV(2).

5802.

Orvieto, Museo Civico 92.

- A] Fr. of BF lip cup. From Orvieto. Xenokles Painter. Xenokles potter. Third quarter sixth. *Beazley, JHS 52 (1932) 184. *ABV 185/2.
- B] Int.: part of the line border remains.
- C] Handle zone: A: [X]σενοκλες : εποιεσεν.

D] Beazley says that the handwriting is in the same style as that of the cups attributed to the Xenokles Painter, but the figure work is lost.

5803.

Orvieto, Museo Civico 168.

A] BF hydria. From Orvieto. Unattributed.(1) Ca. 530-520. *Photo. ABV 670/3.

B] Shoulder: Heracles and the Amazons. Body: a warrior leaving home in a chariot. Predella: animals.

C] Body: above the horses' heads: Λυσίππιδες καλός.

D] Small letters.

(1)"Not by the same painter as London B 339 [ABV 264/1, Group of London B 339, related to the Lysippides Painter, cf. ABV 670/2] (although the inscription might have been written by the same hand as there), and farther from the Lysippides Painter." (Beazley).

5804.

Orvieto, Museo Civico 491.

A] RF cup. From Orvieto. Painter of Bologna 417. Second quarter fifth. *CV, Italy 16, III I c - III I d, pl. 16,1-2 (Int., A). ARV(2) 911/64.

B] Int.: symposium: a youth on a couch; a woman behind a couch. A: youth; woman; a youth (wreath in the left hand) greeting the woman. B: similar.

C] Int.: beneath the couch, horizontal non-stoich. two-liner (the first letter is larger and does double duty for both lines): Καλός|αλός. A: between the heads of the first youth and the woman, similar, but the kappa repeated: καλός|καλός.

|
|
| .

Perhaps a vain attempt to render oblique stoich. Between the torsos of the woman and the youth at right, similar (but the photo. shows only a few letters): αλ|καλ..., also an attempt to render oblique stoich.? B: four times καλός.

D] Listed in CV as 'Orvieto, Opera del Duomo 491.' Casual writing; small letters. Mixed alphabet with Ionic lambda and Attic sigma.

5805.

Orvieto, Museo Civico 1040.

A] RF neck amphora. From Orvieto. Syriskos Painter. First quarter fifth. *CV, Italy 16, III I c - III I d, pl. 4,1-2. ARV(2) 261/20.

B] A: a maenad confronting Dionysus. B: two maenads.

C] A: Καλ·λ·{ι}ας καλός(?).(1) B: repeated several times: καλός. Also: καλός ει.(2)

D] Listed as Orvieto, Opera del Duomo 1040, in CV. For καλός ει, see also Orvieto 1045.

(1)so CV (KALIIAS), but Beazley does not give the kalos-name, so perhaps it is misread in CV. This should be Kallias I (ARV(2) 1587-88). (2)so CV.

5806.

Orvieto, Museo Civico 1045.

- A] RF neck amphora. From Orvieto. Syriskos Painter. First quarter fifth. *Photos. *CV, Italy 16, pl. 4,3-4. ARV(2) 261/21.
- B] A: a boy before a man with his stick. B: similar (reversed; the man offering a flower).
- C] A: to right of the boy's body: [κ]αλος ει. To left of the man's open mouth: καλος ει, retr. B: to right of the man's face: κ[α]λος ει. To the boy's left, under his armpit, partly kion., nonsense (mock) inscription, imitating the others: κγσγ(ο)ι.(1)
- D] Listed as Orvieto, Opera del Duomo 1045 in CV. The men are praising the boys and the painter is too.

(1)i.e., alpha without a cross bar, twice intended? The reading is from a photo.; CV reads καλος ει twice on this side.

5807.

Orvieto, Museo Civico 1048.

- A] Fragmentary RF cup. From Orvieto. Antiphon Painter. First quarter fifth. *CV, Italy 16, III I c - III I d, pl. 5,3-4 (incomplete). *ARV(2) 339/48.
- B] Int.: a trainer; halteres. A-B: komos: A: a youth (part); a man holding a skyphos; a man lifting an amphora. B: lower parts of three figures; an overturned amphora.
- C] Int.: Λαχες καλος.(1)
- D] Listed as Orvieto, Opera del Duomo 1048 in CV.

(1)Beazley: Becatti in CV, p. 9, wrongly claims there is no inscription. A non-joining fr. gives the last three letters.

5808.

Orvieto, Museo Civico 1049.

- A] RF cup. From Orvieto. Oltos. Last quarter sixth. 520-510. *CV, Italy 16, pls. 1-2. ARV(2) 64/103.
- B] Int.: warrior. A: Dionysus with four satyrs and two maenads. B: Dionysus on a donkey with three satyrs and three maenads.
- C] Int.: in a circle around the scene: Μεμ[ν]ον κα[λο]ς.(1) A: καλος three times among numerous nonsense inscriptions; they are not clear in the photos. CV's text, gives ελοολο(ς). Above Dionysus' head: μεανει. Between Dionysus and a satyr: σο^γυο. Between one satyr and a maenad: εγο αλ(ς). Under one handle: γκξος.(2) B: above the head of the left maenad: καλο(ς). Nonsense inscriptions. Between a satyr playing the flutes and Dionysus: καλο(ς). Under the other handle a lotus bud.
- D] The nonsense inscriptions done after CV, text; the photos are not clear.

(1)κα[λ]ος, ARV(2). (2)so CV, text. The xi is probably a zeta with a blot. The koppa may be an omicron.

5809.

Orvieto, Museo Civico 1051.

- A] Frs. of RF plastic rhyton (donkey's head). From Orvieto.

Brygos Painter. First quarter fifth. *CV, Italy 16, III I c - III I d, pl. 3,1-3. ARV(2) 382/190.

- B] Neck: komos (fragmentary): a youth with flutes, balancing a skyphos on his foot; a youth with krotala.
C] Neck: [nonsense?] inscriptions.
D] Listed as Orvieto, Opera del Duomo 1051 in CV.

5810.

Orvieto, Museo Civico, Faina.

- A] RF cup. From Orvieto. Antiphon Painter. First quarter fifth.
*ARV(2) 335/3 (no bibl.).
B] Int.: komast. Ext.: plain.
C] Int.: $\Lambda\upsilon[\sigma\iota]\varsigma$ $\kappa\alpha\lambda\omicron\varsigma$.

5811.

Orvieto, Museo Civico, Faina 37.

- A] RF cup. From Orvieto. Brygos Painter. First quarter fifth.
*Photo. (Int.). ARV(2) 372/33, Add.(2) 225.
B] Int.: komos: a drunk man dancing and a boy playing the flutes. A-B: komos.
C] Int.: on a kylix that stands on a table, in BG: $\kappa\alpha\lambda[\omicron]\varsigma$.

5812.

Orvieto, Museo Civico, Faina 41.

- A] BF neck amphora (Tyrrhenian). From Orvieto? Guglielmi Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530.
*Photo. ABV 102/100, 684, Para. 38, Add.(2) 27. Beazley Archive db, no. 310,099. J. Kluiver, BABESCH 71 (1996) 21/208 (inscr. not mentioned), fig. 26 (shows 2 inscriptions well, and one in glare).
B] A: love-making: men and youths, and a naked woman; column krater. B: Dionysus seated on a stool; maenad, satyr and a man; grape vine. A, B, each: below: three animal friezes.
C] A: nonsense: $\lambda\omicron\phi(.)\gamma(.)$: $\iota\omicron\kappa\epsilon\omicron(\kappa)\iota\sigma$. $\sigma\omicron\mu\iota\gamma\mu$. $\lambda(\omicron)\gamma\gamma\iota\mu$. (1)
D] = 2664. There may be other inscriptions. Attic alphabet with the sigma three- and four-stroke.

(1)the omicron may be a delta.

5813.

Orvieto, Museo Civico, Faina 45.

- A] RF cup. From Orvieto. Pistoxenos Painter. Second quarter fifth. *Bulle, JdI 56 (1941) 137-40, fig. 12 (drs. of all, after Hartwig). ARV(2) 861/14, 1672, Add.(2) 298.
B] Int.: komos of two bearded barbarians (Northerners: Agathyrsoi?(1)) in Oriental costumes and with phallus-staffs.
A: Heracles and Hermes; Dionysus with a man or youth (Iolaus?). B: komos: four bearded barbarians (as above) in Oriental costumes and with phallus-staffs.
C] Int.: in a curve above the figures: $\eta\omicron$ $\pi\alpha\iota\varsigma$ $\kappa\alpha\lambda\omicron\varsigma$.
D] = 2587.

(1)ARV(2) 1672: Hauser apud Hartwig, Meisterschalen, pp. 421--25, has shown that the barbarians are Northerners and has made it very probable that they are Agathyrsoi; cf. also Bulle, in JdI. Beazley compares Louvre C 11,375, Athens, Acr. 702, and Swiss, Private (ARV(2) 837/10).

5814.

Orvieto, Museo Civico, Faina 48.

- A] RF cup. From Orvieto. Colmar Painter. First quarter fifth.
Very early (Beazley). *Photo.; *dr. (Int. only). ARV(2) 352/1,
357.
- B] Int.: back view of a nude archer, shooting.
- C] Int.: to left of his face: καλος, retr. To right of his
head: ho [πα]ις.

5815.

Orvieto, Museo Civico, Faina 54.

- A] RF cup. Unattributed. Ca. 500. *F. Lissarrague, L'autre
guerrier: archers, peltastes, cavaliers, dans l'imagerie
attique (1990) 137, 139, fig. 79 (sketch after ph. DAI Rome),
288/A 591.
- B] Int.: an archer bending over an altar (praying?).
- C] Int.: above the archer: καλος, retr.

5816.

Orvieto, Museo Civico, Faina 59.

- A] RF cup. From Orvieto. Unattributed. Date? *Photo. (Int.). R.I.
1935.865.2.
- B] Int.: a woman with a mirror; at left, a stool with clothes;
at right, a kalathos.
- C] Int.: to left of the woman's mouth: κ(α)λὸς ἐ(εῖ), retr. To
right of her head: κα(λ)ὸς ἐ.
- D] I have read this inscription as καλὸς εῖ, even though εῖ
should be written as a true diphthong; but see GAI i, pp.
299-300. Sloppy lettering.

5817.

Orvieto, Museo Civico, Faina 60.

- A] Fragmentary RF cup. First quarter fifth. Late (Beazley).
*Beazley, JHS 39 (1919) 86 (not ill.). ARV(2) 444/242. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 87/E 17, pl. 129.
- B] Int.: fragmentary: symposium: a woman and part of a man,
both reclining. Ext.: plain.
- C] Int.: along the woman's upper part, along the margin and
ending above her head: καλος.

5818.

Orvieto, Museo Civico, Faina 62.

- A] RF cup. From Orvieto? Ambrosios Painter. Pamphaios potter.
Last quarter sixth. *dr. ARV(2) 174/17. AK 27 (1984) 13 n.
22/7.
- B] Int.: komast: a youth with stick and cup.
- C] Int.: at left, along the margin, facing in, from foot to
forehead: Ἀνδρο^σιος.(1)
- D] The dr. is by Beazley.

(1) a hand intervenes. There was no kalos.

5819.

Orvieto, Museo Civico, Faina 62(?).

- A] BF Nikosthenic pyxis. From Orvieto, necropolis. Unattributed.
Third quarter sixth. 540-530 (Borelli). *L.V. Borrelli, CV,
Italy 41, pl. 1,1,3. H. Philippart, Collections de céramique
grecque en Italie ii (1933), 102.
- B] Horse race (nine riders).

- C] Under each horse: a long row of nonsense, probably imitation letters.(1)
 D] = inv. 2488. The number given above is presumably in error.

(1)the photos. show parts of four inscriptions; I assume the rest. The ph. is too small for reading the inscriptions.

5820.

Orvieto, Museo Civico, Faina 64.

- A] RF cup. From Orvieto. Unattributed. Last quarter sixth.
 *Photo. (Int.). ARV(2) 1593/40.
 B] Int.: a boy setting a hare to course. Ext.: plain.
 C] Int.: in a large curve around the margin, from right to left, facing in: Λεαγρος καλος, retr.
 D] The gamma was omitted because of its similarity to the preceding alpha.

5821.

Orvieto, Museo Civico, Faina 65.

- A] RF cup. From Orvieto. Antiphon Painter (Williams). Onesimos (O), Beazley.(1) First quarter fifth. *ARV(2) 329/132, Para. 359, Add.(2) 217. M.F. Vos, Scythian Archers in Archaic Attic Vase-painting (1963) 44f., pl. 14,b. T. Hölscher, Griechische Historienbilder (1973) 39, no. B 1, and 40f. W. Raeck, Zum Barbarenbild in der Kunst Athens (1981) 134, no. P 578. *D. Williams, 'A Cup by the Antiphon Painter and the Battle of Marathon,' in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 75-81, pl. 12,1-2.
 B] Int.: Beazley: a mounted archer. Löwy, Klein, Vos and Hölscher: a mounted Persian. Vos refers to Hdt. 7.61 for the cuirass. The archer turns back his head and does not use his bow. Ext.: plain.
 C] Int.: κα[λος] Λυκος, ναιχ[i]. τορι[. (?)].(2)
 D] Tailed rho.

(1)Hartwig: Onesimos. Beazley, ARV(1) 223/10: manner of Onesimos; ARV(2) 329/132: Onesimos. Williams: Antiphon Painter. (2)G. Körte, Annali 1877, 139/33: τορι, unexplained. Löwy 140: for Δορις, restored [εγραψεον], of which there is no trace. Hartwig: perhaps the rider's barbarian name. Beazley: ΤΟΡΙ[], with only room for one letter, unexplained. Williams: χορις[](?). W. notes that the chi in ναιχ[i] looks rather like a tau; the cup dates soon after 490; W. compares the famous expression χωρις ιππεῖς (cf. the Suda: connected with Marathon); W. thinks the cup shows one of the Ionian sympathizers on his way to tell the Greek army that the Persian cavalry is now separated.

5822.

Orvieto, Museo Civico, Faina 66.

- A] RF stamnos. From Orvieto. Hermonax. Second quarter fifth.
 *ARV(2) 483/5, 1655. *Script 102. M. Pallottino, Studi sull'arte di Hermonax (Memorie della R. Accademia d'Italia vi,1,1) (1940), figs. 14-15 (poor photos.).
 B] A: a youth pursuing a woman, with three other figures. B: a woman beseeching a seated man, with three other figures.
 C] A: a stoich. two-liner: ηερμοναχς | εγραψεον.

5823.

Orvieto, Museo Civico, Faina 86.

- A] Fragment of lip cup. From Orvieto. Unattributed. Third quarter sixth. *Beazley Archive db, no. 8045. CV, Faina 1, pl. 2,4-6.
B] Ext.: the lip is missing on both sides.
C] Ext.: A, B, each:[handle zone:] an inscription between palmettes.(1)
D] = Orvieto, Faina 2619.

(1)small-lettered long nonsense.

5824.

Orvieto, Museo Civico, Faina 90.

- A] Plain lip cup. From Orvieto. Xenokles Painter. Xenokles potter. Third quarter sixth. *Beazley, JHS 52 (1932) 182 (not ill.). ABV 185/1, Add.(2) 51. *L.V. Borrelli, CV, Italy 41, pl. 1,3-5 (photos. of inscriptions: pp. 3 (A) and 4 (B)) (bibl.).
B] Undecorated.
C] Handle zone: A: ΧΞΝΟΚΛΕΞ : ΕΠΟΙΕΣΕΝ.(1) B: [ΧΞΝΟ]κλες : ΕΠΟΙΕΣΕ[ν].(2)
D] = inv. 2616. The fr. of B of Faina 91 does not go with this vase, despite Beazley's comment. The hand is typical of the Xenokles Painter.

(1)a blank letter space after the first letter. (2)so JHS; ABV has [ΧΞν]οκλες, but that is a mistake: see the remark in ABV about Faina 91, B.

5825.

Orvieto, Museo Civico, Faina 91.

- A] Plain lip cup. From Orvieto. Xenokles Painter. Xenokles potter. Third quarter sixth. *Beazley, JHS 52 (1932) 182 (not ill.). Hoppin, BF 426 (A). ABV 185/2, Add.(2) 51. *L.V. Borrelli, CV, Italy 41, pl. 2,1-3 (photos. of inscriptions: p. 4 (A and B)).
B] Undecorated.
C] Handle zone: A: ΧΞΝΟ[κλ]ες : ε[ποι]εσεν. B: ΧΞΝΟ[---].(1)
D] = inv. 2618. Photos. of the inscriptions in CV show that the inscription on B does not fit on B of Museo Faina 90. Faina 91 is probably the cup mentioned by Schneider, AM 14 (1889) 332, top, as 'Orvieto'.

(1)unless this fr. belongs with Museo Faina 90 (Beazley); but see under Faina 91.

5826.

Orvieto, Museo Civico, Faina 97.

- A] BF/RF eye cup. From Orvieto? Epiktetos. Hischylos potter. Last quarter sixth. *Kraiker, JdI 44 (1929) 152, fig. 3 (A, dr. by Beazley). ARV(2) 70/1, 45/100, Add.(2) 166. *L.V. Borrelli, CV, Italy 41, pls. 1-2 (all; bibl.).
B] Int.: BF: a stag. Ext.: between eyes: A: a nude runner. B: nose.
C] Int.: the inscription is in BG: to the stag's left, starting from his legs and ending at his antlers, along the margin, facing in: ηΙΟΧΥΛΟΣ.(1) To right of the stag's snout: ΕΠΟ[ΙΕΣΕ]ν. A: under the left eyebrow on the BG background

in a narrow space: Επικτετος. The egrafsens is to left and right of the runner's head, the last letter going into the the space below the right eyebrow: εγρα^σφε^ν, for εγραφσεν.(2)

D] = inv. 2581.

(1)CV prints a kappa for the chi, but the letter is in a break and I cannot tell what it was. (2)the photo., pl. 1,2, shows οφ clearly.

5827.

Orvieto, Museo Civico, Faina 110.

A] RF cup. From Orvieto. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 342/14.

B] Int.: a warrior running. Ext.: plain.

C] Int.: Άνσις. ho παϊς.(1)

(1)Beazley puts a comma between the two inscriptions, no doubt considering ho παϊς a substitute for καλος; see also ARV(2), p. 1598/17.

5828.

Orvieto, Museo Civico, Faina 114.

A] Fr. of BF, RF or BG cup.(1) Unattributed. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 348/10 (not ill.). ARV(2) 130/36, Add.(2) 177. *CV, Italy 41, III H, pl. 28,1 and 3 (inscription). (Not in Bloesch, FAS).

B] No figured decoration preserved.

C] On the upper surface of the foot plate, near the edge, Gr. in the BG: Παν(φ)αι<ο>ς εποίησεν.

D] = 3422. The fourth letter is a circle with a dot in the upper right, intended for phi.

(1)foot, type AY. Remains of the Int. are BG only.

5829.

Orvieto, Museo Civico, Faina 148.

A] RF oinochoe (mug). From Orvieto. Epiktetos. Last quarter sixth. 510-500. Later (Kraiker). *Beazley, CV, Great Britain 3, text to pl. 41,9-10 (mention). Hoppin, RF ii, 372 (copying Pollak who misread the inscriptions as signatures). Kraiker, JdI 44 (1929) 197/83 (not ill.). ARV(2) 77/89, 152.

B] Satyrs reclining.

C] Nonsense inscriptions similar to Oxford 520, by Epiktetos, and in the same style.

5830.

Orvieto, Museo Civico, Faina 149.

A] BF band cup. Unattributed. Third quarter sixth. 540-530 (B.). *L.V. Borrelli, CV, Italy 41, pls. 4,3 and 5,1-4.

B] Handle zone: A, B. each: battle of five warriors between onlookers, with one other warrior.

C] Handle zone: A, B, each: numerous nonsense inscriptions between the figures, mostly vertical and diagonal; many contain imitation letters.

D] = inv. 2547. A multfigured band cup. For remarks on comparanda for the inscriptions see CV, p. 5.

5831.

Orvieto, Museo Civico, Faina 169.

- A] RF cup. From Orvieto? Followers of Makron II.(1) Second quarter fifth. *ARV(2) 809/11.
B] Int.: man. A-B: komos.
C] Inscriptions in the manner of the Telephos Painter.
D] Beazley compares Louvre C 10,926, *ibid.* 811/34, which has the same palmettes and inscriptions.

(1)close to the Clinic Painter.

5832.

Orvieto, Museo Civico, Faina 171.+

- A] Frs. of RF cup. Euergides Painter. Last quarter sixth. *Photo. (Int.). ARV(1) 62/54,(1) ARV(2) 92/60.
B] Int.: komast: a youth with a drinking horn, running. A-B: komos.
C] Int.: in a circle around the figure, facing him:
h(o)(π)α[ι]ς(κ)αλος. Ext.: one fr., once in the
[Italian] market shows the upper part of the head of a youth and a piece of his arm(?) and: h[---].(2)
D] + Oxford 1927.4075, 1953.1 and 1953.642 (gift of Bothmer) + Italian market. The writing looks like a copy made by an illiterate: the first omicron (only partially preserved) is a sharp hook; kappa resembles a triangular rho. But the Faina portion of the cup is very much restored; are all letters genuine?

(1)three frs. formerly in the Italian market, of which two are Oxford 1953.1. (2)my note from a ph. shows a standed laver, on the bowl of which, in BG, well spaced: καλος. This is fr. g in CV: two youths filling a laver from two pointed amphoras.

5833.

Orvieto, Museo Civico, Faina 186.

- A] BF amphora. From Orvieto? Chiusi Painter (Leagros Group). Last quarter sixth. 510-500. *Photos. Haspels, ABFL 59. ABV 368/98, Para. 170/2, Add.(2) 98.
B] A: Achilles and Ajax playing a board game. B: Dionysus with maenads, Hermes, and a satyr.
C] Nonsense: A: e.g.: (v)(v)up. vvvay.
D] = 2701. The inscriptions are related to Leagran nonsense.

5834.

Orvieto, Museo Civico, Faina inv. 2663.

- A] BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. 565-550 (Della Fina). *G.M. Della Fina, 'Per una storia della collezione Museo Faina: un acquisto del 1876,' *Studi Etruschi* 55 (1989) 162/4, pl. 20, figs. 7-8 (bibl.). Bothmer, *AJA* 48 (1944) 166/4. ABV 683/77 bis.
B] A: komos. B: battle of hoplites and horsemen. Below: three animal friezes.
C] Shoulder: B: nonsense inscriptions faintly visible in fig. 8 in *St. Etr.*

5835.

Oslo, Etnografisk Museum 6910.

- A] RF plastic aryballos (janiform: women's heads). From Greece.
Unattributed. Class B ter: the Kytinos Class. Late sixth.
*ARV(2) 1531/1, Para. 502.
- B] No figured decoration.
- C] On the topside of mouth: ΚΥΤΙΝΟΣ : καλος : ΚΥΤΩ :.
- D] 6910 is the number given ("seems to be") in Para.; ARV(2) has 0167. The name: LGPN ii, s.v. (only here).

5836.

Ostermundigen, Blatter.

- A] Frs. of BF dinos. Kyllenios Painter (Tyrrhenian), but see below.
Second quarter sixth. 560-550. *R. Blatter, 'Dinosfragmente mit der Kalydonischen Eberjagd,' AK 5 (1962) 45-47, pl. 16,1-3. Para. 42, Add.(2) 28. Museum Studies (The Art Institute of Chicago Centennial Lectures) 10 (1983) 6, fig. 3. GVGettyMus 2 (1985) 39, fig. 22. Script 184. Annali del Seminario di Studi del Mondo Classico 9 (1987), fig. 26,1. Beazley Archive db, nos. 9462 and 350,335. LIMC ii, pl. 688 Atalante 5 (part). J. Kluiver, BABESCH 71 (1996) 6/2 (inscriptions not mentioned). B. Kreutzer, Frühe Zeichner (1992) 41, who notes that Basel, Cahn 1431 (his no. 32) may well be from the same vase.
- B] Calydonian boar hunt: Atalante with bow; a man.
- C] Fr. a: under the boar, a dying warrior; around his head: ΑΥΚΑΙΟΣ.(1) Fr. b: starting near Atalante's left elbow (she rushes to left), in an irregular line: Αταλάντε, retr. To right of her head: [--](.)ος, retr.(2)
- D] Two frs. Add.(2) lists as Bolligen, Blatter. Bea. Arch. has two separate entries; in the second the attribution is not listed. Very clear and good letters. - DJ According to K., not by the Kyllenios Painter, nor Tyrrhenian, but by a painter who also painted the dinoi Basel, Cahn 1431, and Hannover (ex Freiburg), see Moore 1985, 40 and D. Williams, GVGetMus i (1983) 13 (see for attribution).

(1)the sigma is reversed. (2)[Μελεαγρ]ος, Blatter.

5837.

Ostermundigen, Blatter.

- A] BF lip cup. Nearchos potter. Second quarter sixth. 560-550.
*H. Jucker in U. Höckmann and A. Krug, edd., Festschrift für F. Brommer (1977) 191-99, pls. 53-55. T. Gelzer, Mus. Helv. 36 (1979) 170 ff., fig. 2 (reversed). Script 96. *Add.(2) 400-401.
*Beazley Archive db, nos. 316 and 11,673. LIMC iii, pl. 6 Atlas 2 (Int.). K. Schefold, Götter- und Heldensagen der Griechen (Munich 1993) 243, fig. 259 (Int.).
- B] Int.: Heracles and Atlas. Ext.: plain.
- C] Int.: Ατλας ἠόδε. μελαφερές. [ἡερ]ακλες, retr. A: Νε[α]ρχος μεποιεσεν ευ. B: Ν[εαρ]χος μ[εποι]εσεν ευ.(1)
- D] Listed as Bern, Private by Jucker, as Bern, University in Add.(2) and Bea. Arch. 316 (on loan?), but as Ostermundigen, Private under no. 11,673. It is clearly Ostermundigen, Blatter. The signatures bear little resemblance to Nearchos as painter; see Script. Bea. Arch. 316 wrongly gives MELAPHERNES.

(1)taken from Add.(2).

5838.

Ostermundigen, Blatter.

- A] Fragmentary lip cup. From Cervetri. Unattributed. Sokles potter. Third quarter sixth. *Beazley Archive db, no. 373. *Blatter, AA 1968, 5, fig. 4. Add.(2) 402. *Photo. from R. Blatter.
- B] No figured decoration mentioned.
- C] A: handle zone: Σοκλες ε[ποιεσεν].
- D] = Bern, Private. Neat writing. Smallish letters.

5839.

Ostermundigen, Blatter.

- A] Frs. of BF lip cup. From Cervetri? Unattributed.(1) Third quarter sixth. *Blatter, AA 1973, 69-72, figs. 3-4.
- B] Lip: A: wounded stag. B: similar but fragmentary.
- C] Handle zone: A: well centered under the stag: χαιρε και πρωμε. B: not well centered, somewhat to the right: χαιρε και πρωδεμε.(2)
- D] Strong square letters. πρω is for πρω, 'buy'.

(1)Blatter compares the does on the Neandros cup, Boston 61.1073.

(2)my reading: Blatter kept the end as miswritten: πρεμε.

5840.

Ostermundigen, Blatter.

- A] BF lip cup. From Cervetri? Unattributed. Third quarter sixth. *Beazley Archive db, no. 2378. AA 1973, 71, figs. 3 and 4 (parts of A and B).
- B] Lip: A: a deer. B: similar.
- C] Handle zone: A: an inscription between palmettes. B: similar.

5841.

Ostermundigen, Blatter.

- A] Fr. of BF band cup. From Vulci. Unattributed.(1) Neandros potter. Third quarter sixth. Before 540 (Blatter). *Beazley Archive db, no. 785. *Add.(2) 400. R. Blatter, AA 1971, 423, fig. 1. Blatter, Antike Welt 20 (1989) 4, 57, fig. 1. Beazley Archive db, no. 41,412.
- B] Handle zone: A: three legs of a horse; a nude male with spear or staff; a draped youth with a spear (both to right); a chariot with the driver.
- C] Handle zone: A: to right of the charioteer's head: Νεανδρος εποιεσεν]. Below, between the goad and the reins: δο[---].(2)
- D] Add.(2) lists as Bern(e), Private. Bea. Arch. lists as Bolligen, Private. Good and early letters.

(1)Blatter suggests the Amasis Painter; Bothmer by letter said he rather favored the idea. (2)Blatter seems to prefer Νεανδρ[ο]ς[---] in two separate lines, but recognizes that δο[---] may not belong with the signature.

5842.

Ostermundigen, Blatter.

- A] Fr. of band cup. From Vulci. Unattributed. Glaukytes potter (Blatter). Third quarter sixth. *Beazley Archive db, no. 784. R. Blatter, AA 1971, 424, fig. 3. Add.(2) 391.
- B] No figured decoration preserved.
- C] A: in the area between handle roots: a horizontal non-stoich.

two-liner, the lines rather widely separated:

ἡπικροκρίτος καλῶϊστος.(1)

(1)B. thinks the other handle area may have had the signature of Glaukytes.

5843.

Ostermundigen, Blatter.

- A] Frs. of RF cup. From Vulci? Epeleios Painter. Last quarter sixth. *Blatter, AA 1973, 648-51, figs. 1-2. Para. 335, Add.(2) 179.
- B] Int.: lost. A: four youths (one seated) and two horses. B: fragmentary: three youths and a horse; at right, a bird in flight to left.
- C] A: ἡο παῖς καλός. B: [ἡο π]αῖς καλός.
- D] Ex Roman Market.

5843a.

Ostermundigen, Blatter.

- A] Frs. of RF cup. Manner of Epeleios Painter. Last quarter sixth. *Blatter, AA 1973, 651-52, figs. 4-6. Para. 335 (fr.a only) Antike Kunst aus Privatbesitz, Bern-Biel-Solothurn (1967) 38f. (wrong attribution).
- B] Fr. a: to right of handle root: upper part of a youth to left, looking back; upper part of a youth bending over to right; tree. (Beazley says 'athletes?' The cat. in Solothurn suggested a harvest.) Fr. b: middle part of a youth to right. Fr. c: handle.
- C] Fr. a: between the heads and to right of the right head, perhaps traces (in the form of circles) of nonsense inscriptions.
- D] Three frs., one a handle. Or Bolligen, Blatter? Listed as Berne, Private in AA. Para. lists the fr. as Roman Market.

5844.

Ostermundigen, Blatter.

- A] Fr. of RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 1706/313 bis, Para. 178. *R. Blatter, AA 1964, 641/1, figs. 1-2. *N. Kunisch, Makron (Kerameus 10, 1997) 8, 189/280, pl. 92.
- B] Int.: upper part of a youth to left, with the right arm extended.
- C] Int.: [--]ας : κ[αλός].(1)
- D] Beazley says that the name might be [Hippodam]as. Blatter does not restore it. The alpha is characteristic of Makron. Fig. 2 (a polarized photo.) shows the inscription very well.

(1)Beazley wrongly prints the alpha with a broken hasta. The alpha is in fact a bit miswritten so that the short hasta has a nick in it.

5845.

Ostermundigen, Blatter 89.

- A] Frs. of RF cup. Circle of Hermaios Painter? (M. Robertson(1)). Last quarter sixth. 510-500 (Blatter). *R. Blatter, Antike Welt 20 (1989), no. 2, 59, fig. 2,a-b (2 frs. only). *Blatter, letter of 12-7-88.
- B] A: fr. a: a hand holding out a kantharos. Fr. b: a hand with flutes. Fr. c: the head of a horse. Fr. d: the head of

a youth and the outstretched hand of another.

C] A: fr. a: above the kantharos: καλ[ος]. Fr. b: [--]θεφ[--].(2)

D] = Bolligen, Blatter. Four small frs. — Fr. b: should be either for [--]τεφ[--] or for [--]θεπ[--].

(1)circle of the Nikosthenes Painter? (Blatter). (2)so the photo. The text in AW gives: `THEPH', but in his letter Blatter gives: ΘΕΦ.

5845a.

Ostwestfalen, D.J.(1)

A] BF/WG lekythos. Athena Painter. 500-490 (Fischer). *S. Fischer in B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 173/64 (ill.). *C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 108, fig. 151: dr. only (shows what may be nonsense inscriptions). K. Stähler, Eine Sammlung griechischer Vasen: die Sammlung D.J. in Ostwestfalen (Münster 1983) 45/24, pls. 33,

B] Athena, armed, seated to right, with staff (spear?) and phiale, looks back; at left, a shield with an owl sitting on it; at right, an altar with an owl on it; the whole between columns and palmettes.

C] Nonsense(?): blots: above the left owl, curved: four blots; at right, above a palmette that springs from the altar, curved: five blots.

D] = Münster 24?(1) Fischer lists Haspels, ABFL 47,2, as a replica.

(1)S. Fischer in B. Kurzus, ed., lists as [Germany,] Private, and gives, in bibl., [Ostwestfalen,] D.J. Listed as `Münster 24' by Bérard. I list the vase by the citation from `Sammlung D.J.'

5846.

Ostwestfalen, D.J.

A] RF cup. Unattributed.(1) Last quarter sixth. Ca. 500 (Cahn). *Auktion 40 (M.M.) 52/87, pl. 34. ARV(2) 104/5, Add.(2) 172 (bibl.). B.A. Sparkes, BABESCH 51 (1976) 53 n. 66 (mention). *K. Stähler, Eine Sammlung griechischer Vasen: die Sammlung D.J. in Ostwestfalen (Münster 1983), pls. 36-38a/27 (all). *J. Harnecker in B. Korzus, ed., Griechische Vasen aus Westfälischen Sammlungen (Münster 1984) 106-107/34 (Int., A).

B] Int.: a jumper. A-B: vintage: A: a satyr to right; another satyr crouching before a double vine; a satyr crouching to left with grapes; two satyrs with full skaphai. B: an ithyphallic donkey to left; a satyr with a very full wineskin and a goad running after him; a satyr carrying a skaphe to right; another satyr treading wine on a pressing table (while holding a drinking horn!) and a deep vat to left; a satyr. Under each handle, a lugless and a lug krater, respectively.

C] Int.: ho πα[ις] κ[α]λ[ος], retr.(2) A: above: ho [πα]ι[ς] καλ[ος], retr. B: similar: ho πα[ις] καλ[ος], retr.

D] Ex Arlesheim, Schweizer.

(1)one of the cups that mingle Epeleian elements with
Euergetidean (Beazley). (2)`Auktion': ho παλ... .

5847.

Oxford.

- A] Fr. of Attic vase. From Naukratis. Unattributed. Date? *AA 1904, 192 col. 2 (mention).
- B] The subject, if any, is not reported.
- C] Gr.: Η[ρο]δοτου.
- D] The same name perhaps on Oxford G 141.15, also from Naukratis.

5848.

Oxford.

- A] Fr. of BF lip cup? From Naukratis. Unattributed. Ergoteles potter? Third quarter sixth. *Beazley, JHS 52 (1932) 183 (not ill.). Edgar, BSA 5, cols. IV (facs.) and 5/50b. Hoppin, BF 82 (wrongly assigned to Cambridge). ABV 162, middle.
- B] Int.: part of the tongue pattern.
- C] Handle zone: A: Εργ[οτε]λες---(?).
- D] Probably Ergoteles rather than Ergotimos [who signed some Gordion cups painted by Kleitias] (Beazley). The formula used by Ergoteles appears to be:
Εργ[οτε]λες ε[π]οιε[σ]εν ho Νεαρχ[ο]ς. See Berlin 1758 and Florence Market (Pacino), ABV 162/1-2. Ergotimos signs without a father's name. The stemmata: Script, p. 47.

5849.

Oxford.

- A] Fr. of BF lip cup. From Naukratis. Unattributed. Polypous potter? Third quarter sixth. *Photo. Beazley, AJA 54 (1950) 311. ABV 170.
- B] A: handle zone: at right, part of a polyp.
- C] A: handle zone: on the polyp's left: [Πο]λυπος.(1)
- D] The inscription is either a signature or a kalos-name (Beazley). A signature is more likely; cf. the aidon vase with the signature of Priapos, ABV 170. *polypus* is the word for octopus; this 'polyp' may have had 8 feet.

(1)no doubt completed on the right.

5850.

Oxford.

- A] Fr. of LM cup. From Naukratis. Unattributed. Third quarter sixth. *Photo.
- B] A: a bit of the black divider between lip and handle zone.
- C] Handle zone: A: [Χα]ι[ρ]ε και πι[ε]ι...].
- D] Neat, but small, letters.

5851.

Oxford.

- A] Fr. of BF or BF/RF cup. See below. Oltos or near. Last quarter sixth. *Photo. in Beazley's possession.
- B] Int.: BF: head and shoulders of man (dotted beard?) to left, head held high.
- C] Int.: outside the scene, along the dividing line, Gr. in the BG: [-]φιευς.(1)
- D] This could perhaps be Oxford G 141.3, ARV 56/29 and 42/53, from Naukratis, although my note speaks of a man (and the

sketch may show a beard), while Beazley says `youth (head and shoulders remain; Paris, declining to judge?}'. The notation with Beazley's photo. says `near Oltos,' while the Naukratis fr. is attributed to Oltos. The inscription is not Attic.

(1)a break at this point.

5852.

Oxford.

- A] RF pelike. Achilles Painter. Third quarter fifth. Ca. 440 (Cahn). 440-435 (Oakley). *M. Vickers, *AJA* 94 (1990) 616, figs. 3-4 (fig. 3 is a photo. of the Gr.; fig. 4 is A). *Auktion 70 (M.M.) 75/216 (note by Johnston). D.W.J. Gill, `Pots and Trade: Space Fillers or objets d'art?', *JHS* 111 (1991) 32, pl. 1. *J.H. Oakley, *The Achilles Painter* (1997) 14-15 and n. 34, 123/68, fig. 28C (profile), pls. 33B (A) and 51C (B).; pp. 14-16 with nn. 33-35, and 15 chart 5 (dr. of Gr.) (bibl.).
- B] A: young horseman galloping. B: draped youth with stick.
- C] Under foot, Gr.: MA τικμη (3 1/4 obols) followed by xi turned 90 degrees, plus one vertical stroke.
- D] Johnston in `Auktion' (by letter) reads MA as an introductory monogram of type TGV 2B; then the price of this vase is 3 1/4 obols, which is high; he does not comment on the ff. signs. Vickers reads the price as for four items, obviously interpreting the `xi' plus the extra line as `four' and ignoring the horizontals of the first two signs (drachmai?). Oakley: M is perhaps an abbreviation of a name (Johnston type 2B, 89-90 and 194), followed by τικμη and two-dot punctuation. Then 3 horizontal lines and C; four vertical lines, the first three of which are crossed by a horizontal line. [This should be a price Gr.] Oakley, however, tries other explanations (see p. 16) and believes the reading is uncertain. - The aim of Gill and Vickers is to show how cheap vases were.

5853.

Oxford G 137.2.

- A] Fr. of BF prize Panathenaic. From Naukratis (Hellenion). Unattributed. Later fifth (Beazley). *CV, *Great Britain* 9, pl. 2,27. Lorimer, *JHS* 25 (1905), pl. 7,1 (top only). *Photo.
- B] A: parts of a column and shield.
- C] A: το[ν Αθηνεθεν αθλον].
- D] My note from Beazley's photograph indicates `+ Amsterdam, fr.', but this is not mentioned in CV.

5854.

Oxford G 137.9.

- A] Fr. of BF kantharos. From Naukratis. Unattributed. Second quarter sixth. *CV, *Great Britain* 9, III H, pl. 2,11. *Photo.
- B] A: part of head, shoulder, and arm of Zeus.
- C] A: to right of Zeus' face: ζευς.

5855.

Oxford G 137.32.

- A] BF fr.(1) From Naukratis. Unattributed. Middle to third quarter sixth. *CV, *Great Britain* 9, III H, pl. 2,25. *Photo.
- B] At the bottom of the scene: a woman (lower part); male legs facing left.

- C] Nonsense: between the figures: [--]νειοπειοπ[--].
 D] My reading from the photo. Beazley in CV read:
 γειονειο(γ)ι; the second gamma is given as Attic with
 unequal legs.

(1)probably the lid of a Nikosthenic pyxis.

5856.

Oxford G 137.50.

- A] BF fr. From Naukratis. Unattributed. Middle to third quarter
 sixth. *CV, Great Britain 9, III H, pl. 2,18.
 B] At right, part of a figure's garment.
 C] At left: [--]χ[--].

5857.

Oxford G 137.53.

- A] Fr. of BF ovoid neck amphora (Tyrrhenian). From Naukratis.
 Unattributed. Second quarter sixth (Beazley). *CV, Great
 Britain 9, III H, pl. 1,36. H. Payne, Necrocorinthia 140. ABV
 96/11, Add.(2) 25. *Photo.
 B] Departure of Amphiaras: at left, the bottom part of a
 chariot with horses. At right, part of a woman (Eriphyle).
 C] Between the chariot and the woman: (Ε)ριφυλε, retr. (i.e.
 facing her).
 D] Largish letters, 'Corinthianizing' style.

5858.

Oxford G 138.2.

- A] Fr. of RF cup. From Naukratis. Olton. Last quarter sixth. *CV,
 Great Britain 9, pl. 14,3. ARV(2) 66/124. *Photo.
 B] Int.: youth.
 C] Int.: outside the edge of the picture, curving, Gr.:
 Α[φ]ροδιτη[ι...(?)]. In the scene: Με[μνὸν καλο]ς.
 D] The Gr. after CV; but it is given as Αφροδιτ[--] both in
 the facs. and the photo.

5859.

Oxford G 138.3, 5, 11.

- A] RF cup. From Naukratis. Onesimos (O). First quarter fifth. Ca.
 490-480. *Beazley, CV, Great Britain 3, pl. 14, 27-31. *JHS 25
 (1905), pls. 6.5 (dr.) and 7,4 (photo.). FR iii, 90 (after
 JHS, pl. 6,5). R. Herzog, Die Umschrift der älteren
 griechischen Literatur in das jonische Alphabet (1912) 16/4.
 *Beazley, AJA 52 (1948) 337-8. *Classical Studies Ullman i,
 19/2, fig. 1 (bibl.). ARV(2) 326/93, Para. 359, Add.(2) 216. GAI
 i, 60. Script 471. Beazley Archive db, no. 203,345.
 F. Lissarrague, The Aesthetics of the Greek Banquet,
 tr. by A. Szegedy-Maszak (1990; orig. 1987) 136, fig. 105
 (sketch of fr. with inscribed book roll).
 B] Int.: a man (probably dictating) and a seated youth. A-B:
 school: fr. 3 (CV, fig. 28): a bearded man playing the
 flutes.(1) A seated youth holds an open book roll. At right,
 a hand is writing with a stylus on open tablets. Another
 fr. (CV, fig. 27) shows the left part of the exterior: an
 Ionic column; a nude youth, with a reticule, aryballos and
 strigil, leaning against it. Figs. 30 and 31: probably one
 man, perhaps a column at right.
 C] Int.: on one fr., maeander and ---]ος. Ext.: on the book

roll, stoich. and boustr., starting left to right, in BG:
στῆσιχόρῳν ἡμυδὼν ἄγοισαι. (2) Starting over the youth's
head (fig. 27): ἡο παῖς κα[λος]. (3)

D] Listed as Oxford G 138, 3, 5, 11 in ARV(2). The book roll is
on 3.

(1) perhaps trying it out (Beazley in CV, after Winter). (2)
στησιχόρων ἡμυδων ἄγοισαι, Beazley in AJA, after Herzog. [The
meter is perhaps a dactyloepitrite, cf. Studies Ullman 19, n.
3.] στῆσιχορὼν ἡμυδὼν ἄγοισαι Beazley in CV; supply <Μοῖσαι> at
the beginning. (3) κα(λος) CV, but probably broken at right
(see JHS).

5860.

Oxford G 138.7.

A] Fr. of RF cup. From Naukratis. Unattributed. (1) First quarter
fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 14, 12.

B] Int.: foot and part of himation of a male; part of maeander.
Ext.: heel; part of maeander.

C] Int.: h[---].

(1) not in ARV(2) or Para.; but in CV, Beazley says: "somewhere
in the neighborhood of the Brygos Painter."

5861.

Oxford G 138.8.

A] Fr. of RF cup. From Naukratis. Unattributed. Ca. 500
(Beazley). *CV, Great Britain 3, pl. 14, 5.

B] Int.: a leg moving to right; a bit of drapery.

C] Int.: to left of the leg: [hē]ρα[κλες](?) (Beazley).

5862.

Oxford G 138.13.

A] Fr. of RF cup. From Naukratis. Cf. Oinophile Painter (Manner of
Onesimos ii). Ca. 500. *CV, Great Britain 3, pl. 14, 18. ARV(2)
333/(a).

B] A: the upper part of a youth.

C] A: χο[---]. (1)

(1) "The second letter rough, the first most uncertain," Beazley.

5863.

Oxford G 138.14.

A] Fr. of RF cup. (1) From Naukratis. Eretria Painter. Third quarter
fifth. Ca. 430 (Beazley). 435-430 (L.-H.). *CV, Great Britain
3, pl. 39, 5. ARV(2) 1252/49. K. Branigan and M. Vickers, *Hellas*
(1982) 181. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6,
1988) 295-96, 353/290, pl. 187, a-b.

B] A: the right end of the scene: the right palmette; to left
of it: Iolaus armed (his foot on an eminence).

C] A: ἰολεός.

D] Mixed alphabet: Ionic lambda; three-stroke sigma.

(1) probably stemless.

5864.

Oxford G 138.16.

A] Fr. RF cup. From Naukratis. Unattributed. End of sixth

- (Beazley). *CV, Great Britain 3, pl. 14,4.
 B] Int.: line border; a bent arm.
 C] Int.: [ho π]αι[ς καλος].

5865.

Oxford G 138.17.

- A] Fr. RF cup. From Naukratis. Unattributed. Late sixth or early fifth (Beazley). *CV, Great Britain 3, pl. 14,11.
 B] Int.: part of the border line; part of an owl on an olive branch.
 C] Int.: [---]o[.].

5866.

Oxford G 138.23.

- A] Fr. of RF amphora. From Naukratis. Unattributed.(1) Last quarter sixth. 520-510. *CV, Great Britain 3, pl. 50,1. Lorimer, JHS 25 (1905), pl. 7,2. CV, Great Britain 9, p. viii. Rumpf, Gnomon 1930, 66. ARV(2) 35/3.
 B] A: an erotic scene: head and shoulders of a bearded man holding a cock.(2)
 C] A: to right of his face, facing him: [---](ε)χσις.
 D] Lorimer suggests [Αλ]εχσις. Beazley, in CV, GB 3, suggests a kalos-name such as that given by Lorimer, or Δεξις, or Αποληξις. But Rumpf's interpretation in Gnomon suggests that this is the man's name. The epsilon is smeared.

(1)ARV(2): of the same type as those of the Pioneer Group, but the style of the drawing is not `Pioneer'. (2)Beazley in CV, GB 9, following Rumpf. This supersedes the different description in CV, GB 3.

5867.

Oxford G 141.15.

- A] Fr. of RF cup. From Naukratis. Euergides Painter. Late sixth (Beazley). *CV, Great Britain 3, pl. 14,21. Lorimer, JHS 25 (1905) 116/5 (not ill.). ARV(2) 93/93.
 B] Int.: only the offset lip is preserved. A: a satyr rushing.
 C] Int.: on the lip, Gr.: [---]ων Ηροδ[---].(1) A: at the satyr's right, the lower part of the first letter of an inscription: (.)[---].
 D] The Gr. is not Attic. The name may be the same as that mentioned in AA 1904, 192 col. 2.

(1)Beazley suggests:
 [τοῖς θεοῖς τῶν Ελλήνων]ων Ηρόδ[οτος or -δωρος ---].

5868.

Oxford G 141.45.

- A] Fr. of BF prize Panathenaic. From Naukratis. Unattributed. 560-530. Second half sixth (Beazley). *CV, Great Britain 9, III H, pl. 2,26. Brandt, Arch. Panath. I, 9/91.
 B] A: at left, some of the side border.
 C] A: at right: [τον] Αθε[νεθεν αθλον], retr.
 D] Brandt says there were no columns. Should be before 530 B.C.

5869.

Oxford G 141.48.

- A] Fr. of cup skyphos. Unattributed. Fourth century. *Beazley,

AJA 31 (1927) 352/15, fig. 3. Edgar, BSA 5, 56/115.

B] No subject is mentioned.

C] Under the foot, along the outside edge, in two curved lines, left-aligned:

Γοργίας φιλ?ε? [ἱ Τά]μυνιν | καὶ Τάμυνις [Γοργ]ῶν φι[λεῖ].

D] The vase is Attic, the inscription is not. Both lines are written by the same person, Gorgias; Beazley thinks it is a trochaic tetrameter, with the second φιλεῖ added; Porson's law is violated; the upsilon is long: the papyri spell the name Τάμουνις, cf. Syll.(3) 1266. The name is found in Egypt, apparently as a woman's name, although Pape seems to refer to the masculine.

5870.

Oxford G 141.59.

A] Fr. of BF prize Panathenaic. From Naukratis. Unattributed. Later fourth. *CV, Great Britain 9, III H, pl. 2,29. *Photo. Lorimer, BSA 5 (1898-99), pl. 8,14.

B] A: at left, a column shaft.

C] A: to right of the column, kion.: [ὁ δεῖνα] ἄρ[χων].

5871.

Oxford G 217.

A] BF small neck amphora. Diosphos Painter. First quarter fifth. *Vidi. Haspels, ABFL 238/129. *J. Boardman, CV, Great Britain 14, pl. 25,1-2. Gardner, Cat. 12/217. VPol 6 n. 4. ABV 703/129, Para. 248, Add.(2) 127.

B] A: two Amazons arming, with a lion. B: a warrior restraining his horse; a dog.

C] Nonsense: imitation letters: A: between the Amazons' heads: 5 letters. B: above the horse's rump: υχyu(γ)ιγχ. Under the horse's belly and around the dog's head: 7 letters. To right of the warrior's back: 5 letters.

D] = 1885.710. The letters are close to imitation letters. The phs. in CV are too small to see the letter forms, but the imitation inscriptions seem to follow the Diosphos Painter's regular practice of varying the shapes of the letters to give the illusion of real inscriptions. B has more inscriptions than A; hence it is probably the more important side.

5872.

Oxford G 251.

A] Fragmentary BF/WG oinochoe. From Capua. Athena Painter. First quarter fifth. *Vidi. EAA v, 808, fig. 980. Haspels, ABFL 59/110. ABV 527/25, Para. 189 and 264, Add.(2) 131.

B] The Capture of Dolon.

C] Nonsense: on Dolon's left: σ?[.]εδ(λ)[--(?)], retr. Above his head, in a curve: υχσεισοσ.

D] = 226. Only the neck and shoulder are preserved. A good example of the Athena Painter's neater style.

5873.

Oxford G 702.

A] Fr. of RF cup. From Naukratis. Unattributed. Late sixth (Beazley). *CV, Great Britain 9 III I, pl. 57,26.

B] Int.: no figured decoration preserved. A: remains of three running males.

- C] Int.: Gr.: [---]ιδησθ[---].(1)
 D] A dedication, not Attic. Cartwheel theta. Four-stroke sigma.

(1)Perhaps: [---]ιδης θ[εοις Ελληνων ανεθηκε].

5874.

Oxford 189.

- A] Small standed dish. From Peristeri. Oikopheles, potter and painter. Third quarter sixth. *Beazley, BSA 32 (1931-32) 21-22 (not ill.). *ABV 349, Para. 159-60.
 B] Int.: Gorgoneion; round it, hare hunt; sphinx; satyr and maenad; Heracles and a Centaur.
 C] εκεραιμευσεν εμε Οικοφελες· Οικοφελες μεγρα(φ)σεν.(1)
 D] Beazley points out that the inscription is not intended for an hexameter, as Gardner thought and Pfuhl (M&Z 253) repeated. Οικοφέλης (so LGPN ii) or Οικωφέλης? LGPN ii lists the former, although IG ii(2) 415 (fourth cent.) has the latter.

(1)So ABV. "The painter seems to have written εγρασεν (thinking of εποισεν) and to have added the φ after writing the ε or the εσ." (Beazley).

5875.

Oxford 211.

- A] BF neck amphora. From Gela. Unattributed. Dot-band Class. First quarter fifth. *CV, Great Britain 14, pl. 22,1-3. Gardner, JHS 26 (1906) 226-28 (dr. after JHS 13). ABV 484/9, 700, Add.(2) 122.
 B] A: Heracles citharoedus mounting a platform; at left, his cloak and quiver hung up; in front of him, on the platform, his club propped up diagonally. B: an unclear scene: a bearded satyr, seated on top of a large stepped block, perhaps an altar, leans against a wineskin and plays the flutes; to left and right of the block are remains of a different scene, variously interpreted (at left, human legs; at right, animal (goat) heads to right); see CV, p. 11.
 C] Nonsense: A: to left of Heracles' head, at top of scene: 4 letters, mostly dots(?). Along Heracles' back, probably not facing him and not retr.: χοεκ^χο.(1) Between Heracles' legs: χοε. To right of the cithara, perhaps curved: at least 3 letters, probably more. Along the club, also not retr. and hence upside down: χοτεχο. B: above the satyr's raised leg: (ο)ο(.)(). Behind the satyr's back: χοε(κ)χο.(2)
 D] = G 240. Small. Leagran-type nonsense.

(1)so the ph. and text in CV; part of the quiver intervenes.
 (2)the kappa is unclear.

5876.

Oxford 212.

- A] BF amphora. From Cervetri. Priam Painter. Last quarter sixth. 520-10?(1) Early, Beazley. *Beazley, CV, Great Britain 9, III H, pl. 8,5-6. Kretschmer, Vas. 198. ABV 331/5, 670, Para. 146, Add.(2) 90. Script 978.
 B] A: Harnessing the Chariot of Athena and Heracles. B: Dionysus with a satyr and two maenads.

C] A: to right of Athena's forehead and above Heracles' head, resembling a two-liner:

Ἡρακλέους

κορε.(2)

Above the heads of the attendants at right, similar:

καλος

Μυννυχος.(3)

D] For the ending -εους see GAI ii, 191.

(1)Early (Beazley in ABV); late sixth (in CV), but that is too late. (2)I doubt that there is enough space for a letter between heta and rho. Syllabic heta or eta? Klein, L.(2) 36 doubted the inscription. Beazley in CV rightly rejects the reading Ἡρακλέους κόρη (cf. Kretschmer and others) and assumes a conflation of Διὸς κόρη with Ἡρακλέους. I think there are two inscriptions, put in the wrong order. Κορε stands for Athena by itself. For the sp. ου see the examples in GAI i, 240. (3)cf. PA 10,477. Klein wrongly read Μυνυχος. The name is Μυννυχος, not Μῶνυχος (i.e. Μουννυχος); see GAI i. 265. Both names exist, see LGPN ii. s.vv. Μῶνυχος for Μουννυχος is cited from Kretschmer, Vas. 120, Naples 86,496 by Aison, otherwise it is late. Μυννυχος is cited from Oxford 212 and in the 4th century. Are the names on these vases really two different names?

5877.

Oxford 213.

A] BF neck amphora. Painter of Oxford 213 (Beazley). Last quarter sixth. Ca. 520-500 (Boardman). *J. Boardman, CV, Great Britain 14, pls. 14,1-2 and 15,1-2; p. 6, facs. of Grr. ABV 340/1, Para. 152, Add.(2) 93.

B] A: Dionysus with a flute-playing satyr, two maenads and a goat. B: a chariot wheeling around and running over a falling warrior.

C] Under the foot: three long Etruscan Grr. Also a short Gr., perhaps mercantile.

D] Not in TGV.

5878.

Oxford 214.

A] BF neck amphora. Unattributed. Dot-band Class. Early fifth. 500-490 (Boardman). *J. Boardman, CV, Great Britain 14, pl. 23,1-3 (facs.). ABV 484/10, Add.(2) 122.

B] A: Heracles with a lyre, and Athena; both seated. Dionysus and a satyr.

C] Under the foot, Gr.: Αρε<>.

D] Not in TGV. Owner's name?

5879.

Oxford 215.

A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. Third quarter sixth. Ca. 530. *ABV 216/3, Para. 104, Add.(2) 57. Beazley, Proc. Brit. Acad. 33 (1948) 13/α 21. *J. Boardman, CV, Great Britain 14, pl. 30,2-6; p. 18, facs. of Dip. TGV 124/3E 12.

B] Body and shoulder: A, B, each: a man courting a boy between two youths (on B, a dog). At each handle: a lion. On one handle: a satyr; on the other: a maenad.

C] A: shoulder: above the heads of the lovers, horizontal and

fairly straight: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, a red Dip.: ligature ΠΕ with D-shaped rho.

D] = 1885.654. The hand is typical of Painter N.

5880.

Oxford 231.

- A] BF band cup. From Bolsena. Hermogenes potter.(1) Third quarter sixth. *Photo. (A or B). Beazley, JHS 52 (1932) 189 (not ill.). AM 41, 222. ABV 165/5, Add.(2) 47. Script 246.
B] Handle zone: A, B, each: a warrior mounting a chariot.
C] A: to left and right of the chariot: ΗΕΡΜΟΓΕΝΕΣ | ΕΠΟΙΕΣΕΝ.
B: the like.
D] = G 244.

(1)one of six 'chariot cups' (ABV), possibly by the same hand as the Hermogenean head cups, but "little comparison is possible" (p. 164). But the signatures have a distinct style, which suggests that they may be written by one painter (see Script 51).

5881.

Oxford 247.

- A] BF lekythos. Athena Painter. Early fifth. *Haspels, ABFL 147. 148, 255/19, pl. 44,4a-c (all show letters).
B] Poseidon on a sea horse.
C] Nonsense: above the figures, just below the top margin, horizontal: δογ(ρ)γ^ογ.(1) Complete.

(1)in Haspels' ph., the third letter looks like a reversed regular rho; it could be a koppa. Between the fifth and sixth letters there is a gap caused by the heads of Poseidon and the horse, but there are some odd little black strokes which I do not think are part of the inscription.

5881a.

Oxford 250.

- A] BF lekythos. Edinburgh Painter. Last quarter sixth. P. Gardner, Cat. of the Greek Vases in the Ashmolean Museum (1893), pl. 9. *Haspels, ABFL 48, 87, 216/2, pl. 29,2 (shows inscription) (bibl.). N. Gardiner, Athletics (1930), fig. 209 (after P. Gardner). Para. 217 (bibl.), Add.(2) 120. *E. Böhr, Der Schaukelmaler (1982), pl. 197,b-c.
B] Ball game: at left, a bearded man leaning on his stick, about to throw the ball; at right, a naked boy sitting on the shoulders of another, to left, ready to catch it.
C] At the far right, behind the boys, vertically down, in large letters, facing them, Gr.; κέλευσον.(1)
D] = 1890.27.

(1)Haspels' ph. shows the letters, distorted.

5882.

Oxford 251.

- A] BF lekythos. From Gela. Manner of Athena Painter (Haspels). First quarter fifth. *Haspels, ABFL 161 and 262/1 (not ill.). P. Gardner, Ashmolean Vases 18. *C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 63,

fig. 88 (shoulder, shows much of the inscriptions).

- B] Shoulder: between eyes: a hunter with a spear; a doe having been hit by two spears (in thigh and head); a stag rushing off to right. [The lower legs and feet of hunter and front legs of the right doe are missing.]

- C] Shoulder: (.)υὸν καλὸς Κυνιππος.(1)

- D] Listed as Oxford 1889.1013, ABL 262/1. - Haspels 161:
shoulder: stag hunt. The inscription:
(.)VON, KAAO(.) [Attic lambda], KYNIPPOΣ [three-stroke sigma].
To left of the first word a piece is missing but H. disagrees with Gardner that there was room there for another letter.
"Apart from these words, our painter strews a number of small blots in the field, which give the illusion of an inscription from a distance, but which do not even pretend to be mock letters."

(1)Κυνιππος is known from the late fifth century, see LGPN ii who also lists the present vase, although it is not in Beazley. The ph. in Bérard shows: to lower right of the hunter, [-]λον (there probably was more at left, not vis. in ph. and probably lost). Above these letters, close to the right of the hunter's left arm: six small nonsense (imitation) letters in irregular sequence, typical of Athena Painter nonsense. To the smitten doe's right, vertically down and facing it: καλο(ς) (the sigma indistinct). Below the stag's belly, horizontal: Κυν..., the rest cut off by the photo.(2)

5883.

Oxford 265.

- A] WG lekythos. From Gela. Bowdoin Painter. Second quarter fifth. Late (Beazley). *Fairbanks, Ath. Lekythoi (1907), Gp A, Class 2/3 (not ill.). ARV(2) 686/187.
B] Flying Nike, with a caduceus; a fawn.
C] Νι[κε]ισσι.(1)
D] Uncertain reading; probably nonsense.

(1)so Fairbanks.

5884.

Oxford 266.

- A] WG lekythos. From Gela. Achilles Painter. Third quarter fifth. 445-440 (Oakley). *Beazley, JHS 34 (1914) 221/8 (not ill.). *Fairbanks, Ath. Lekythoi (1907), Gp. C, Class 5/33 (not ill.). Gardner, Cat., pl. 20,1 and p. 21. Klein, L. 162, fig. 42. E. Buschor, Grab eines attischen Mädchens(2) (1941), 62-63 (cleaned). ARV(2) 1000/195, Add.(2) 313. F.A.G. Beck, Album of Greek Education (1975), pl. 83/402. M. Maas and J. Snyder, Stringed Instruments of Ancient Greece (1989) 158, fig. 5. *J.H. Oakley, The Achilles Painter (1997) 149/264, pl. 137C-D (show inscriptions).
B] "Mistress and Maid": a woman seated to right on a chair, with her lyre; above her, at the top, a mirror hung up; a woman to left, holding a lyre; above and to right of her head, at the top, an oinochoe hung up.
C] Between the women (closer to that on the left), below the top margin, horizontal stoich. three-liner, the second line centered: Αλκιμη[η]δης | καλὸς | Αισχυλιδῶ.
...../...

.....

 D] = 1889.1016. - Shoulder, neck and mouth alien. For the Achilles Painter's 'lunate' sigmas see Script 110 n. 5. Ionic alphabet. Sigma twice of a shape typical for the Achilles Painter.

5885.

Oxford 267.

- A] WG lekythos. From Gela. Timokrates Painter. Second quarter fifth. *ARV(2) 743/3. *Fairbanks, Ath. Lekythoi (1907), Gp. B, Class 4, Series 2/13 and p. 248 (not ill.).
- B] Youth Leaving Home (or arriving(1)): a youth with spears and chlamys, and a woman.
- C] One word is written horizontally, the other vertically(2):
 κ[α]λος | Τιμοκράτης.
- D] Much restored. Ionic lambda; four-stroke sigma.

(1)so Beazley: arriving seems more likely, as the woman is rushing toward the youth with outstretched arms. (2)so Fairbanks.

5886.

Oxford 270.

- A] RF Nolan amphora. From Gela. Telephos Painter. Second quarter fifth. Ca. 470. *CV, Great Britain 3, pl. 17,3 and 18,5. ARV(2) 820/52, Add.(2) 293.
- B] A: a king drinking and a woman serving him. B: a bearded man.
- C] A: between the figures, non-stoich. two-liner:
 Λιχας | κ(α)λος.(1)
- D] = 1889.1014. Small letters. Ionic alphabet.

(1)the second word shifted a bit to the right.

5887.

Oxford 271.

- A] RF Nolan amphora. Nikon Painter. Ca. 480-470 (CV). *CV, Great Britain 3, pls. 17,6 and 18,2 (bibl.). ARV(2) 651/12, Add.(2) 276.
- B] A: Apollo to right of a laver.(1) B: a youth with his stick.
- C] A: on Apollo's left: κ(α)λος. On his right: Χ(α)ρμίδης.
- D] = 1885.671.

(1)"in his precinct," Beazley.

5888.

Oxford 276.

- A] RF Nolan amphora. From Nola. Phiale Painter. Third quarter fifth. 445-440 (Oakley). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 71/28, pls. 16,b and 34,d. ARV(2) 1016/28. Hackl 585. TGV 160/12F 2.
- B] A: Youth Leaving Home, and a woman. B: woman.
- C] Under the foot, Gr.: καδιϞ.
- D] = Oxford EF C. 106 = V 276. I.e., κἀδιϞα, or κἀδιϞσκοι, from καδος.

5889.

Oxford 277.

- A] RF Nolan amphora. From Gela. Providence Painter. 480-470. *CV, Great Britain 3, pls. 17,2 and 18,7. ARV(2) 636/22, Add.(2) 273.
 B] A: Athena running. B: a man with a scepter.
 C] Nonsense: A: below her right arm: $\nu\gamma\nu$. To right of her head: $\nu\omega\nu\alpha$. B: on the left: $\dots\epsilon\nu\dots$
 D] = G 260. The very faint inscriptions are here given from CV, text.

5890.

Oxford 288.

- A] RF skyphos. From Chiusi. Penelope Painter. Third quarter fifth. Ca. 440 (Beazley). *CV, Great Britain 3, pl. 46,8-9; GB 9, p. vii. ARV(2) 1301/14, Para. 475, Add.(2) 360. Robertson, AVCA 219.
 B] A: wrestlers; Nike, on a stele, looks on. B: a trainer watching A; a Nike is also watching.
 C] A: above the left wrestler: $\kappa\alpha\lambda\omicron\varsigma$. B: above the trainer: $\kappa[\alpha]\lambda\omicron\varsigma$. Above Nike: $\kappa\alpha\lambda\eta$.
 D] Robertson gives an explanation of the two Nikai at the wrestling match: one wins, the other is afraid of losing. [Note that the 'winning' Nike is inscribed $\kappa\alpha\lambda\eta$.] Ionic alphabet.

5891.

Oxford 300.

- A] RF cup. From Chiusi. Colmar Painter. Euphronios potter. Ca. 500. *CV, Great Britain 3, pl. 1,8. ARV(2) 357/69, 1635, Para. 363, Add.(2) 221.
 B] Int.: a boy running with hoop and food.(1) Ext.: plain.
 C] Int.: $[h]o\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.
 D] = 1886.587.

(1)for a parallel, see ARV(2) 1635.

5892.

Oxford 301.

- A] RF cup. Makron. First quarter fifth. Ca. 490-480 (Beazley). Late (Kunisch). Bloesch, FAS 94/28. *CV, Great Britain 3, pls. 2,4 and 47,5. ARV(2) 478/317. *N. Kunisch, Makron (Kerameus 10, 1997) 215/517, pl. 167 (shows inscription).
 B] Int.: komast: a youth with a cup and stick. Ext.: plain.
 C] Int.: to right of his body, beneath the hand holding the cup: $\kappa\alpha\lambda\omicron\varsigma$.
 D] Listed by Kunisch as Oxford 1879.165. The high-kicking alpha is typical of Makron.

5893.

Oxford 302.

- A] RF cup.(1) From Gela. Related to Proto-Panaitian Group. Ca. 500 (Beazley). *CV, Great Britain 3, pl. 1,9. Bloesch, FAS 121/30. ARV(2) 318.
 B] Int.: komast: a youth rushing with oinochoe and cup.
 C] Int.: $\Pi\alpha\nu\alpha\iota\tau\iota\omicron\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.
 D] A small cup.

(1)type C.

5894.

Oxford 303.

A] RF cup. From Chiusi. Apollodoros. Ca. 500. *CV, Great Britain 3, pl. 1,7. ARV(2) 120/7, Add.(2) 175.

B] Int.: Theseus and the Minotaur.

C] Int.: ho παῖς καλός.

5895.

Oxford 305.

A] RF cup. Painter of Louvre G 265.(1) First quarter fifth. 480-475 (Beazley). *CV, Great Britain 3, pls. 2,3 and 7,1-2. ARV(2) 416/3, Add.(2) 234.

B] Int.: a woman running. A: a man playing flutes and two boys, at a herm and an altar.(2) B: a man seated on a rock addresses a draped boy; at right, a youth behind a tree looks on; above, a writing tablet and cross.

C] Nonsense inscriptions: Int.: to the woman's left: ο[.]εἰς.(3) On her right: [-]οσ[.]εσ.(3) B: above the man and the boy: ολεσῆλ.(3)

D] = G 236.

(1)Mild-Brygan Group. (2)the herm is in the palaestra. (3)these are partial readings in CV, of what is legible; the photos. do not show the inscriptions.

5896.

Oxford 309.

A] RF stemmed dish. From Nola. Close to Dish Painter.(1) Second quarter fifth. Ca. 470-460 (Beazley). *Vidi. *CV, Great Britain 3, pls. 3,8 and 47,1. Bloesch, FAS 89/3. ARV(2) 788, top, 1590.

B] A seated youth.

C] Above the figure, bending down at the end: Κλεινίας.

D] The first iota is clear, although only the upper half is preserved. CV: Kleinias is no doubt the son of Pedieus mentioned on a lekythos by the Achilles Painter [Syracuse 21,186, ARV(2) 993/80 and 1590] and not the father of Alcibiades. Ionic alphabet.

(1)a follower of Douris.

5897.

Oxford 310.

A] RF plate. From Chiusi. Paseas (the Cerberus Painter). Last quarter sixth. Ca. 520. *Beazley, CV, Great Britain 3, pl. 1,5 (much bibl.). Cf. CV, Great Britain 9, p. vi. Hartwig, Meisterschalen 10 and 525. E. Langlotz, Zur Zeitbestimmung der strengrotfigurigen Vasenmalerei (1920) 58-60. *Wade-Gery, JHS 71 (1951) 210-21, fig. 1. Richter, ARFV 44. ARV(2) 163/8, 1601, Para. 337, Add.(2) 182. TAPhA 103 (1972) 185-86.(1) Script 354. E.G. Pemberton, Hesp. 57 (1988) 232-34. Beazley Archive db, no. 201,526.

B] A mounted archer in Oriental costume. Beazley in CV 3 says that the question of whether the archer is male or female (Hartwig called the figure an Amazon) cannot be decided, although the impression is that of a male. He may be a barbarian or a Greek light-armed soldier; the costume is not Thracian (as Seltman said), but one widely worn by Eastern barbarians, Scythian being undistinguishable from

Persian. 'Miltiades' may be applied to the archer, but there is no reason why it should be. The victor would fit chronologically [but see my paper in TAPhA].

C] Starting from the head: Μιλτιάδης καλός.

D] = 1879.175. Pemberton discusses the Miltiades kalos; she thinks the kalos refers to the victor and may not always be erotic.

(1)but the archer is not bearded, as stated there.

5898.

Oxford 311.

A] RF lekythos. From Gela. Unattributed. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 39,1.

B] Eros flying with a lyre and fillet.

C] Nonsense: At left: ν[.]νι. At right: νονει.

5899.

Oxford 316.

A] RF lekythos. From Gela. Nikon Painter. Ca. 480-470. *Beazley, CV, Great Britain 3, pl. 34,3. ARV(2) 651/23, Add.(2) 276.

B] Eos.

C] Nonsense: on the left: οε(.)().(1) On the right: καεακσ.

D] = 1890.24. Done from CV, text. Beazley's description is confusing, as he speaks of a rough stoichedon, but gives the inscriptions as being on either side of the figures. The photo. in CV may show some letters on the left, possibly kionedon. Attic sigma.

(1)"OE and two more letters," Beazley in CV.

5900.

Oxford 317.

A] RF lekythos. From Gela. Providence Painter. Ca. 480 (Beazley, orig.). 465 (Jacobsthal apud CV, GB 9). *CV, Great Britain 3, pl. 34,4. CV, Great Britain 9, p. vii. Rumpf, Gnomon 1930, 66. ARV(2) 641/84, Add.(2) 274. *dr. by Beazley.

B] Athena (? see below) running with a shield and spear.

C] Nonsense: to left of her mouth, along the spear: γογοβο, retr.

D] Rumpf is probably right in calling 'Athena' Thetis or a Nereid (Beazley in CV GB 9, who gives parallels for the subject).

5901.

Oxford 319.

A] RF lekythos. From Gela. Painter of Paris Gigantomachy. First quarter fifth. Ca. 490-480 (Beazley). *CV, Great Britain 3, pl. 38,12. ARV(2) 424/132.

B] A warrior.

C] καλός. On the shield, a snake and: καλ[--].(1)

(1)καλ[ος], Beazley, but could it not be καλ[ε], referring to the shield? (It seems, however, to be written around the snake, which is masculine).

5902.

Oxford 320.

A] RF lekythos. From Athens? From Sicily?(1) Manner of Pistoxenos Painter. Second quarter fifth. Ca. 470. *CV, Great Britain 3,

pl. 38,10. Fröhner, Coll. ... van Branteghem (1892), no. 57.
ARV(2) 864/13, Add.(2) 299.

B] A woman with a child.

C] A stoich. three-liner: Γλαυκὸν|καλὸς|Λεαγρῶ.

D] = G 298. All letters are apparently Ionic except the long ö of Glaukon, which is given as omicron in ARV(2) (probably the result of cleaning the vase), whereas it was given as omega in earlier publications, including CV. Mixed alphabet.

(1)Athens according to Fröhner, Sicily according to Klein; so CV, while ARV(2) does not mention the provenance.

5903.

Oxford 321.

A] RF lekythos. From Gela. Unattributed.(1) First quarter fifth. Ca. 480. *CV, Great Britain 3, pl. 38,5. ARV(2) 561/9, 1586, Para. 388. Beazley Archive db, no. 206,412.

B] A man leaning on his staff; a pinax with a bird.

C] η{(.)}ππον, and: κ(α)λο(ς). Gr.: "a large rectangle, and within it a sort of lambda formed by lines running from one side to the opposite." (CV)(2).

D] Done from the text of CV. The third letter of the name is printed as a reversed Ionic gamma, the last letter of καλὸς as a nu (probably a sideways sigma). Alpha lacks the cross stroke.

(1)near the Pan Painter, CV and ARV(2), but deleted in Para.
(2)not in TGV.

5904.

Oxford 326.

A] RF squat lekythos. From Vico Equense near Naples.

Unattributed. Second quarter fifth. Ca. 470 (Beazley). *CV, Great Britain 3, pl. 40,17. TGV 93/7B 3. Beazley Archive db, no. 13,265 (no other bibl.).

B] A seated woman; a skein of wool; a basket.

C] Nonsense: mock inscription: two-liner. Under foot, Grr.:
N and ΔΕ.

D] = 1891.323.

5905.

Oxford 327.

A] RF alabastron. Aischines Painter. Second quarter fifth. *CV, Great Britain 3, pl. 41,7-8. ARV(2) 717/225, 1667.

B] A: a woman spinning. B: a youth leaning on his stick, with a flower.

C] A: κα(.)ε.(1) B: κ(.)λ(.).(2)

(1)Beazley: roughly written, the third letter reduced to a dot. [I.e., καοε? See New York 41.162.102, WG lekythos by Inscription Painter, Script 1177a, Fig. 124; but there the omicron is a proper circle.] (2)i.e., an inscription of five letters, of which three are blobs. [This might be intended for kalos.]

5906.

Oxford 333.

A] Fr. of RF aryballos (mouth and neck). From Tarentum.

Unattributed. Late sixth. *Beazley, CV, Great Britain 3, pl. 49,15. *ARV(2) 26, *1602. Script 1114.

- B] No figured decoration preserved.
- C] On the reserved top surface of the mouth, in BG:
Ναυσικτῆρατος : * καλος : * ναι : *.
- D] A lengthy list of parallels to inscriptions put on the top surface of the mouth of vases is given in CV. Beazley compares especially the cockle-shell aryballoi with the potter's signature of Phintias on the tope side of the mouth, which have the same three-dot punctuation.

5907.

Oxford 512.

- A] BF/WG lekythos. From Thebes. Cactus Painter. Early fifth.
*Haspels, ABFL 61-62, 110, 198/4, pl. 18,3.P. Gardner, JHS 24 (1904) 302, pl. 7. Para. 212.
- B] Ajax with the body of Achilles.
- C] Nonsense: in the spaces between palmettes: oo, four times.
Once: oooo. Twice: σ.
- D] The sigmas three-stroke and rounded.

5908.

Oxford 515.

- A] BF/RF cup. From Vulci. Oltos. Last quarter sixth. Ca. 520 (Beazley). *CV, Great Britain 3, pls. 1,1 and 5,1-2. ARV(2) 56/27 (bibl.), 44/85.
- B] Int.: BF: a warrior running. Ext.: RF, between eyes: A: discobolus. B: athlete.
- C] Int.: On the right side, along margin: καλος Μεμδν.(1)

(1)the last letter made into a sigma by the restorer.

5909.

Oxford 516.

- A] RF cup. From Vulci. Oltos. Last quarter sixth. *CV, Great Britain 3, pls. 1,2 and 5,3-4. ARV(2) 63/92, 1622, Add.(2) 165.
- B] A party: Int.: komast: a naked youth with a drinking horn, running.(1) Ext.: symposium: A: a youth reclining(2), with a skyphos in hand and calling to a boy cup bearer; a he-goat. B: three youths running, the first one looking back, the second sees him, the third grasps a lyre.(3)
- C] Int.: starting to left of the forehead and running all around in a circle: Μεμνο{μο}ς καλος, for Μεμδν. A: the reclining youth: I[--], retr. The cup bearer: [--]δν, retr. To right of the goat's hind legs: α[ιχς].(4) B: the youth on the left: A[--]. The youth in the middle: Α<σ>χ<ρ>δν. The leader: Λαμπδν.
- D] = G 262. I wonder if the extra mu is not for nu, whence read: Μεμνο(ν)ος, gen.?

(1)a guest. (2)the host (Beazley). (3)more guests. (4)Beazley.

5910.

Oxford 517.

- A] RF cup. Euaichme Painter (Follower of Douris). Second quarter fifth. Ca. 470 (Beazley). *CV, Great Britain 3, pls. 3,1 and 8,1-2. ARV(2) 785/8, Para. 418, Add.(2) 289.
- B] Int.: a man offering a cock to a boy; at left, a stool. A:

- a woman carrying boots, with two men; a youth, and a woman with a distaff.(1) B: a woman, leaving a building (two Ionic columns), is accosted by two youths; a youth and a woman.(1)
 C] Int.: starting to left of the man's back and following the margin to behind the boy's head: ho παῖς καλός.(2)
 D] = G 279.

(1)`visit to ladies,' Beazley. (2)the spacing is irregular: ho παῖς καλός (my spacing, exaggerated).

5911.

Oxford 518.

- A] RF cup. From Orvieto. Antiphon Painter. First quarter fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 2,8. *FR iii, 81 (dr.). ARV(2) 336/22, 1646, Add.(2) 218.
 B] Int.: helmet maker: a seated youth filing a Corinthian helmet; at left, a furnace; at right, an anvil; on the wall, five files. Ext.: plain.
 C] Int.: to right of the files, a non-stoich. two-liner, diagonally downward (curved, following the margin): ho παῖς καλός.(1)
 D] = G 267. Much restored.

(1)so the dr. in FR.

5912.

Oxford 519.

- A] RF cup. Curtius Painter (Penthesilean). Second quarter fifth. Middle fifth (Beazley). *CV, Great Britain 3, pls. 3,6 and 10,3-4. ARV(2) 931/5.
 B] Int.: two youths conversing. A: two pairs of a youth and a boy conversing. B: similar.
 C] A: between the two groups: κ(α)λός, and below it: κ(α)λός. At right: κ(α)λός. B: inscriptions as on A.
 D] The letters in white. Ionic alphabet. Alpha lacks the cross stroke.

5913.

Oxford 520.

- A] RF cup skyphos. Epiktetos. Last quarter sixth. 510-500. *CV, Great Britain 3, pl. 41,9-10. *JHS 24 (1904) 306 (drs.). ARV(2) 76/84, Para. 328, Add.(2) 168.
 B] A: two boys fetching wine at a krater. B: a boy with two horses.
 C] Nonsense: A: by the head and raised cup of the left boy: ιε^οιε^οιε. Behind the boy at left: το, retr. To left of the boy at right: οιεν, retr. B: above the left horse: --]ι(ε)...ιε. To right of the right horse's legs: εο(ι)ε.
 D] = G 276. The inscriptions after JHS. Beazley gives parallels for the inscriptions: Naples, Racc. Porn. 1 [ARV(2) 77/85] by Epiktetos and Orvieto, Faina 148 [unattributed].

5914.

Oxford 522.

- A] RF stamnos. From Gela. Polygnotos. Third quarter fifth. Ca. 450-440 (Beazley). *CV, Great Britain 3, pls. 29,3-4 and 30,3-4. Bothmer, Amazons 182/62 (not ill.). ARV(2) 1028/3, Add.(2) 317. S.B. Matheson, Polygnotos and Vase Painting in Classical

Athens (1995) 346/P3, pl. 52 (part of A, small).

- B] A: Amazonomachy: Theseus and an Amazon archer; Rhoikos and an Amazon on horseback. B: Youth Departing: a youth between a woman and a bearded man.
- C] A: above the Amazon archer's head: Μελοσα. To right of Theseus' head (which faces left): Θεσε[υς]. Above Rhoikos' head: Ροικος. The Amazon rider is not inscribed. B: καλος.
- D] = G 290. Tailed rho?

5915.

Oxford 525.

- A] RF volute krater. Unattributed.(1) Ca. 450. *Beazley, CV, Great Britain 3, pl. 21,1-2 and 32,6. *Gardner, JHS 21 (1901), fig. on p. 3 and pl. 1. C. Robert, Hermes 49 (1914) 17-38. Buschor, Feldmäuse (1937) 22-23. O. Lendle, Die 'Pandorasage' bei Hesiod (1957) 66-69. ARV(2) 1562/4, Para. 506, Add.(2) 388. A.D. Trendall and T.B.L. Webster, Illustrations of Greek Drama (1971) 35, 39, no. II.8. M. Vickers, Greek Vases (Ashmolean Museum, 1978) fig. 48 (A). Script 1004. C. Berard, Anodoi (Rome 1974) 164, pl. 19/71. *E. Simon, 'Satyr-plays on Vases in the Time of Aeschylus,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 145 and n. 149, pl. 39,a (A). D.F. Sutton, RSC 23 (1975) 350-55. E. Simon, LIMC i, 790-92, s.v. Anesidora.
- B] A: Pandora appears to Epimetheus (with a mallet; Eros above) by rising from the ground. B: a youth with spears(2) pursuing a woman in the presence of another woman.
- C] A: to right of Zeus' face: Ζευς. To right of Hermes' head: ηερμης. Above Epimetheus' head: Επιμεθευς. Above Pandora's head: Πανδορα. B: between the youth and the pursued woman: Αλκιμαχος and below: καλος.
- D] = G 275. C. Robert interpreted Pandora as the earth goddess, comparing London D 4, q.v.; Bérard assumes an error by the vase painter who confused Ge and Pandora; so also Lendle, but Simon in LIMC disagrees: she follows Buschor and Sutton in believing that this is the artificially created Pandora [but why is she rising from the ground?]. Related by her to Sophocles' satyr play Pandora or Sphyrkopoi. Attic alphabet; alpha variable; theta with a vertical line in the circle; tailed rho; V-shaped upsilon with curved strokes.

(1)so ARV(2); ARV(1) 696/22 had attributed the vase to the Group of Polygnotos, but with the proviso that it stood rather apart.
(2)Theseus?, ARV(2).

5916.

Oxford 526.

- A] RF neck amphora. Recalls Barclay Painter. Third quarter fifth. *JHS 24 (1904) 314-15 (dr.). *CV, Great Britain 3, pl. 19,5,8. ARV(2) 1068/5, Add.(2) 325.
- B] A: Oedipus, and the sphinx on a rock; a companion is behind Oedipus. B: Nike and king (Zeus?).
- C] A: on the rock: Σ, reversed. σφινξ(?)
- D] The four-stroke sigma (all that was written) can be seen in the dr., JHS 24, p. 314.

5917.

Oxford 533.

- A] RF oinochoe (chous). From Nola. Manner of Alexandre Painter (L.-H.).(1) Third quarter fifth. Ca. 430 (Beazley). *CV, Great Britain 3, pl. 43,3. ARV(2) 1263, bottom, Add.(2) 355, bottom. *A. Lezzi-Hafter, *Der Schuwalow Maler* (1976), pl. 147,a,b.
- B] Nike with a fillet flying toward a tripod.
- C] Νίκη.
- D] = G 280. The inscription is in white.

(1)cf. the Calliope Painter (Beazley).

5918.

Oxford 534.

- A] RF oinoche (chous). Akin to Eretria Painter.(1) Class of Ferrara T 108A (Green). Third quarter fifth. Ca. 430 (Beazley). *CV, Great Britain 3, pls. 39,3-4 and 43,2. C. Fränkel, *Satyr- und Bakchennamen auf Vasenbildern* (1912) 62, 100/ε (Tragodia only). G. van Hoorn, *Choes and Anthesteria* (1951) 163/783. H. Schaal in *Städel-Jahrbuch* 2, 18-26, pl. 7a. RE, s.v. Tragodia 1 (Herter). ARV(2) 1258/1, Add.(2) 355. J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 199,4. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 157, KISSOS 6; 191, TRAGODIA 4. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 191, 203-204, 207, 338/211, pl. 195,a.
- B] A satyr attacking a maenad sleeping on a rock.
- C] The maenad: Τραγωῖδια. The satyr: Κίσσος.(2)
- D] = G 284. For the subject see Schaal and von Mercklin, in RM 38-39, 102-103; C. Fränkel, *Satyr- und Bakchennamen* (1912) 62 and 110/ε. Beazley gives parallels in CV. Tragoidia as a maenad occurs also on a fr. in Florence (Campana) and a vase in Compiègne (CV, pls. 18,1 and 191).

(1)"More or less," Beazley. L.-H. attributes to the Kodros Painter; certainly not by the Eretria Painter: "Ich kann mich nicht mehr von der Vorstellung befreien, dass die Bemalung ... vom Kodros-Maler stammt." (2)the reading Κίσσος is from CV, GB 3, p. 34.

5919.

Oxford 535.

- A] RF lekythos. From Gela. Villa Giulia Painter. Second quarter fifth. 460-450. *Beazley, CV, Great Britain 3, pl. 35,1-2 and 38,14. *Gardner, JHS 25 (1905) 71 and pl. 2,1. Beazley, RM 27, 289/25. ARV(2) 624/76. Script 713.
- B] Artemis and Apollo.
- C] Above the heads: Ἀρτεμις.(1) Ἀπ<ο>λλῶν.(2)
- D] Attic alphabet.

(1)so CV. JHS gives Ἀρτ[εμις]. (2)CV gives Ἀπ<ο>λλῶ[ν], but the photo. in JHS shows Ἀπ<ο>λλῶν (whereas the text has Ἀπλ). Perhaps the nu is repainted?

5920.

Oxford 536.

- A] RF lekythos. From Gela. Aischines Painter. Second quarter fifth. Ca. 460-50. *CV, Great Britain 3, pl. 38,9. ARV(2) 714/170, Add.(2) 282.
- B] Preparations for sacrifice: a woman with a phiale, a youth

with meat on a spit and a sacrificial basket.

- C] Nonsense: to right of the woman's face: δ(ε)υ(.)(1) To right of the back of the youth's head: κκκκ.(2)
D] = G 300.

(1)the epsilon lacks the top horizontal, which makes it look like an upside-down digamma. Beazley in CV has lambda for upsilon, I think wrongly. The last letter consists of the tops of two parallel verticals, which makes it impossible to read δευρο. (2)so CV. I saw only three kappas in the photo. The second and third are lying sideways.

5921.

Oxford 537.

- A] RF pointed amphoriskos. Eretria Painter. Third quarter fifth. 430-425 (L.-H.). *CV, Great Britain 3, pl. 40,3-5. Beazley, 'Ελενης Απαιτησις,' Proc. Brit. Acad. 43 (1957) 244. *ARV(2) 1248/10, Para. 469, Add.(2) 353. P. Mingazzini, Griechische Keramik (1975), pl. 50 (B, color). K. Branigan and M. Vickers, Hellas (1982) 181 (A, B, in color). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 242, 345/248, pl. 160 (160,b and e show inscriptions on B).
B] A: a seated mistress looking into a mirror. B: a maid (or the mother) stands frontally and looks to the left, with a sash and a small chest.
C] A: to right and above the mistress's head: [---]ε.(1) B: to left and right of the maid's head: Θεαν^ο.
D] = G 303. Theano may be a sister, not necessarily a servant; the name occurs on the epinetron, Athens 1629 (so Beazley in CV, but in ARV(2) he thinks of her as the bride's mother). Theano is both a mythological and a historical name, see Pape, PA 6636 and LGPN ii: Plut., Alc. 22,5, of 415 B.C.: ἐρήμην δ' αὐτοῦ (Alcibiades) καταγόνοντες καὶ τὰ χρήματα δημεύσαντες, ἔτι καὶ καταρᾶσθαι προσεψηφίσαντο πάντας ἱερεῖς καὶ ἱερείας, ὧν μόνην φασὶ Θεανῶ τὴν Μένωνος Ἀγρυλῆθεν ἀντειπεῖν πρὸς τὸ ψήφισμα, φάσκουσιν εὐχῶν, οὐ καταρῶν ἱερείαν (sc. of Demeter and Kore) γεγονέναι. This is somewhat later than our vase. The name is also found in PA 6637. Differently Beazley in 'Helenes Apaitesis', who suggested Theano to be the mother of the seated mistress. Cf. Theano on Ferrara T 128, B (ARV(2) 1252/52) and on the epinetron Athens, NM 1629 (together with Theo).

(1)name or καλη, Beazley. [---]ε[---], L.-H. On p. 242 n. 404a, she speculates on restoring *Helene* on A: she would be cared for by the motherly Theano.

5922.

Oxford 549.

- A] WG lekythos. Painter of Athens 1826. Second quarter fifth. *P. Gardner, JHS 25 (1905) 76, pl. 3,1. ARV(2) 747/27.
B] A seated woman holding a wreath; column; duck; jug.
C] Above her head: καλος. To right and lower: Λιχας.(1) I.e.: καλος|Λιχας.
D] Ionic alphabet except one three-stroke sigma.

(1)Ionic in Gardner; ARV(2) gives the last sigma as three-stroke.

5923.

Oxford 572.

- A] Fragmentary BF prize Panathenaic. From Athens. Asteios Group. 373/2. Archon Asteios. *Beazley, AJA 47 (1943) 455 (not ill.). D.M. Robinson, AJA 14 (1910) 422-25 (provenance). ABV 412/1, Add.(2) 107. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jh. v. Chr. (1986) 27/cat. 13, figs. 13-14, pl. 7,3-4 (parts of A, + drs.). *J. Boardman, CV, Great Britain 14, 15, pl. 28,4-7.
- B] A: Athena to left. Columns figures: Nike with aphlaston. B: very fragmentary: at left, two wrestlers; at right, a bearded man to left (trainer or judge?); at the far left, a pillar.
- C] A: to right of the left column, facing it: [τ]ον Αθηνεθω αθλον{(.)}.(1) To left of the right column, not facing it, not kion.: επι Αστε[ιο] αρχοντος.(2) Under the foot, Dip.: a large circle. Not in TGV.
- D] = 1911.257. The inscriptions done from the ph. in CV, pl. 28,6, with confirmation from the text. Prize inscription: Attic with Ionic lambda. Archon inscription: Ionic.

(1)CV does not give omega for the penultimate letter. I see a vertical black mark after the last letter; perhaps this is a small fr. showing the margin which is displaced in the restoration. (2)four-stroke sigma.

5924.

Oxford 1885.495.

- A] BG cup skyphos. From Kertch. Unattributed. First half fifth. *CV, Great Britain 3, pl. 48,2. *Museum photos.
- B] No figured decoration.
- C] Under the base, curved along the inside of the rim, in large letters, Gr.: Αχαξης.
- D] "No doubt the name of the Scythian owner," Beazley.

5925.

Oxford 1911.615.+

- A] RF cup. From Cervetri. Painter of the Oxford Brygos. Brygos potter. First quarter fifth. *CV, Great Britain 3, pls. 2,1, and 6,3-4; Great Britain 9, III I, pl. 61,1-3. *Herford, JHS 34 (1914) 108, pl. 9 (dr., part). ARV(2) 399, 1650, Para. 369, Add.(2) 230. A.A. Barrett and M. Vickers, 'The Oxford Brygos Cup Reconsidered,' JHS 98 (1978) 21-23, fig. 1, pls. 1, 2a (Int., A, B). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 70 and 74, fig. 41 (signature). *D. Williams, 'A Cup by the Antiphon Painter and the Battle of Marathon,' in E. Böhr and W. Martini, eds., Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986 (1986) 77-79, pl. 13,2 (Int.).
- B] Int.: uncertain subject: Odysseus and Diomedes? A: fight of Greeks and Persians. B: arming.
- C] On one handle(1), Dip.: Βρυγος επ'οιδεσεν.
- D] + one fr., JHS 34, p. 108. + two frs. ex Leipzig. + two frs. ex Frankfurt (see CV, GB 9). + New York 1973.175.2. A. Barrett and M. Vickers think the ref. is to Plataea. This is denied by Williams because of the bulls as shield devices which are meant to recall the bull of Marathon; B

he thinks shows the departure for Marathon; the Int. may show two heroes having risen up at Marathon (Bothmer, apud Barrett and Vickers, JHS 98 (1978) 24); possibly, Callimachus and Stesilaus at the altar of the Heracleum at Marathon. Tailed rho.

(1)the signature is on the left side of the handle, hence it is not by the Brygos Painter (see Bothmer, 'Makron,' in D. Kurtz and B. Sparkes, eds., The Eye of Greece (1982) 47).

5926.

Oxford 1911.616.+

- A] RF cup. From Cervetri. Ambrosios Painter. Last quarter sixth. 510-500. *CV, Great Britain 3, 2-3, pls. 1,6 and 5, 5-6. *CV, Great Britain 9, 105, pl. 51,2. CB iii, text (inscriptions). ARV(2) 173/1, 1564, Add.(2) 184. AK 27 (1984) 13 nn. 22-23.
- B] Int.: a youth, in a cloak of Thracian type, leading his horse. Ext.: komos: A: fetching wine from a krater in the center: at left, a man; a youth leaning on his stick is molested by the man. At right: a naked youth with an oinochoe; a man with a drinking horn. B: similar, but more fragmentary: a krater in the center; at left, a male (foot only) and a bearded man with an oinochoe turning to a companion. At right: a naked boy turning away from the krater; a man (both fragmentary).
- C] Int.: Χσαν[θ]ες:καλος.(1) A new fr. shows other letters which are not explained in GB 9: τ(ι)(α)γ^ν[---].(2) A: the man at left: Με[...]αντετε.(3) The youth with the stick: Διοδορος. The naked youth: Ναυβιος. The man with the drinking horn: Αντ[ιμαχ]ος.(4) B: the man with the oinochoe (to left of his left leg): Κραλαισχος, for Καλ·λ·αισχος. The nude boy: ηιππονι[κος].
- D] + a fr. ex Leipzig (see CV, GB 9). + three frs. of the Ext. ex Leipzig, unpublished according to ARV(2). For the inscriptions, see, beside CB, CV, pp. 2-3 and 105.

(1)for the name see LGPN ii and IG i(3) 404, line 3 (434/2; a Delian). (2)see CV, GB 9, pl. 51,1. (3)the reading improved from the new frs. (see GB 9), badly miswritten. Beazley's old suggestion [Ευ]αντετε is now superseded. (4)this restoration is further discussed in ARV(2) 1564: since this is a man, he cannot be the same as the youth so named on the outside of a cup by the Ambrosios Painter in Villa Giulia (ARV(2) 173/5). The name appears also without kalos on a third cup by the Ambrosios Painter, Acr. ii 58 (174/16), and the Villa Giulia cup may have him with kalos on the Int. Antimachos is found on several cups of the period (see ARV(2) under the kalos); Diodoros is on Louvre G 58, by Smikros, and on Munich 1416 (BF); the rest do not appear on other vases; Naubios is a new name. Beazley has further discussion of such names on vases of this period; generally speaking, they are ancestors of the Socratic and Platonic circle (Hipponikos, Kallaischros. See also AK 27, n. 23).

5927.

Oxford 1911.620.+

- A] Fragmentary RF stamnos. From Cervetri. Tyszkiewicz Painter. First quarter fifth. 500-480 (Beazley). *CV, Great Britain 3,

- pl. 50,8 (A, part). *CV, Great Britain 9, III I, pl. 65,31-32.
 AJA 20 (1916) 144 (A, part). ARV(2) 291/14, Add.(2) 210.
 B] A: Hephaestus and Thetis: arm, knees, seat of Hephaestus;
 knees of Thetis, top of a spear; a good portion of Athena.
 B: parts of an athlete; halteres; two trainers.
 C] A: [κα]λο[ς].(1)
 D] + frs. ex Leipzig.

(1)Beazley, in GB 9, prints: [...κα]λο[ς...].

5928.

Oxford 1911.621.+

- A] RF cup. From Cervetri. Apollodoros.(1) First quarter fifth. Ca.
 490 (Beazley). *CV, Great Britain 3, pl. 2,2 (part). *CV,
 Great Britain 9, pl. 51,6. ARV(2) 121/2, Para. 333/9 ter.
 B] Int.: a naked man folding his cloak; at left, a stool with
 a cushion; on the wall, aryballos and sponge. Ext.: plain.
 C] Int.: to right of the man's face: ho παῖς καλός.(2)
 D] + fr. ex Leipzig.

(1)so Para.; said to be near him in ARV(2). (2)now complete; see
 GB 9. The photo. in GB 3 seems to show irregular alphas, a
 space after παῖς, and an extra vertical line to the right
 of the kappa: miswritten?

5929.

Oxford 1911.625.+

- A] Fr. of RF stamnos. From Cervetri. Argos Painter. First quarter
 fifth. Ca. 490-480 (Beazley). *CV, Great Britain 3, pl. 25,3
 (A, part); Great Britain 9, p. viii. ARV(2) 288/3, 1565.
 B] A: upper part of a woman holding a phiale and greeting a
 bearded man (frontal, head left) also holding a phiale.
 C] A: to right of the woman's forehead: Ἀπολλο[δορος](?).(1)
 D] + fr. ex Leipzig.

(1)there is space of only one letter near the man's face, but
 Ἀπολλῶ[v] could not refer to the figures preserved, but
 only to a missing third figure. Hence Beazley assumes that
 the inscription curved upward.

5930.

Oxford 1911.627.+

- A] Frs. of RF stamnos. From Cervetri. Unattributed.(1) First
 quarter fifth. Ca. 490 (Beazley). *CV, Great Britain 3,
 pl.49,5. *CV, Great Britain 9, pl. 61,5-6.
 B] A: Heracles with Athena and Nike (who is pouring him a
 drink).
 C] A: nonsense: above the picture, four rough letters (blobs).
 D] + frs. ex Dresden and Leipzig.

(1)probably by the Siren Painter, Beazley in CV, GB 3, but
 not in ARV(2) or Para.

5931.

Oxford 1912.37.+

- A] Fr. of BF oinochoe. From Naukratis. Unattributed.(1) First half
 sixth. *Bothmer, Amazons 64/271, pl. 50,1.(1)
 B] Heracles and Andromache.

C] Nonsense: imitation letters and blobs.

(1)ABV 15/21 lists Oxford 1912.37, part, fr., as part of a group of early olpai "more or less connected with the Gorgon Painter and his followers," Beazley. It is published in CV, Great Britain 14, pl. 1,26, and according to Webster, JHS 52 (1932) 310, a fr. in Manchester joins. The subject is said to be: `(deer).' What is the relation of this fr. to that described by Bothmer?

5932.

Oxford 1913.164.

- A] BF ovoid neck amphora (Tyrrhenian). From Cervetri. O.L.L. Group. Third quarter sixth. *Vidi (poor notes). CV, Great Britain 9, pl. 10,1-2. Bothmer, Amazons, pls. 20-21. ABV 100/64, 684.
- B] A: Amazonomachy. B: horsemen.
- C] A: nonsense inscriptions only under the second and third horses from the left.

5933.

Oxford 1913.471.

- A] Fr. of RF skyphos. Unattributed. Early fourth (Beazley). *CV, Great Britain 3, pl. 49,6. *B. Shefton, 'The Krater from Baksy,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 170. pl. 47,b.
- B] A: Heracles as victor (kallinikos), wreathed, with fillet around the neck; two hands (probably Nike's) hold out a second wreath; at right, a wreathed youth (perhaps Hermes announcing the victory).
- C] A: to right of Heracles' head, in white: Ηρακλης.
- D] Bought in Beirut.

5934.

Oxford 1914.729.+

- A] RF cup. From Vulci. Antiphon Painter. Euphronios potter. First quarter fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pls. 2,5 and 6,1-2; Great Britain 9, p. vi. *CV, Italy 8, pl. 9 B 38 (Florence fr.). ARV(2) 340/73, Para. 361, Add.(2) 219.
- B] Int.: a boy acontist and a trainer. Ext.: athletes: A: a discus bag; two wrestlers; trainer; a youth with a pick; a youth with a boxer's thong. B: a youth with a thong; two boxers; trainer; jumper.
- C] Int.: to the boy's left: Διογενες καλος. A: h[o π]αις καλος. καλος ho παις.
- D] + Florence 9 B 38, which has an omicron.

5935.

Oxford 1914.733.

- A] RF neck amphora. Group of Polygnotos. Third quarter fifth. Ca. 440 (Beazley). *CV, Great Britain 3, pl. 16,1-2. ARV(2) 1058/120. TGV 109/9C 5; cf. p. 201. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 474/PGU141 (not ill.).
- B] A: a young warrior pursuing a woman. B: a male and a woman.
- C] A: καλος. Under the foot, Gr.: ligature ΕΥ.(1)

(1)E with a diagonal to left coming off the middle of the

vertical.

5936.

Oxford 1914.734.

- A] RF hydria. Triptolemos Painter. First quarter fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 31,3-4. ARV(2) 362/23, Add.(2) 222.
- B] Music lesson: an elderly teacher and a youth, both seated with lyres.
- C] Centered between the lyres, filling the space: καλος.
- D] Largish letters.

5937.

Oxford 1916.6.

- A] RF alabastron. From Boeotia. Group of the Paidikos Alabastra. Last quarter sixth. *Vidi. *CV, Great Britain 3, pl. 41,3-4. ARV(2) 100/23.
- B] A youth and a woman, separated by columns.
- C] Nonsense: on the columns, in BG (brown), retr.: λγγολιλ and λιλγολι.(1) On the mouth, retr.: υιγουσσ.
- D] First published in Auktion Helbig: see ARV(2). Beazley in CV compares Oxford 1921.1214, q.v.

(1)my note of the second inscription differs: γιγ(λ)ογ(.), the last letter a dot. The letters are askew, since the vase was not turned when writing on it.

5938.

Oxford 1916.15.

- A] RF lekythos. From Greece. Carlsruhe Painter. Second quarter fifth. Ca. 450 (Beazley). *CV, Great Britain 3, pl. 38,1. ARV(2) 733/71.
- B] A youth charging with drawn sword.; at left, a Doric column.
- C] [h]ο παις and below it: καλος.
- D] It is not clear from Beazley's rendering whether the heta was ever written.

5939.

Oxford 1916.68.

- A] RF stamnos. Polygnotos. Third quarter fifth. 450-440. *Beazley, CV, Great Britain 3, pls. 29,1-2 and 30,1-2. ARV(2) 1028/6, Add.(2) 317. Script 923. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 39, 228, 346/P5, pl. 29. Philippaki, Stamnos 126.
- B] A: Castor and Pollux riding over the sea. B: a boy between youths.
- C] A: Πολυδευκε<ς>.(1) Καστορος.(2) Under the foot, Grr.: AP twice, at least one rho is tailed. In the navel, small: ΔΔ. The foot scored across by a line.(3)
- D] Ex Page and Beazley collections. Mixed alphabet. Dotted delta. Ionic lmbda. Three-stroke sigma.

(1)Πολυδευκε, CV. (2)for the use of the genitive, see CB ii, 85. (3)See TGV 18C/14 and 9E/95; the deltas not mentioned? Beazley takes them for the numeral 20 [a batch notation].

5940.

Oxford 1917.55.

- A] Fr. of RF cup. Ambrosios Painter. Last quarter sixth.(1) *CV, Great Britain 3, pl. 1, 3. Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 56/172, pl. 20. ARV(2) 174/21, Para. 338.
- B] Int.: Dionysus running with a kantharos and sprig.
- C] $\eta\omicron\pi\alpha\iota\varsigma$: $\kappa\alpha\lambda\omicron\varsigma$:.

(1)dated ca. 520-510 in CV, but ca. 500 in Select.

5941.

Oxford 1917.56.

- A] RF column krater. Flying Angel Painter. First quarter fifth. Ca. 490 (Beazley). *CV, Great Britain 3, pls. 22,4 and 23,2. ARV(2) 281/28, Add.(2) 208.
- B] A: Dionysus on a couch, with two satyrs. B: discobolus and acontist.
- C] B: nonsense: above the discus thrower: $(.)\gamma$.(1)
- D] Ex Hope collection.

(1)apparently complete; Λ and a formless letter to left of it (Beazley).

5942.

Oxford 1917.58.

- A] RF lekythos. Tithonos Painter. First quarter fifth. Ca. 490-480 (Beazley). *CV, Great Britain 3, pl. 34,2. ARV(2) 309/14, Add.(2) 213.
- B] Nike, with oinochoe and phiale, moving toward an altar.
- C] $\kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Hope collection.

5943.

Oxford 1917.60.

- A] RF column krater. Oionokles Painter. Second quarter fifth. Ca. 480-470 (Beazley). *CV, Great Britain 3, pls. 22,6 and 23,4; Great Britain 9, p. vi. ARV(2) 649/47.
- B] Warrior Leaving Home: A: a warrior and an old man. B: a youth leaning on his stick.
- C] A: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Hope collection.

5944.

Oxford 1919.23.

- A] RF Nolan amphora. Alkimachos Painter. Second quarter fifth. Ca. 470. *Vidi. *Beazley, CV, Great Britain 3, pls. 17,8 and 18,8. ARV(2) 529/6. Script 663.
- B] A: a warrior setting out. B: youth.
- C] A: nonsense: to left of the warrior's face, a horizontal two-liner with attempted oblique stoichedon:
 $\nu\omicron\sigma\gamma\sigma\gamma\mid\eta\nu\gamma\sigma(\gamma)\sigma$.(1)

- D] Clear letters. For similar inscriptions (several by the Alkimachos Painter) see Script 99 and n. 5.

(1)CV prints the first gamma as an alpha with an interrupted cross bar. The second line is given as: $\eta\omicron\gamma\omicron\nu\gamma$. I follow my reading; the penultimate letter, given as nu in CV, looked

to me like a gamma with an oblique stroke through the right bar - some kind of correction?

5945.

Oxford 1919.26.

- A] Fr. of RF cup. Hermaios Painter. Last quarter sixth. Ca. 520-510 (Beazley). *CV, Great Britain 3, pl. 1,4. *ARV(2) 110/6.
- B] Int.: a boy running, with two baskets slung from a pole over his shoulder.(1)
- C] Int.: [--]ιστος. At right, to right of a basket: (.)[--].(2)
- D] [--]ιστος is either the end of a kalos-name or of [καλ]ιστος, which appears on some vases instead of καλος: London B 400 (Glaukytes), Berlin 1799 (similar), Florence 3985 (v. early Berlin Painter; without a name).

(1)"fish boy," ARV(2). (2)tip of the first letter of another word (Beazley).

5946.

Oxford 1919.35.

- A] BF/WG alabastron. Diosphos Painter. Early fifth. *Haspels, ABFL 100, 237/111, pl. 38,1 (shows some inscriptions).
- B] Four women; Haspels' ph. shows: at left, the right edge of a stool and above, part of a figure; a standing woman to right, holding out a wreath; a seated woman to left.
- C] Nonsense, part imitation: Haspels' ph. shows: above the left-hand stool, vertically down: 6 letters, foreshortened; to right of the standing woman's face, diagonally upward: σ(ο)(.)(.)ον. Between the women's lower legs, vertically down: υλις(.). There must be more.
- D] A good example of the Diosphos Painter's inscriptions.

5947.

Once Oxford 1920.254.

- A] Fr. of RF cup. From Italy. Recalls Sosias Painter. Last quarter sixth. Ca. 500 (Beazley). *CV, Great Britain 3, pl. 14,1,20. ARV(2) 22, top.
- B] Int.: a winged goddess: head and wing of a female: Eos? A: a chariot (part).
- C] Int.: At right: E[--].
- D] Lost. Beazley discusses the possibilities of restoration; he seems to prefer: E[ῶς], although that is in this period more commonly spelled ηεῶς. E[ρως] is another possibility.

5948.

Oxford 1921.869.

- A] Frs. of RF oinochoe (chous). Eretria Painter. Third quarter fifth. Ca. 430 (Beazley).(1) *CV, Great Britain 3, pl. 43,9-12. ARV(2) 1249/18. J.R. Green, 'Choes of the Later Fifth Century,' BSA 66 (1971) 197, top. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 207, 341/228, PL. 140,c,d.
- B] Unexplained subject: an open door, in front of which is a woman to right (see L.-H.'s reconstruction, fig. 70); Nike in a peplos(?); a nude hero(?).(2)
- C] Fr. a: to right of the door: Λ[--].
- D] Other reconstructions are possible. On p. 207, L.-H. says the inscription, which begins with lambda, may refer to the

figure of Nike: could it be an incomplete nu? Probably not an Attic gamma.

(1)not inconsistent with the Class of Athens 15,308 (Green).
(2)description from CV: fr. a: top, corner, left-hand: open door. Fr. b: part of a youth, with spear. Fr. c: platform; clothing; part of a woman. Fr. d: border. Frs. e and f: wings.

5949.

Oxford 1921.1214.

- A] RF alabastron. From Greece. Group of the Paidikos Alabastra. Last quarter sixth. *Vidi. *CV, Great Britain 3, pl. 41,1-2. ARV(2) 100/16.
B] A seated woman and two standing women.
C] On the mouth, between two black bands, in BG: nonsense: υογσο.(1)
D] Large letters.

(1)so CV; my reading differs: circular: in the upper half: οστν, with the tau's horizontal shifted to the left. In the lower half: υσ.

5950.

Oxford 1922.8.

- A] RF bell krater. From Vulci. Kleophon Painter. Ca. 430-420 (Beazley). *CV, Great Britain 3, pls. 24,1 and 25,5. ARV(2) 1145/34, Para. 456, Add.(2) 335. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 413/KL39 (not ill.).
B] A: three nude athletes, two with strigils, one with a discus. B: three youths.
C] A: καλος.
D] Mixed alphabet: Ionic lambda; three-stroke sigma.

5951.

Oxford 1925.68.

- A] RF lekythos. From Gela. Providence Painter. Second quarter fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 34,1. ARV(2) 641/87, Para. 400, Add.(2) 274.
B] A woman closing the lid of a large wicker basket.
C] καλε.

5952.

Oxford 1925.73.

- A] RF cup. From Capua. Brygos Painter. First quarter fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 2,6. ARV(2) 378/140.
B] Int.: a woman with a mirror putting a headband on a stool, by which is a footstool.
C] Int.: in a curve(?) over the woman, ending to right and below the mirror: ηεπαιςκαλε.(1)

(1)the first letter is a dot, the second is also imperfect (Beazley).

5953.

Oxford 1925.74.

- A] RF cup. Painter of London E 777 (Int.). Curtius Painter (Ext.).(1) Mid-fifth. *CV, Great Britain 3, pls. 3,3 and 10,1-2;

cf. Great Britain 9, pl. VI. ARV(2) 940/16 (Int.) and 935/62 (Ext.).

B] Int.: a woman and a youth. A: a boy and a man; a youth looking on. B: a seated male and a youth; at right, a youth.

C] A: between the man's head and the right youth's face:

κ α λ (ο) ς

κ(α)λ(ο)ς.(2)

B:

[καλ](ο)ς

[καλ](ο)ς.(3)

D] "The omicrons are like rough 4's drawn upwards," Beazley.
Ionic alphabet.

(1)Penthesileans. (2)in diagonal stoich. (3)not visible in the photo.; the exact position is unknown to me. Beazley indicates that the omicrons are as on A.

5954.

Oxford 1925.75.

A] Fr. of RF cup. Eretria Painter (L.-H.).(1) Third quarter fifth. Ca. 440-430 (Beazley). *CV, Great Britain 3, pl. 14,48. ARV(2) 1255/1, 1613. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 21, 319/62, pl. 52,e.

B] A: athletes: upper parts of three nude boys, two holding strigils, the third scraping(?) his arm.

C] A: [--]φὸν καλός.

D] The inscription in white. Mixed alphabet: Ionic lambda; three-stroke sigma. L.-H. 21: possibly Kleophon, son of Kleippides: so O. Fuchs, Der attische Adel im Spiegel der Kalos-inschriften, 480-410 B.C. v. Chr. (diss. Vienna 1974) 200ff.

(1)near; may be by the painter himself (Beazley).

5955.

Oxford 1925.602.

A] RF Columbus alabastron. Unattributed. Middle fifth (Beazley). *CV, Great Britain 3, pl. 47,14. Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 86/301 (not ill).

B] Nike hastening to an altar.

C] On the altar: Νίκας (or νικᾶς, for νικᾷς(?)).

D] False: the inscription is modern. Only one other Columbus alabastron has figured decoration: Louvre CA 2515 (Eos and Tithonos).

5956.

Oxford 1927.2.

A] RF Nolan amphora. From Gela. Providence Painter. Second quarter fifth. Ca. 470-460 (Beazley). *CV, Great Britain 9, III I, pls. 52,10-11 and 58,1-2. ARV(2) 638/41, 644.

B] Komos: A: a nude and bearded man with an oinochoe and cup looks toward B. B: a youth.

C] A: [κ]αλός.

5957.

Oxford 1927.3.

- A] RF pelike. From Cumae? Ethiop Painter. Second quarter fifth.
 *Vidi. *CV, Great Britain 9, III I, 63,13-14. ARV(2) 665/6.
 Ashmolean Museum, Select Exhibition of Sir John and Lady
 Beazley's Gifts (1967) 69/227 (not ill.).
- B] A: Warrior Leaving Home: a youth and a woman at altar. B: a
 youth.
- C] A: on the extant portion between the heads:
 [---]^ς κα(λ)^[---](?).(1)
- D] Small. Perhaps an 'excerpt' (misunderstood) of ho pais
 kalos. Mixed alphabet. Mixed alphabet: Ionic lambda;
 three-stroke sigma.

(1)so my reading from the original. Reading from CV: σκα(λ),
 text; σκ(α)(λ), photo. with the alpha disjointed and
 lacking the cross stroke.

5958.

Oxford 1927.66.

- A] RF oinochoe. Painter of Philadelphia 2449.(1) Second quarter
 fifth. Ca. 470 (Beazley). *CV. Great Britain 9, III I, pls.
 62,2 and 65,26. CV, Great Britain 3, , p. viii. ARV(2) 815/4.
- B] A woman with a flower.
- C] καλος ηικετες.

(1)a follower of Makron.

5959.

Oxford 1927.72.

- A] RF stemless cup. Painter of London E 113. Last quarter fifth.
 Ca. 420-410 (Beazley). *CV, Great Britain 9, III I, pl. 52,2.
 ARV(2) 1299/2.
- B] Int.: a nude athlete with sprig and strigil; at left, a
 pillar. Ext.: plain.
- C] Int.: κ(α)λ(.).(1)
- D] An imitation of καλος or καλη(?).

(1)the last letter is amorphous.

5960.

Oxford 1927.4065.

- A] RF cup. Oltos. Last quarter sixth. Ca. 510 (Beazley). *CV,
 Great Britain 9, III I, pls. 51,4 and 53,3-4. ARV(2) 62/77,
 Para. 327, Add.(2) 165.
- B] Int.: a woman cup-bearer: a naked woman carrying a cup and
 ladle. Ext.: The Capture of Antiope by Theseus.
- C] A and B: nonsense inscriptions.(1)

(1)apparently on B.

5961.

Oxford 1927.4076a.

- A] Fr. of RF cup. Related to Antiphon Group. First quarter fifth.
 *CV, Great Britain 9, III I, pl. 57,28. ARV(2) 350/1, Add.(2) 220.
 AA 1968, fig. 7.
- B] A: athletes: the hand of one with a halter; a youth leaning
 on his stick, watching.
- C] [ho] πα[ις ---].

5962.

Oxford 1927.4455.

- A] BF/WG lekythos. Emporion Painter. Second quarter fifth.
*Photo. *Letter of 10 April 1969 from A.C. Brown. Haspels,
ABFL 264/29.
- B] The sphinx to right on a column; on either side a youth.
- C] Nonsense: partly imitation letters: to right of the left
youth: (α)υ^(.)ισ.(1) To right of the sphinx, facing her:
κ(α)λ(.)().(2)
- D] The readings from a museum photo. Perhaps both inscriptions
are intended for kalos, referring to the two youths. The
alphas are miswritten.

(1)the tail of the sphinx intervenes. (2)no doubt καλος
intended.

5963.

Oxford 1927.4462.

- A] RF lekythos. From Vulci. Bowdoin Painter. Second quarter
fifth. Ca. 470 (Beazley). *CV, Great Britain 9, III I, pl.
63,12. EAA ii, 158, fig. 236 (after CV). ARV(2) 681/93.
- B] A woman with a mirror, bending over; a seat.
- C] Mock inscription in four letters, perhaps a garbled καλε
(Beazley).
- D] Probably just nonsense.

5964.

Oxford 1927.4603.+

- A] Frs. of RF cup. From Orvieto. Antiphon Painter. First quarter
fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 14,6-7,
and 32-38; Great Britain 9, p. vi. ARV(2) 337/29, Add.(2)
218. *D. Williams, 'A Cup by the Antiphon Painter and the
Battle of Marathon,' E. Böhr and W. Martini, eds., Studien zur
Mythologie und Vasenmalerei: Konrad Schauenburg zum 65.
Geburtstag am 16. April 1986 (1986) 75ff. pls. 12,2 and 13,1.
- B] Int.: a youthful komast holding a skyphos and a flute case.
Ext.: youths, boys and horses: Fr. a: parts of a horse; a
Doric column. Fr. b: a heel(?), parts of a column base, and
of a horse; foot. Fr. c: a left male leg; horse's legs, and
a column base. Fr. d: a horse's head. Fr. e: a horse's
head. Fr. f: parts of a horse and of a youth looking back
(to left). Fr. g: a draped youth. Fr. i: a horse's tail to
left; a hand holding a stick.
- C] Int.: to right of the youth's forehead: ho παῖς.(1) Fr. d: at
right: [h]ο πα[ις ---]. Fr. f: at right: ho [---]. Fr. i:
[καλο]ς h[ο παῖς](?).
- D] + Viadana, Museo Civico, fr.: Boll. d'Arte 1974, 147ff.,
figs. 1-2 (facing p. 150): joining three of the Oxford frs.
(Williams). The fr. increases the Int. and also the Ext.: I
do not know what it does for the Ext. inscriptions. 8 frs.
are illustrated in CV, GB 3; one fr. is not ill. (Williams).

(1)so the ph., pl. 13,1; not mentioned in Williams' text.
[This is probably on the Viadana fr.].

5965.

Oxford 1927.4604.+

- A] Fr. of RF cup. From Orvieto? Briseis Painter. First quarter

fifth. Ca. 480 (Beazley). *CV, Great Britain 3, pl. 14,10,23.
*CV, Great Britain 9, p. vi. ARV(2) 407/10.

- B] Int.: a woman with a small kithara; at right, a rock seat.
A: arming? A youth running, a woman holding a shield and a male.
- C] Int.: [---]ακονον. The Leipzig fr. adds the lower part of the woman, with the "first letter of the inscription:"
E[---].(1)
- D] + 1932.1 (ex Leipzig T 541). Beazley in CV, GB 3, makes a number of suggestions (the Leipzig fr. was not known then):
hardly [καλος καρτ]α Κονον or [καλος νε Δι]α Κονον.
Possibly a snatch of song: [--- Μοσεσι δι]ακονον(?).

(1)it is unclear whether this is the first letter of the first inscription or the beginning of another. Is my note at fault here?

5966.

Oxford 1927.4606.

- A] Fr. of BF stand.(1) Unattributed. Late sixth (Beazley). *CV, Great Britain 9, III H, pl. 8,4.
- B] Upper part of Poseidon; at left, part of a trident(?); at right, part of a scepter.
- C] To right of the forehead: Ποσε[ιδον].

(1)a large cylindrical object, probably a stand.

5967.

Oxford 1928.507.

- A] Fr. of WG lekythos. From Greece. Achilles Painter. Third quarter fifth. 445-440 (Oakley). *ARV(2) 997/152 (no bibl.), Para. 438. Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 99/368, pl. 52. *J.H. Oakley, The Achilles Painter (1997) 142/205, pl. 113D (shows inscription).
- B] Upper half of a girl, holding a rolled-up garment; at left, an oinochoe hung up.
- C] To the girl's upper right, below the top margin, a horizontal two-liner, not left-aligned and apparently not stoich.: ηνγ[ιανον] | κ[α]λος.(1)
- D] Ionic gamma.

(1)the photo in 'Select' shows the kappa under the gamma and apparently part of the alpha close by; i.e., the name was much more widely spaced than the καλος. But to judge by Oakley's photo., the displacement of the alpha may be minor and may not affect the rest of the καλος.

5968.

Oxford 1929.5a.

- A] Fr. of RF nuptial lebes. From Greece. Polion. Last quarter fifth. Ca. 420 (Beazley). *CV, Great Britain 9, III I, pl. 66,20. ARV(2) 1171/3.
- B] Head of a girl holding a fan.
- C] κ(α)λη.(1)
- D] The alpha lacks the cross stroke.

(1)Beazley notes that the last letter is very rough, perhaps an omicron.

5969.

Oxford 1929.5b.

- A] Fr. of RF nuptial lebes. From Greece. Unattributed. Last quarter fifth. Ca. 420 (Beazley). *CV, Great Britain 9, III I, pl. 66,21.
- B] Top of the head of a seated woman; at right, a box; at left, wings of a flying Eros.
- C] καλ[--].
- D] Ionic lambda.

5970.

Oxford 1929.175.

- A] RF aryballos. From Athens. Makron. First quarter fifth. 490-480. Hauptwerk I (Kunisch). *Beazley, CV, Great Britain 9, III I, pl. 64,1-7. *Beazley, BSA 29 (1927-28) 187-93 and 206, n. 9, figs. 1-2, pls. 3-4. ARV(2) 480/337, Add.(2) 247. Script 569. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 95, pl. 80,2-4. [Publication of 'Makron', 1955-56]. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 71, fig. 42 (mouth). *N. Kunisch, Makron (Kerameus 10, 1997) 8, 20 n. 88, 181/205, pl. 70 (shows inscription). Robertson, AVCA 106.
- B] A continuous scene: four boys playing with miniature chariots. Between the last and the first boy, a bag and an aryballos with sponge and strigil.
- C] Between the bag and aryballos, very faint: ..δα...(1) On the reserved mouth, in BG relief lines, making a full circle and facing out, the last three letters smaller:
ἡπποδαμας:καλος.(2)
- D] Add.(2) cites Bothmer as saying that the vase at Bloomfield Hill (Michigan), Cranbrook 1940.40, mentioned in ARV(2) as having the same subject is a forgery based on [Leningrad 558,] ARV(2) 810/20, which also has the same subject as the Oxford vase. Attic alphabet. The delta in the field (but not that on the mouth) dotted. - Robertson, AVCA 106 says that Bothmer has been misquoted as calling this vase a forgery. A peculiar statement; what Bothmer said refers to another vase, see Add.(2). - Kunisch does not mention the letters ΔΑ. The kalos-inscription has punctuation (see Kunisch, p. 8). .

(1)BSA 206, n.9: "It would be natural to read [ἡππο]δα[μας]," but there is no trace of letters either at left or at right. The inscription slants upward. (2)the punctuation does not mark the beginning of the inscription.

5971.

Oxford 1929.353.

- A] BG dish. Unattributed. Later fifth (Beazley). *CV, Great Britain 9, III I†, pl. 52,13. Cat. Sotheby 5-27-1929, no. 49,2.
- B] Undecorated.
- C] Grr.: Ἀριστοῶ or Ἀριστοῶς. Followed by τελ or Τελ◊, "which is probably modern." (Beazley).
- D] CV has no indication of where the Grr. are on the pot, nor the reason why the second Gr. is modern. The first may be Attic or Boeotian: an owner's Gr.?

5972.

Oxford 1929.465.

- A] RF cup. Euergides Painter. Last quarter sixth. Ca. 510 (Beazley). *CV, Great Britain 9, III I, pls. 51,3 and 53,1-2. ARV(2) 90/29.
- B] Int.: a youth in a bell krater (vat). A: Theseus and the bull; at right, a youth with a club. B: komos of three nude youths.
- C] Int.: καλος. A: ho [πα]ις καλος>.(1) B: ho [π]αις καλος.
- D] For the subject of the Int., which appears on several vases by the Euergides Painter, see the parallels in CV and my paper in Hesp. 61 (1992) 125-26.

(1)the painter ran out of space.

5973.

Oxford 1929.466.

- A] RF cup. Painter of Bologna 417 (Penthesilean). Second quarter fifth. Ca. 450 (Beazley). *CV, Great Britain 9, III I, pls. 52,5 and 54,3-4. ARV(2) 911/73, Para. 430.
- B] Int.: symposium: a youth reclining on a couch; a boy standing. A: a woman between two youths with their sticks. B: similar (replica).
- C] Int.: καλε. A: καλοι, twice. B: remains of similar inscriptions.
- D] Done after Beazley in CV. Ionic lambda. I am suspicious of the plural καλοι. Is the iota intended for sigma?

5974.

Oxford 1929.498.

- A] Band cup. From Greece. Unattributed. Sokles potter. Ca. 550. *Beazley, JHS 52 (1932) 191, fig. 16 (A). ABV 173/2, Para. 72, Add.(2) 49. *R. Blatter, AA 1968, 5 and n. 15, fig. 6 (B; not previously ill.).
- B] No figured decoration.
- C] Handle zone: A: Σοκλε(ς)εποιε(σ)εν. B: similar.
- D] Neat writing.

5975.

Oxford 1929.753.

- A] RF oinochoe. From Athens. Follower of Douris, unascrbed. Second quarter fifth. Ca. 470 (Beazley). *CV, Great Britain 9, III I, 62,3. ARV(2) 805/77.
- B] An elderly man with a stick seated on a rocky seat.
- C] ηικετες [κα]λος.
- D] For the subject, Beazley compares the outside of Berlin 2285, FR iii, pl. 136,1 (school scenes).

5976.

Oxford 1930.169.

- A] RF neck amphora. Berlin Painter. First quarter fifth. Early (Beazley). *TGV 46, 159/10F 22, fig. 12,1 (facs.). ARV(2) 198/20, Add.(2) 191.
- B] A: Amazon. B: Amazon.
- C] Under the foot, Grr.: ον<||. ΖΔΩ.(1)
- D] This vase has ον< but no τι< as do most of the others with ον. Johnston explains as ὠν<ητός>, bought or reserved for (to be bought by), after Jonkees, see 226.

(1)possibly personal (Johnston). [These letters seem to have a connection with the Berlin Painter.]

5977.

Oxford 1931.39.

- A] RF stemless cup. From Apulia (Valenzano?). Diomed Painter (manner of the Jena Painter i).(1) Early fourth. M.R. Scherer, *The Legends of Troy* (1963) 106 (not Apulian). *Photos. *M. Vickers, *Greek Vases* (Ashmolean Museum, 1982) fig. 61 (Int.). ARV(2) 1516/1, Para. 500, Add.(2) 384. Script 830. Boardman, ARFV ii, fig. 363 (Int., shows inscription well). V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (1994) 75/9, 91-93 and n. 1180 (bibl.), pls. 49,1 (Int.) and 18,1-2 (B, A).
- B] Int.: Diomedes with the Palladion rushing toward an altar. A: Eros, and a woman dancing. B: a seated woman and Eros.
- C] Int.: at left, facing out: Διομηδης. A: to right of the woman's head: Ευδία. B: not inscribed?
- D] P.-Z. says Eudia is a maenad but the vase is not listed by A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 179. Pape has: Eudia 1) Nereid, 4.8406. 2) name of ships.

(1)the Diomed Painter may be the same as the Jena Painter (Para. 500).

5978.

Oxford 1932.133.

- A] RF lekythos. From Agrigento. Unattributed. First quarter fifth. *Haspels, ABFL 48, *75, 84 n. 1, pl. 22,1a-b (1,b shows inscriptions very faintly). *Photo. R. Politi, *Due parole su tre vasi fittili* (Palermo 1833), pl. 3.
- B] Shoulder: between palmettes, a cock; in front of him a small hen. Body: BG.
- C] Shoulder: to left of the cock: καλος. Above the cock's back (referring to the hen): καλε.(1)

(1)so Haspels' text; I saw κα[λ]ε in the photo., with two letter spaces in the gap.

5979.

Oxford 1934.341.

- A] WG lekythos. From Greece. Achilles Painter. Third quarter fifth. *ARV(2) 997/147. *Vidi photo. (DAI Athens, A.V. 719).
- B] A woman with an alabastron; a woman near a stool, holding a taenia.
- C] Near the forehead of the first woman, a horizontal stoich. two-liner, centered: θυγιαίνων|καλος.
.....
.....
- D] Mixed alphabet: Ionic with heta.

5980.

Oxford 1937.983.

- A] RF calyx krater. Dinos Painter. Last quarter fifth. 425-420 (Beazley). *Beazley, *AJA* 43 (1939) 618 ff., fig. 1, pls. 10-13. ARV(2) 1153/13, Para. 457, Add.(2) 336. Script 772. Boardman, ARFV ii (1989), fig. 181. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 158, *KOMOS* 6. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 383/D 14, pl.

134A-B (A, part of A below).

- B] A-B, upper zone: Deeds of Theseus: Procrustes, Skiron, Sinis, the sword, bull, Phaia. Lower zone: A: Prometheus Fire-lighter with satyrs. B: Eos and Cephalus.
- C] A-B: upper zone: Ποσειδων. Θησευ[ς]. Προκρουστης. Α[θηναια]. Θησ[ευς]. [Σκιρ]ων. Θησευς. Π[ιτυοκαμ]πτης. The other scenes are not inscribed. Lower zone: A: Κωμος. Σικ[ι]ννις.(1) Προμ[η]θ[ευς]. Σιμος.
- D] Ionic alphabet.

(1)parallels are given in AJA 43.

5981.

Oxford 1942.3.

- A] RF calyx krater. Marley Painter. Third quarter fifth. *Photo. (A). ARV(2)1276/2, 1324, Add.(2) 357.
- B] A: Nike, with a sash, flying toward a tripod on a two-stepped base; between Nike and the tripod, a youth with a lyre; at right, near the tripod, a wreathed satyr, dancing. B: a man with a scepter and two women, one holding a chaplet, the other a sash.
- C] On the top step of the base, in BG: καλε.(1)
- D] kale: i.e, the Nike? Mixed alphabet if the lambda represents an Ionic lambda, which is not certain, cf. Script 148. Beazley points out that the scene on A must be derived from a dedication by a lyre player who had taken a solo part in a victorious dithyramb; he compares Boston 10.206, fr. of of RF chous, Meidian, ARV(2) 1324/37.

(1)on the bottom step, four dots placed to cover the same area as the inscription above them; I do not know what they represent.

5982.

Oxford 1945.3.

- A] WG lekythos. From Attica. Manner of Achilles Painter.(1) Third quarter fifth. *Vidi. *Photo. Ashmolean Report 1945, pl. 2,e. ARV(2) 1003/25, 1677. *J.H. Oakley, The Achilles Painter (1997) 168/L 54, fig. 9D (profile) (no ph.).
- B] Maenad with thyrsus and pomegranate to right before a rectangular base.
- C] On the base, just below the top, centered and horizontal in bright red: καλε. To left there seems to be another inscription, at some distance, at elbow height, horizontal, hard to read because of distortion: perhaps καλ(ε), but the last letter does not look right for an epsilon.(2)
- D] Second white used. The red is also used elsewhere on this vase. Attic alphabet.

(1)listed by Oakley among vases loosely connected with the Achilles Painter. (2) καλε,καλε. [So Oakley in cat.]

5983.

Oxford 1947.25.

- A] RF lekythos. Villa Giulia Painter. Second quarter fifth. 460-450. *ARV(2) 624/78, 1602 (no bibl.). Script 703.
- B] Nike and a woman at an altar.
- C] καλος Νικον.

D] Nikon II (see ARV(2) 1602).

5984.

Oxford 1947.118.

- A] RF skyphos. Agathon Painter. Second quarter fifth. *A. Greifenhagen, AA 1977, 204-46, fig. 49 (drs. of A, B). DAI Rome, neg. 76.840. R.I. ix.84. ARV(2) 978/3
- B] A: a youth by a chair, to left. B: a youth beside a pillar, to right.
- C] A: καλο[s], retr. B: καλος.
- D] Ex Thomson and Macurdy. Are the youths meant to face each other? A: retr. because the figure faces left? A late occurrence of retr.

5985.

Oxford 1947.262.

- A] RF cup. Triptolemos Painter. 480-470. *BSA 46, 7-15, fig. on p. 7, pls. 5 and 7, a. ARV(2) 364/42. Script 524.
- B] Int.: trainer. A-B: hoplitodromoi.
- C] Imitation inscriptions.

5986.

Oxford 1948.236.

- A] BF hydria. Leagros Group. Last quarter sixth. 520-500 (Boardman). *J. Boardman, CV, Great Britain 14, pls. 37, 5-6 and 39, 1-2; p. 24, facs. of Grr. ABV 360/9, Para. 161, Add.(2) 95. *TGV 152/2F 30, fig. 11, g.
- B] Shoulder: chariot race. Body: The Struggle for the Tripod.
- C] Under the foot, Grr.: AH. ληκυ:λ:λη. AH.(1) Next to it, along the central cavity, very many short parallel lines, some longer (I counted a total of 28(?)). On the other side of this ligature is a delta topping a vertical with two horizontal cross bars (type 3F in TGV; cf. also 2F and pp. 221f.)
- D] Ex [Rome,] Depoletti. CV, on p. 25, gives Alan Johnston's explanation: some marks are written over earlier marks. Lambda stands for 30 and there ought to be 30 strokes in the tally. The original notation was a small ligature AH (that found under the second large ligature) plus the tally plus ληκυ:λ:λη. The later notation are the two large ligatures and the deltoid sign. Parallels for the inscriptions: Munich 1717 and Toledo 1969.371 (qq.vv.). Johnston, TGV, p. 221 argues that AH is not a price as stipulated by Amyx, Jonkees and Webster.

(1) larger than the other ligature and with a smaller eta inside.

5987.

Oxford 1952.548.

- A] Frs. of BF prize Panathenaic. From Al Mina. Robinson Group. Last third fifth. 440-430 (Boardman). *Beazley, AJA 47 (1943) 452/4, figs. 5-6.(1) ABV 410/5, Add.(2) 107. *J. Boardman, CV, Great Britain 14, pl. 28, 1-3.
- B] A: Athena (device: Nike). B: chariot racing.
- C] A: to right of the left column, facing it:
τ[ων] Αθην[ηθε]υ α[θλ]ων.(2)
- D] For the use of the Ionic alphabet in the Robinson Group,

see Script 184 (this vase should be added). Very fragmentary but put together. Clearly cleaned.

(1)a provisional publication; some frs. not yet placed. (2)CV gives: [των Α]θ[ενε]ν[α]λ[ων]. Mixed alphabet: but the e-sounds are not clearly preserved and since the penultimate letter is clearly an omega in the ph., the whole inscription should be Ionic. This occurs in the Robinson Group as early as ca. 430. Otherwise, the ph. is not very clear; it shows only the two thetas, the alpha of athlon and the last two letters.

5988.

Oxford 1953.11.

- A] Fr. of LM cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 182/47.
- B] No figured decoration preserved.
- C] A: handle zone: Τλεσὸν ὁ Νεαρχὸ ἐπο[ιεσεν].
- D] Apparently not considered to be from the same vase as 1953.12.

5989.

Oxford 1953.12.

- A] Fr. of LM cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 183/48.
- B] No figured decoration preserved.
- C] A: handle zone: [Τλε]σὸν ὁ Ν[εαρχὸ ἐπο]ιεσεν].
- D] Apparently not considered to be from the same vase as 1953.11.

5990.

Oxford 1956.262.

- A] Fr. of BF prize Panathenaic. Unattributed. Early fifth (B.). *J. Boardman, CV, Great Britain 14, pl. 29,2 (upside down) (no bibl.).
- B] A: part of a column shaft.
- C] A: to right of the column shaft: [--- Αθενεθε]ν αθλον.
- D] The letters are exceedingly strong and clear; they remind me of the lettering of the Kleophrades Painter's prize Panathenaics.

5991.

Oxford 1956.310.

- A] Frs. of RF bell krater. From Al Mina. Unattributed. Late fifth (Beazley). Early fourth? (TGV). *Beazley, AJA 61 (1957) 8, ill. 2. TGV 162/14F 17.
- B] [Subject(s) not mentioned in my note.]
- C] [Under foot?], Gr.: οξυβαφα : ΔΔΔΔ. Κρατηρες ΠΙ. I.e., forty oxybapha; six kraters. At left, two letters, perhaps upside down and to be read: one drachma, one obol: a price (of what?).

5992.

Oxford 1956.311.

- A] Fr. of skyphos. Unattributed. Date? *CV, Germany 11, text to pl. 44,5-6 (mention). Beazley, Eph. 1953-54, 205-206. Hesp. 27 (1958) 207 n. 50 (mention). Agora 12, i (1970), p. 6. GAI, i, 218 and *ii, 715.
- C] Gr.: κολιξ, for κύλιξ. Μαν[δρι]ος(?).

D] Threatte in GAI ii, discusses the non-Attic name Μανδρις (the writer of the Gr.), which had been suggested, but the gen. Μανδριδος is rejected by Oikonomides, Horos 3 (1985) 130-131, who reads Μαντιδος as a good Attic name in the nom. He also reads κόλλιξ, 'loaf of bread,' i.e. phallus, which Threatte oddly finds attractive, but both readings are criticized by Kritzas and Boardman in two articles in Horos 4, 162 and 166, answered by Oikonomides, ibid. 168ff.

5993.

Oxford 1962.427.

- A] Fr. of prize Panathenaic. From Greece (bought in Athens). (Found near the Dipylon, according to a note by J. Binder.) Unattributed. Fourth century. *Beazley Archive db, no. 1379. *J. Boardman, CV, Great Britain 14, pl. 29,11 (no bibl.). * Woodward, BSA 16 (1909-10) 210, fig. 1.
- B] A: shaft of the right-hand column; at right, part of the margin.
- C] A: to left of the right-hand column, kion.: [---] αθλων.

5994.

Oxford 1962.428.

- A] Fr. of BF prize Panathenaic. From Greece (bought in Athens). Unattributed. Fourth century (Boardman). *Beazley Archive db, no. 1380. *J. Boardman, CV, Great Britain 14, pl. 29,10. The same ref. to Woodward as for the preceding item (J. Binder).
- B] A: part of the shaft of the right-hand column; at right, the right-hand margin.
- C] A: to left of the right column, kion.: [των Αθηνηθεν] αθλων.
- D] Fine writing, with curved calligraphic strokes.

5995.

Oxford 1965.120.

- A] BF lip cup. (1) C Painter. Second quarter sixth. *Beazley, JHS 52 (1932) 182 (not ill.). Beazley and Payne, JHS 49 (1929) 266. Beazley, AJA 54 (1950) 315-16 (not ill.). Sprunt Studies 46 (1964) 19-20 (not ill.). Cf. Fifth Epigr. Congress 1967, Acta 57/6. ABV 57/112, Para. 23, Add.(2) 15. R. Blatter, AA 1973, 69, fig. 2 (A or B). *Museum photos. (A, B). BABESCH 73 (1998) 27, figs. 8a (A) and 8b (profile). Siana Cups I, 142/352, pl. 79.
- B] Int.: Gorgon. Ext.: lip: A-B: ivy wreath.
- C] Handle zone: A: χαιρην και πρωιμην. (2) B: the same.
- D] Ex Northwick Park, Spencer-Churchill. Beazley gives parallels in AJA 39; see also Sprunt Studies and Blatter. The same wording, with the peculiar eta's and the 'infinitive' ending, on Copenhagen, NM 169, CV, Denmark 3, pl. 117,5. The reading could be πρωιμην. In either case, it is badly miswritten. πρωι is for πρωιω, 'buy'. 'Hail thee and buy me.' Open eta with second vertical shorter in 1-2 cases. GAI i, 38 reads the eta = short epsilon and prints: Χαιρη{v} (for χαιρε) and με{v}. But it is surely miswritten.

(1)almost a normal lip cup. (2)In AJA 54 Beazley appears to print χαιρε και πρωιω με. The correct reading is in JHS 52 (1932) 182. That in AJA must be explanatory.

5996.

Oxford 1965.121.

- A] RF stamnos. Dokimasia Painter.(1) First quarter fifth. *Beazley, AJA 31 (1927) 349/10, fig. 2 (dr.). Gerhard, Auserl. Vas., pl. 290 shows the Gr. Ashmolean Museum, Exhibition of Antiquities and Coins purchased from the Collection of Captain E.G. Spencer-Churchill (1965) 13/75, pl. 13 (A). *Hesp. 27 (1958) 243/g, pl. 53,g (dr.). TGV 168/25F 5 (cf. p. 233) and 90/2B 15 (cf. p. 194). ARV(2) 414/34, 1651, Para. 372.
- B] A: a youth leading a horse, with a man and another youth.
B: a youth with a hare, a man, and a dog.
- C] Under the foot, Grr.: ligature: AAO and: μυρτωται: κ: ζ: .
- D] Ex Northwick Park, Spencer-Churchill. Beazley suggests the monogram to be of a name like Thaliarchos. He also refers to Berlin 2188 as having the same monogram (see TGV's better lists). For speculations on the meaning of μυρτωται (written by an Ionian, according to Beazley, which is accepted by Johnston) see TGV, p. 233. - 'Exhib.' translates: 20 Myrtotai: 7. Myrtotai being a kind of vase patterned with myrtle. For the inscription, cf. Berlin 2188, which Threatte, GAI i, 35/25 says is by the same hand; cf. also ibid. 116.

(1)Mild-Brygan Group.

5997.

Oxford 1965.126.

- A] BF neck amphora. Affecter. Third quarter sixth. *Photo. Burlington Magazine, April 1966, figs. 40-41. ABV 242/34, Para. 110, Add.(2) 62. CV, Great Britain 14, pls. 3-4.
- B] A: Dionysus and Ikarios. B: Hermes and a woman (Hera?). Under one handle: a winged god. Under the other: a man running and a satyr.
- C] Under one handle: a row of dots.

5998.

Oxford 1965.141.

- A] BF amphora. Manner of the Princeton Painter.(1) Third quarter sixth. Ca. 550 (Boardman). Exhibition of Antiquities and Coins purchased from the Collection of the late Captain E.G. Spencer-Churchill (Oxford, 1965), no. 53, pl. 7. *J. Boardman, CV, Great Britain 14, pls. 31,2 and 32,3,4. *Beazley, AJA 33 (1929) 360 f., fig. 1. * ABV 299/1, Para. 130, Add.(2) 78. *Photo. F. Dugas, BCH 60 (1936) 163/18 (= Recueil i, 29/18). Ghali-Kahil, Les enlèvements (1955) 107(e). Brommer, Vasenlisten(3) 133/5 and 410/24.
- B] A: a warrior leading a woman (Menelaus and Helen?); at left, a bearded man and a warrior; at right, a dog and a bearded man. B: Heracles and the Lion, between Athena and Iolaus; at the far right, a man.
- C] A: nonsense: to right of one old man's legs: ειοϋφιφοι. Between the warrior's legs: ειο(ο)ειοι. To their right: ε[.ιοχφιο(λ). To right of the woman's face: ειοχχι. To right of her middle: ειοχ. To left of another old man's legs: ειοχειο(λ). To their right: ειο(.)ειοχ(σ)οχυ.(2)
- D] Ex Northwick Park, Spenser-Churchill. The digamma's may be incomplete epsilon's, the 'Argive lambda' is probably a truncated chi. For the type of inscriptions see Munich 1379. Beazley found the same inscriptions matched on five other vases which he attributed to the Painter of Berlin

1686 (ABV 296f., nos. 3, 6, 17-19). A similar type appears on three other vases by the same hand (nos. 3 ter, 4 (the name piece) and 7). The Oxford vase was attributed by him to the manner of the Princeton Painter and in Para. he compared it with Munich 1379 which he considered very close. Boardman thinks the Oxford and Munich vases should also be by the Painter of Berlin 1686, in an early phase; the inscriptions by the Painter of Munich 1379 (two other vases in Munich) are not very different.

(1)so ABV; in Para. Beazley says: "Compare Munich 1379 by the Painter of Munich 1379 [ABV 303/1]." (2)Beazley in AJA reads, in the same order: E|O|W|I|(f)|O, the digamma upside down. E|O|E|I|O|. E·O|X|(f)|O|X. E|I|O|T|X·Σ, with three-stroke sigma. E|I|O|X|E. E|I|O|X|E|I|O|(Λ), the last letter, the 'Argive' lambda. E|I|O|X|E|I|O|X|K|O|X|I. All chi's are upright crosses. Some of these readings may be better than mine, which are from a photo.

5999.

Oxford 1966.443.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 53/161, pl. 18. ARV(2)65/118 bis, Para. 327.
- B] Int.: head and shoulder of a woman (Nereid?) running.
- C] Int.: at left, part of a letter, perhaps an inverted mu: Μ[εμῶν ---], retr.?
- D] Ex Beazley.

6000.

Oxford 1966.444.

- A] Frs. of stemmed plate?(1) Unattributed. Connected with Oltos? Sikanos potter? Last quarter sixth. *ARV(2) 69, Para. 328. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 54/162, pl. 19.
- B] Border of U-pattern. Hind legs and tail of a horse (i.e., a horseman?).
- C] One fr.: [--]αυ[--] or αυ[--]. Another: [--]οι[--].
- D] Ex Beazley. Beazley: the rare border connects the frs. with the lost plate with the potter's signature of Sikanos (ARV(2) 68/13, near Oltos) and the plate by Oltos, Berlin 2313 (67/139); the inscription might possibly be from a signature of Sikanos: [Σικ]αυ[ος επ]οι[εσεν](?).

(1)Bothmer's suggestion; Beazley had thought of a lid (see ARV(2)).

6001.

Oxford 1966.446.+

- A] Fr. of RF cup. From Orvieto. Epiktetos. Last quarter sixth. *dr. ARV(2) 76/70, Para. 328, Add.(2) 168.
- B] Int.: obscene: a man playing with a naked woman.(1)
- C] Int.: at left: [ε]ποι[ε]σεν.
- D] Ex Oxford, Beazley (ex Arndt). + New York 1981.135.2 (on permanent loan to Ashmolean).

(1)a seated man putting an object into a standing woman's vagina (she raises her left leg).

6002.

Oxford 1966.449.

- A] Fr. of RF cup. From Populonia. Compared to cups near Apollodoros. Last quarter sixth. *ARV(2) 121/(a), Para. 333.
- B] Sponge and aryballos suspended.
- C] [κα]λος.
- D] Ex Beazley.

6003.

Oxford 1966.456.

- A] Fr. of RF cup. Ambrosios Painter. Last quarter sixth. *ARV(2) 174/19, Para. 338. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 56/173, pl. 18.
- B] A: head of a youth.
- C] A: to left of the head: [--]μο.

6004.

Oxford 1966.467.

- A] Fr. of RF cup. Onesimos (P). First quarter fifth. *Beazley, AJA 66 (1962) 234, pl. 60, fig. 2,a. Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 59/186, pl. 18 (Ext.). ARV(2) 326/93 bis, Para. 359.
- B] Int.: part of the border and a scrap of the picture. Ext.: lower part of a naked male squatting.
- C] Int.: at the upper right: χ[---].(1)
- D] Ex Oxford, Beazley.

(1) this seems certain from the photo. in AJA. Beazley, *ibid.*, says heta and kappa are not excluded; in 'Select' he lists only the kappa. Should this be a name: X[---](?).

6005.

Oxford 1966.470.

- A] Fr. of RF cup. Manner of Onesimos.(1) First quarter fifth. Early (Beazley). *ARV(2) 331/22, Para. 361.
- B] Int.: a youth arming (putting on his greaves); shield, spear.
- C] Int.: Παναίτιος καλος.

(1) may be by the painter himself (Beazley).

6006.

Oxford 1966.471.

- A] Fr. of RF cup. Onesimos.(1) First quarter fifth. *ARV(2) 319/4 bis, Para. 358, Add.(2) 214.
- B] A: Theseus and Antiope: hindquarters of chariot horses; the driver's hands and forearms; beyond the chariot, part of a warrior rushing to left.
- C] A: [Αντιο]πεια, retr.
- D] Ex Beazley. For the (rare) subject, see Bothmer, *Amazons* 124-30 (add this example).

(1) early: Panaitian period.

6007.

Oxford 1966.498.

- A] Fr. of RF cup. Makron. Hieron potter. First quarter fifth. *ARV(2) 469/152, Para. 378. Beazley, AJA 61 (1957) 7/15, pl. 6, fig. 6. *Ashmolean Museum, Select Exhibition of Sir John and

Lady Beazley's Gifts (1967) 65/210, pl. 227. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 47.

- B] Int.: symposium: part of a couch and cushion, from the right portion of the picture. A: parts of the three right-hand figures: a youth leaning on his stick; a woman offering a flower in each hand; a man leaning on his stick, holding out a flower. Under the handle, a seat with a checkerboard cloth.
- C] A: on the left side of a handle, in the BG, Gr.: h[ιερόν εποίησεν].
- D] Ex Beazley.

6008.

Oxford 1966.706.

- A] RF Nolan amphora. Richmond Painter. Third quarter fifth. *ARV(2) 1070/4, Para. 447. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 78/264, pl. 39.
- B] A: a flying Nike with a small basket in her hand. B: a youth with his stick, standing.
- C] A: καλε.
- D] Ex Beazley.

6009.

Oxford 1966.721.

- A] Fr. of RF cup.(1) Pioneer Group.(2) Last quarter sixth. 510-500. *ARV(2) 1698 (add to 1557), Para. 505, Add.(2) 388. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 62/199, pl. 24. Eph. 1977, pl. 1,a,b.
- B] Int.: shanks and left foot of a deity seated on a lion-paw stool. A: a small bird flying, then shanks and foot of a woman hastening to left, then two feet.
- C] Int.: in the reserved exergue: [---]ς εγρ[αφσεν].(3)
- D] Neat letters.

(1)very large: a parade cup. (2)Beazley: recalls Euthymides, the Sosias Painter and [Acr. ii, 176+] of Euphronios (his latest cup). (3)Beazley says that the letter preceding the sigma does not seem to have been omicron; the photo. shows no trace but a bit of an empty space following the break: the spacing must have been uneven, in which case any letter could be supplied.

6010.

Oxford 1966.768.

- A] Frs. of BF band cup. From Italy. Lydos. Third quarter sixth. 550-540. *Beazley, Neue Beiträge zur klassischen Altertumswissenschaft: Festschrift ... Bernhard Schweitzer (1954) 101-102, pl. 14. ABV 113/80, Para. 45, Add.(2) 32. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 42/110, pl. 11. Script 224.
- B] A: wrestlers with onlookers. B: similar.
- C] A: along the top margin, interrupted by the heads, the last three letters vertically down: ΝΙΚΟΘ(Θ)ΕΝΕΣ ΕΠΟΙΗΣΕΝ.
- D] Ex Beazley. The theta lacks the dot.

6011.

Oxford 1966.883.

- A] Frs. of RF volute krater. From Spina.(1) Unattributed. Third

quarter fifth. Ca. 440.(1) *Bothmer, Amazons 175/26, 183 (not ill.). *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 89/322 (not ill.).

- B] A: Amazonomachy: a mounted Amazon turning to attack a Greek on foot behind her; a second Greek, wielding a club, attacks at the head of her horse. B: an old man and a woman.(1)
C] A: above the head of the attacking Greek(1): Ναυνικός.(2)
D] Ex Beazley. The surface is much destroyed. The name Naunikos is not found in Pape or PA, but is included in LGPN ii from 'Select'.

(1)information from 'Select'. (2)the dots are given by Bothmer; not in 'Select'.

6012.

Oxford 1966.896.

- A] Fr. of a kantharos-like vase. Unattributed. Last quarter sixth. Ca. 510 (Beazley). *Para. 507/52. Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 84/291 (not ill.).
B] Symposium: part of a reclining male, probably with a lyre; part of handle palmettes.
C] [Λεαγ?]πος.
D] Ex Beazley.

6013.

Oxford 1966.967.

- A] Frs. of BF amphora. Leagros Group. Last quarter sixth. 510-500. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 44/118, pl. 13. Para. 165/102 bis. Script 445.
B] Heracles and Apollo: The Struggle for the Tripod.
C] To Artemis' right: [Αρτε]μ[ις](.). By a male foot: Εσ[--](?).(1) Between Apollo and Heracles, facing Apollo: [Α]πολλών. By Heracles' legs: ΗΕΡΑΚΛΕΣ.
D] Ex Beazley. The first two inscriptions after 'Select'; Para. gives only the last two.

(1)it is not clear that this is read correctly in 'Select'; I suspect the sigma.

6014.

Oxford 1966.981.

- A] Fr. of a kantharos-like vase (head vase?). Unattributed. Charinos Class. Late sixth. *Beazley, AJA 81 (1957) 5/V, pl. 5,2. *Ashmolean Museum, Select Exhibition of Sir John and Lady Beazley's Gifts (1967) 44/120 (not ill.). ARV(2) 1532, Para. 502. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ (1991) 79, fig. 54.
B] At the top of the bowl, a band of black ivy.
C] On the handle, Gr.: Χαρίνο[ς] ἐποίησεν.(1)
D] Ex Beazley. Charinos' signatures on plastic vases are incised, but that on London B 631 (ABV 423) is not. Cf. also Oxford 1966.982, ARV(2) 1532, Para. 502, and see Oxford 1966.982. Beazley obviously did not consider 1966.981 and 982 to be from the same vase.

(1)the signature runs along middle of the broad BG handle as

on Berlin 2190.

6015.

Oxford 1966.982.

- A] Fr. of oinochoe (head vase: woman's head). Unattributed.
Charinos Class. Charinos potter? Late sixth. *ARV(2) 1532, Para.
502. *Ashmolean Museum, Select Exhibition of Sir John and Lady
Beazley's Gifts (1967) 82/286 (not ill.). B. Cohen, 'The
Literate Painter: A Tradition of Incised Signatures on Attic
Vases,' MetMusJ 26 (1991) 79, fig. 55.
- B] No figured decoration; a head decorated with palmettes.
- C] On a handle, Gr.: [Χαρίνος(?)ε]ποίησεν.(1)
- D] Ex Beazley. ARV(2): "the inscription is in the same
handwriting as on [Oxford 1966.981], and should be from a
signature of Charinos."

(1)the signature runs along the middle of the broad BG handle
as on Berlin 2190. Cohen rightly restores Charinos.

6016.

Oxford 1966.1003.

- A] Fr. of band cup. From Italy. Glaukytes potter. Third quarter
sixth. *Ashmolean Museum, Select Exhibition of Sir John and
Lady Beazley's Gifts (1967) 43/112, pl. 12. Para. 68, Add.(2)
47. Script 238.
- B] No figured decoration preserved.
- C] Between the handle roots (the left stump is preserved), a
horizontal two-liner, not stoich.: Γλαυκυτες|εποίησεν.(1)

(1)Para. says: Under the handle Γλαυκυτες and below that
εποίησεν.

6017.

Oxford 1967.305.

- A] RF cup. Briseis Painter. First quarter fifth. 480-470
(Martini). *W. Martini, in E. Böhr and W. Martini, eds.,
Studien' zur Mythologie und Vasenmalerei: Konrad Schauenburg
zum 65. Geburtstag am 16. April 1986 (1986) 96, pl. 17,1
(Int). ARV(2) 408/37, Para. 371, Add.(2) 232. Dover,
Homosexuality R 545.
- B] Int.: a bearded man having intercourse a tergo with a
hetaera. Ext.: plain.
- C] Around the figures, widely spaced: a nonsense(?) inscription.
- D] Ex Oxford, Beazley. Martini, nn. 5-6, gives parallels
for the subject, including Boston 1970.233 (Douris,
héχe hēouχos).

6017a.

Oxford 1982.889.

- A] Fr. of (Attic?) LG BG (brown) cup. From Al Mina.
Unattributed. Late eighth or seventh century. *J.
Boardman, OJA 1 (1982) 365-66.
- B] No figured decoration.
- C] On the outside, Gr.: [--](.)αβεφ[--].(1)
- D] Boardman thinks the sherd is Attic, but there is no real
proof. Very early script, perhaps 'clothes-line' (see 'Script'
17).

(1)Boardman says the first letter is problematic, perhaps nu, less likely beta. I wonder if it is not an Attic lambda, with a `foot'.

6018.

Oxford 1974.28.

A] BG salt cellar. Unattributed. Third quarter fifth.

*Archaeological Reports 1974-75 (1975) 32/29, fig. 9 (shows inscription).

B] No figured decoration.

C] Under the foot, Gr. in the BG, following the edge: παῖγος.

D] This could be an abbreviation of παῖγνιον, `plaything,' cf. Pl., Leg. 803c; or [more likely] `darling,' Ar., Eccl. 922.

6019.

Oxford, Ashmolean LOAN 382.(1)

A] RF stemless cup. From Greece. Douris. Middle period (B.-O.).

First quarter fifth. Ca. 480. *CV, USA 8, Fogg Museum, pl. 19.2. *B.D. Holland, HSCP 52 (1941) 41 ff. and pl. 1. *TAPhA 79 (1948) 184-90, facs. on p. 184. Fogg Art Museum, Ancient Art in American Private Collections (exhibition 12/28/54 - 2/15/55, 1954) 35/280 (not ill.). K.J. Forbes, Studies in Ancient Technology iii (1955) 113. ARV(2) 445/252, Add.(2) 241. M. Wegner, Douris (1968) 215 (the attribution questioned). *Vidi. Script 534. Sotheby-Parke-Bernet, Cat. 30.5.1986, no. 19. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 27, 44, 71, 81/142, pl. 83 (see for present location).

B] Int.: a youth in a wine shop. Ext.: plain.

C] Int.: behind the youth, along the margin: ho παῖς καλός.
From the youth's mouth: τρικότυλος, retr.(2)

D] Loan from a private collection [in Oxford?]. Formerly loaned to Harvard (501.1937) by Cambridge, MA, (Mrs.) Jacob Rosenberg. Ex New York Market, Sotheby, 1986. Cf. Hsch.: τρικότυλος οἶνος οὗ τρεῖς κοτύλαι ὀβολοῦ πωλοῦνται. Cf. also Ar. Thesm. 741-47 and τρικότυλος οἶνος, Com. Adesp., Kock 3.1320. Triangular rho, disjointed at the bottom. B.-O. on p. 44 n. 307 says she could not read the τρικότυλος inscription, that much of it is so faint as to be illegible (she does not mention the other inscription). I had no problem reading it; the paint was gone but the shadow of the letters was quite clear. I hope that there has been no further `cleaning'.

(1)once on loan to Harvard; actually Cambridge, Rosenberg; now listed in Add.(2) 241 as New York Market (Sotheby). (2)for the gap after the first letter, see TAPhA 184.

6020.

Oxford, Dickson.

A] RF pelike. Calliope Painter. Third quarter fifth. *ARV(2) 1262/61.

B] A: two women. B: woman.

C] A: κηλη.

D] Miswritten for καλη? Or a misprint in Beazley.

6021.

Oxford, Private.

A] Fr. of RF cup. From Vulci. Onesimos (Williams). Euphronios

potter. First quarter fifth. *Beazley Archive, no. 181. JHS 96 (1976), pl. 4,c.

B] A: a youth.

C] A: [εποιεσε]ν Ευ[φρονιος].

6022.

Padula.

A] RF lekythos. From Padula. Unattributed. Second quarter fifth. *ARV(2) 1582/25.

B] A warrior with a phiale.

C] Γλαυκον and below it: καλος.

6023.

Padula T. 42.

A] RF volute krater. From Padula, Valle Pupina tomb 42.

Unattributed. Late sixth. 520-500 (Wolf). *ARV(2) 1699 (add to 1608)(1), Para. 393/19 bis, 508. Beazley, Apollo (Salerno) 3/4 (1963-64) 4-6. figs. 1-3. Brommer, VL(3), 191 B 14. Brommer, Satyrspiele II 145/18. McPhee, AK 22 (1979) 40/1. I. I. Gallo, 'Un dramma satiresco arcaico in testimonianze vascolari del territorio salernitano,' Atene e Roma 34 (1989) 1-13. *S.R. Wolf, Herakles beim Gelage (1993) 39, 143ff., 153, 214/rf. 13, figs. 101-102 (A, neck frieze, showing inscriptions) (bibl.). LIMC, Herakles (V) 3232. G. Hedreen, 'Silens, Nymphs and Maenads,' JHS 114 (1994) 67 and n. 139, pl. 5,b (A).

B] Neck: A: Heracles robbed by satyrs of his weapons while asleep: at left, a flautist; next, four satyrs approaching the sleeping Heracles and stealing weapons; Heracles stretched out; two satyrs approaching from the right. B: Heracles and the bull.

C] A: Gr.: Σιβυρτιος κα[λ]ος. (For more, see below.)

D] A: Wolf does not discuss the inscriptions. This is what I can see in the phs.: all letters look like Grr.; the letters are placed irregularly mostly above the figures: along the flautist's back, vertically down except for the last letter, which is on his right: κα[.]ο^ς. Above the leftmost satyr and going over to the arm of the second satyr: Σιβυρτι^ο^ς. I.e.: κα[λ]ος Σιβυρτιος. Starting to right of the second satyr's face and above the third: Ν(α)α[.]ος [?]. Higher up are the letters NT. Above the fourth satyr and going over to the fifth (not above Heracles), a blank of ca. two letters and: [--]ακλεε^ς. There are further letters in two lines above Heracles and the letters ναλ above the pair of satyrs on the right.

(1)with future publication in Apollo (Salerno) indicated; it is given in Para. 393/19 bis.

6024.

Paestum?

A] BF lekythos. From Pila.(1) Manner of Emporion Painter (Sestieri). First half fifth. Shortly after 470 (Sestieri). *Sestieri, AA 1954, 94/1 (not ill.).

B] Two chariots.

C] Between them, nonsense: ο(σ)ελλο.

(1)10 km NE of Paestum.

6025.

Paestum.

- A] Fr. of RF pot. From Paestum. Meidias Painter. Last quarter fifth. *ARV(2) 1314/19. *L. Burn, *The Meidias Painter* (1987) 60, 100/M 35, pl. 38,e.
- B] Two-row: upper row: upper part of a female figure; at left, a bit of another? Lower row: a bearded male crouching with knees drawn up to his chin, which he supports with his right hand.
- C] Lower row: A[γ]α[μειμνων](?).(1)
- D] For the pensive Agamemnon, see Tarentum 4529, fr. of a RF lekanis, manner of the Meidias Painter (may be by self!), ARV(2) 1326/77 (Beazley).

(1)Beazley's suggestion as a possibility; the letters are given as ..A.A., which does not quite agree with the possible restoration. Beazley's suggestion is reported by Burn with a question mark. Agamemnon is certain on Tarentum 4529, also by the Meidias Painter, Burn M 23. On p. 62, Burn discusses the possibility of reading A[ι]ας, but rejects it.

6026.

Paestum T. 461.

- A] RF skyphos. From Paestum. Xenotimos Painter (Pontrandolfo). Xenotimos potter. Third quarter fifth. *Add.(2) 406. Boll. d'Arte 65 (1980) 6, 3-6, figs. 4-10 and cover (A, B, parts). *Beazley Archive db, nos. 6770 and 45,082. LIMC v, pl. 400 Hyllos 13.
- B] A: Heracles and Hyllos; a youth. B: hoplitodromoi.
- C] A: Herakles. Hyl<l>os. B: ΞΕΝΟΤΙΜΟΣ ΕΠΟΙΕΣΕΝ.
- D] Museum no. as given in Bea. Arch.: 45,082. For the potter see ARV(2) 1142.

6027.

Paestum 49,809.(1)

- A] RF squat lekythos. From Paestum. Akestorides Painter. Second quarter fifth. Script 668. Beazley Archive db, no. 41,025. Dialoghi di Archeologia (1989) 2, 89, fig. 19 (top right). *R. Guy, 'Dourian Literacy,' in C. Bérard et al., eds., *Images et société en Grèce ancienne* (Actes colloque Lausanne 1984; Cahiers d'Archéologie Romande 38, 1987) 223-25.
- B] A youth seated on a block reading a book roll; paedagogue; lyre suspended.
- C] The book roll has a fragmentary inscription (Guy, verbally).
- D] To be published by J.R. Guy, from whom this information.

(1)store rooms (according to Guy, verbally; he gives the number in Images). Bea. Arch. gives the excavation number: T. 165.

6028.

Palermo, Museo Nazionale.

- A] BF lip cup. From Selinus. Unattributed. Second quarter sixth. Not later than 550 (Beazley). *Beazley, JHS 52 (1932) 176 n. 19, pl. 6,2 (Int.). E. Gabrici, *Vasi greci inediti dei musei di Palermo e Agrigento* (Atti R. Acc. di Palermo 15, 1929),

figs. 1 and 10. *ABV 675.

B] Int.: Heracles and the Lion.

C] Handle zone: A: Θέογνις : καλός, νῆ Δία. B: the same.

D] Theognis is found only here as a kalos-name (Beazley in JHS).

6029.

Palermo, Museo Nazionale.

A] Fr. of cup. From Selinus. Unattributed. Nikosthens potter.
530-520, *ABV 232/16.

B] No figured decoration preserved.

C] On the foot profile: Νικοσθενες : *επορεσεν.

D] Only the foot remains; type A with massive Nikosthenic foot plate. For Nikosthenes signatures, see AJA 88 (1984) 342.

6030.

Palermo, Museo Nazionale.

A] Frs. of BF band cup. From Palermo. Unattributed. Third quarter sixth. *Beazley Archive db, no. 4937. NSc 1969, 311f., figs. 11-14 (A, B, side, foot).

B] Handle zone: A: horsemen; bird. B: horsemen.

C] Handle zone: A, B, each: on either side of the scene, between it and the handle palmette: a nonsense inscription.

6031.

Palermo, Museo Nazionale.

A] BF lekythos. From Selinus, tomb 42 (excavations of 1964). Unattributed. Third quarter sixth (Tusa). *O. Masson and J. Tailladard, ZPE 59 (1985) 137-40, pl. 9. Guarducci, EG iii, 340 n. 1 (but inscr. is not a Dip.). C. Gallavotti, Acc. dei Lincei, Boll. dei Classici, suppl. 2 (1979) 53ff. V. Tusa, in ΑΠΑΡΧΑΙ: nuove ricerche e studi in onore di Paolo Enrico Arias (Pisa 1982) 171-78, fig. 2, pls. 42-44. SEG 39.938. Engelmann, ZPE 66 (1986) 102. LSAG(2) 461/M (not ill.).

B] Theseus and the Minotaur, between women and men looking on.

C] Nonsense: imitation letters or dots: four rows, two to left and two to right of Theseus and the Minotaur. In the BG area below the picture, Gr. in large letters, in two irregular lines:

'Αριστοκλείας ἐμὶ τὰς καλλίᾱς καλὰ· ἡαῦτα δ' ἐμὰ· Πίθαρος
αἰτέσας ἔχει.(1)

D] M. and T. follow Gallavotti in reading two iambic trimeters:

'Αριστοκλείας ἐμὶ τὰς καλλίᾱς καλὰ·
ἡαῦτα δ' ἐμὰ· Πίθαρος αἰτέσας ἔχει.

The vase speaks. For the meaning of the graffito see the discussion in ZPE.

(1)The first line starts under the Minotaur, i.e. in the middle of the picture; the second line is written above it (but still in the BG) and starts much further to the left. The text is that of ZPE: the pictures show only a portion of the right-hand part of the inscription. The original reading ἐμὶ in line 2 is corrected to ἐμὰ by M. and T. after Tusa (see ZPE n. 7.).

6032.

Palermo, Museo Nazionale.

A] Fr. of BF amphora.(1) From Selinus. Unattributed. 520-510. *Mon. Linc. 32, pl. 92,9. *ABV 676.

- B] Komos.
C] [---]ιας καλ[ος]. (2)

(1)probably from the same vase as Palermo (BF fr., ABV 674),
with Σιμιαδ[ες]. (2)Perhaps [Χαιρ]ιας καλ[ος] (Beazley).

6033.

Palermo, Museo Nazionale.

- A] Fr. of BF amphora. From Selinus. Unattributed. (1) Last quarter sixth. 520-510. *ABV 674, s.v. Simiades. ARV(2) 1608. Script 1098.
B] Part of a male with the himation tied around his waist.
C] Σιμιαδ[ες]. (2)
D] Probably from the same vase as Palermo (BF fr., ABV 676) with --ιας καλος (ABV). Five-stroke sigma.

(1)contemporary with Oltos? (2)Beazley: it is not possible to know if the name was accompanied by καλος, as it is on London E 17, by Oltos.

6034.

Palermo, Museo Nazionale.

- A] BF lekythos. Gela Painter. Late sixth. 490 B.C. (Bérard). *Script 571, fig. 104 (after Haspels). *Photo. *Haspels, ABFL 79 n. 3, 80, 81-82, 206/3, pl. 3a-c (front and both sides, all show letters). C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 154, fig. 212 (3 views: front and both sides, shows location of inscriptions).
B] In the center, a large mask of Dionysus; satyrs and maenads dancing around it.
C] Nonsense letters, mostly nu's, above the head and on both sides. Also at least two epsilons.
D] Listed by Bérard as Palermo 20.23. Typical lettering of the Gela Painter. For the Gela Painter's lettering, see Haspels, p. 80, top.

6035.

Palermo, Museo Nazionale.

- A] RF mug. From Selinus. Hegesiboulos Painter (Bea. Arch.). Last quarter sixth. *Add.(2) 405. *Beazley Archive, no. 9229.
B] Draped youths with staffs and bags (purses?).
C] Εγρειβ[ολος]. (1)

(1)is this complete? So given also in Bea. Arch.

6036.

Palermo, Museo Nazionale.

- A] Fr. of RF cup. From Selinus. Douris. First quarter fifth. Early (Beazley). *Beazley, AJA 39 (1935) 481/11, fig. 8. *CB ii, 16. ARV(2) 429/23. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 75/39, pl. 25.
B] Part of a handle; a woman (Thetis). From an Achilles and Memnon scene.
C] The woman: Θεις, retr.(?).

6037.

Palermo, Museo Nazionale.

- A] RF lekythos. Recalls Alkimachos Painter. Second quarter fifth.
*ARV(2) 1595.
- B] A woman holding a box.
- C] Λιπεις καλος.
- D] The name only here in LGPN ii.

6038.

Palermo, Museo Nazionale.

- A] Fr. of RF volute krater(?). From Selinus. Achilles Painter.
Third quarter fifth. 455-445 (Oakley). *Photo. *ARV(2) 992/64.
Mon. Linc. 32, pl. 95,8. *J.H. Oakley, The Achilles Painter
(1997) 126/88, pl. 55C (photo. may show faint traces of a
horizontal inscription high above the horses).
- B] A: chariot of Diomedes, with Athena.
- C] A: [Δ]ιομεδης.
- D] Mixed alphabet. Three-stroke sigma. But Oakley prints the sigma as
C. - O. says the fr. is mislaid but was studied by Paoletti.

6039.

Palermo, Museo Nazionale?

- A] Fr. of foot of large Attic skyphos. From Gela. Unattributed.
Date? *P. Orsi, NSc 1900, 275/(b) (facs.).
- B] No figured decoration preserved.
- C] Under the foot, Gr.: [-]θικτος ανεθ[εκε ---(?)].
- D] Could be in Gela or Syracuse.

6040.

Palermo, Museo Nazionale?

- A] Fr. of foot of a cup. From Gela. Unattributed. Date? *P. Orsi,
NSc 1900, 273/(a), fig. 1 (facs.).
- B] No figured decoration preserved.
- C] Under foot, Gr.: Μνασιθαλες ανεθεκε Αντιφαμοι.
- D] The location might be Gela or Syracuse. The vase was dedicated
to a hero.

6041.

Palermo, Museo Nazionale 147.

- A] WG lekythos. From Gela. Manner of Carlsruhe Painter. Second
quarter fifth. *Fairbanks, Ath. Lekythoi (1907) Gp. B, Class
4, Series 1/15. ARV(2) 741/4.
- B] A woman standing beside a stool, holding a flower and
mirror (or distaff).
- C] καλε.

6042.

Palermo, Museo Nazionale 160.

- A] WG lekythos. From Gela. Unattributed. Date? *Fairbanks, Ath.
Lekythoi (1907) Gp A, Class 2/13.
- B] A woman holding a fruit [sic?] over a kalathos; behind her, a
stool, on which is a black garment; above: a mirror.
- C] An imitation inscription.

6043.

Palermo, Museo Nazionale 1109.

- A] RF pelike. From Agrigento. Chicago Painter. Second quarter
fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 176, ARIAGNE
1 (bibl.). *C. Fränkel, Satyr- und Bakchennamen auf
Vasenbildern (1912) 54, 92/k. CIG 4.7441. ARV(2) 630/24, Para.

399.

- B] A: Hermes handing the infant Dionysus to a nymph. B: two nymphs of Nysa.
C] A: ἡρμης. Διονυσος. The nymph: Αριαγνε.(1)
D] Fränkel and K.-D. list 'Ariagne' as a maenad, but she is a nymph at Nysa, where Dionysus was brought up.

(1)G. Neumann: 'die sehr Heilige.' Neumann (with Kretschmer, Vas. 198-99) compares the heroine Ariadne, who has undergone a secondary sound change: gn > dn (ἀγνός > ἄδνός). The spelling with gamma occurs also on Syracuse 22,177, RF pelike by the Villa Giulia Painter, Script 710, and elsewhere. In Script 103 n. 22, I wondered if the gamma could not be a dotted delta with the dot omitted; that is perhaps unlikely as the spelling is not infrequent. For Αριαγνη, see also Kretschmer, Vas. 198-99.

6044.

Palermo, Museo Nazionale 2187.

- A] RF calyx krater. From Agrigento? Manner of the Meidias Painter. Late fifth. *FR i, 296-99, pl. 59 (dr.). Nicole, Meidias (1908), pl. 6,1. Beazley, AJA 54 (1950) 321 (not ill.). ARV(2) 1321/9, 1690, Para. 478, Add.(2) 363. Script 1126. H. Metzger and J.P. Sicre, La beauté nue (1984) 227. *L. Burn, The Meidias Painter (1987) 41, 105/MM 13 (not ill.).
B] A: Phaon in the company of companions of Aphrodite. Above, Pan and two Erotes (one riding two fawns). B: Apollo with Artemis, Leto and a goddess or heroine.(1)
C] A: inscriptions horizontal: near the head of a seated girl: Χρυση. Above the head of another girl: Φιλομηλη. To left of Phaon's head, a two-liner in oblique stoich.: Φαων|καλος.

 Below the wings of the first Eros, stoich.:
 Ερῶς|καλος.(2)

D] Ionic except once omicron for omega.

(1)Delos? (Beazley). (2)The first sigma a corrected letter or miswritten.

6045.

Palermo, Museo Nazionale 2378.

- A] RF stamnos. From Chiusi. Syleus Painter. First quarter fifth. *TGV 144/18E 12, 154/5F 3, fig. 10,k. CV, Italy 14, pl. 31. ARV(2) 251/34, Add.(2) 203.
B] A: Heracles and the Hydra. B: Athena, Hermes, and Nereus, running.
C] Under the foot, Grr.: εμ<>κυ<>ΔΔΔΔ. On the navel: B.
D] = V 763. Johnston 217 suggests ἐμ<βάφια>, an alternative form of ὀξύβαφα. κυ<λικες>. [I.e., ἐμ<βάφια> <καὶ> κύλικες?] Arrow delta.

6046.

Palermo, Museo Nazionale 12,480.(1)

- A] RF oinochoe. Eretria Painter. Third quarter fifth. 435-430 (L.-H.). *ARV(2) 1249/21. Beazley, AJA 39 (1935) 487 (not ill.). *A. Lezzi-Hafter, AK 14 (1971) 85, pl. 30,2,4 and 32.

*Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 284-89, 351/283, pls. 182,b and 183,a-d.

B] Arrival(?) of a youth(2): Pandion before Prokne and two other women.

C] Πα[νδι]δ[ω]. [Πρ]οκνε. Θεώ. Χρυσ[ει]ς.(3)

D] = Palermo inv. 1280, 12,480, N.I. 484. Formerly: Museo S. Martino alle Scale. According to L.-H., the inscriptions are no longer visible. Pandion son of Erichthonios was the father of Prokne: so why is he shown as a youth? For the subject see Kron, Phyllenheroen 117, and E.B. Harrison, Hesp. Suppl. 20 (Thompson Festschrift, 1982) 72-75. L.-H. in AK discussed the vase and at that time thought it early; she compared it with Agrigento V 1568 (same shape).

(1)or 1280? (Beazley). (2)ARV(2); in AJA, Beazley says: 'Pandion pouring libation before departure', and compares Syracuse 30,747 [RF bell krater by the Dinos Painter, ARV(2) 1153/17, A: warrior (Pandion) leaving home.] The problem is that Pandion appears as a youth before his daughter Prokne. L.-H. agrees with the idea of departure. Robertson, AVCA 237 discusses the names. (3)Gabrici differs in two names: Πα[νδι]δ[ω]. [Χ]ρυσ[ει]ς. Χρυσ[ει]ς, ARV(2).

6047.

Palermo, Museo Nazionale CAT 2816.

A] BF lekythos. Athena Painter. First quarter fifth. Ca. 490-480 (Green). *J.R. Green, 'A representation of the Birds of Aristophanes,' GVGettyMus 2 (1985) 102/14, fig. 17. Arch. Reports 1966-67, 40, fig. 19,b-d. IGD, no. I, 14. V.Tusa, ed., Odeon (1971), pls. 51,a-c and 12 (color).

B] A flautist with two dolphin riders.

C] Nonsense: imitation letters.(1)

(1)two inscriptions show in GVGettyMus; the pictures are very small.

6048.

Palermo, Museo Nazionale GE 1896.1.

A] BF lekythos. Leagros Group. Last quarter sixth. 510-500.

*Haspels, ABFL 44, pl. 14, fig. 2. *Photo. ABV 379/276.

B] Heracles and Cynus, with Athena.

C] Nonsense: between Athena and Heracles: χοο(.)τ(σ). Above Heracles: οοκ(σ)στις. Between Heracles and Cynus:

(.)εττεχο.(1)

D] Note that there is one inscription for each figure.

(1)these readings are from the ph. in Haspels. My readings from another photo.: χοο(κ)τς. χοκχστις. (ι)εττεχο.

6049.

Palermo, Museo Nazionale GE 1896.2.

A] BF lekythos. Acheloos Painter (Leagros Group). Last quarter sixth. 510-500. *Photo. *Haspels, ABFL 47-48, pls. 15,4 and 20,2. ABV 385/30.

B] Heracles and the bull, between Hera and Athena, both seated.

C] Nonsense: above Hera: κο(.)ε(ε). Above the heads of Heracles and the bull: χρι. To left of Athena: ο(σ)κ(σ)ι.

D] The readings (from Haspels) are uncertain.

6050.

Palermo, Museo Nazionale GE 1896.3.

- A] BF lekythos. Acheloos Painter (Leagros Group). Last quarter sixth. 510-500. *Photo. Haspels, ABFL 48 (not ill.). ABV 385/31.
- B] Three Amazons: the middle one is leading her horse, the others are mounted.
- C] Nonsense inscriptions.
- D] The inscriptions are similar to GE 1896.2.

6051.

Palermo, Museo Nazionale NI 1886.

- A] WG lekythos. From Selinus, Sanctuary of Demeter Mallophoros.(1) Douris. First quarter fifth. Early middle (Beazley).(2) *Photo. D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 90 and n. 25. ARV(2) 425, 446/266, Para. 375, Add.(2) 241. *D.C. Kurtz, 'Two Athenian White-ground Lekythoi,' GVGettyMus 4 (1989) 123 (mention). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 18-19, 75/46, pl. 30. D. Buitron-Oliver, 'Stories from the Trojan Cycle in the Work of Douris,' in J.B. Carter and S.P. Morris, eds., The Ages of Homer [Festschrift for E.T. Vermeule] (1995) 437ff., figs. 27.1-4.
- B] Sacrifice of Iphigeneia: the lower part of a warrior; Iphigeneia lead by another warrior (both warriors hold swords); altar; palm tree.
- C] To right of Iphigeneia's head: $\text{I}\phi\gamma\epsilon\nu\epsilon\iota\alpha$. To right of the right warrior's head: $\text{T}\epsilon\upsilon\kappa\rho\varsigma$.(3) Above the altar: $\text{A}\rho\text{---}(\cdot)\text{---}$.(4)
- D] The treatment of the subject recalls the iconography of marriage scenes.

(1)a possible cult connection. (2)Transitional I (Rich), B.-O. (3)The photo. in 'Ages' shows that only the last letter is in any doubt; the text has $\text{T}\epsilon\upsilon\kappa\rho\varsigma$. The first letter is hidden under a large smudge. (4)Probably complete at left. (.) may not be a letter; it looked like the bottom of an upsilon. Kurtz in GVGettyMus suggests: $\text{A}\rho\text{---}\text{T}\epsilon\mu\iota\varsigma$. B.-O. suggests $\text{A}\rho\text{---}\text{T}\epsilon\mu\iota\delta\omicron\varsigma$, i.e. the altar of Artemis, which is better. I wonder if a final sigma shows on the fr. that comes after $\text{A}\rho\text{---}$, which would support B.-O.'s reading. For the readings see also B.-O. 18.

6052.

Palermo, Museo Nazionale V 650.

- A] Fragmentary BF/RF cup. From Chiusi. Lysippides Painter. Andokides Painter. Third quarter sixth. Ca. 530. *CV, Italy 14, pls. 1,1-2 and 2,1-3 (bibl.). *ABV 256/21, ARV(2) 5/14, 37/1, 1617, Para. 114 and 321, Add.(2) 67 and 150 (much bibl.). Script 308.
- B] At each handle, half BF, half RF, A-B: battle. A (BF): between eyes, two archers. B (RF): between eyes, trumpeter.
- C] A: over the left eyebrow: $\text{A}\nu\text{---}\delta\omicron\kappa\text{---}\text{I}\delta\epsilon\varsigma\text{---}\epsilon\text{---}\pi\text{---}\omicron\text{---}$, retr.(1)
- D] Foot and Int. are missing. The inscription done after ABV.

(1)the ph., pl. 1,1 in CV seem to show the pi and the following iota.

6053.

Palermo, Museo Nazionale V 651.

- A] BF/RF cup. From Chiusi. Skythes. Last quarter sixth. *Photo.
*CV, Italy 14, pl. 4 [misprinted 3], 1-3 (pl. 3[3], 2 shows
inscription). *ARV(2) 85/21, Add.(2) 170.
- B] Int.: RF: a satyr inserting his penis into a pointed
amphora. Ext.: BF on coral red ground: A: Nike. B: similar.
- C] Int.: At right: [Επιλυ]κος. At lower left: καλος.
- D] = 1478.

6054.

Palermo, Museo Nazionale V 653.

- A] RF cup. From Chiusi. Epiktetos. Last quarter sixth. *CV, Italy
14, pl. 5, 1-3 (A, B). *ARV(2) 73/30, 1623, Add.(2) 168. *F.
Lissarrague, L'autre guerrier: archers, peltastes, cavaliers,
dans l'imagerie attique (1990) 57 and n. 33, fig. 57 (sketch),
290/A 632.
- B] Int.: a warrior. A: Heracles and Eurytos: four archers
attacking a figure of whom only a leg remains; at left,
part of a standing woman(?). B: duel with an expiring dead
(his psyche flies off).
- C] A: between the upper portions of the sons of Eurytos:
ε^π^οι^εσ^ε^ν. B: [εποι]εσεν.
- D] For the subjects, see Hartwig.

6055.

Palermo, Museo Nazionale V 654.

- A] RF cup. From Chiusi. Epiktetos. Last quarter sixth. *ARV(2)
74/41. CV, Italy 14, pls. 7, 1-4 and 16, 1.
- B] Int.: two warriors. A: boxers. B: fight.
- C] Int.: εποι[ιεσεν].
- D] For epoiesen without a name, see AJA 88 (1984) 345 n. 28.

6056.

Palermo, Museo Nazionale V 655.

- A] RF cup. From Chiusi. Thalia Painter. Cachrylion potter. Last
quarter sixth. *CV, Italy 14, pl. 9, 1-3. *ARV(2) 113/3.
- B] Int.: a warrior picking up his shield. A-B: komos.
- C] Int.: Χα[χρυλ]ιδων καλ[ο]ς.
- D] = inv. 1515. For the substitution of καλος for εποιεσεν,
see ARV(2), where comparison is made with Louvre G 10, by
Skythes (ARV(2) 83/3) with the inscription:
Επιλυκος[εγραφε]σεν καλος. Both inscriptions seem to me to
exhibit the same 'illiterate' confusion between types of
inscriptions that are also found on LM cups (examples in
Munich). In Beazley, CF 7 (pl. 1, 17-18) the same vase is
discussed and the inscription is given as completely
extant(?). Bloesch gives the inscription as:
Χα[χρυλ]ιδ[ι]ον, retr., καλος. CV attributes the vase to
Peithinos.

6057.

Palermo, Museo Nazionale V 658.

- A] Fragmentary RF cup. From Chiusi. Manner of Epeleios Painter.
Last quarter sixth. *CV, Italy 14, pl. 8, 1, 3-4. ARV(2) 151/48.
- B] Int.: athlete (acontist). A-B: athletes.
- C] Int.: Grr., according to CV:
καλος[h]ο π[α]ις. (1) A and B: [-]μαχος καλος. καλος. καλος.

D] This [--]machos is not included in Beazley. Two known kalos-names are contemporary: Antimachos and Pammachos.

(1)slightly corrected from the reading in CV.

6058.

Palermo, Museo Nazionale V 660.

A] RF cup. From Chiusi. Brygos Painter. First quarter fifth. *CV, Italy 14, pl. 11,1.), ARV(2) 378/123.

B] Int.: a woman dressing. Ext.: plain.

C] Int.: ho pais kalos.

6059.

Palermo, Museo Nazionale V 663.

A] RF cup. From Chiusi. Douris. Python potter. First quarter fifth. Transitional II (Bare) (B.-O.). *CV, Italy 14, pls. 15,1-2 and 16,3. *ARV(2) 430/30. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/50, pl. 35.

B] Int.: a man (trainer) seated. A-B: athletes.

C] Int.: Δορις εγραφεν. A: ho Χαίρεστρ[ατος] καλος. B: ho Χαίρεσ[τ]ρατος κ[α]λος.

6060.

Palermo, Museo Nazionale V 676.

A] RF lekythos. From Gela. Providence Painter. Second quarter fifth. *CV, Italy 14, pl. 21,6. *ARV(2) 641/83, Add.(2) 174.

B] a woman running with a corslet.

C] λασιμ(α)χος καλος.

D] = inv. 159. One alpha lacks the crosstroke.

6061.

Palermo, Museo Nazionale V 690.

A] RF lekythos. From Gela. Flying-Angel Painter (Beazley). First quarter fifth. *CV, Italy 14, pl. 24,5-6. ARV(2) 282/41 and below.

B] Athlete using a pick axe.

C] kalos.

D] = inv. no. 29.

6062.

Palermo, Museo Nazionale V 691.

A] Fragmentary RF lekythos. Near Painter of Athens 12778.(1) Second quarter fifth. *CV, Italy 14, pl. 22,7-8. ARV(2) 663/1.

B] Theseus and the Minotaur.

C] kalos.

(1)even closer, perhaps, to the Kaineus Painter (see ARV(2) further).

6063.

Palermo, Museo Nazionale V 692.

A] RF lekythos. Nikon Painter. Second quarter fifth. *ARV(2) 651/29, *1610. CV, Italy 14, pl. 21,1-2.

B] A warrior.

C] κ(α)λ{λ}ος τ(ι)μινιδεν.(1)

D] On p. 1610 Beazley suggests that the second word is perhaps miswritten for Τιμονιδες. This is attractive, since the last letter might be a sigma lying sideways, which leaves

only the second and fourth letters truly miswritten. The alpha lacks the cross-stroke.

(1)the second letter of the last word is printed as the right half of an H.

6064.

Palermo, Museo Nazionale V 745.

- A] RF Nolan amphora. From Gela. Alkimachos painter.(1) Second quarter fifth. *Beazley, *Der Pan-Maler* (1931) 23/30.(2) Beazley, *JHS* 32 (1912) 360/29, 369. *G.M.A. Richter, *AJA* 30 (1926) 426 n. 2. CV, Italy 14, pls. 27,2 and 28,1-2. ARV(2) 530/14, Add.(2) 254.
- B] A: Nike flying with a sacrificial tray. B: youth.
- C] A: above the tray: nonsense: (π)(π)(π)πρ.(3)
- D] = Palermo 32.

(1)under the influence of the Pan Painter. (2)there, and in ARV(1) 364/36, attributed to the Pan Painter himself. (3)so Beazley in *Pan-Maler*: the first pi = Ionic gamma, the second and third reversed; all in printed letters. Richter read ΓΟΕΔΑ and suggested γοερά, 'magic, sacred things' [sic]. Beazley declared this to be wrong.

6065.

Palermo, Museo Nazionale V 762.

- A] RF stamnos. From Chiusi. Berlin Painter. First quarter fifth. Ca. 490. Early (Beazley). *CV, Italy 14, pls. 29,1-4 and 30,1-4. Beazley, *Der Berliner Maler* (1930) 19/101 (not ill.). ARV(2) 207/139, Add.(2) 194. *Photo. Script 497.
- B] A: Peleus and Thetis approaching Chiron. B: Nereus and Nereids.
- C] A: Νικόστρατος καλός. Θ[ε]τις. Πέλεος. Κίρῶν, for Χίρῶν.
- D] = 1503.

6066.

Palermo, Museo Nazionale V 779.

- A] RF bell krater. From Agrigento. Oreithyia Painter. Second quarter fifth. *CV, Italy 14, pls. 35-36 and 37,1-3 (pl. 30,4 shows two inscriptions). *E.M.W. Tillyard, *The Hope Vases* (1923) 70 (not ill.). *Beazley, *AJA* 39 (1935) 487 (mention). ARV(2) 496/5, 1632, Add.(2) 250. LIMC v, 471, pl. 330, Hippothoon no. 10. S.B. Matheson, *GRBS* 35 (1994) 354-55.
- B] A: Departure of Triptolemos, with Demeter, Persephone, Keleos and Hippothoon. B: Eos and Thetis appealing to Zeus.
- C] A: Triptolemos. Hippothoon. (Ph)erephasa.(1) Demeter. Keleos. B: heos. Zeus. Thetis.
- D] S.B. Matheson (lists as: Palermo, Museo Regionale 2124): Celeus was the Eleusinian king who sheltered Demeter and built her temple at Eleusis (cf. *hymDem*), father of Triptolemos, according to a version in Apollodoros. The vase shows a column behind him: the temple? Hippothoon founded the tribe to which the deme of Eleusis belonged; he had a heroon at Eleusis (Paus. 1.38.4). He appears on Malibu 89.AE.79, a dinos by the Syleus Painter, Clinton, *Myth* (1992) 106f., figs. 43-47.

(1)the first phi has a dot inside the circle. Read:

Pherefas<s>a.

6067.

Palermo, Banco di Sicilia, Mormino Collection 36.

- A] RF lekythos. Painter of the Paris Gigantomachy. First quarter fifth. Ca. 480 (CV). *CV, Italy 50, III I, pl. 3,1. ARV(2) 1652, Add.(2) 235.
B] A youth leaning on his stick.
C] Traces of inscriptions: to left of the youth's mouth, a λ or γ and further to left an o and a κ.
D] = 6 (ARV(2)).

6068.

Palermo, Banco di Sicilia, Mormino Collection 165.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *CV, Italy 50, III I, pl. 1,4. ARV(2) 1666/154 bis, Add.(2) 279.
B] A naked youth washing at a laver; above it, sponge and aryballos.
C] Nonsense: on the bowl of the laver: imitation letters: three are clearly visible, but there is probably a fourth; perhaps: κλσ(.).
D] = 29 (ARV(2)).

6069.

Palermo, Banco di Sicilia, Mormino Collection 166.

- A] RF lekythos. Unattributed. Class PL. Second quarter fifth. *CV, Italy 50, III I, pl. 4,11. ARV(2) 1665/17 ter, Add.(2) 279.
B] A woman running.
C] To left of her face: κλ(η).(1)
D] = 31 (ARV(2)).

(1)text; not visible in the photo.

6070.

Palermo, Banco di Sicilia, Mormino Collection 179.

- A] WG lekythos. Unattributed.(1) Diosphos potter.(2) First quarter fifth. *ARV(2) 1643/22, Add.(2) 212.
B] A woman (goddess?) with a scepter.
C] κλε.
D] = Banco di Sicilia 27.

(1)by the same hand as Harvard 1925.30.51 [ABV 302/21, CV, Hoppin, pl. 19,5], Beazley. (2)Class of Side-palmette Lekythoi I.

6071.

Palermo, Banco di Sicilia, Mormino Collection 185.

- A] RF lekythos. Aischines Painter. Second quarter fifth. *CV, Italy 50, III I, pl. 4,9. ARV(2) 1667/77 bis, Add.(2) 281.
B] A woman holding a sprig.
C] On her left: κλη.
D] = 28 (ARV(2)).

6071a.

Palermo, Mormino Collection 196.

- A] RF vase. [Pothos Painter?] Last quarter fifth? A. Queyrel, BCH 108 (1984) 125/1, fig. 1.

- B] Subjects not noted.
- C] A: inscriptions horizontally above heads, no doubt nonsense.
- D] = Fondazione Mormino collection. = Banco di Sicilia 196. Preliminary entry.

6072.

Palermo, Banco di Sicilia, Mormino Collection 301.

- A] RF lekythos. Unattributed. Second quarter fifth. *CV, Italy 50, III I, pl. 4,10 (no bibl.).
- B] A woman with mirror: she looks back and holds a hand out over a kalathos.
- C] At left, three illegible letters, no doubt nonsense. I think there is also at least one letter on the woman's right.

6073.

Palermo, Banco di Sicilia, Mormino Collection 662.

- A] RF lekythos. Nikon Painter (B.F. Cook). Mid-fifth (CV). *CV, Italy 50, III I, pl. 2,2,5 (no bibl.).
- B] A bearded man with a torch.
- C] On his lower right, under the torch, traces of a two-line inscription of 7 and 6(?) letters.
- D] [Could these be remains of a kalos-inscription?]

6074.

Palermo, Banco di Sicilia, Mormino Collection 860.

- A] WG lekythos. Unattributed. Second quarter fifth. *CV, Italy 50, III Y, pl. 4,6 (no bibl.).
- B] A woman holding out a wreath; at left, a column; under the capital, a row of dots.
- C] To right of her knee: καλε.

6075.

Palermo, Collisani.

- A] BF lekythos. From Selinus. Near Sappho and Diosphos Painters. Early fifth. *H.P. Isler and M. Squaitamatti, eds., La collezione Collisani: Die Sammlung Collisani (Arch. Inst. Universität Zürich 1990) 118/172, pl. 25.
- B] Achilles and Troilos.
- C] Nonsense: typical imitation inscriptions.
- D] The photo. is very small.

6076.

Palermo, Collisani.

- A] BF lekythos. From Camarina. Athena Painter. Early fifth. *H.P. Isler and M. Squaitamatti, eds., La collezione Collisani: Die Sammlung Collisani (Arch. Inst. Universität Zürich 1990) 124/180, pls. 28 and 26 (Gr.).
- B] Satyrs dancing with male goats.
- C] Nonsense: imitation inscriptions (near-dots) in rows. Under the foot, Gr.: ΣΦ(1).
- D] The photo. is very small.

(1)so the text but I see more letters; the photo. is not very clear.

6076a.

Panticapaeum.

- A] Fr. of BF prize Panathenaic. From Panticapaeum, Acropolis, private house(?). Unattributed. Ca. 530 (Bentz). *M. Bentz, *Panathenäische Preisamphoren* (18th Beiheft Antike Kunst, 1998) 136/6.151 (not ill.). W. Tolstikov in *Otcherki archeologii i istorii Bospora* (1992) 67, pl. 10, 20. W. Schuller, ed., *Demokratie und Architektur* (1989) 74 (mention).
- B] A: left margin of picture and part of the left column.
- C] A: to left of the column: [---]θευ[---].(1)

(1)Bentz does not indicate whether this is from [A]θευ[εθευ], or [Aθευε]θευ.

6077.

Paris, Cab. Méd.

- A] BF neck amphora. Unattributed. 575-525 (Bea. Arch.). *Beazley Archive db, no. 30,498. G. Becatti, *Kosmos: studi sul mondo classico* (Studia Archeologica 37 [Rome 1987] 8 (740), fig. 9 (A).
- B] A: Zeus seated, with the infant Dionysus; Hera. B: not given.
- C] A: Dionysos. Hera.

6078.

Paris, Cab. Méd.

- A] Frs. of BF lip cup. From Italy. Sakonides. Third quarter sixth. *Beazley, JHS 59 (1939) 283 (not ill.). Idem, JHS 52 (1932) 175. Van Branteghem sale cat., no. 2. ABV 171/7.
- B] Lip: A: a female head.
- C] Handle zone: A: χαίρε και πτε[ι ---].
- D] Ex van Branteghem and Fröhner.

6079.

Paris, Cab. Méd.

- A] Fr. of BF cup.(1) From Athens. Unattributed. Chelis potter. Last quarter sixth. *ABV 235, middle, Para. 109, ARV(2) 109, bottom. Benndorf, *Gr. und sizil. Vb.* (1883), pl. 29/20. GAI ii, 457.
- B] No figured decoration preserved.
- C] Int.: Χελίς : *εποίησεν.
- D] Ex Fröhner. For the position of the inscription, Beazley compares Vatican 456 (ABV 235, top [Script 226, Fig. 68]) and a fr. in Florence (ABV 235), both of which have χαίρε και πτε[ι] on the cup's interior, curved around the central dot and circle, with no other decoration.

(1)"doubtless black-figure," ARV(2).

6080.

Paris, Cab. Méd.

- A] BF prize Panathenaic. Nikomachos Series. Third quarter fourth. 336/5 (Susserot). *CV, France 10, III H f, pls. 91,6 and 92. Beazley, AJA 47 (1943) 459/15. ABV 416/16. *N. Eschbach, *Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr.* (1986) 112/cat. 66, pl. 30,1-2 (detail of A): wrongly listed as Cab. Méd. 247.
- B] A: Athena. B: two wrestlers and two trainers.
- C] A: kionedon: των Αθηννηθ[εν αθλων].
- D] The column figures (left: Nike; right: Triptolemos) resemble

those on London B 608 (ABV 417/1 archon Pythodelos, Hobble Group), whence Süsserott assigned the vase to the same date.

6081.

Paris, Cab. Méd.

- A] RF lekythos. From Greece. Villa Giulia Painter. Second quarter fifth. 460-450. *ARV(2) 624/81 (no bibl.). Script 714.
- B] A woman spinning.
- C] Φιλεργος.(1)
- D] Ex Fröhner.

(1)"The earliest instance of the adjective," Beazley. But I think that this should be the woman's name; for its occurrence as a masculine name, see Script.

6082.

Paris, Cab. Méd.

- A] Fr. of RF cup. Manner of Douris (II). First quarter fifth. 490-480. [Douris,] period 2 (Beazley). *ARV(2) 450/21 (no bibl.).
- B] Int.: the middle of a male leaning on his stick. Ext.: plain.
- C] Int.: at left: [...]ουδ[---](?), retr.(1)

(1)"or the like," Beazley.

6083.

Paris, Cab. Méd., no no.

- A] Fr. of RF cup. Calliope Painter. Last quarter fifth. 425-420 (L.-H.). *ARV(2) 1260/21 (no bibl.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 327/124, pl. 85,d.
- B] A: head and shoulders of a woman holding a phiale.
- C] To right of her head: σαλαλ.(1)
- D] Ex Fröhner. Ionic lambda? Three-stroke sigma.

(1)so L.-H., cat. It is unclear whether this is complete. No doubt nonsense. ARV(2) has σααγ?[---].

6084.

Paris, Cab. Méd. 182.

- A] Lid (of an olpe?). Unattributed. Date? *CV, France 10, III J a, pl. 81,6. *De Ridder, Cat. No. 182, fig. 9 (facs.).
- B] In the center, Gorgoneion; around it: a race of three chariots; behind one chariot, a man with a trumpet.
- C] Above each chariot, at the level of the horses' rears, a letter: σ. σ. (ε).
- D] Formerly in a Rouen Collection. May be heavily restored. The first sigma three-stroke; the second, four-stroke. Epsilon: a vertical crossed horizontally three times.

6085.

Paris, Cab. Méd. 207.

- A] BF amphora. From Vulci. Painter of Berlin 1686. Third quarter sixth. 550-530. *CV, France 7, pl. 34,3-5. De Ridder, Cat. 1, 117-19 (facs.). Beazley, AJA 33 (1929) 362. ABV 296/6. *Photo.
- B] A: warriors leaving and arming. B: two warriors fighting, between two women.
- C] Nonsense: A: to right of a warrior who is putting on greaves: ειοχειλι. Above his head: εποικτι, retr.(1) To right

of an old man's legs: εαιοτονοχε, retr. B: To right of the left warrior's leg: ειοχιοχελ, retr.(2) Similar, near the right warrior's leg: ερχ<ρτειχχ, retr.(3) To right of his knee: ...ειο(τ)χ.(4) To right of a woman at right: ειοχειοχε. Under the foot: ΜΕ and Attic lambda. See TGV 135/10E 2.

- D] De Ridder's facss. are worthless. Rho D-shaped. Sigma = <. Upright chi.

(1)not all of this is clear in the photo., as there is a break at this point. (2)CV gives another inscription, near horizontal, above and between the fighters, which I did not see in the photo.: κνιοννκι. (3)the rho's could be omicron's. (4)CV has: ειοχειοτχ.

6086.

Paris, Cab. Méd. 215.

- A] BF amphora. Painter of Würzburg 173. 530-520. *CV, France 7, III H e, pl. 35,2-3,5,8. ABV 327/2.
B] A: Warrior Leaving Home, in a chariot. B: Heracles and the Lion, between Iolaus and Athena.
C] B: to left of Heracles' back and legs:
nonsense: imitation letters(?): ο(λ)ι(φ)ολο.(1)
D] Poorly published. The phi is rendered as a cursive form in CV.

(1)so CV, text; the photo. is unclear; the text prints the first lambda as an Ionic gamma, but it is a lambda. The inscription is read upside down by de Ridder.

6087.

Paris, Cab. Méd. 217.

- A] Fr. of BF amphora. Unattributed. Date? *De Ridder, Cat. i, 125.
B] A: head of a satyr; bust of a maenad; Dionysus with oschos and kantharos; head of a maenad.
C] A: above Dionysus: Διονυσος.(1)

(1)so the small facs., p. 125. A blot after the first letter.

6088.

Paris, Cab. Méd. 219.

- A] BF neck amphora. Diosphos Painter. Early fifth. *CV, France 10, III H f, pl. 75,6-7 (bibl.). CIG 4, p. xviii. De Ridder, Cat. 127-28. Kretschmer, Vas. 119. Idem, Aus der Anomia (1890) 29. Haspels, ABFL 96 and nn. 5 and *6, *238/120 (bibl.). Fuhrmann, JdI 65-66 (1950-51) 110 ff., fig. 4. ABV 509/120, ARV(2) 300, Add.(2) 127. *Photo.
B] A: Heracles and the bull, with Athena. B: The Birth of Dionysus, with Hera.(1)
C] A: nonsense inscriptions: on Heracles' upper left: λχυλχ(ο)χ. On his lower left: (χ)εχλ. On Hera's lower right: χεχλχ. B: behind Zeus' head: καλο(ς).(2) To right of the boy Dionysus: Διόςφως.(3) Behind Hera's head: ηερα.
D] A small amphora. The inscriptions on A and B probably by different hands. - Haspels 96-97 n. 6 has a long discussion by Beazley of the three possible meanings of ΔΙΟΖΦΟΖ (with sigma 1); Διόςφως, δῖοςφώς, and Διόςφως. Beazley argues against the generally accepted Διόςφως, 'man of Zeus', since Dionysus is not a man but a god; the second has the

same problem; the third, suggested by Minervini, is perhaps no more unlikely than the other two. "It is always possible, of course, that the painter meant to write Διονυσος but let his thoughts wander halfway-through." -An important vase, since the inscriptions on A and B differ so much that they can hardly be by one hand.

(1)the subject is not certain, but see Fuhrmann. (2)sideways sigma. Haspels 96 reads καλος with reversed three-stroke sigma. (3)de Ridder suggests καλὸς Διὸς φῶς and compares an etymology of Dionysus.

6089.

Paris, Cab. Méd. 220.

- A] BF neck amphora. Diosphos Painter. Early fifth. *CV, France 10, III H f, pl. 75,8-9 (much bibl.). De Ridder, Cat. no. 220. Pfuhl, M&Z i, 314 and iii, 78, fig. 291. Haspels, ABFL, no. 122. Para. 248/122, Add.(2) 127.
- B] A: Athena and Hermes running over the sea. B: Helios' chariot rising from the sea.
- C] A: to right of Athena's face: four imitation letters (square blobs).(1)

(1)shown in CV's photo., not mentioned by CV.

6090.

Paris, Cab. Méd. 222.

- A] BF neck amphora. From Vulci. Amasis Painter. Amasis potter. Ca. 540. *Bothmer, The Amasis Painter and His World (1985) 125/23 (ill.; bibl.). CIG 4.8125. Kretschmer, Vas. 75. CV, France 7, III H e, pls. 36-37. ABV 152/25 (much bibl.), 687, Para. 63, Add.(2) 43 (much bibl.). Dev.(2), pls. 50-51. Script 157.
- B] Shoulder: A-B: battle. Body: A: Athena and Poseidon. B: Dionysus and two maenads.
- C] A: to right of (behind) Poseidon's head: Ποσειδῶν.(1) Between the figures, along Poseidon's trident: Ἀμασις v. μεποιεσεν. B: Above Dionysus' head: Διονυσος. Continuing on the same line, after a vacat: Ἀμασις vac. μεποιεσεν. The spacing is even.
- D] For the potter Amasis, see H. Mommsen in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 17-34.

(1)CV gives Αθηναια behind her head, but that must have been a restoration, as this part is missing. For the reading of Ποσειδῶν, see GAI ii, 127 (R. Guy attests that the sigma is certain: Shapiro by letter to Threatte).

6091.

Paris, Cab. Méd. 229.

- A] BF neck amphora. Three-line Group.(1) 530-520. *CV, France 7, III H e, pl.41,4-9. ABV 320/1. *Photo. AK 85 (1990) 85, fig. 1 (dr. after de Ridder, fig. 18).
- B] A: Zeus seated, with Athena, Hera, Hermes and Ares. B: warriors leaving.
- C] A: above Hermes' head: ἡερμῶ. Behind Athena's lower left: Αθηναιας. To left of Zeus' seat: Διός. To left of Hera's

forehead: $\eta\epsilon\rho\alpha\varsigma$, retr. To left of Ares' upper body: $\text{A}\rho\epsilon\omicron\varsigma$, retr. Under the foot, Gr.: EP (internal ligature). See TGV 125/3E 45, fig. 7h.

D] Small. One rho with extended vertical.

(1)the drawing in this group sometimes recalls the Lysippides Painter (Beazley).

6092.

Paris, Cab. Méd. 243.

- A] BF Panathenaic amphora. From Camiros. Unattributed. Third quarter sixth. Ca. 530 (Neils). *CV, France 10, III H e, pl. 88, 1-4 (bibl.). De Ridder, Cat. i, 152 (facs.), no. 243. Kretschmer, Vas. 88. DS i, 1079, fig. 1329 (B, dr.). Beazley, JHS 47 (1927) 69, n. 25, and 82, n. 48. *Photo. Beazley Archive db. no. 1047 (much bibl.). La Cité des Images (1984) 107-108, fig. 155, a-b (A, B). I. Scheibler, 'Bild und Gefäss,' JdI 102 (1987) 60-61, 108. Bérard, Bilderwelt 161, fig. 8. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 33, pl. 12, c-d (A, B; the pictures dark). J. Neils et al., Goddess and Polis (1992) 37, fig. 23 (A) and 56, fig. 36 (B); cf. p. 176. Shapiro, ibid., 56 and n. 26, fig. 36 (B).
- B] A: the Panathenaic Athena, placed between two cock columns and approached by a small naked youth on each side (victors). Note the dinoi on top of the columns. B: an acrobat with shields (device: a whorl) standing on a horse with a rider; under the horse, a man with a pick axe; at left, a youth playing pipes; at the farther left, onlookers on stands (speaking). (1)
- C] B: to the right of the spectators from the top margin down: $\kappa\acute{\alpha}\delta\omicron\varsigma\ \tau\omicron\iota\ \kappa\upsilon\beta\iota\sigma\tau\acute{\epsilon}\iota\ \tau\omicron\iota$. (2)
- D] For the acrobat ($\kappa\upsilon\beta\iota\sigma\tau\eta\varsigma$) on B, see: E. Simon, 'Zwei Springtänzer: DOIO KYBISTETERE,' AK 21 (1978) 68. N. Reed, 'The Euandria Competition at the Panathenaia Reconsidered,' Ancient World 15 (1987) 59-64. H.A. Shapiro, Art and Cult 33 tentatively accepts the term apobates. For kados see Agora 12, pp. 7 and 201 n. 1, and TGV 228, under 12F. Further Scheibler; also the cooking pot 1732, Ceramicus. and the BF amphora 4861 = 7512, Swiss Private.

(1)Shapiro thinks that B shows a Panathenaic agon of an unknown kind. (2)CV reads the first word $\kappa\alpha\lambda\omega\varsigma$, but the third letter is not a lambda. The photo. shows it to be similar to a triangular alpha (S 2 on the chart in 'Script'), but with the diagonal extending a bit further down. Is there no repainting? Kretschmer read $\kappa\alpha\lambda\omega\varsigma\ \tau\omicron\upsilon\ \kappa\upsilon\beta\iota\sigma\tau\eta\ \tau\omicron\iota$, explaining that $\kappa\upsilon\beta\iota\sigma\tau\eta\varsigma = \kappa\upsilon\beta\iota\sigma\tau\eta\tau\eta\varsigma$ (see also LSJ). $\kappa\alpha\delta\omicron\varsigma$ was de Witte's reading. Shapiro reads: $\kappa\alpha\lambda\omicron\varsigma\ \tau\omicron\iota\ \kappa\upsilon\beta\iota\sigma\tau\epsilon\tau\omicron\iota$, 'Good for the tumbler', meaning I think $\kappa\alpha\lambda\omega\varsigma$. The inscription appears to be issuing from the mouths of the spectators.

6093.

Paris, Cab. Méd. 244.

- A] BF prize Panathenaic. From Vulci. Near Painter of Berlin 1833. (1) First quarter fifth. *E. Langridge (ref.). *CV, France 10, III H f, pl. 88 bis (to appear in CV, Bibl. Nat. 3), 1-6. Peters 61/6. Brauchitsch, no. 29. Beazley, AJA 47 (1943) 448.

ABV 407/2. TGV 233 and 234, fig. 13n (facs.).

B] A: Athena. B: horse race.

C] A: τον Αθeneθεν ^ αθλον.(2) Under the foot, Gr.: 12 deltas and three unit strokes. Also Ψl.

D] Langridge's number; Beazley lists (erroneously) as no. 224.

(1)imitation of Eucharides Painter (Beazley); Peters attributed the vase to him. (2)a slight vacat before the last word.

6094.

Paris, Cab. Méd. 247.

A] Fragmentary BF prize Panathenaic. Nikomachos Series.(1) Third quarter fourth. 359-350 (Eschbach). *CV, France 10, III H f, pl. 91,2-5,7. Beazley, AJA 47 (1943) 459. ABV 416/15, Add.(2) 108 (bibl.). *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 74/cat. 49, pl. 21,2 (detail of A) (wrongly listed as Cab. Méd. 246).

B] A: Athena; column figures: Demeter and Persephone. B: a chariot, racing.

C] A: at left: kionedon: [τον] Αθeneθεν αθλον.(2)

(1)Group B of Panathenaics with Demeter and Persephone (Eschbach). (2)after CV, where the first alpha is printed as disjointed and the first theta without the central dot.

6095.

Paris, Cab. Méd. 248.

A] BF Panathenaic prize amphora. Nikomachos Series. 324/3 (archon Hegesias). *CV, France 10, pls. 90,2-7 and 91,1. Smets, no. 133. Beazley, AJA 47 (1943) 458/10. ABV 415/11, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 146/cat. 75, pl. 38,1-2 (detail of A).

B] A: Athena facing right; column figures: Nike. B: hoplitodromoi.

C] A: along the right side of the left column, kion.: [Hy]ησιας αρχων.(1) Along the right side of the right column, kion.: των Αθηνηθεν αθλων.

D] De Ridder's description (he saw only the unrestored frs.) does not altogether correspond with CV's. Typical fourth-century calligraphy.

(1)Beazley in AJA gives the inscription as complete.

6096.

Paris, Cab. Méd. 251.

A] BF stamnos. Unattributed. Ca. 530. *CV, France 10, III H e, pl. 77,3-4, 78,1-3 (bibl.). De Ridder, Cat. 159 (readings). *Photo. Boardman, ABFV, fig. 221 (A). LIMC iii, pl. 330 Dionysos 308 (A).Philippaki, Stamnos, pl. 14,2 (A). Beazley Archive db, no. 473.

B] A: Dionysus with kantharos, with a satyr and two maenads. B: The Struggle for the Tripod, with Leto (or Artemis?); deer.

C] B: partly nonsense or mock inscriptions: Between the foreheads of Heracles and Apollo: ηεαριος. To right of Heracles' face: αφχvγα(.)τ, retr.(1) To left of Leto's face: Λετος(χ), retr.(2) Under the foot, Gr.: Attic lambda and Etruscan 8. See TGV 107/24B 16. There are also some other signs, cf. CV.

- D] The first and last inscription look like bowdlerized names of Heracles and Leto, but it is hard to read the second in any way as Apollo. An illiterate?

(1)I have not a good reading of this; CV does not consider it retr. and prints: τσαρχφα. De Ridder has: εσδυσαα. There is a glare in the photo., but I saw ...οστ, retr. (2)CV has: αετοσχ, retr., and interprets: Αετος, which is also de Ridder's understanding.

6097.

Paris, Cab. Méd. 253.

- A] BF hydria (Tyrrhenian). From Vulci. Unattributed, Beazley. Archippe Group, Bothmer. Third quarter sixth. 550-530. *CV, France 7, III H e, pl. 32,13 and 32,1-2. CIG 4.7642. ABV 104/127, Add.(2) 28.
- B] The chariot of Heracles.
- C] ηερα. ηεβε. Λευκος, retr. (horse).(1) Αριο, retr.(2) Slightly upward: ιολεος, retr. ηερ(α)κλης, retr.(3)
- D] Attributed by Bothmer to the same painter as Boston 67.1006, q.v. [hence to the Archippe Group]. CV there thinks that the subject is the same as on the Boston (excerpt of Heracles' apotheosis). Much restored: are the inscriptions as read all ancient? The alpha in Herakles is a blot.

(1)Περκος, de Witte; Γηρκος [with reversed three-stroke sigma], de Ridder, facs. (2)this should be another horse name. Arion?, de Ridder. (3)CV, text, has unreliable letter forms; the first three letters are visible in a photo., showing the inscription to be retr. (so also de Ridder i, 164).

6098.

Paris, Cab. Méd. 254.

- A] BF hydria. From Toscanella in Etruria. Euphiletos Painter. Pamphaios potter. 530-520. *CV, France 10, III H e, pls. 58,3,4,8 and 59. Bloesch, FAS 62/102. ABV 324/38, Add.(2) 88. *Photo. AJA 88 (1984) 347/1.
- B] Shoulder: Heracles and the Lion, between Iolaus and Athena. Body: Heracles and Iolaus in a chariot, with Athena, Apollo, and Hermes.
- C] Body: above the scene, below the margin: Πανφαιος ^ μεποιεσεν. Under the foot, Gr.: ΣΜΗ. See TGV 79/20A,ii 61.
- D] The words are slightly separated.

6099.

Paris, Cab. Méd. 258.

- A] BF oinochoe. From Vulci. Unattributed. Nikosthenes potter. 530-520. *CV, France 7, III H e, pl. 48,1-3,7. CIG 4.8245. ABV 229/viii, Para. 108, Add.(2) 59.
- B] Satyr playing the flutes.
- C] Starting to right of his head and curving down along the margin: Νικοσθενης εποιεσεν.(1)
- D] The letters are similar to, but much neater than, Painter N's.

(1)a good picture in CV, pl. 48,7.

6100.

Paris, Cab. Méd. 272.

- A] BF oinochoe. From Camiros. Athena Painter. First quarter fifth. *CV, France 10, III H f, pl. 66,3,7. ABV 531/6, Add.(2) 132.
- B] Two armed men dancing the pyrrhiche on either side of a flautist.
- C] Nonsense: two imitation inscriptions: πττοσς. (f)ττο.(1)

(1)after the facs. in CV.

6101.

Paris, Cab. Méd. 276.

- A] BF oinochoe. From Corinth. Unattributed. First half fifth. *CV, France 10, III H f, pl. 66,4-5. De Ridder, Cat., fig. 28.
- B] A satyr playing the flutes; a goat.
- C] Nonsense: to right of the satyr's face and behind his back: clusters of dots. Above the goat's head: a row of dots.

6102.

Paris, Cab. Méd. 297.

- A] BF/WG lekythos. Unattributed. First half fifth. *CV, France 10, III J a, pl. 87 bis (to appear in CV, Bibl. Nat. 3), 5-9. De Ridder, Cat. 197 (facs.) and fig. 32.
- B] A warrior returning home.
- C] Nonsense: imitation letters: several inscriptions, one in a long loop. Mostly gamma's and nu's.

6103.

Paris, Cab. Méd. 299.

- A] BF/WG lekythos. Athena Painter. First quarter fifth. *CV, France 10, III J a, pl. 84,7 (much early bibl.). Fairbanks, Ath. Lekythoi (1907) Gp A, Class 1/6. Haspels, ABFL, no. 106. ABV, 704, Para. 260.
- B] A wounded warrior.
- C] Nonsense: τοιδ, retr. υτκ(γ)οο. οοδ. τοοδ(ο).(1)

(1)so the facs. in CV, which is probably unreliable; pl. 85,1 shows: διοτ, retr. and, curved: αοδ.

6104.

Paris, Cab. Méd. 301.

- A] BF/WG lekythos. Manner of Haimon Painter. First quarter fifth. *CV, France 10, pl. 87,7-9. Haspels, ABFL, no. 227. ABV 546/227.
- B] Heracles and Apollo: The Struggle for the Tripod.
- C] Large dots in the field.

6105.

Paris, Cab. Méd. 303.

- A] BF lekythos. Emporion Painter. First quarter fifth. *CV, France 10, III J a, pl. 87,10-11. De Ridder, Cat., no. 303. Haspels, ABFL, no. 27. ABV 584/27, Para. 291.
- B] Two pairs of lovers (a man and a woman) with Eros between them.
- C] Between the lovers' heads in large letters: καλο^ς.(1)
- D] The inscription is above the head of Eros.

(1)the last letter is beyond the head of the man on the right.

6106.

Paris, Cab. Méd. 315.

A] BF lip cup. Unattributed. Third quarter sixth. 550-530. *CV, France 7, III H e, pl. 47, 9-11. A. de Ridder, Catalogue ... Bibl. Nationale i (1902), pl. 8 (B). Script 1070.

B] Lip: A-B, each: a gazelle and a panther.

C] Handle zone: nonsense: imitation letters: A:

ιγγριρρευο(π)(π)γγογιπποχπ(π)(π)ιογοχο. B:

ιγρπφρτγ(χ)ο(π)(.) (π)(π)ι(π)(π)(π)ιροφπ(π)(α)οι(.)λ.

D] The inscription on A is given after the text in CV; that on B after fig. 11, which is very small. The readings are uncertain. The pi's and gamma's are hard to distinguish. Attic gamma. Pi variable.

6107.

Paris, Cab. Méd. 316.

A] Plain(?) LM cup. From the Corinthian Isthmus? Unattributed. Third quarter sixth. *CV, France 7, III H e, pl. 47,1,4. De Ridder, Cat. 211. Beazley Archive db, no. 10,988 (no other bibl.).

B] No figured decoration?

C] Handle zone: nonsense: A: κσχογγυοεοχοι.(1) B: σροοειοχεο.(2)

(1)so CV, text, apparently confirmed by the photo. (2)so CV, text; partly visible in the photo. De Ridder has altogether different readings.

6108.

Paris, Cab. Méd. 319.

A] BF cup type A.(1) From Vulci. Unattributed.(2) Nikosthenes potter. 530-520. *CV, France 7, III H e, pl. 48,8-9,11. CIG 4.8256. ABV 232/14, 236.

B] Int.: gorgoneion. A-B: plain.

C] On the reserved fillet between bowl and stem:

ΝΙΚΟΣΘΕΝΕΣ ΜΕΠΟΙΕΣΕΝ.(3)

(1)with Nicosthenic foot plate. (2)see ABV, pp. 232 and 236. Beazley compares Madrid 10,910. (3)partly visible in CV, fig. 8.

6109.

Paris, Cab. Méd. 330.

A] BF cup. From Camiros. Unattributed. First half fifth. *CV, France 10, III H f, pl. 54,3-7. De Ridder, Cat., fig. 41, pl. X.

B] Int.: a satyr running. A: Achilles and Troilos; a fountain; Polyxena. B: similar.

C] A: on a black band below the scene, Gr.: τιμ(α)(?).

D] High-kicking alpha. False? Modern?

6110.

Paris, Cab. Méd. 334.

A] BG phiale. Unattributed. Nikosthenes potter. 530-520. *CV, France 7, III H e, pl. 48,4-6,10 (bibl.). De Ridder, Cat., pl. 10. ABV 234/3.

B] Tongue pattern around the omphalos, inside and out.

C] Ext.: on a raised and reserved band around the omphalos:

ΝΙΚΟΟΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.

- D] One of three phialae of similar decoration and signature;
the others are London B 368 and Würzburg 429 (ABV 234/1-2).

6111.

Paris, Cab. Méd. 335.

- A] BF/RF eye cup. Near Oltos (Int.). Thalia Painter (A-B). Chelis
potter. Last quarter sixth. *CV, France 10, III I b, pls.
95,6-9 and 96,1-3. CIG 4.8319. Kretschmer, Vas. 74 and 124.
ARV(2) 44/89, 67/8, *112/1, Add.(2) 160, 166, 173.
B] Int.: BF: a satyr running with a drinking horn. Ext.:
between eyes: A: acontist. B: plant.
C] Intr.: along margin, facing in, starting at right top:
(X)(ε)λις (ε)πο[ι]εσ[ε]{(.)}(v).(1)

(1)I combine my reading from CV, pl. 96,3 [1] with CV's text
[2] and ARV(2)'s [3]: the first letter is given as chi by [2]
and [3], but the photo. [1] seems to show a kappa; the
second letter is = four-stroke sigma in [1], the fifth is
triangular [ibid.]. After επ..., [2] has [oi], [3] has
o[i]. At the end, [1] seems to have ε plus a bit of a
stroke(?) plus reversed nu; [2] gives εσ[ε]ν (but De Ridder
apparently gives the nu), and [3] has εσ(v), I read ε(.) (v).

6112.

Paris, Cab. Méd. 358.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. *De
Ridder, Cat. ii, 260-61 (facs.). AM 13 (1888) 159. ARV(2)
647/16, Para. 402, Add.(2) 275.
B] A: Eos pursuing Tithonos.(1) B: old man.
C] A: Οιονοκλες | καλος.(2) B: Οιονοκλες καλος.(3)
D] Formerly read Dionokles.

(1)not Cephalus (Beazley). (2)so the facs. in de Ridder;
apparently a non-stoich. two-liner. ARV(2) says the καλος is
retr. and with disjointed alpha. (3)so ARV(2) and de Ridder's
text. De Ridder's facs. has only the retr. καλος, which
seems to belong on A.

6113.

Paris, Cab. Méd. 359.

- A] RF amphora. Providence Painter. Second quarter fifth. *De
Ridder, Cat. ii, 261-62 (not ill.; facss., p. 262). CB ii, 91.
ARV(2) 636/16.
B] A: Danaus and Amyone (or a companion)? (a woman with a
hydria fleeing to a man with his scepter). B: a woman
fleeing.
C] Nonsense: A: (π)ιγυ. (π)(σ)δι(σ). B: φυδε(.).(1) Under the
foot, Gr: Δ.(2)

(1)done from the facss. in De Ridder, which are unreliable.
(π): probably an 'arrow' gamma. The second letter of the
second inscription is miswritten; the last letter is a
sideways sigma. The last letter of the third inscription is
a horizontal stroke. (2)not in TGV.

6114.

Paris, Cab. Méd. 360.

- A] RF Nolan amphora. From Nola. Connected with Oionokles Painter. Second quarter fifth. *De Ridder, Cat. 263/360, fig. 51 (facs.), pl. 12. ARV(2) 650/1, Para. 402.
- B] A: Theseus and Sinis; a tree. B: a woman with a scepter.
- C] A: between heads: ΘΕΣΕΥΣ. To left of Sinis' knees: ΣΙΝΙΣ.
B: κ(α)λος, retr.(1)
- D] Done from the facss. in de Ridder.

(1)so the facs. in de Ridder (the alpha upside down); I think the whole word was read by him upside down, with the lambda Ionic. Probably not retr. and Attic.

6115.

Paris, Cab. Méd. 361.

- A] RF Nolan amphora. Nikon Painter. Second quarter fifth. *De Ridder, Cat. ii, 263-64 (facs.; not ill.). *ARV(2) 651/16.
- B] A: Nike and a youth with a scepter, at an altar. B: a youth holding a cage with a partridge.
- C] A: Νικὼν καλος.(1)

(1)Νικὼν is on Nike's right; my note does not say where the καλος is.

6116.

Paris, Cab. Méd. 362.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth. *De Ridder, Cat. ii, 264-65 (facs.; not ill.). ARV(2) 636/18, Add.(2) 273.
- B] A: Eos and Tithonos. B: boy (companion) fleeing.
- C] A: on Eos' right: κ(α)λος Χαρμίδης.(1)
- D] One alpha lacks the cross stroke.

(1)so de Ridder's facs.

6117.

Paris, Cab. Méd. 363.

- A] RF Nolan amphora. From Nola. Achilles Painter. Ca. 460-450. Early (Beazley). 460-455 (Oakley). *De Ridder, Cat. ii, 265 (facs.; not ill.). *J.H. Oakley, The Achilles Painter (1997) 1, 116/14, figs. 10D and 15A (profiles), pls. 11A (A) and 45G (B).
- B] A: Poseidon to right. B: youth to left (Pelops?).
- C] A: at right: καλος Μελητος.(1)
- D] Beazley, VA attributed to the Meletos Painter; in ARV(1) to the early Achilles Painter.

(1)De Ridder's facs. gives one Attic and one Ionic lambda, ARV(2) gives both as Ionic. All other letters are compatible with Ionic.

6118.

Paris, Cab. Méd. 364.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. *De Ridder, Cat. ii, 265-66 (facs.; not ill.). ARV(2) 646/9.
- B] A: Nike with a fillet. B: a jockey.
- C] A: Nonsense? Nine letters, incomprehensible in de Ridder's rendering; I thought perhaps for καλεῖται(?). B: similar rendering, nine letters; I thought perhaps καλος plus a

name?

6119.

Paris, Cab. Méd. 365.

- A] RF Nolan amphora. From Nola. Providence Painter. Second quarter fifth. *De Ridder, Cat. ii, 266-67 (facs.; not ill.). *ARV(2) 636/7, Add.(2) 273.
- B] A: Artemis. B: a woman with a torch.
- C] A: to right of Artemis' head: κ(α)λος. To right of her bow: Γλαυκὸν.

6120.

Paris, Cab. Méd. 366.

- A] RF neck amphora. Charmides Painter. Second quarter fifth. *De Ridder, Cat. ii, 267 (facs.; not ill.). ARV(2) 654/10.
- B] A: Eros flying with spear and shield. B: a woman.
- C] A: καλος Χαρμίδης.(1) B: καλος.
- D] B: καλος of a person not present (as in Beazley's identification of the figure as a woman; de Ridder says youth) is not unusual.

(1)the shape of the alphas is uncclear; differently in de Ridder and in Beazley,

6121.

Paris, Cab. Méd. 367.

- A] RF Nolan amphora. From Nola. Providence Painter. Second quarter fifth. *De Ridder, Cat. ii, 267-68 (facs.; not ill.). ARV(2) 636/6, Add.(2) 273.
- B] A: Apollo with bow and arrow. B: a draped youth with a stick.
- C] A: to left and right of Apollo: καλος and Κ(α)λλικλες.

6122.

Paris, Cab. Méd. 368.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth. *De Ridder, Cat. ii, 268-69, fig. 52 (dr.), pl. 12. ARV(2) 636/12.
- B] A: Zeus to left, pursuing .. B: a woman looking back.
- C] A: to left of the top of Zeus' head: ἡο παῖς. In the same position at right: καλος.
- D] De Ridder suggests that the woman may be Aegina. I have ignored his dr.

6123.

Paris, Cab. Méd. 369.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth. *De Ridder ii, 269-70 (facs.; not ill.; bibl.). ARV(2) 648/31, Add.(2) 275. Neils et al., Goddess and Polis (1992) 195 n. 37. H. Jung, 'Die sinnende Athena,' JdI 110 (1995) 135, fig. 20.
- B] A: Athena with stylus and tablets. B: a bearded man with his stick.
- C] A: two nonsense inscriptions: five and six letters respectively.
- D] I have ignored de Ridder's facs. Neils compares the vase with Munich 2314.

6124.

Paris, Cab. Méd. 370.

- A] RF Nolan amphora. Fro Nola. Oionokles Painter. Second quarter fifth. *De Ridder, Cat. ii, 270 (not ill.). ARV(2) 648/26.
 B] A: Poseidon with a dolphin. B: a woman, frontal, looks left.(1)
 C] A: ἡ παῦς καλός.(2) B: ἡ πας ...
 D] Done from de Ridder's text, which is unreliable.

(1)de Ridder thinks perhaps Amymone. (2)or παλς.

6125.

Paris, Cab. Méd. 372.

- A] RF neck amphora. From Vulci. Achilles Painter. Second quarter fifth. 460-450. 460-455 (Oakley). Early. *FR iii, 290-92, pl. 167,1 (dr.), p. 290, fig. 136 (phot.). Kretschmer, Vas. 171 and 190-91. JdI 11 (1896) 25-26, fig. 6 (A). De Ridder ii, p. 272 (facs.). ARV(2) 987/4, Para. 437, Add.(2) 311. Boardman, ARFV ii (1989), fig.110. Robertson, AVCA 195 (not ill.): *J.H. Oakley, The Achilles Painter (1997) 48, 115/4, fig. 24A (profile), pl. 5 (A and detail, inscriptions partly visible; B) (bibl.). J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 110 (dr., after Mon. ined. ii, pl. 14). LIMC 7, pl. 6, Oidipus 3.
 B] A: Euphorbos with the infant Oedipus. B: a man.(1)
 C] A: to right of Euphorbos' face: Εὐφορβος. To right of Oedipus' shoulder: Οἰδιποδας.(2)
 D] Euphorbus ('good nourisher'), the Corinthian shepherd, is bringing the child Oedipus to the king of Corinth. For the myth see Oakley 48 n. 155; the figure on B is a stock figure and not king Polybus.

(1)de Ridder thought it might be Polybus, but he has only a stick, not a scepter. (2)after Reichhold's dr.; de Ridder gives some odd letter forms.

6126.

Paris, Cab. Méd. 373.

- A] RF neck amphora. Oionokles Painter. Second quarter fifth. *De Ridder 272-74 (dr., fig. 54), pl. 12. *Caskey-Beazley, 2, 40 (mention). ARV(2) 648/33.
 B] A: Hermes and the young Paris. B: a king.
 C] A: to right of Hermes' head: κ(α)λο(ς). To right of his lower body: κ(α)λε. On Paris' right, along his left arm: κ(α)λο(ς). B: κ(α)λος.(1)
 D] A small vase. CB: the inscriptions are connected with London E 319, by the Briseis Painter [ARV(2) 409/50]: "the matter is the same (καλός four times, καλε once; καλός three times, καλε once) and the writing, with four-stroke sigmas and carelessness in the direction of the letters, the same." - Attic alphabet with four-stroke sigma.

(1)de Ridder's text gives κολος, and no more.

6127.

Paris, Cab. Méd. 387.

- A] Fr. of RF bell krater.(1) From Tarquinia. Dikaios Painter. Last quarter sixth. 510-500. *Photo. and dr. *Beazley, AJA 31 (1927) 347/7. De Ridder, Cat. ii, 281 (poor facs.). Hartwig, Meisterschalen 346, 1, 15. ARV(2) 31/5. Script 412.
 B] Komos: males and a naked woman.
 C] To right of the woman's body: Λυσίλλ'α.

D] A hetaera. Sigma lying sideways. The upsilon is incomplete.

(1)rather than a calyx krater (Beazley).

6128.

Paris, Cab. Méd. 388.

A] RF stamnos. From Vulci. Persephone Painter.(1) Third quarter fifth. *De Ridder ii, 281-83, fig. 58 (facs.) and pl. 13. ARV(2) 1012/5.

B] A: Castor and Pollux on horseback. B: a warrior, with two men.

C] A: Καστωρ. Πολυδ(ε)υκ(ε)ς.(2)

D] After de Ridder's facs., which usually are not very accurate.

(1)"Akin to the Achilles Painter in spirit.", Beazley. (2)de Ridder gives the two epsilons without the vertical.

6129.

Paris, Cab. Méd. 421.+

A] Frs. of RF calyx krater. From Tarentum. Polygnotos. Third quarter fifth. *De Ridder, Cat. ii, 311-312 (facs.; not ill.). *Bothmer, Amazons 181/57 (not ill.). ARV(2) 1030/30 (bibl.).

S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 353/P 34, pl. 167. LIMC i, 602 Amazones 236.

B] A: Theseus and the Amazons: a companion and Theseus; a mounted Amazon. B: A Warrior Leaving Home.

C] A: Φαλε[ρ]ος. [Θεσε]υ[ς]. [Αντ]ιοπ[ει]α.(1)

D] + part of Cab. Méd. 420.

(1)so Bothmer; de Ridder claims there is not enough room for an iota and reads: [Αντ]ιοπ[ει]α.

6130.

Paris, Cab. Méd. 423.

A] RF bell krater.(1) From Cumae. Group of Polygnotos. Third quarter fifth. *De Ridder, Cat. ii, 314-15 (facs.). ARV(2) 1055/72, Add.(2) 322. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 211, 462/PGU 83, pl. 163. LIMC ii, 762 Eos 100; v, pl. 603 Kallimachos 1.

B] A: Eos and Cephalus: Eos running after the hunter Cephalus (with pilos and spears); at left, a companion running away. B: three youths.(2)

C] A: the inscriptions above the heads: Καλλι[μ]αχος.(3) A bit to right of the top of Eos' head: Εως. Above Cephalus' head: Κεφαλος.

D] Done from the facs. in de Ridder and the ph. in Matheson.

(1)a lug krater. (2)B recalls the Peleus Painter (Beazley). (3)the ph. shows, to right of the companion's spears: χος.

6131.

Paris, Cab. Méd. 424.

A] RF bell krater. From Cumae. Hector Painter. Third quarter fifth. *De Ridder, Cat. ii, 315-16 (not ill.; bibl.). ARV(2) 1036/12. LIMC iv, pl. 587 Demeter 365. T. Hayashi, Bedeutung und Wandlung des Triptolemosbildes (1992), cat. no. 113.

B] A: Demeter with a plough; Persephone with a torch; Triptolemos in the winged car. B: a boy with a lyre and two youths.

C] A: to right of Demeter's head: καλη. Triptolemos: καλος.

6132.

Paris, Cab. Méd. 429.

A] RF bell krater. Pothos Painter. Ca. 430-420. *De Ridder, Cat.

ii, 321-22 (not ill.). ARV(2) 1189/18, Add.(2) 342.

B] A: Apollo seated, with satyrs and maenads. B: three youths.

C] A: above the left pair of satyr and maenad: καλος.

6133.

Paris, Cab. Méd. 440.

A] RF hydria (kalpis). Syleus Painter. First quarter fifth. *De Ridder, Cat. ii, 331-32 (facs.; not ill.). ARV(2) 252/51, Add.(2) 203.

B] Zeus entrusting the infant Dionysus to the Nymphs.

C] Nonsense? Above the head of a seated nymph, in a curve: five letters. By Zeus, two vertical inscriptions: five letters and four letters.

D] The facss. in de Ridder are unreliable and not copied here. He reads the first as καλος, the second as Διον[υ]σος, and the third as Ζευς(?).

6134.

Paris, Cab. Méd. 445.

A] RF hydria. Unattributed. Date? The ff. include the alien frs. here listed as 'Cab. Méd. 445 (part)': *De Ridder, Cat. ii, 339-41, fig. 75, pl. 18 (bibl.). CIG 4.8393. Milliet-Giraudin ii, pl. 86.

B] The ff. is taken from de Ridder: shoulder: four Hesperides; hand and club of Heracles. Body: palmettes.

C] Shoulder: in addition to the inscriptions cited under 445 (part), de Ridder has: on one fr.: AK, on another: Λ. Read by de Ridder: [hep]akλ[es].

6135.

Paris, Cab. Méd. 445 (part).

A] Frs. of RF pot. Manner of Kleophon Painter.(1) Third quarter fifth. *ARV(2) 1150/29. De Ridder ii, 340, above, left.(2) Beazley Archive db, no. 215,240. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 429/KLM 39 (not ill.; no bibl. other than ARV(2)).

B] Fr. a: head and shoulder of a youth. Fr. b: upper part of a woman in a peplos.(3)

C] Fr. a: ..ετολ...(4) Fr. b: Νικη.

D] Two frs. built into the alien hydria Cab. Méd. 445, q.v.

(1)may be by the painter himself. (2)so Beazley. (3)"the fragment with the open hand does not belong," (Beazley). (4)so Beazley: I do not know how to interpret this.

6136.

Paris, Cab. Méd. 455.

A] RF hydria. Unattributed. Second half fifth. *De Ridder, Cat. ii, 346, fig. 78. Mon. iv, pl. 47.

B] Above one handle, a small Eros, seated; a seated woman with a mirror; a wreathed and bearded man; a woman with a kalpis; a box above a handle.

C] Ερως. καλος. καλα.(1)

(1)so de Ridder, no doubt wrongly for the third word.

6137.

Paris, Cab. Méd. 458.

- A] RF oinochoe. From Cervetri. Unattributed.(1) Altenburg Class. 530-520. *CV, France 10, III I b, pl. 96,4-6. *De Ridder, Cat. ii, 349 (facs.), fig. 80 (dr.). ARV(2) 12/10, ABV 422/6, Para. 181, 321, Add.(2) 109, 151.
- B] Fight of Achilles and Hector (who is on his knees).
- C] To right of Achilles' face: Ἀχιλλέως. To right of Hector's head and arm: ἡκτόρ, retr. On Achilles' left: χαίρετον, retr. Between his legs: πολαί, retr.?(2)

(1)listed among "sundry very early red-figure pots" in ARV(2).

(2)so CV, reading χαίρετον πολᾶι; de Ridder has: πουδι, and reads: χαίρετον πολ[υ](?). Clearly, a better reading is needed.

6138.

Paris, Cab. Méd. 465.

- A] RF oinochoe. Near Curtius Painter. Third quarter fifth. *De Ridder, Cat. ii, 351-52 (not ill.). ARV(2) 935/5.
- B] A draped youth; tablets; at left, a dog.
- C] καλο[s].

6139.

Paris, Cab. Méd. 477.

- A] WG squat lekythos. Unattributed. Date? *De Ridder, Cat. ii, 356-59 (facs.), pl. 19 (some bibl.).
- B] A woman with torch and phiale.
- C] Nonsense: υ(α)υ(σ)(?).(1)
- D] Four-stroke sigma with a squiggle at the bottom. The other letters are unclear.

(1)read upside down by de Ridder, who suggests: παυς.

6140.

Paris, Cab. Méd. 487.

- A] RF lekythos. From Sicily. Bowdoin Painter. 480-470. *Musée Départemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 159/67. De Ridder, Cat. 361-62. ARV(2) 684/153, Add.(2) 279.
- B] A young victor holding sprigs and decked with fillets; on either side, a pillar (terma); behind that on the right, half of a discus is visible, perhaps showing an owl.
- C] On the discus, three dots which according to the Rouen cat. imitate an inscription (which is likely).

6141.

Paris, Cab. Méd. 490.

- A] RF squat lekythos. From Sicily. Unattributed. Date? *De Ridder, Cat. ii, 363, fig. 83 (dr.).
- B] Nike with a wreath; youth.
- C] Between the lower parts of the figures, imitation letters: two-liner, perhaps near-stoich.: γ(π)υ(σ)(σ) | γ(π)ο(.)(1)
- D] Read by me as in the Attic alphabet, which perhaps it is not.

(1)from the dr., a very poor reading.

6142.

Paris, Cab. Méd. 492.

- A] Polychrome lekythos.(1) Diosphos Painter (Haspels). First quarter fifth. *CV, France 10, III I a, pl. 95,1,3-4. De Ridder, Cat. ii, no. 482, fig. 84 (dr.). Six, Gaz. arch. (1888) 206, pl. 21 bis. Pfuhl, M&Z i, 335, para. 352. Haspels, ABFL 236/96. Beazley Archive db, no. 14,032.
- B] A satyr pursuing a naked maenad.
- C] Many meaningless inscriptions. One: χε(.)υ.(2)

(1)so CV. I.e., Six' technique and WG. (2)so CV, text.

6143.

Paris, Cab. Méd. 493.

- A] Polychrome lekythos.(1) Unattributed. Date? *CV, France 10, III I a, pl. 95,2,5,10 (bibl.). De Ridder, Cat., no. 493, fig. 85.
- B] A youth leading a horse.
- C] Nonsense: imitation letters: to left of the youth's head: 6 letters. Above the horse's head: seven letters in a wavy line.
- D] Vertical strokes and some Attic lambdas; also V-shpaed upsilons and x-shaped chi's.

(1)so CV.

6144.

Paris, Cab. Méd. 494.

- A] WG lekythos. Carlsruhe Painter. Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907), Gp A, Class 2/18 (not ill.). De Ridder, Cat. ii, 365-66 (facs.; not ill.). ARV(2) 734/88, Add,(2) 283.
- B] Artemis with bow and arrow; a deer.
- C] At left and at right: καλεῖται.

6145.

Paris, Cab. Méd. 508.

- A] RF alabastron. Unattributed. Second quarter fifth. *De Ridder, Cat. ii, 373 (facs.; not ill.). W. Fröhner, Les Musées de France (1872), pl. 40,2. Beazley, Panmaler 25 n. 59 (mention). Rodenwaldt, AA (1932) 19, top (mention). ARV(2) 1610.
- B] At extreme left: a small female servant to right, holding out an alabastron; a young woman, seated to right, holds out a wreath; on her right, a kalathos; at right, a youth facing.
- C] Above the kalathos, near left-aligned nonstoich. two-liner: ηε νυμφε | καλε.(1)
To right of the youth's lower body, vertically down, nearly left-aligned and nearly oblique stoich. two-liner: Τιμοδεμος | καλ^ος.
.
. . . ^ . .(1)
The name fits the existing space exactly.
- D] Beazley, in `Panmaler', points out that νύμφη here means the newbride (`Die Neuvermählte'). The Timodemos without καλος on Louvre C 11,920 is later and another (ARV(2),

ibid.). - A bridal scene: I have a note from Rebeca Hague-Sinos' ms. of her book on weddings (ch. 8, n. 34), which has now been published (with Oakley): ill. in fig. 12. The vase gives the groom's name [as a kalos] but not that of the bride. The name of the bride should not be mentioned: D. Schaps, CQ 1977, 323-30. A.H. Sommerstein, Quaderni di Storia 11 (1980) 393-409. H.-S. assumes tag-kalos.

(1)slightly differently in de Ridder. κα[λε], ARV(2).

6146.

Paris, Cab. Méd. 509.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. Early (Beazley). *De Ridder, Cat. ii, 382 (facs.; not ill.). ARV(2) 77/91, Para. 328, Add.(2) 169.
B] A satyr holding two flutes; a pouch hangs from his penis.
C] In two curving lines: Επικτετος and εγραφεεν, both retr.

6147.

Paris, Cab. Méd. 510.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. Early (Beazley). *De Ridder, Cat. ii, 382-83 (facs.; not ill.). ARV(2) 78/96, Para. 329, Add.(2) 169. TGV 121/8D 50.
B] A bearded komast with kantharos and stick.
C] In two curves: Επικτετος and εγραφεεν, for εγραφεεν.(1)
Unter the foot, Gr.: X.

(1)after de Ridder's facs., which may not be reliable.

6148.

Paris, Cab. Méd. 511.

- A] RF cup. Maner of Epeleios Painter. Last quarter sixth. *De Ridder, Cat. ii, 383-87, figs. 89-90, pl. 21. ARV(2) 148/10.
B] Int.: a jumper. A-B: fight; on each side five nude hoplites.
C] Int.: ho παις καλος.

6149.

Paris, Cab. Méd. 512.

- A] RF cup. Epeleios Painter. Last quarter sixth. *De Ridder ii, 387-89, figs. 91-2, pl. 21. ARV(2) 147/26.
B] Int.: a warrior. A: battle of seven hoplites. B: two hoplites leading horses; a pair of hoplites fighting.
C] Int.: ho παις [κ]αλος.(1) A: through the upper field:
ho ^ πα<ι>ς vac.2 καλος v. να<ι>χ<ι>.(2)
B: similar: ho ^ πα<ι>ς vac.2 καλο<ς> v. (κ)αλο(ς).(2)

(1)de Ridder, text. (2)so de Ridder's drs.; they are poor.

6150.

Paris, Cab. Méd. 513.

- A] Frs. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 389 (not ill.).
B] Int.: a man. A: a horse to right; a horse to left; a draped figure; a nude youth; leg; a draped youth, frontal; legs.
C] Int.: ho [π]αι[ς] καλος].

6151.

Paris, Cab. Méd. 514.

- A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 490 (not ill.).
- B] Int.: three feet to right; two right feet, raised; a left foot. A: a horse; a nude man; a draped (?) figure.
- C] Int.: h[ο παις καλος](?).

6152.

Paris, Cab. Méd. 515.+

- A] Frs. of RF cup. Douris. 480-470. Late period (B.-O.). *De Ridder, Cat. ii, 389 (not ill.). *ARV(2) 444/234 (no bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/225, pl. 110.
- B] Int.: a bearded warrior putting on greaves. Ext.: plain.
- C] Int.: to left and right of the warrior's head, widely spaced: [---? κ]αλ[^]ος.(1) Not quite parallel to the margin.
- D] + frs. of border.

(1)[hο παις κ]αλος, de Ridder.

6153.

Paris, Cab. Méd. 517 bis.+

- A] Fr. of RF cup. Epiktetos. Last quarter sixth. *De Ridder, Cat. ii, 390 (fr. 517 bis; not ill.). ARV(2) 75/63, Add.(2) 168. Boardman, ARFV 58, head details 3.
- B] Int.: a youth and a naked boy (trainer and athlete?).(1)
- C] Int.: fr. 517 bis: καλ[ος].(2)
- D] + Cab. Méd. 516 and another fr.

(1)so ARV(2); fr. 517 bis has (according to de Ridder): a wreathed head to right; a right hand; a nude wreathed youth to left. (2)I do not know whether the other frs. are inscribed.

6154.

Paris, Cab. Méd. 519.

- A] Fr. of cup.(1) Unattributed.(2) Last quarter sixth. *De Ridder, Cat. ii, 291 (not ill.). ARV(2) 115/1.
- B] A: athletes: a nude youth; part of a flautist; in the field, three javelins. On another fr.: a head, left; above, a rod.(3)
- C] A: [hο παις] καλο[ς].(4)

(1)a lipped cup. (2)Not far from the cup London 97.10-28.2 (signed Cachrylion, unattributed), Beazley. (3)so de Ridder; Beazley may not have included this fr. with the same vase. (4)so de Ridder, but it may be a simple καλο[ς].

6155.

Paris, Cab. Méd. 522.

- A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 391 (not ill.).
- B] Int.: a horse's head. A: a draped figure.
- C] Int.: Ποσειδων(?) (1)
- D] De Ridder prints this as in the Ionic alphabet.

(1)so de Ridder, if I understood it. Or Ποσειδων[ι](?).

6156.

Paris, Cab. Méd. 523.

- A] RF cup. From Vulci. Proto-Panaitian Group. Euphronios potter.

Ca. 500. *Canino, Mus. etr., pl. 36/1645 and 1645 bis.
 *Hartwig, Meisterschalen 132-42, 465, pls. 15,2 and 16;
 inscriptions on p. 135, after Mus. etr. CIG 4.7892. De Ridder,
 Cat. ii, 391-93 (not ill., but some facss.). Bloesch, FAS 70/1.
 *ARV(2) 316/4, 1561, 1563, 1564, 1576, 1589, 1604, 1645, Para. 358,
 Add.(2) 214 (some bibl.). Script 501. C. Bérard et al., A
 City of Images: Iconography and Society in Ancient Greece
 (tr. D. Lyons, 1989) 40, fig. 52 (Int.).

- B] Athletes: Int.: at right, two wrestlers, one throwing the
 other (who is upside down); at left, a young trainer. A:
 wrestlers, boxers. B: hoplitodromoi.
- C] Int.: Ασποκλεις (young trainer). Euenor (wrestler).
 [Α]ντιμαχ[ος] (wrestler). A: Kleiboulos (trainer). Phoinix
 (boy).(1) εανος.(2) Euagoras (bearded trainer). Timon (youth).
Kleon (athlete). Επιχαρες, retr. (wrestler).(3)
 Ε[πατο]σθενες. Kleisophos (trainer). Phormos (wrestler).
Batrachos (wrestler). B: Αντιας (hoplitodromos). In two
 lines, the second word in smaller letters:
 Κεφισοφῶν | καλος.(4) Ambrosios (trainer). Δοροθεος, retr.
 and καλος. Batrachos (arming). καλος Ολυμπιοδορος. Under
 the foot, Gr.: ANI, retr.(5)
- D] Very much restored (repainted); the inscriptions now
 largely obliterated by repainting (ARV(2)). Done after de
 Ridder (whose readings are very poor) with corrections from
 ARV(2) so far as they are given. Tailed rho. CV, France 14,
 III H e, under pl. 93,1-5 (on Louvre MNC 332) mentions an
 inscription παύσαι on Cab. Méd. 523, which is now invisible
 under repaintings: does it exist?
 Notes from Bérard's picture of the Int.: to left of the
 trainer's lower half, downward in a curve, and facing:
 Ασποκλεις, retr. Above the feet of the 'upside-down'
 wrestler, in a curve, also upside down: Αντιμαχος, not
 retr. Of the third inscription only an omicron shows, below
 the two wrestlers. [I do not know to which wrestler each
 name attaches.]

(1)the facs. in de Ridder gives Φοινι. GAI i, 190 and 463, discusses
 this name as a doubtful occurrence of ει for ι Φοινεις(?). Ibid. mentions
 also a reading Χλίσσοφος (for Κλίσσοφος), once read but now painted over.
 Threatte thinks both are probably wrong readings. (2)de Ridder, text.
 (3)perhaps the father of the kalos Alkimachos (ARV(2) 1561).
 (4)tag-kalos, ARV(2) 1589. (5)Etruscan? Not in TGV.

6157.

Paris, Cab. Méd. 524.

- A] Fr. of RF cup. Onesimos (P). Early fifth. Early (Beazley). *De
 Ridder, Cat. ii, 393-94, fig. 93. ARV(2) 321/19 (dr.).
- B] Int: komast: head and bust of s youth. A: feet of a draped
 figure; legs of two wrestlers (or pankratiasts).
- C] Int.: to right of the youth's head, at some distance: κα[λος].
- D] The alpha is a high-kicker.

6158.

Paris, Cab. Méd. 525.

- A] Frs. of RF cup. Part a: Oltos.(1) Part b: Ashby Painter.(2) Other:
 unattributed. a: last quarter sixth. b: first quarter fifth.
 *De Ridder, Cat. ii, 394-95, fig. 94 (all parts; dr.).
 Hartwig, Meisterschalen 389, 459-60, fig. 59 (part b). ARV(2)

58/52 (Oltos) and 455/11 (Ashby Painter).

- B] Part a: A: a horse. Part b: A: a man with stylus and tablets (i.e., writing); two males. So Beazley. De Ridder has in addition: Int.: head and back of a bearded man (hat on the back) to right. De Ridder also gives more figures for A and attributes part b to side B(?).
- C] Int.: [--](.)εσ(.)ε. Probably nonsense.(3)
- D] Obviously a pastiche. I assume that 525 includes frs. attributed to Oltos and the Ashby Painter, as well as other parts not attributed to any painter; the inscription is on an unattributed fr. Beazley Archive db, no. 212,622, has, under Cab. Méd. 525: RF cup fr., Ashby Painter, 500-450. ARV(2) 455/11. Subjects: Int.: draped youths, one leaning on staff, rock(?). [Ext.:?] draped men, one seated with writing tablet. A, B: draped youths, women. This is not clear either.

(1)early (Beazley). (2)late (Beazley). (3)the first and third letters are quite unclear in the poor dr. in de Ridder, which is the basis of the reading. De Ridder suggests καλος, but it looks more like [επ]οιεσε; it is probably meaningless.

6159.

Paris, Cab. Méd. 526 (part).+

- A] Frs. of RF cup. Onesimos (P). Euphronios potter. Ca. 500. Early (Beazley). Kretschmer, Vas. 147, 168. De Ridder, Cat. 395-96 (the pastiche). *ARV(2) 319/5 (much bibl. on the different frs.), Add.(2) 214. *Photos.
- B] Int.: a warrior holding out his helmet. A: Dolon, with Odysseus, Diomedes and Athena. B: uncertain subject: Agamemnon seated; legs of two males, foot of an animal.
- C] Int.: [E]υφρον[ιος]εποιεσε[v]. A: Ολυ(τ)<τ>εν<ς>, retr. [Δο]λὸν, retr. Διομ<ε>δες, retr. B: A[γ]αμεμνῶ[v], retr., for Αγαμεμνῶν. Under one handle: [Ευφρ]ονιος and below it: [εποι]εσεν.
- D] + Cab. Méd. 743, 553, L 41, Tarquinia and other frs. (see ARV(2)). The tau is miswritten.

6160.

Paris, Cab. Méd. 530.

- A] Frs. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 397-98, fig. 96.
- B] Int.: a draped youth. A: a wrestler on the ground; a draped figure; part of a trainer.
- C] Int.: κα[λος].

6161.

Paris, Cab. Méd. 531.

- A] Frs. of RF cup. Unattributed. Date? *De Ridder, Cat. 398-99, fig. 97 (dr.).
- B] Int.: left part: rear end of a horse; shoulder and axe of an Amazon(?). A: rear end of a horse; another horse; pillar; legs of a man in Thracian costume.
- C] Int.: to left of the human figure, along the margin: h(o)(γ)α[--].(1)

(1)de Ridder gives [καλ]ος, which must be wrong. It looks

like: ho(π)α[ις...], but de Ridder's drs. are very poor.

6162.

Paris, Cab. Méd. 532.+

- A] Frs. of RF cup. Ashby Painter. First quarter fifth. *De Ridder, Cat. ii, 399-401, fig. 98 (incomplete). ARV(2) 455/10, 1654, Add.(2) 243.
- B] Int.: a man (judge?) binding a young athlete with a fillet. A-B: athletes (parts).
- C] Int.: [h]o π[α]ις καλ[ος].(1)
- D] + four other frs.

(1)de Ridder (may be incomplete).

6163.

Paris, Cab. Méd. 535.+

- A] Frs. of RF cup. From Tarquinia. Kleophrades Painter. Ca. 500. Early (Beazley). *Beazley, Der Kleophrades-Maler (1933) 17-18, pls. 8, 10, 11, 11-12, 15, 1-7 and 30, 5. CIG 4.8138. *J. Six, RM 3 (1888) 233-234. De Ridder, Cat. i, 401-403 (facs.); ii, 455 (699; not ill.). *Hartwig, Meisterschalen 123 and 400-406, pl. 37, 1-2. Beazley, JHS 30 (1910) 43/7 and 38. Bothmer, Amazons 132/9 (not ill.). ARV(2) 191/103, Add.(2) 189. *Bothmer, JPau/GettyJ 9 (1981) 1-4. Script 430. Robertson, AVCA 56.
- B] Int.: a young warrior putting on his greaves. A-B: Heracles and the Amazons.
- C] Int.: to the warrior's upper left: καλ[---], retr. To his upper right: καλ[---], retr. To right and left of his shin: [---]εσ[---].(1) Higher up, to right of a lance: [---]σ[---].(1) A: καλ[ος], retr.? Χσανθιπ[πε]. ηε[ρα]κλε[ες].(2) [Ανδρ]ο[μα]χ[ε]. [---]υσ[---]. [---]α[---]. [---]ομ[---]. On the reserved foot profile, in BG: Κλεοφραδες : * εποιεσεν : * Αμασ[ιδος] ηυ[υ]ς : *. (3)
- D] + 699 and other frs. Four-stroke sigma in the signature only. Robertson gives the history of Hartwig's attribution of the signature to a younger Amasis. Robertson 84 says that this and no. 536+ are a pair of cups, one of which is inscribed with Kleophrades' signature, just like the pair by Douris, Berlin 2283 and 2284.

(1)so Beazley, Kl. [699 has a sigma, according to de Ridder.]

(2)so Bothmer; Beazley has ηε[ρα]κλε[ες]. (3)Beazley notes (as had Six) that exactly seven letters are missing. The last letter is fragmentary, but a certain sigma. The above reading is Bothmer's in GettyJ. Earlier readings are: Κλεοφραδες εποιεσεν. Αμασ[ις]εγραψε or [ε]γραψ[ε] Gerhard, revived by Hartwig. Αμασ[ις]καλο[ς], O. Jahn, revived by Klein. Αμασ[.....]ς, Beazley, although he preferred Six' reading to Jahn's. Six read: Αμασ[ι]ος ηυ[υ]ς. Bothmer has now shown that the genitive should be in -ιδος. See further his article in JPau/GettyJ.

6164.

Paris, Cab. Méd. 536 (part).+

- A] Frs. of RF cup. From Tarquinia. Kleophrades Painter. Ca. 500. Early (Beazley). *Beazley, Kleophr. 19-22, pls. 9, 10, 2, 13-14, 15, 8-12. De Ridder, Cat. ii, 403-404 (not ill.). Kretschmer, Vas. 203 and 238. ARV(2) 191/104 (much bibl.), Add.(2) 189. Script 1006.

- B] Deeds of Theseus: Int.: Kerkyon. A: Minotaur; bull. B: Sinis; Skiron; Prokroustes.
 C] Int.: to left of Theseus' head: ΘΕΣΕΥΣ, retr. To right of Kerkyon's head and arm: Κερκυα[νευς].(1) A: [ΘΕΣΕ]ΥΣ. [Μ]ιν[ὸ] ταυρος. [---]ς.(2) [Α]θεναα. [---]ος. B: [ΘΕ]ΣΕ[ΥΣ].
 D] + 647, 535 (part) and other frs.; see also ARV(2).

(1)on the form, see Kretschmer and GAI i, 130.. (2)word end (Beazley). Is it the sigma of the Minotaur?

6165.

Paris, Cab. Méd. 537.+

- A] Frs. of RF cup. From Tarquinia? Douris. First quarter fifth. Early (period 1), Beazley. *De Ridder, Cat. ii, 404-405 (not ill.). ARV(2) 429/19, Add.(2) 236.
 B] Int.: Ajax with the body of Achilles. Ext.: unexplained subject.(1)
 C] Int.: [ho πα]ις κ[αλος].
 D] + Cab. Méd. 598.

(1)so ARV(2), q.v.; Gigantomachy(?), de Ridder.

6166.

Paris, Cab. Méd. 538.

- A] Fragmentary RF cup. Douris. Early fifth. Period 1 (B.). Transitional I (Rich) (B.-O.). *De Ridder, Cat. ii, 405-406 (not ill.). ARV(2) 428/16, Add.(2) 236. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 74/28, pl. 18.
 B] Int.: A Greek and an Amazon. A: unexplained subject (Achilles on Skyros?). B: fight: warrior; woman; man; warrior.
 C] Int.: ho πα[ις] καλος. A: ho πα[ις] κ[αλ]ος.
 h[o πα]ις κ[αλος].(1) B: ΘΗΟΝ [sic].(1)
 D] Beazley says he could not find a fr. figured in Mon. ined.

(1)de Ridder's readings seem unreliable. B.-O. has: Int.: ho πα[ις] καλος. A: [ho πα]ις καλ[ος]. B: ho π[αις] καλος.
 [No nonsense given: Douris does not use nonsense so far as I recall.]

6167.

Paris, Cab. Méd. 539.

- A] RF cup. From Vulci. Douris (Beazley). Painter of London E 55 (Guy). First quarter fifth. Late (period 4), Beazley. *De Ridder, Cat. ii, 406-408 (facs. on p. 408). *Photo. ARV(2) 438/134, Para. 375, Add.(2) 239. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 87/E 11, pl. 125.
 B] Int.: Peleus and Thetis; at right, an altar. A: Return of Hephaestus. B: satyrs attacking maenads.
 C] Int.: on the left, written as one word: ΠΕΛΕΥΣ. ΘΕΤΙ(ς).(1)
 D] Mixed alphabet: Ionic lambda; three-stroke sigma. Stemmed upsilon with curved strokes.

(1)the spacing suggests that the final sigma of Peleus was added later; the final sigma of Thetis is in a smeared area and not clear in the photo., but is given in de Ridder's facs. B.-O., cat., has ΘΕΤΙ[ς].

6168.

Paris, Cab. Méd. 540.

- A] RF cup. Douris. First quarter fifth. Period 3 (Beazley). Middle period (B.-O.). *De Ridder, Cat. ii, 408-411, figs. 100-101, pl. 21. ARV(2) 435/93. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 81/139, pl. 80.
- B] Int.: komast: a bearded man with a stick and cup; at left, a flute case. A: two warriors leaving home; three bearded men; on the wall, two cups. B: a similar subject, no cups.
- C] Int.: ho παι[ς] καλος.

6169.

Paris, Cab. Méd. 542.

- A] RF cup. From Vulci. Douris. Python potter. 480-470. Late (Beazley). Late period (B.-O.). *Mon. ined. 5, pl. 35. *De Ridder, Cat. ii, 422-13 (facs.). CIG 4.8350. Kretschmer, Vas. 192. Hartwig, Meisterschalen 672 ff. Bloesch, FAS 99/27. ARV(2) 438/133, 1653, Para. 375, Add.(2) 239. Beazley, AJA 64 (1960) 219. Script 979. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 83/178, pls. 100 and 145.
- B] Int.: Hera and Prometheus. A: Return of Hephaestus. B: komos.
- C] Int.: to right of Hera's face: ἥρα. To right of Prometheus' head and shoulder, along the margin: Προμηθε(ε)ς.(1) Under the foot, Gr.: monogram and ΛΛ|Ρ.(2)
- D] For the subjects, Beazley refers to E. Simon, Opfernde Götter 90. Syllabic heta. Cartwheel theta. GAI i, 46 reads HPA, after Hoppin, RF i, 285/84, and explains it as ἥρα (through carelessness). It is rather "syllabic" heta.

(1)the second epsilon unclear in the photo. (2)see the facs. in cat. Not in TGV.

6170.

Paris, Cab. Méd. 543.+

- A] Frs. of RF cup. Manner of Douris.(1) Ca. 500. *De Ridder, Cat. ii, 413-414 (not ill.). JHS 10, pl. 2;(2) cf. Beazley, Kleophrades-Maler 19. ARV(2) 399, *448, 1566, 1569/26.
- B] Int.: Dionysus, seated, and a maenad. A-B: satyrs and maenads.
- C] A or B: Χ.....ρα.....τ.....ος.(3)
- D] + Cab. Méd. 536 (part) and other frs.

(1)akin to the earliest work of Douris (Beazley). (2)combined with alien frs. (3)so ARV(2); remains of the kalos-name Chairestratos. A very unsatisfactory reading by Beazley.

6171.

Paris, Cab. Méd. 544 (part).+

- A] Frs. of RF cup. Related to Painter of Oxford Brygos. First quarter fifth. *De Ridder, Cat. ii, 414-15, fig. 102 (facs.); 418 (Int.). Hartwig, Meisterschalen 217-19, fig. 30a-b. *Bothmer, Amazons 153/84 and 159 (not ill.). ARV(2) 400.
- B] Int.: arming. A: Amazons arming [= Hartwig, fig. 30a; this is the fr. discussed by Bothmer, p. 159]. B: arming: [so ARV(2); I do not understand de Ridder's division of A and B].
- C] A: [καλ]ος(?).(1)
- D] + Cab. Méd. 559. De Ridder's facs. is inaccurate.

(1)Bothmer. Hartwig had read a name like Hippothoe. De Ridder says he could see only a theta on his side B. De Ridder also read (on his side A) [κα]λος(?) in text, and [---]λο[---] retr., in the facs.

6172.

Paris, Cab. Méd. 546 (part).+

A] Frs. of RF cup. Brygos Painter. First quarter fifth. *Beazley, Studies presented to David Moore Robinson ii (1953) 74-76, pl. 25α-β. *De Ridder, Cat. ii 437-38 (facs.). *Hartwig, Meister-schalen, pl. 35,4b (one fr.). E. Vermeule, AK 8 (1965), pl. 13,4 (one fr., mispoised). Wegner, Brygosmaler, pl. 36g (one fr., part). Boll. d'Arte 52 (1967) i, fig. 10 (part). ARV(2) 372/26, Para. 365, Add.(2) 225. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 100 (sketch of part, with inscription).

B] Ext.: symposium.

C] Ext.: from the mouth of a bearded man reclining on a couch with his head thrown back and a hand on the forehead:

Ὀπολ·λο(ν), retr. Fr. 588 has: σ.

D] + Cab. Méd. 583 (part) and 588 (part); + other frs. The beginning of a skolion; cf. Munich 8935. The nu is reversed in retr.

6173.

Paris, Cab. Méd. 549.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 416 (not ill.).

B] Int.: a youth with the himation over his shoulder.

C] [κ]αλο[ς].

6174.

Paris, Cab. Méd. 552.+

A] Frs. of RF cup. Brygos Painter. First quarter fifth. *De Ridder, Cat. ii, 456 (707 only; not ill.). ARV(2) 376/92, Add.(2) 226.

B] Int.: komast: a youth bending forward, stick in hand.

C] Int.: 707: χ.(1)

D] + 707, 787, and another fr. (composed of four, two of them in photo. Giraudon 28,879).

(1)so de Ridder. [---]χ[---](?). X[---](?).

6175.

Paris, Cab. Méd. 558 (part 1).

A] Fr. of RF cup (handle). From Tarquinia. Unattributed (handle only). Hieron potter. First quarter fifth. *ARV(2) 482/36. *De Ridder, Cat. ii, 417-19 (together with the rest of 558, see below; not ill.). *Photo. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 45. B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 74 and n. 142.

B] No figured decoration preserved.

C] On the reserved part of handle, Dip.: hieron : εποίησεν.

D] Cohen discusses the painted signatures of Hieron, suggesting that the punctuation argues for the hand of Makron.

6176.

Paris, Cab. Méd. 558 (part 2).

- A] Frs. of RF cup. Unattributed. First quarter fifth. *De Ridder, Cat. ii, 417-19 (together with 558 (part 1), q.v.; not ill.).
- B] Int.: a draped figure, seated. Ext.: parts of eight satyrs and seven maenads (also other frs. with maenads(1)).
- C] Ext.: near the hand of the fifth satyr: [--]εο[--].

(1)all from one cup?

6177.

Paris, Cab. Méd. 561.+

- A] Frs. of RF cup. Makron. First quarter fifth. Still early (Beazley). *De Ridder, Cat. ii, 422-23, fig. 104 (part). ARV(2) 468/143.
- B] Int.: the lower part of a woman. A: males and a woman.
- C] Int.: to left of her feet: h[ο παις καλος?] or: h[ε παις καλε?].
- D] + Cab. Méd. 711 and fr. perhaps from 560.

6178.

Paris, Cab. Méd. 562.+

- A] Frs. of RF cup. Near Painter of Munich 2676 (Brygan). First quarter fifth. Early (Beazley). *De Ridder, Cat. i, 423-24 (not ill.). ARV(2) 394/2 (ref. to a ph.).
- B] Int.: head of a seated woman; parts of a bearded man; strigil, aryballos, sponge.
- C] Int.: ho [παις] κα[λος].
- D] + two frs.

6179.

Paris, Cab. Méd. 568.

- A] Fr. of RF cup. Manner of Antiphon Painter. Ca. 480-470. Late (Beazley). *De Ridder, Cat. ii, 425 (not ill.). ARV(2) 345/75.
- B] Int.: a youth with an oinochoe and the himation over his shoulder, leaning on his stick; a pillar. A-B: athletes.
- C] Int.: [ho] παις [καλ]ος.

6180.

Paris, Cab. Méd. 570.+

- A] Frs. of RF cup. From Tarquinia. Unattributed. Brygos potter. Ca. 500.(1) *ARV(2) 399, 1650, Para. 369. Script 543. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 46.
- B] Int.: a seated deity and Nike. A-B: divinities.
- C] On the handle: Βρ[---]. On the foot: Βρυ[γος ---].
- D] + 578, 580, and perhaps 722. The handle may not belong, but the foot no doubt does; the cup has no connection with the Brygos Painter (ARV(2)). See also Script, p. 88, where I say that the handle should perhaps be detached. The rho is triangular.

(1)"much earlier than the other cups with the signature of Brygos," Beazley.

6181.

Paris, Cab. Méd. 571.+

- A] Frs. of RF cup. Manner of Brygos Painter; related to Castelgiorgio Painter. First quarter fifth. *De Ridder, Cat.

- ii, 427-28, fig. 105 (one fr.); facs. p. 429. ARV(2) 386/(a).
 B] Int.: arrival of a youth?(1) A-B: Iliupersis: includes, on A, Neoptolemus seizing Priam by the arm, and, on B, Menelaus and Helen.(2)
 C] Brygan nonsense: A: to right of a column: (γ)ν[--].(3) Further: νν, να and ν.(4)

(1)so ARV(2); not mentioned by de Ridder. Beazley says that the person greeting the youth may be male or female; he suggests Aegeus and Theseus and compares Louvre G 195, a very late skyphos by the Brygos Painter, ARV(2) 381/174. (2)de Ridder. (3)de Ridder suggests [Πρ]ι[αμ]ος, which is highly unlikely. The gamma is disjointed. (4)so de Ridder in text. The inscriptions are probably all fragmentary.

6182.

Paris, Cab. Méd. 572 bis.+

- A] Frs. of RF cup. Painter of Paris Gigantomachy (Brygan). First quarter fifth. *De Ridder, Cat.ii, 428-29, fig. 106 (A, B, part); 440 (590; not ill.). ARV(2) 418/15.
 B] Int.: Peleus and Thetis.(1) A-B: Peleus and Thetis.
 C] Int.: δν(?).(2) B: an arm of Peleus and: [Πε]λ[ε]ς[υς].(3)
 D] + Cab. Méd. 590 (one fr.), 769, 770, 721, and more.

(1)ARV(2); not in de Ridder. (2)so de Ridder, under no. 590.
 (3)my suggestion.

6183.

Paris, Cab. Méd. 573.

- A] RF cup. From Vulci. Painter of the Paris Gigantomachy.(1) First quarter fifth. *De Ridder, Cat. 429-31 (facs.). Hartwig, Meisterschalen 356-57. ARV(2) 417/1, 1652, Add.(2) 234.
 B] Gigantomachy: Int.: Poseidon and a giant. A: Poseidon, Hephaestus and Apollo, each with a giant. B: Dionysus, Apollo and Ares, each with a giant.
 C] Int.: ho (π)(α)ις κα[λος]. A: ho (π)αις [κ]αλος.
 B: ho π[αι]ς κ(α)λος.(2)
 D] The readings are not certain.

(1)Mild-Brygan: see ARV(2) 400. (2)so de Ridder's facs.; the text gives the second word complete.

6184.

Paris, Cab. Méd. 575.+

- A] Frs. of RF cup. Douris. First quarter fifth. Early middle (period 2), Beazley. *De Ridder, Cat. ii, 449 (575 only; not ill.). Bothmer, Amazons 132/11 (not ill.) and 140. ARV(2) 430/27. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 75/43, pl. 27.(1)
 B] Int.: Amazonomachy.(2) A-B: Heracles and the Amazons.
 C] A or B: χα[---].(3)
 D] + Cab. Méd. 648.

(1)B.-O. does not mention the inscriptions. The phs. do not show any. (2)ARV(2); not in de Ridder. (3)χα[ιρε] or Χα[ιρεστρατος καλος](?).

6185.

Paris, Cab. Méd. 576.

- A] RF cup. Brygos Painter. Brygos potter. Early fifth. *De Ridder, Cat. 432-35 (facs.). A. Cambitoglou, The Brygos Painter (Sydney 1968) 7 and 16 f., pls. 1,2-3 and 7,1,3-4. ARV(2) 371/14 (much bibl.), 1649, Para. 365, 367, Add.(2) 225.
- B] Int.: Dionysus with two satyrs. A: Dionysus with two satyrs and a maenad. B: three satyrs and three maenads.
- C] A: ἡ παῖς καλός. B: καλός.
- D] The inscriptions done after de Ridder, but the facss. are probably not reliable: the letter forms there are quite peculiar.

6186.

Paris, Cab. Méd. 577 (part).

- A] Fr. of RF cup. Manner of Onesimos (P, manner). First quarter fifth. *ARV(2) 330/3. *De Ridder, Cat. 435-36 (not ill.).(1)
- B] Int.: a warrior pursuing a woman. A: unexplained subject (quarrel of Ajax and Odysseus?) [mostly feet are preserved.]
- C] A: [Ἀγαμέμνων(?), retr.(2)
- D] Beazley says that the Ext. "is extremely like the painter, the interior less so."

(1)according to Beazley in ARV(2), de Ridder couples the Ext. with an unrelated Int. [maenad and satyr.]; Beazley also refers to de Ridder, pp. 319-20/5 and 9. (2)Beazley's restoration.

6187.

Paris, Cab. Méd. 581.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth. *De Ridder, Cat 436-37 (facs.), pl. 21. ARV(2) 377/114, Para. 368, Add.(2) 226. A. Cambitoglou, The Brygos Painter (Sydney 1968) 34, pl. 8,2.
- B] Int.: a woman with a lyre at an altar; at left, a hamper. Ext.: plain.
- C] Int.: one inscription starts from the back of the head and runs along the margin. The other, similar, starts from the face.(1)

(1)de Ridder's facs. has ἡ παῖς for the first inscription, facing out, and καλός, facing in, for the second. But the photo. in Cambitoglou does not agree with this at all: nonsense letters (imitation)?

6188.

Paris, Cab. Méd. 587.+

- A] Fr(s). of RF cup. Brygos Painter. First quarter fifth. *De Ridder, Cat. ii, pp. 439 (and 453?). ARV(2) 377/108.
- B] Int.: komast: a bearded man (with his mouth open); in the field. a lyre. [A second lyre on 677?]
- C] 587: κ[αλός]. 677: [κ]αλός.(1)
- D] + 677? Beazley says: two frs.; 587 and 677? Both numbers are listed with question marks in the index, but I think the query in the text refers only to 677. The problem of combining the two frs. is that de Ridder lists each as having a lyre in the Int. picture: were there two lyres?

(1)is this one inscription, i.e. do the two frs. join?

6189.

Paris, Cab. Méd. 592.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 441.

B] Int.: top of a head; dog. A: two draped figures on a couch, with table and shoes; beneath, a dog; feet.

C] Int.: nonsense: ονο.(1)

(1)so de Ridder, in caps. Complete?

6190.

Paris, Cab. Méd. 601.+

A] Frs. of RF cup. Onesimos (P). First quarter fifth. Early (Beazley). *De Ridder, Cat. ii, 443 (part, not ill.). ARV(2) 320/7, Add.(2) 214.

B] Int.: symposium: a bearded man on a couch; a woman faces him. A: unexplained subject: two men or youths seizing a youth at a symposium.

C] Int.: fr. 601: α.(1)

D] + Cab. Méd. 514, 521 (part), 567, 714, 731, 759 and other frs.

(1)so de Ridder.

6191.

Paris, Cab. Méd. 605.+

A] Frs. of RF cup. Colmar Painter. First quarter fifth. *De Ridder, Cat. ii, 444 (605 only; not ill.). ARV(2) 356/55.

B] Int.: (white zone): leg of one in a chiton. Ext.: leg of one in chlamys; legs of an animal.

C] Int.: on the white margin: [---]οο[---].(1)

D] May belong to: + Cab. Méd. 607.2, ARV(2) 356/55. 607.1 may also belong. (Beazley).

(1)de Ridder gives this as οο; hence it may be: [---]ος, retr. or something else.

6192.

Paris, Cab. Méd. 608.+?

A] Frs. of WG/RF cup. From Tarquinia. Painter of Paris Gigantomachy. First quarter fifth. *Beazley, JHS 51 (1931) 54/9 (not ill.). *De Ridder, Cat. ii, 445 (not ill.). ARV(2) 421/74, 424/under (a), Add.(2) 235.

B] Int.: WG, outline: a maenad dancing around an altar. A: RF: foot and border.

C] Int.: [ho] πα[ις καλος].(1)

D] + Cab. Méd. 606 (probably). + probably two frs. in Sèvres.

(1)so Beazley; poorly reported by de Ridder.

6193.

Paris, Cab. Méd. 610.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 445 (not ill.).

B] Int.(?): the right arm of Heracles with a club; at right, paw of the lion's skin.

C] [h]ο πα[ις καλος].

6194.

Paris, Cab. Méd. 622.+

- A] Frs.(?) of RF cup. Manner of Brygos Painter. First quarter fifth. *De Ridder, Cat. ii, 446 (not ill.). *ARV(2) 388/14.
B] 622: Int.: foot of a male. A: one seated on a rock. 723: Int.: a male (part of his himation and stick). The foot of a cup remains in part.
C] 622: Int.: o.(1)
D] + Cab. Méd. 723? (May belong, Beazley).

(1)---o[---](?). Or O[---](?).

6195.

Paris, Cab. Méd. 633.

- A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 447-48 (not ill.).
B] Int.: theatrical scene(?): a Doric column supporting a platform (*plancher*). On the platform, a foot to right(?), drapery and a knee on the ground.
C] Int.: on the platform, in BG: [---]αἰς.(1)

(1)part of ho παῖς καλός?

6196.

Paris, Cab. Méd. 652.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. *De Ridder, Cat. ii, 450 (not ill.). Photo. Giraudon 28,878. ARV(2) 377/103, Para. 366.
B] Int.: a woman at a laver; between them, a vat into which liquid flows: washing clothes? (Beazley); or preparing food? (Bothmer). Ext.: plain.
C] Int.: ho [παῖς καλός].

6197.

Paris, Cab. Méd. 668.

- A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 452 (not ill.).
B] Int.: a draped figure to right. A: a youth picking up something; stick, drapery.
C] Int.: [κα]λός.

6198.

Paris, Cab. Méd. 669.+

- A] Frs. of RF cup. Triptolemos Painter. First quarter fifth. *De Ridder, Cat. ii, 452 (669 only; not ill.). ARV(2) 363/36.
B] Int.: trainer. A-B: athletes (victors).
C] Int.: Λι.(1)
D] + Cab. Méd. 635, 642, 657, 761, 800. Could this be part of a name or is it nonsense?

(1)so de Ridder. [---]λι[---](?). [---]γῆ[---](?). Λι[---](?).

6199.

Paris, Cab. Méd. 671.

- A] Frs. of RF cup. Manner of Antiphon Painter. First quarter fifth. *De Ridder, Cat. ii, 452 (not ill.). ARV(2) 346/97.
B] Int.: [komast]: a nude youth with stick and oinochoe. Ext.: males, one a boy; pillar.

C] Int.: ho πα[ις] καλο[ς].

6200.

Paris, Cab. Méd. 674.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii. 453 (not ill.).

B] Int.: a leg to right; pillar.

C] Int.: [κα]λος.

6201.

Paris, Cab. Méd. 675.+

A] Frs. of RF cup. Douris. First quarter fifth. Period 1 (Beazley). Very Early (B.-O.). *De Ridder, Cat. ii, 453 (675 only; not ill.). ARV(2) 428/14. Robertson, AVCA 88 and n. 275. R. Guy in D. Williams, 'Ajax, Odysseus and the Arms of Achilles,' AK 23 (1980) 139. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 74/26, pl. 17.(1)

B] Int.: a seated youth and a male with tablets. A-B: The Quarrel between Ajax and Odysseus over the arms of Achilles.(2)

C] Int.: ho πα[ις] καλ[ο]ς. The photo., pl. 17 in B.-O., shows a fr. of the Ext. with the letters [--]πα[--] curving over the back and head of Ajax(?).

D] + Cab. Méd. 586 (parts), 597, 600, 727 (part), 774, L 224. The photo., pl. 17, shows a fr. of the Int. with a hand holding out open tablets.

(1)the inscriptions are not mentioned by B.-O. in her cat.

(2)Guy.

6202.

Paris, Cab. Méd. 679.+

A] Frs. of RF cup. Makron. First quarter fifth. *De Ridder, Cat. ii, 439 (679 only; not ill.). ARV(2) 465/88. Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 30 (mention). *N. Kunisch, Makron (Kerameus 10, 1997) 161/6, pl. 6.

B] Int.: a draped male with his stick and a lyre. A-B: komos. 679: a hand holding a cup; a woman playing the flutes; a nude child (girl?) dancing; a youth; a bearded man; cup; a child (girl?); a bearded head; two bearded men.

C] Int.: κ[α]λος. A and B: ho πα[ις] καλος. [ho] π[αις] καλος. [κ]α[λος].(1)

D] + Cab. Méd. 586 (part), 735, 736 and one other.(2) Type B. The inscriptions on the Ext. from de Ridder's text; the Int. from Kunisch.

(1)Kunisch gives an inscription ONLY for the Int.: κ[α]λος; not in ph. (2)listed by Beazley as '53', i.e. he did not have the full number.

6203.

Paris, Cab. Méd. 683.+

A] Frs. of RF cup. Painter of Paris Gigantomchy. First quarter fifth. *De Ridder, Cat. ii, 461 (746 only; not ill.). Photo. Giraudon 27,789 and 27,790 (683 and 756). ARV(2) 420/64.

B] Int.: a male and a boy. A-B: komos.

C] 746: Int.: head to right and: δ.(1)

D] + Cab. Méd. 684, 746, 756, 790.

(1)so de Ridder. [---]δ[---](?). Δ[---](?).

6204.

Paris, Cab. Méd. 686.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 454
(not ill.).

B] Int.: drapery. A: a nude komast(?) to right.

C] Int.: [κα]λος.

6205.

Paris, Cab. Méd. 691.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 455
(not ill.).

B] A: a nude youth to left.

C] A: κα[λος].

6206.

Paris, Cab. Méd. 701.

A] Fr. of RF cup. Antiphon Painter. First quarter fifth. *De
Ridder, Cat. ii, 456 (not ill.). ARV(2) 341/84.

B] Int.: a nude komast to left. A: a foot to right.

C] Int.: [κα]λ[ος].(1)

(1)so de Ridder.

6207.

Paris, Cab. Méd. 726.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 458
(not ill.).

B] Int.: a basket, suspended.(1) A: a foot with drapery; a couch(?).

C] Int.: [καλο]ς.(2)

(1)or a cage (de Ridder). (2)so de Ridder.

6208.

Paris, Cab. Méd. 732.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 459
(not ill.).

B] Int.: skyphos; stick.

C] Int.: [κα]λος.

6209.

Paris, Cab. Méd. 740.

A] Fr. of RF cup. Painter of Paris Gigantomachy. First quarter
fifth. *De Ridder, Cat. ii, 460 (not ill.). ARV(2) 420/65.

B] Int.: head of a youth. A: lost.

C] Int.: [ho παι]ς [κ]αλο[ς].

D] Might belong to one of the ff. cups: Cab. Méd. 556 + 808
(ARV(2) 420/63); or Cab. Méd. 683.+ (420/64) (Beazley).

6210.

Paris, Cab. Méd. 742.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 460
(not ill.).

B] Int.: a cage; a seated youth with a cup.

C] Int.: [κα]λο[ς].

6211.

Paris, Cab. Méd. 763.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 462-63
(not ill.).

B] Int.: no figured decoration preserved.

C] Int.: α.

(1)so de Ridder. [---]α[---](?). A[---](?).

6212.

Paris, Cab. Méd. 765.+

A] Frs. of RF cup. Manner of Antiphon Painter. First quarter
fifth. *De Ridder, Cat. ii, 457 (710 only; not ill.). ARV(2)
343/36.

B] Int.: a bearded komast with a skyphos. A-B: komos.

C] A or B: h.(2)

D] + 710, 750?,(1) 809.

(1)710 seems to consist of two frs., now labeled 710 and
750 (Beazley). (2)so de Ridder. h[---](?).

6213.

Paris, Cab. Méd. 767.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 463
(not ill.).

B] Int.: drapery.

C] Int.: να.(1)

(1)[---]να[---](?). Να[---](?). να[---](?). [---]ν Α[---](?).

6214.

Paris, Cab. Méd. 772.

A] Fr. of RF cup. Manner of Antiphon Painter. First quarter
fifth. ARV(2) 347/107, Add.(2) *220, *397.

B] Int.: uncertain remains. A: at right, the shank and foot of
a male rushing to left.

C] Int.: Λυ[σις ---](?).(1)

(1)Bothmer, who reads: Λυ[σις καλος], but see e.g., Heidelberg
66.4, Add.(2) 397.

6215.

Paris, Cab. Méd. 773.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 464
(not ill.).

B] Int.: drapery.

C] Int.: [κα]λο[ς].

6216.

Paris, Cab. Méd. 781.

A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 464
(not ill.).

B] Int.: head to right.

C] Int.: h.(1)

D] This entry looks suspiciously like 782!

(1)h[ο παις καλος](?).

6217.

Paris, Cab. Méd. 782.

- A] Fr. of RF cup. Manner of Antiphon Painter. First quarter fifth. *De Ridder, Cat. ii, 465 (not ill.). ARV(2) 1647/23 bis.
B] Int.: a head to right (minus the chin).
C] Int.: h.(1)

(1)h[ο παις καλος](?).

6218.

Paris, Cab. Méd. 792.

- A] Fr. of RF cup. Unattributed. Date? *De Ridder, Cat. ii, 465 (not ill.).
B] Int.: foot to right.
C] Int.: σ.(1)

(1)[---]σ[---](?). Σ[---](?). σ[---](?). [---]ς(?).

6219.

Paris, Cab. Méd. 793.+

- A] Fr. of RF cup. Manner of Brygos Painter III. First quarter fifth. *De Ridder, Cat. ii, 465 (not ill.). ARV(2) 389/33.
B] Int.: Heracles: an arm holding a club and the tail of a lion skin.
C] Int.: ν.(1)
D] + another fr. joining? (See ARV(2)). More letters?

(1)[---]ν[---](?). Ν[---](?). [---]ν(?). Note that de Ridder knew only part of the fr.

6220.

Paris, Cab. Méd. 814.

- A] RF cup. Penthesilea Painter. Second quarter fifth. *H. Diepolder, Der Penthesilea-Maler (1936) 18, pls. 242-26. *De Ridder, Cat. i, 473-76, figs. 111-12, pl. 22. ARV(2) 881/32 (bibl.). Script 1106.
B] Int.: a horseman. A-B: arming.
C] Two-liners, apparently non-stoich. and probably horizontal:
Int.: hο παι(ς) | καλο(ς). h(ο)(1) παι(ς) | καλο(ς).
A: [h]ο π(α)ι(ς)(2) | [κα]λο(ς). hο π(α)ι(ς) | καλο(ς).
hο π[αις] | καλο(ς). B: [h]ο παι(ς) | [κα]λο(ς).
hο (π)αι(ς)(3) | κα[λ]ο(ς). hο παι(ς) | καλο(ς).
D] The readings are not always reliable. Mixed alphabet. Alpha variable; Ionic lambda; pi of odd shapes; sigma apparently always three-stroke but sideways.

(1)De Ridder shows an iota. (2)the alpha lacks the cross stroke.
(3)the pi is miswritten.

6221.

Paris, Cab. Méd. 815.

- A] RF cup. Ptr. of Brussels R 330 (Int.). Ptr. of London E 777 (A, B).(1) Second quarter fifth. *De Ridder, Cat. ii, 476-77, fig. 113, pl. 22 (Int., A). ARV(2) 929/80 (Ptr. Brussels R 330), 941/32 (Ptr. London E 777).
B] Int.: a seated woman; a youth leaning on his stick. A: a youth leaving home: a woman; a youth with a spear (frontal,

head to left); a woman; a youth leaning on his stick. B: similar.

- C] Int.: between heads, in white: $\kappa\alpha\lambda\omicron\varsigma$. A: between the left woman and the left youth: $\kappa\alpha\lambda\omicron\varsigma$. Between the left youth and the right woman: $\kappa\alpha\lambda\eta$. To right of the right youth: $\kappa\alpha\lambda\eta$. B: between the left woman and the left youth, at the height of the heads and close to the respective figures, in two horizontal lines: $\kappa\alpha\lambda\omicron\varsigma|\kappa\alpha\lambda\eta$:

.....

....(2)

To right of the left youth's head: $\kappa\alpha(\lambda)\eta$. (3) To right of the back of the right youth's head: $\kappa\alpha\lambda\omicron(\varsigma)$.

- D] The inscriptions on A after de Ridder's text, those on B from the dr., fig. 113; their distribution is odd, especially on A. B: mixed alphabet: Ionic lambda and three-stroke sigma.

(1)Penthesileans. (2)the stoichedon is probably accidental.

(3)the lambda is incomplete.

6222.

Paris, Cab. Méd. 816.

- A] RF cup. Unascribed follower of Douris. Second quarter fifth.

*De Ridder, Cat. ii, 477-79, figs. 114-15, pl. 22.

Milliet-Giraudon ii, pl. 95. ARV(2) 802/36.

- B] Int.: komos: a boy and a youth. A-B: komos: dancing youths.

- C] Int.: $\kappa\alpha\lambda\omicron\varsigma$.

6223.

Paris, Cab. Méd. 818.

- A] RF cup. From Vulci. Jena Painter (Int.); Jena Painter(?), style B (Ext.). (1) First quarter fourth. *De Ridder, Cat. ii, 482-83 (not ill.). H. Metzger, *Les Représentations* (1951) 345/75. Ginouvès, *Balaneutike* 117. ARV(2) 1512/23 (bibl.), Add.(2) 384 (bibl.). `Kanon': *Festschrift Ernst Berger* (AK Beiheft 15, 1988), pl. 84, 1. V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (1994) 112/3, 116, and 163 n. 1504 (bibl.), pl. 55 (Int.).

- B] Int.: Atalante; Peleus, nude, seated. A-B: athletes.

- C] Int.: above Atalante's head (which is thrown back), near horizontal: $\text{Αταλα}[\nu]\tau[\eta]$. (2) Above Peleus' head, at a considerable distance: $\text{Πηλε}[\nu\varsigma]$. (3)

- D] The inscriptions are very small and my readings from CV photos. are therefore not trustworthy. Ionic alphabet, I think. [This item should be added to the list, Script 117-19.]

(1)for style B see ARV(2), p. 1510. (2)Two letters do not show, but may be there; an ending in alpha is quite possible.

(3)Two letters are unclear in the photo.

6224.

Paris, Cab. Méd. 820.

- A] RF cup. Penthesilea Painter. Second quarter fifth. *De Ridder, Cat., pp. 484-85. Kretschmer, *Vas.* 189-90. CB ii, pp. 64 and 67/3. ARV(2) 888/146, Add.(2) 302.

- B] Int.: a maenad. A: a man seizing a boy who holds a lyre (Hermes and Paris?, Beazley). B: a man with an oinochoe, and a woman.

- C] A: two-liners: between the figures, stoich.:
 ho παλς|καλος.(1) At right, non-stoich.(?):
 κ(α)λος|h(o)(π)(α)λ(ς).(2) B: near the man, not a
 two-liner: ho(π)αλ(ς) and καλος.(3)
- D] The inscriptions after the facsimiles in de Ridder. In CB,
 Beazley notes that the inscriptions are similar to those on
 Boston 28.48. Mixed alphabet. Alpha variable and sometimes
 = delta; lambda Attic and Ionic; peculiar pi's;
 three-stroke sigma, once with a squiggle and sideways.
- (1)in the text, de Ridder reads: ὁ παῦς καλός. (2)text: καλὸς ὁ
 [πα]ῦς. (3)text: ὁ παῖς καλός. I am not quite sure that my
 correlation of text and facsimiles is correct.

6225.

Paris, Cab. Méd. 824.

- A] RF cup. From Ruvo. Unattributed. Second half fifth. *De
 Ridder, Cat. ii, 487-88, fig. 118, pl. 23. Oppermann 26 (ref.
 from de Ridder).
- B] Int.: a wreath of ivy leaves and berries; a satyr before a
 seated maenad who holds a thyrsus. A: a maenad; a youthful
 Dionysus (the head missing) with a thyrsus, seated; a
 maenad looking back. B: Eros flying, with a fillet; Ariadne
 with a fillet; another Eros, touching Ariadne's arm.
- C] The Inscriptions are repainted.(1) Int.: καλος.(2) καλαι.(2) A:
 between the left maenad's head and the thyrsus: καλο[ς].
 Between Dionysus and the right maenad's head: Διον[υ]σος.(3)
 B: Αριαδνα«» καλαι.(4)
- D] Despite de Witte's confidence, I think the inscriptions
 may well be false (modern) or incorrectly restored. I
 suspect the whole vase is heavily restored.

(1)correctly, according to de Witte as reported by Oppermann
 (so de Ridder). (2)de Ridder, text. (3)so de Ridder's text; the
 facs. on p. 488 shows [Δ]ιονισος with three-stroke sigma
 twice, while the dr. of fig. 118 has four-stroke twice. (4)so
 de Ridder's text, surely misread; the facs. on p. 488 has:
 Α(ρ)ια(δ)να and καλαι. Originally reported as ΑΡΙΑΓΝΕ; see
 GAI i, 565.

6226.

Paris, Cab. Méd. 839.

- A] RF skyphos. From Nola. Triptolemos Painter. First quarter
 fifth. *De Ridder, Cat. ii, 493 (not ill.). DS iii, 130, fig.
 3811 and 1408, fig. 4681. ARV(2) 367/97, Add.(2) 223.
- B] A: a herm; on either side, pinakes depicting herms; behind,
 a large basin. B: a youth at an altar.
- C] A: on the basin: καλος. Under the foot, Gr.: αλ.(1)

(1)so de Ridder, text; not in TGV.

6227.

Paris, Cab. Méd. 840.

- A] RF skyphos. From Apulia. Penthesilea Painter. Second quarter
 fifth. *De Ridder, Cat. ii, 493-94 (not ill.).
 Milliet-Giraudon ii, pls. 87-89. ARV(2) 888/154.
- B] A: a satyr and Iris. B: a satyr; a maenad with a thyrsus; a
 satyr, with a kantharos.

- C] A: to left and right of the group (i.e., twice):
 ho παις καλος. B: to right of the left satyr:
 ho παις καλος. To right of the maenad: ho παις καλος.
 D] The readings are from de Ridder's text.

6228.

Paris, Cab. Méd. 841.

- A] RF skyphos. Penthesilea Painter. Second quarter fifth. *De Ridder, Cat. ii, 494-45 (not ill.). CIG 4.7541. Kretschmer, Vas. 188. ARV(2) 889/164, 1673.

- B] A: Nike (or Iris) to right, with a caduceus. B: a bearded man, with his stick, to left.

- C] A: ho παυς καλος. B: ho παυς καλος.

- D] The readings are from de Ridder's text. Or παλς(?). Cf. GAI ii, 278-79.

6229.

Paris, Cab. Méd. 846.

- A] RF skyphos. From Vulci. Pantoxena Painter. Third quarter fifth. *De Ridder, Cat. ii, 496-98, fig. 120, pl. 23. CIG 4.8410. Kretschmer, Vas. 79,9. CB ii, 37 (mention). *ARV(2) 1050/1, Para. 444, Add.(2) 321. *Robertson, AVCA 218. *I. McPhee and E. Pemberton, OY ΠΑΝΤΟΞΕΪΤΙ ΚΟΡΙΝΘΟΪ: A Misleading Reference, ZPE 73 (1988) 89-90 (early history and false readings). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 435/PA1, pl.102 (A).

- B] A: Eos and Tithonos; at left, a companion (Dardanos) with chlamys, petasos, and spears; another companion (Priam) with a lyre. B: boys fleeing to an old man.

- C] A: Δαρδανος. To right of Eos: ηεδς. Above, a stoich. three-liner: Παντοξενα | καλὰ | Κορίνθοι(?).

.

.

.(1)

[T]ιθωνος. Πριαμος.

- D] I translate: `Pantoxena is handsome for Korinthos (a man's name)'; see Sprunt Studies 46 (1964) 21/6. I have not analyzed the letter forms, as the facss. may be defective. However, the general aspect of the lettering resembles Boston 10.224, Script 758, Fig. 138. Robertson: `Pantoxena is beautiful in Corinth', referring to Corinth's fame for prostitutes, which the vase painter may have visited. Cf. also Robertson's translation of the inscription on Boston 10.224 (he does not know my article in Sprint Studies on Boston 10.224). Attic alphabet but with Ionic xi. - Is Κορινθοι a place name or a personal name? In the entry for the fr. Boston 10.224 [CAVI 2765] I say that Robertson may be right with the former (this is also preferred by Pemberton and McPhee in ZPE) but the personal name in the dative would bring the phrase into conformity with the the common formula ὁ (or ἡ) δεῖνα καλὸς (-η) τῷ δεῖνα δοκεῖ. The second alternative is preferred in the index to the printout of CAVI.

(1)after de Ridder, facs. on p. 498; the third line is only vaguely stoich., if the facs. is to be trusted.

6230.

Paris, Cab. Méd. 848.

- A] RF kyathos. Onesimos (P). First quarter fifth. Early (Beazley). *De Ridder, Cat. ii, 499-500, fig. 121, pl. 24. ARV(2) 329/135, Add.(2) 217.
- B] A satyr with kantharos and wineskin; a dancing maenad; a satyr with a drinking horn.
- C] To right of the left satyr's forehead: $\eta\epsilon\pi(\alpha)\iota\varsigma\kappa(\alpha)\lambda\epsilon$. Further: $\eta\epsilon\pi\alpha\iota\varsigma$ and $\nu\alpha\iota\chi[\iota]$.
- D] The lettering as given in the facss. of de Ridder is very sloppy, especially for the second inscription. Alphas lack the cross stroke; the first pi is reversed, the second is shown as two vertical lines.

6231.

Paris, Cab. Méd. 849.

- A] RF kantharos. Penthesilea Painter. Second quarter fifth. *De Ridder, Cat., pp. 500-501 (facs. 501). ARV(2) 889/167, Add.(2) 302.
- B] A: two pairs of satyr and maenad. B: three pairs of satyr and maenad.
- C] All inscriptions left-aligned and stoich. A: to right of the left satyr's head: $\eta\theta\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. To right of the second satyr's kantharos: $\eta\theta\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.(1) B: to right of the left satyr: $\eta\theta\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. To right of the second maenad: $\eta\theta\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$. Near the third group: $\eta\theta\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.(2)
- D] Done after the facs. in de Ridder. The inscriptions are Attic and there is no confusion of letters, as elsewhere in the Penthesilea Painter.

(1) this inscription has careless omicrons and sigmas. The other inscriptions are apparently neat. (2) given in the facs., but not in the text.

6232.

Paris, Cab. Méd. 851.

- A] RF kantharos. From Vulci. Eretria Painter. Epigenes potter. Third quarter fifth. 435-430 (L.-H.). *De Ridder, Cat. i, 501-502 (facs.). Kretschmer, Vas. 75, 105, 174, 201. *ARV(2) 1251/41, 1688, Add.(2) 354. Script 792. Branigan and M. Vickers, *Hellas* (1982) 65 (Nestor). Brommer, *Vasenlisten*(3) 340/B 1 and 461/B 2. *Lezzi-Hafter, *Der Eretria-Maler* (*Kerameus* 6, 1988) 25, fig. 4, h (detail, dr.), 290, fig. 96, b (sig.), 352/285, pl. 184 (traces of inscriptions).
- B] A: Patroclus and Antilochus departing from Nestor and Thetis. B: Achilles and Ukalagon departing from Agamemnon and Kymothea (a Nereid).
- C] A: $\text{Νεοστ[} \delta \rho \text{]}. \text{Αντ[} \iota \text{]λοχος.}$ (1) Πατροκλος. (2) Between Patroclus and Thetis, at mid-height, a horizontal left-aligned non-stoich. two-liner: $\text{Επιγενες | εποεσε.}$ (3) $(\Theta)\epsilon\tau[\iota \varsigma].$ (4) $[\text{Αγ}]\alpha\mu[\epsilon]\mu\upsilon\omicron\nu.$ (5) B: To right of back of head: Αχιλλευς. Similar: Κυμο(θ)εα. (6) $[\text{Ο}]\upsilon\kappa\alpha\lambda\epsilon[\gamma]\omicron\nu.$ (7)
- D] Ex Luynes and Basseggio. Regular departure scenes made mythological by the inscriptions. Rare representations of events before the Trojan Wars. The readings are uncertain. Mixed alphabet: Ionic gamma and lambda; three- and four-stroke sigma.

(1) so de Ridder's text; the facs. has Αντλοχος. L.-H. reads Αντιλοχος. (2) so the text; Πατροκλς, facs. (3) complete

(Beazley). Ph. of signature: L.-H., Eret., pl. 184,B; dr.: fig. 96,b. (4)the theta lacks the dot in the facs. ΘΕΤΙΣ, L.-H. (5) L.-H., Eret. 291 n. 566: De Ridder, Cat. 502 says this inscription is false; L.-H. notes that it is in part above the head rather than beside it (as are the other inscriptions), but apparently she accepts it. (6)the theta lacks the dot in the facs. For Κυματοθεα(?). (7)Oukalegon in Iliad 3.146f. is a wise man (an old Trojan), which he is hardly here (L.-H., who thinks it odd here). υκαλεον, de Ridder who notes the previous restoration [O]υκαλε[γ]ον (cf. Il. 3.148), but is doubtful because of the spacing. Cf. also Malibu L.87.AE.120, where Oukalegon is a satyr.

6233.

Paris, Cab. Méd. 859.

- A] RF guttus. From Nola. Unattributed. Date? *De Ridder, Cat. ii, 505 (facs.), pl. 24.
- B] Sphinx; hare.
- C] On the bottom, Gr.: Αγεαγ(.)ε, retr.(?).
- D] I do not understand this Gr., which is certainly not Attic. Ionic gamma turned 90 degrees. (.) = two parallel vertical strokes. Not in TGV.

6234.

Paris, Cab. Méd. 866.

- A] RF plastic rhyton (head vase). Syriskos Painter. Vatican Class. First quarter fifth. 480-470 (Beazley, JHS). *De Ridder, Cat. ii, 508-509, fig. 123. Milliet-Giraudon iii, pls. 119A and 122A. *Beazley, JHS 49 (1929) 60/1 (not ill.). ARV(2) 265/80, 1538/1.
- B] Plastic: heads of Heracles and a woman. Neck: A: a man (Zeus?) seated, with a phiale and stick; Nike pouring from an oinochoe into the phiale; youth tending phiale. B: youth with stick; youth; youth with stick.
- C] Neck: A: four times καλος and the like. B: similar.(1)
- D] The facss. in de Ridder show all kinds of letter forms and inscriptions that frequently, but not always, resemble καλος. There are eight inscriptions in all.

(1)so Beazley in JHS.

6235.

Paris, Cab. Méd. 932.

- A] RF bell krater. Painter of Würzburg 523 (Corbett).(1) Early fourth. *Beazley, AJA 45 (1941) 597/8 (not ill.). TGV 162/14F 16. ARV(2) 1415/bottom.
- B] A: Dionysus seated, with maenads and satyrs. B: three youths.
- C] Under the foot, Gr.: οξυβ>αφα: ΔΔΔΔ.(2)
- D] A small vase. A batch notation: 40 oxybapha. The oxybaphon was probably a small handleless bowl; see TGV, p. 229.

(1)Manner of the Meleager Painter. (2)the interpoint consists of two short diagonal strokes.

6236.

Paris, Cab. Méd. H 2985.

- A] BF/WG lekythos. Athena Painter (Haspels). First quarter fifth. *CV, France 10, III J a, pl. 84,5-6. Haspels, ABFL 257/76.

Beazley Archive db, no. 11,337.

- B] Palaestra: javelin thrower; trainer; flautist; runner.
- C] Four or five imitation inscriptions; see the facs. and photos. in CV.

6237.

Paris, Cab. Méd. L 114(?).+

- A] Frs. of RF cup. Probably by Foundry Painter.(1) First quarter fifth. *De Ridder, Cat. ii, 441-42 (593 only; not ill.). ARV(2) 404/top.
- B] Int.: symposium: a man reclining and a youth playing flutes. A-B: symposium (593 shows a draped figure on a couch).
- C] Int.: [καλ]ος.(2)
- D] + Cab. Méd. 593 and 766.

(1)so ARV(2); attributed to the Brygos Painter by Beazley in ARV(1) and in Studies Robinson. (2)de Ridder.

6238.

Paris, Louvre.

- A] RF fr. Unattributed. Last half sixth. *Photo.
- B] Middle part of a maenad with a thyrsus.
- C] Fr. a: to lower right of the maenad: Καλλιχορα, vertically down and retr. (not facing).(1)
- D] Pape gives Καλλιχορα as woman's name from `Inscr. 4.7592.Sp<ater>' and Καλλιχορη as a nurse of Dionysus from Nonnus 14.221. The position of this inscription in relation to the extant figure is peculiar: does it refer to her, or to another? The name is not listed by C. Fränkel or Kossatz-Deissmann as a maenad name.

(1)the fr. breaks off at the alpha.

6239.

Paris, Louvre.

- A] Fr. of BF Nikosthenic neck amphora. Nikosthenes potter. 530-520. *Vidi.
- B] Satyrs and maenads.
- C] Above the figures, near the neck: [Νικοσθ]ενες εποιεσεν.
- D] A large fr. [I think that this fr. is probably incorporated in a more complete vase: I could not find it as a fr. in Beazley. It might possibly be part of Louvre C 10,526.]

6240.

Paris, Louvre.

- A] Fr. of BF Panathenaic amphora. Leagros Group.(1) Last quarter sixth. 510-500. *ABV 369/117.
- B] B: a discus thrower and javelin thrower; two trainers.
- C] [κ]αλος.(2)

(1)related to the Acheloos Painter (Beazley). (2)the sigma printed as < in ARV(2).

6241.

Paris, Louvre.

- A] Fr. of BF pelike(?). Unattributed. Last quarter sixth. *CB ii, 5 (not ill.). ABV 674 (mention).
- B] A: athletes: discobolus; flautist; acontist with the right

leg frontal.

- C] A: The discobolus: [Σο]στρατος.(1) The acontist: [Χσαν]θηππος.(2)
D] Both restorations are uncertain.

(1)CB prints the final sigma as reversed. (2)perhaps the father of Pericles (Beazley in CB).

6242.

Louvre E 734.

- A] BF hydria (kalpis). Connected with Sappho Painter's work (Haspels).(1) Ca. 500. *Photo. *Boardman, BSA 50 (1955) 62/under 28 (mention). Morin-Jean, Dessin des animaux (1911) 138, fig. 153. Haspels, ABFL 116.
B] Shoulder: two lions devouring a bull (to left).
C] Shoulder: nonsense: above the left lion's back, bearing upward: λοστοστ. Between their necks, down: λος, retr.(2) Above the right lion's back, diagonally downward: λοστο.
D] Boardman's reading agrees with mine; hence I have identified the original CAVI 6242 vase with Louvre E 734.

(1)Sappho Painter (Boardman) [I think]. Near Sappho Painter (Beazley's note with a photo., but not in ABV or Para.)
(2)somy reading (as probable); Boardman: λος.

6243.

Paris, Louvre.

- A] Fr. of RF cup. Euergides Painter. Last quarter sixth. *Beazley JHS 33 (1913) 350/18.
B] A: head of a young warrior with Corinthian helmet, spear and shield (device: a polyp).
C] ho [---].
D] I have been unable to identify this fr. with any vase by the Euergides Painter listed in ARV(2) unless it is part of Louvre C 10,870+ (ARV(2) 90/38).

6244.

Paris, Louvre.

- A] Fr. of RF cup. Unattributed. First quarter fifth. *ARV(2) 1566/middle.
B] A: back of a male bending over.
C] [---]τα[---].(1)

(1)Beazley suggests: [Αρι]τα[γορας]. With or without καλος(?).

6245.

Paris, Louvre.

- A] RF fr. From Antibes. Unattributed. 450-400 (Bea. Arch.). *Beazley Archive db, no. 15,453. Antike Welt 10 (1984) 59, fig. 3.
B] Aphrodite.
C] Aphrodite.(1)

(1)the spelling is unknown to me.

6246.

Paris, Louvre.

- A] Plastic vase (two heads: man and woman). Unattributed. 450-400 (Bea. Arch.). *Beazley Archive, no. 16,324. RA 1900, II, pl.

- 13 (A). A. Furtwängler, *Neuere Fälschungen von Antiken* (Leipzig 1920) 20, fig. 17; 21, fig. 18 (A, B, Profile).
B] No figured decoration mentioned.
C] Kleomenes Nikiou Athenaios epoie.
D] Furtwängler declared the vase a forgery.

6247.

Paris, Louvre 622.

- A] Plain lip cup. Unattributed. Third quarter sixth. *Vidi.
B] No figured decoration.
C] A: χαίρει : και πεινεν. (1) B: not seen.
D] Much restored: the writing is very large and does not resemble the usual writing on LM cups; but some of it must be genuine.

(1)partly restored, in particular the interpoint and the following letter(?).

6248.

Paris, Louvre A 258.

- A] RF bell krater. From Curium. Orestes Painter. Third quarter fifth. *CV, France 5, III I d, pl. 23,9,12. ARV(2) 1113/10.
B] Youth on a two-horse chariot; behind, another youth. B: a woman between two youths.
C] Two-liner, in white: Μεγακλης | καλος.
D] A later Megakles, not otherwise known: see Davies, APF 381, Megakles VI.

6249.

Paris, Louvre AM 1371,1.

- A] Fr. of BF lip cup. Unattributed. Third quarter sixth. *Photo. in Beazley Archive.
B] Lip: A: hind part of an animal (stag, doe?).
C] Handle zone: [---]α[---].
D] A small fr.

6250.

Paris, Louvre D 33.

- A] SOS amphora. From Cervetri. Unattributed. Late seventh or early sixth. *BSA 73 (1978) 120, fig. 7a. *BSA 50 (1955) 69/5, fig. 1,3. LSAG 77/10C, pl. 2. Script 34.
B] No figured decoration.
C] Gr.: Μυρμερος.
D] = C 2429. Johnston in BSA 73 dated 'not early, probably sixth,' but the letter forms suggest a seventh-century date. For Myrmex see Pape and LGPN ii; the name is originally heroic. Clotheline script (see Script, p. 17).

6251.

Paris, Louvre D 34.

- A] SOS amphora. From Cervetri. Unattributed. First half sixth. *BSA 73 (1978) 120. *BSA 50 (1955) 69/6, fig. 1,4. LSAG 77/10F, pl. 2. *Guarducci, EG iii, 133. Script no. 35.
B] No figured decoration.
C] Gr.: Περσδοεμι.
D] = C 2432. Jeffery in BSA 50 gives the name as Περσδεξ, which is followed by LGPN ii, while Guarducci has Περσδεξ (Peirades).

6252.

Paris, Louvre D 35.

- A] SOS amphora. From Cervetri. Unattributed. Late seventh or early sixth. *BSA 73 (1978) 120, fig. 7k. *BSA 50 (1955) 69/7, fig. 1,5. LSAG 77/10,g. Script 36.
- B] No figured decoration.
- C] Gr.: Λασαργαδῶ.
- D] = C 2449.

6253.

Paris, Louvre E 623.

- A] BF column krater. Ptoon Painter. Second quarter sixth. *TGV 161/13F 8, 177/subs. list 1, 2. CV, pls. 158,4,6 and 160. ABV 83/1, Para. 31.
- B] A: symposium. B: a swan between sphinxes. Under the handles and below: animals.
- C] On the lip, Gr.: Ποο.
- D] No doubt for Κορινθίουργής, the word for column krater. Ποο is also found on Dublin, University College 114, TGV 161/13F 9, fig. 13,a, a BF cup, ca. 500.

6254.

Paris, Louvre E 804.

- A] BF hydria. Lydos. Second quarter sixth. Very early (Beazley). *TGV 141/15E 9; fig. 9,p; pl. 12; p. 216. ABV 108/13, Add.(2) 29.
- B] Shoulder: a fawn between panthers. Body: a horseman leading a void horse; men and women.
- C] Under the foot, Gr.: λῆξε, retr.
- D] See the commentary on this word, which J. considers unexplained, on p. 216. Unlocated, TGV 141/15E 10, has a similar word, which Beazley read with a tau rather than a xi [but it could be the same].

6255.

Paris, Louvre E 830.

- A] BF neck amphora (Tyrrhenian). Guglielmi Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 2,1-7. ABV 102/105, Para. 39. Script 192. J. Kluiver, BABESCH 71 (1996) 21/210 (inscr. not mentioned), fig. 25 (shows inscriptions on B, small).
- B] Komos (obscene): A: men and women dancing. B: men, youths and women dancing.
- C] Nonsense: A: (ο)οοι. vov. γογ(.). B: similar inscriptions. Under the foot, Dip. in red: M. See TGV 99/13B 10.
- D] The first letter of the first inscription is a round blob.

6256.

Paris, Louvre E 831.

- A] BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Guglielmi Painter (K.). Third quarter sixth. 550-530. Middle period (of Guglielmi Painter) (K.). *CV, France 1, III H d, pl. 2,4,10. ABV 103/108, Para. 39, Add.(2) 27. Script 207. J. Kluiver, BABESCH 71 (1996) 9 and 21/211 (inscr. not mentioned), fig. 24 (shows inscriptions on A), and pp. 21, 24 and n. 246 (discussion of 'signature').
- B] A: Dionysus and maenads. B: fight, with women watching.
- C] B: nonsense: ποιε. διεσ[---], retr. Under the foot, Dip.: a trace; see TGV 182/52.(1)

K., with Ruigh's agreement, reads a signature: between the heads of the combatants, near horizontal: Διες, retr., and between their legs, bearing downward: ποετες. [I am very doubtful: I agree that the first letter of the 'name' is a delta (of shape S 1 in the chart in 'Script') and the ending suggests a name. But the fourth letter of the other word appears in K.'s ph. (fig. 24) as an iota, and I am not aware of the noun ποιητής as a substitute for ἐποίησεν on vases. The painter may be playing with a signature or the similarities may be coincidental.]

(1)CV gives ΓA, retr. "Much restored," Beazley.

6257.

Paris, Louvre E 832.

- A] BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 2,2,8. ABV 100/74. Beazley Archive db, no. 310,073.
- B] A: fight (3 pairs). B: komos (7 men dancing). Below: A, B, each: three animal friezes.
- C] A, B, each, above: nonsense inscriptions (3 on each side).
- D] The readings in CV are useless and are not given here.

6258.

Paris, Louvre E 833.

- A] BF neck amphora (Tyrrhenian). Guglielmi Painter (Bothmer). Middle Period (K.). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 2,3,9. *Bothmer, Amazons 11/55, pl. 25,3,a-b. ABV 99/57, Para. 38. Script 189. *Vidi (A). J. Kluiver, BABESCH 71 (1996) 21/204 (inscr. not mentioned). Kluiver, ibidem 1993, 192 fig. 3g.
- B] A: Amazonomachy. B: horsemen.
- C] A: nonsense: τυοοο. αυτ(.)(.). τυοι.(1)

(1)so CV. My readings differ: three inscriptions: between legs of two figures: ουτρ(ο) [abuts a leg]. Between a leg and a shield: ουοοο. Under a shield: τυοι.

6259.

Paris, Louvre E 834.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter. (Para. lists as Kyllenios Painter (att. by Bothmer), Kluiver lists as Guglielmi Painter, att. by Bothmer!). Second quarter sixth. 560-550. Middle Period (K.). *CV, France 1, III H d, pl. 2,5,11. ABV 100/69, Para. 38. Script 179. *Vidi (A). J. Kluiver, BABESCH 71 (1996) 21/205 (inscr. not mentioned), fig. 27 (left part of B [my A], shows some inscriptions).
- B] A: a fight of six hoplites. B: a battle of seven. Below, three friezes.
- C] Nonsense: A: three inscriptions: between the legs of two figures: वोवοφιο. Between the legs of a third figure: वोφ(ο)υ.(1) Between the legs of two figures: वोυφφ.(2) B: τυοφν. γου. वोυυ. वोυυυ. Photos. seem to show: A: वोवοφιο. वोφιν. वोουοφ.
- D] The readings on B done after CV; they are rather unreliable. The readings on A are corrected from autopsy.

(1)a very flat soft-curved sigma, reversed; it could be an

iota. (2)The inscriptions are on the left side of the figures.

6260.

Paris, Louvre E 835.

- A] BF neck amphora (Tyrrhenian). Unattributed. Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 2,6,12. ABV 101/82. Beazley Archive db, no. 310,081.
- B] A: a duel, between 2 women and 2 horsemen. B: komos (6 men and a woman dancing). Below: A, B, each: three friezes: animal, floral, palmettes and lotus.
- C] A, B, each: nonsense inscriptions (3 on A, 7 on B).
- D] The readings in CV are useless.

6261.

Paris, Louvre E 836.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter (Bothmer). Late period (K.). Third quarter sixth. 550-530. *CV, France 1, pl. 3,11,7 (bibl.). ABV 100/75. Beazley Archive db, no. 310,074. J. Kluiver, BABESCH 71 (1996) 2/117 (inscrr. not mentioned), figs. 1-4 (A, B, sides; 1, 3-4, show inscriptions small).
- B] A: fight: three duels. B: horse race: three horses to right; at left, a tripod.
- C] A: nonsense: eight (not seven) nonsense inscriptions. Between the B/A handle and the leftmost warrior, vertically down: 9 letters and two blotches. Between his legs, horizontal: οστυφοο, complete. To right of his head, curved: several letters. Between the legs of the second and third warriors, interrupted by the former's leg, diagonally downward: (χ)οοοο^λ.(ο)κ, retr., complete. To right of the third warrior's face, diagonally downward: four letters. Between the middles of the fourth and fifth warrior, downward: four letters. Between the legs of the fifth warrior, bearing upward: (.)εον(.)οο^σ.(1) Between the legs of the sixth warrior, horizontal but slightly curved: at least seven letters (the ph. is unclear).

(1)the first letter is a vertical stroke; the fifth is similar but seems to have a small 'head' at the upper left. A leg intervenes.

6262.

Paris, Louvre E 841.

- A] BF neck amphora (Tyrrhenian). Pointed-Nose Painter (K.). Late period (K.). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 3,5,11 (bibl.). ABV 103/107, Add.(2) 27. Beazley Archive db, no. 310,106. J. Kluiver, BABESCH 71 (1996) 17/189 (inscriptions not mentioned), fig. 22 (A; shows location of inscriptions).
- B] A: unexplained: a woman at a dinos; a man running toward it; three satyrs. B: komos of men and women (6 figures). Below: A, B, each: two animal friezes.
- C] A, B, each: nonsense inscriptions (3 on A).
- D] The readings in CV are useless.

6263.

Paris, Louvre E 842.

- A] BG neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 4,2,10. ABV 103/112, Para. 39. Script 206. J.

Kluiver, BABESCH 71 (1996) 8/170, fig. 16 (inscriptions not mentioned).

- B] A: procession: men approaching a tripod. B: komos: men dancing.
- C] Nonsense inscription under one handle (CV).

6264.

Paris, Louvre E 844.

- A] BF neck amphora (Tyrrhenian). Pointed-Nose Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *CV, France 1, pls. 4,3,11 and 7,1 [detail with inscr.] (bibl.). ABV 100/72, Add.(2) 27. Beazley Archive db, no. 310,071. J. Kluiver, BABESCH 71 (1996) 17/184 (inscriptions not mentioned), figs. 19-21 (19 is a detail of A showing one nonsense inscription).
- B] A: three pairs of warriors fighting. B: komos (4 men and a woman dancing, between sphinxes). Below: A, B, each: two animal friezes.
- C] A: three nonsense inscriptions between legs: the second inscription: $\chi\kappa\omicron\iota\phi\iota$.(1)

(1)This inscription is visible in CV, pl. 7,1. The others, as given in CV, are not worth reporting.

6265.

Paris, Louvre E 845.

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter (Bothmer). Early period (K.). Third quarter sixth. 550-530. CV, France 1, III H d, pl. 4,5,13. ABV 102/93, Para. 38. Script 198. J. Kluiver, BABESCH 71 (1996) 26/234 (inscr. not mentioned), fig. 32 (shows inscriptions on A but small).
- B] A: fight, with women watching. B: riders.
- C] A: four nonsense inscriptions. B: three nonsense inscriptions.
- D] CV's readings are not worth repeating. They include many digammas, some reversed; also kappas, etc.

6266.

Paris, Louvre E 846.

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter (Bothmer). Early period (K.). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 4,6,14. ABV 100/77, Para. 38. Script 199. J. Kluiver, BABESCH 71 (1996) 25/232, fig. 34 (inscriptions not mentioned).
- B] A: fight. B: riders.
- C] A: nonsense inscriptions. B: similar.
- D] CV's readings are not worth repeating. Many reversed digammas.

6267.

Paris, Louvre E 847.

- A] BF neck amphora (Tyrrhenian). Fallow Deer Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *CV, France 1, pl. 4,7,15. H. Thiersch, 'Tyrrhenische' Amphoren (1899) 53 and 159/45. ABV 97/23, Para. 37, Add.(2) 26. *K. Schauenburg, JdI 85 (1970) 38, figs. 5-6 (A, side). Script 200. J. Kluiver, BABESCH 71 (1996) 26/235 (inscriptions not mentioned), fig. 36 (A, center, shows inscriptions well).
- B] A: Amazonomachy. B: horsemen.
- C] A: nonsense: between the second figure's legs, bearing downward: six letters retr., beginning with digamma 2 (in chart in 'Script'). Between the legs of a fourth figure, bearing slightly

downward: five letters, retr., the last lambda 1. Between the head of an Amazon and a falling Greek, diagonally downward: ϕϕ(ο)ϕ. retr.(1)

- D] CV's readings are not worth repeating. The vase has since been cleaned.

(1)K., p. 29 argues about the digammas, thinking (with Ruijgh's approval), that they are miswritten kappas. It is true that they look a bit like that on this vase. [I wonder if we are not dealing here and elsewhere with letters of an indetermined shape (i.e., letters the painter did not know the proper identification of) as I think there are no 'good' kappas in these inscriptions.]

6268.

Paris, Louvre E 852.

- A] BF neck amphora (Tyrrhenian). Prometheus Painter.(1) Early period (K.). Second quarter sixth. 560-550. *CV, France 1, III H d, pl. 5,6,14. Kretschmer, Vas. 103 and 157. H. Thiersch, 'Tyrrhenische' Amphoren (1899) 19. ABV 96/13 (bibl.), Add.(2) 25 (bibl.). *Recueil Charles Dugas (1960) pl. 19,1 (B). GAI i, 546. Script 172. *J. Kluiver, BABESCH 70 (1995) 59/1 and 65/1 (inscriptions done by C.J. Ruijgh), figs. 27-31 (most show inscriptions small; 31 is good for B).

- B] A: Birth of Athena. B: Heracles and Nessus.

- C] R.'s readings: A: Λετῶ. Α[ρ]ες. Αφροδ[ι]τε. Διονυσος[ς].
ηλειθνα. θρονος. Ζευς. Ποσειδῶν. [Αμφιτ]ριτε, retr.(1)
[...].(2) ηεφα[ιστος], retr. B: [η]ρμες. Αθελαια.
ηερακλ[ης]. Δελαν[ε]ρα. Νεσος.(3) Δελπυλεια, retr.
Οιγεις.

- D] The readings are extremely doubtful in many cases. Readings of B are mainly from Recueil Dugas.

(1)other possibilities: [Αμφιτ]ριτε, or [Αφιτ]ριτε. (1)a see GAI i, 342.

(2)probably [ηερμες]. (3)see Kretschmer, Vas.179, top.

6269.

Paris, Louvre E 855.

- A] BF neck amphora (Tyrrhenian). From Cervetri. O.L.L. Group.(1) Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 5,1,9. *Bothmer, Amazons 6/5, pl. 4,1. ABV 99/53, 684, Add.(2) 26.

- B] A: Heracles and the Amazons. B: warriors.

- C] Nonsense: A: above the head of a kneeling Amazon: γογοιογι.(2) On Heracles' right: ηερακλεις. To right of the back of the second Amazon's head: γογιφικι, retr.(3) Between the legs of the left Greek of the pair on the right: ν(.)οοιοοιν.(3)

- D] The second letter of the last inscription may be omicron (so CV) or triangular rho.

(1)see Oxford 1913.164. (2)uncertain reading. (3)a good reading.

6270.

Paris, Louvre E 856.

- A] BF neck amphora (Tyrrhenian). From Cervetri. O.L.L. Group.(1) Third quarter sixth. 550-530. *CV, France 1, III H d, pl.

5,4,12. Bothmer, *Amazons* 6/6, pl. 4,2 (B). ABV 99/54, 684, Add.(2) 26.

B] A: Heracles and the Amazons. B: Amazonomachy.

C] A: 2 nonsense inscriptions. B: inscribed.

D] CV's readings are worthless. The inscriptions are much worn.

(1)see Oxford 1913.164.

6271.

Paris, Louvre E 857.

A] BF neck amphora (Tyrrhenian). O.L.L. Group. Mid-sixth. *CV, France 1, H III d, pls. 5,8,16 and 8,1-2. H. Thiersch, 'Tyrrhenische' Amphoren (1899), pl. 2,5 (photo.). ABV 97/26. *Vidi. Script 213.

B] A: two Gorgons, fleeing; at right, Hermes. B: warriors between horsemen.

C] A: behind (to left of) Hermes' face: $\eta\epsilon\rho\mu(\epsilon)\varsigma$, (1) retr. Four(?) nonsense inscriptions. Three are: by a winged creature at left: $(\nu)\nu\theta(\lambda)\iota\upsilon\upsilon\iota$. (2) By the two Gorgons, horizontal: $\nu\omicron\iota\omicron\zeta\upsilon\iota$ and $\nu\omicron\zeta\upsilon\iota\omicron\gamma\iota\omicron$.

D] Restored: see AA 1923-24, 64 (ABV). I do not repeat the readings in CV's text, except for Hermes, which is given as $\eta\epsilon\rho\mu\iota\varsigma$, with three-stroke sigma reversed.

(1)the epsilon is apparently miswritten as a slightly curved iota. (2)so my reading; from CV, I read: $(\nu)\nu\theta(\lambda)\iota\upsilon\upsilon\iota$. The first letter may be a reversed nu or a sideways sigma.

6272.

Paris, Louvre E 864.

A] BF neck amphora (Tyrrhenian). Prometheus Painter (Bothmer). Third quarter sixth. 550-530. *CV, France 1, III H d, pl. 6,4,11. Kretschmer, *Vas.* 204. *photo. Giraudon 28,607. ABV 97/33, 683, Para. 37, Add.(2) 26. *Vidi. Script 202. *D.L. Cairns, 'Veiling, $\alpha\iota\delta\omega\varsigma$, and a red-figure amphora by Phintias,' JHS 116 (1996) 153 n. 15 (bibl.). *J. Kluiver, BABESCH 70 (1995) 60/27 with n. 48 and 66/27 (inscriptions done by C.J. Ruijgh); cf. BABESCH 71 (1996) 13 n. 133 (no bibl.). GAI ii, 63.

B] A: Apollo and Tityos. B: komos of dancing men.

C] A: $\text{Αρτεμις. Απολλων. Γε. (1) Τιτυος. (2) ηερμης, retr.}$

D] A small BF neck amphora. Para. 37/33 erroneously says that Bothmer attributed the vase to the Castellani Ptr., whence Immerwahr, Script 202, and Boardman, ABFV, fig. 59, also att. to the Castellani. Corrected by Bothmer in CV, USA 16, New York 4, p. 3, who att. to the Prometheus Painter.

(1)copied from CVA, as the original can no longer be read on the vase. Cf. GAI ii. (2)K. says this is strange: what does he mean?

6273.

Paris, Louvre E 869.

A] BF hydria. Archippe Group (Tyrrhenian Group iv).(1) Second quarter sixth. *CV, France 1, III H d, pls. 12,1-3, and 13. *Beazley, AJA 39 (1935) 483. Buschor, *Musen des Jenseits* (1944) 44, fig. 34. ABV 106/iv 2, Para. 43, Add.(2) 29. *Vidi. Script 215. A.-N. Malagardis in J. Christiansen and T. Melander, eds., *Proceedings of the Third Symposium on Ancient*

- Greek and Related Pottery (Copenhagen 1988) 395, fig 3 (A).
- B] Shoulder: lions between sirens. Body: Achilles receiving his armor from Thetis.
- C] Shoulder: partly nonsense and mock inscriptions: to lower right of the left siren: σιλετον. Above the left lion's back: λεονο, retr. Below his belly: λιε(ο)(σ), retr. Above and to right of the right lion: σοιρο, retr. Below his belly: ζλει, retr.(2) To left of the right siren's stomach: Σιρεν (ε)μι.(3) Body: to right of Odysseus' legs (he faces left), not facing him: Ολυτ<τ>ευς, retr. Similar for Achilles (who faces right): Αχιλλ<λ>ευς. In front of the left-facing Thetis' face, facing her: Θετις, retr. Similar for the first Nereid: Ποντι(α).(4)
- D] The above readings are from CV, before the vase was cleaned.

(1)may be by the same hand as the name piece, Vienna 3613 [ex Oest. Mus. 220] (ABV). (2)or σλει, with reversed sigma? (3)the second epsilon = tailed digamma. (4)see Beazley in AJA: he did not see a final letter; if there is one, he prefers Ποντια (Newton and Birch, Report on the Campana Collection 9) to Johansen's Ποντις. Recent publications show that the alpha is there, though misshapen.

6274.

Paris, Louvre E 870.

- A] BF hydria (Tyrrhenian). Guglielmi Painter (Bothmer). Late period (K.). Last quarter sixth. 550-530. *CV, France 1, III H d, pl. 12,2,4,5. ABV 105/131, Para. 39. *Vidi (part). Script 193. J. Kluiver, BABESCH 71 (1996) 22/231 (inscriptions not mentioned), figs. 30-31 (shoulder and body; both show inscriptions).
- B] Shoulder: komos (obscene): men dancing and one playing the flutes. Body: fight of two hoplites between two horsemen.
- C] Shoulder: five nonsense inscriptions, e.g.: κνουο. ονε. τονο. Body: three nonsense inscriptions, e.g.: νονο. κνοφ.
- D] Restored. I do not repeat CV's readings.

6275.

Paris, Louvre E 875.

- A] BF dinos. Tyrrhenian Group. Mid-sixth. Ca. 550. *CV, France 2, III H d, pls. 18,2-3, 19 and 20. Kretschmer, Vas. 101. *M.Z. Pease, Hesp. 4 (1935) 228 and n. 3. ABV 104/123, 684, Add.(2) 28. *Vidi (part). Script 1090.
- B] Top frieze: Heracles and the Amazons. Lower frieze: horse race. Bottom frieze: animals. LIMC i, pl. 442 Amazones 16 (A, B, parts).
- C] Top frieze: <Αν>δρομαχε. Οκπος.(1) Λυφος. Γλα<υ>κε. Φοραχς. Καλλιε.(2) Κεπες. Μνεσαρχος. Κλεπτολεμε. Δειπτες. Τελαμδν. Εγεσος, retr. Τοχοφνε.(3) Ευφορβος. Πιστο νν.
- D] Scraped and repainted (Bothmer). Many inscriptions are modern: I give CV's readings only when they are accepted by Bothmer and Beazley (apud Pease). Four-stroke sigma.

(1)Οκιπ<π>ος(?). (2)is this really ancient? (3)not modern (Beazley apud Pease). GAI i, 21 has Τοχοφλε with Kretschmer (after Dumont and Champplain).

6276.

Paris, Louvre F 2.

- A] BF amphora. From Etruria. Unattributed. Second half sixth.
 *CV, France 4, III H e, pl. 10,1,4. E. Pottier, Vases antiques du Louvre (1897-1922) 85, pl. 63 (A). Morin-Jean, Le dessin des animaux (1911) 182, fig. 210 (part of A). J. Bazant, Les citoyens sur les vases athéniens (Rocnik 95 (1985)) 2, pl. 19/31. M.-F. Briquet, Le sacrophage des époux (Monumenti Etruschi 4 (Florence 1989) 108, fig. 16D (A). Beazley Archive db, no. 10,707.
- B] A: symposium: men, and a woman playing the flutes; youth; dogs. B: symposium: one couple on a couch; a woman playing flutes; at left, an oinochoos holding out a skyphos.
- C] B: nonsense: imitation: above the oinochoos is one inscription. To right of his legs: 9 letters:
 (.)π(o)(.)π(τ)(.)(.)(.)(1)
- D] There may be more inscriptions.

(1)uncertain reading.

6277.

Paris, Louvre F 4.

- A] BF amphora. Related to Manner of Princeton Painter. Third quarter sixth. *CV, France 4, III H e, pls. 10,7 and 11,1. ABV 301/1, Para. 131. AK 33 (1990) 85/3, pl. 18,2 (A).
- B] A: Zeus seated with a goddess; Dionysus; Hermes; Ares.(1) B: duel over a fallen warrior; two women and a man look on.
- C] A: Nonsense: vertical imitation inscriptions.(2)

(1)Semele entering Olympus? (Beazley); preparations for Birth of Athena? (CV). (2)the photo. shows seven inscriptions faintly.

6278.

Paris, Louvre F 5.

- A] BF amphora. Manner of Princeton Painter. Third quarter sixth.
 *CV, France 4, III H e, pls. 10,8 and 11,2. ABV 300/13.
- B] A: Dionysus and Ariadne with satyrs and maenads. B: Dionysus with satyrs and maenads.
- C] Nonsense: A: eleven imitation inscriptions: left to right: 2 is to left of the leftmost satyr's legs: ε(o)οπε(.)(.)(.)(.), retr.(1) 3 is on their right: π(o)π(.)(.)αλ(o)(δ)(o), retr. 6 is between a maenad's and Dionysus' legs: π(o)σ(.)(o)(ρ)(o)ll(o)(α)ολυς, retr.(2) B: thirteen imitation inscriptions: 12 is to right of the leftmost satyr's legs: φοσ(o)ε(σ)(.)(σ), retr.(3) 13 is to right of the head of a maenad looking left: ο(α)ε(γ)ο.(4) 14: to left of the second satyr's lower back: ε(φ).(5) 15: to left of his legs: φοι γ.(?) (.)(o)(v), retr.(6) 17: to right of Dionysus' chest: εvoλ. 19: to right of Dionysus' lower legs: (ε)(.)(γ))(.(.)(.), retr.(1), (7). 20: to right of Dionysus' lower left: π(.)(σ γ.(?) σ.(6) 22: between a maenad and the rightmost satyr: εo(φ)(.)(.)(.), retr.(1),(8).
- D] The readings are not reliable. Epsilon is variable.

(1)for imitation inscriptions beginning with epsilon, see Munich 2242, BF band cup, CV, Germany 57, pl. 25,1-6. (2)the other inscriptions cannot be read from CV's photos. (3)the sixth letter is a sideways sigma. (4)a high-kicking alpha, smeared; the gamma a half-arrow reversed. (5)digamma reversed. (6)one inscription. (7)gamma a half-arrow. (8)digamma

reversed.

6279.

Paris, Louvre F 9.

- A] BF hydria. Unattributed. Third quarter sixth. 550-540 (Johnston). *CV, France 9, III H e, pl. 61,1-2,4-5. E. Pottier, Vases antiques du Louvre (1897-1922) 86, pl. 63. Hackl 19/20. TGV 77/17A 14. *Vidi (location of inscriptions only).
- B] Shoulder: duel of two warriors; on either side, a young horseman. Body: a frontal chariot.
- C] Nonsense, tending toward imitation inscriptions: Shoulder: to left of the left horseman's back: ohvv, retr. Below the left warrior's left leg: (π)υ(.)ενπ(o). Below the right horse's belly: (α)(ρ)υ(λ)(.). To right of the right horseman's back: ρ(.)ογ(.)(). Body: between the heads of the right pair of horses: χακvai. Between the right pair of horses: (o)αλ(v)λ(o)φ. Under the foot, a red Dip.: ΟΠ (Pi of Attic shape).(1)
- D] Squarish letters of uncertain shapes. The readings not certain.

(1)so TGV; |Δ, CV, |Λ, Hackl; cf. Johnston's comment, p. 77.

6280.

Paris, Louvre F 12.

- A] BF amphora. From Etruria. Unattributed. Third quarter sixth. *CV, France 4, III H e, pls. 10,9 and 11.3. E. Pottier, Vases antiques du Louvre (1897-1922) 87, pl. 64 (A, detail, B). *Vidi (A). *Photos. *I. Scheibler, 'Bild und Gefäss: zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI 102 (1987) 98, fig. 28 (A).
- B] A: Warriors Leaving Home: A: a warrior with a horse; at left, a man with his staff; at right, a warrior. B: in the center, a draped youth; on either side, a warrior and dog.
- C] Nonsense: A: above the left warrior's head: χοενεονεο. On his lower right: χοεασεοπο. Under the horse's belly: υχκεαρε. To right of the 'horseman's' face: αοεν[.]εστ. Below the horse's head: τοεοκενφκ. One more inscription.(1) B:(2) to left of the left hoplite, along the left margin and facing it: τοε[-](.)εσ. To right of youth's head and chest: ρπο(.)εχστ, retr. To right of the right hoplite's legs, facing the margin: κσο[...].v.
- D] Abnormal underfoot: see ABV 301. Neat letters.

(1)these readings do not altogether agree with CV's, which I have ignored. (2)B was read from photos. only and the readings are not very certain.

6281.

Paris, Louvre F 23.

- A] BF amphora. From Etruria. Affecter. Third quarter sixth. *CV, France 4, III H e, pl. 13,4,7. *Karo, JHS 19 (1899) 156, fig. 2 (inscriptions), 157, 161/11. ABV 247/86, Para. 110, Add.(2) 64.
- B] A: a warrior setting out. B: arming.
- C] A and B: nonsense (imitation?) inscriptions.

6282.

Paris, Louvre F 24.+

- A] BF amphora. From Etruria. Affecter. Third quarter sixth. *CV, France 4, III H e, pls. 13,6,9 and 16,1. ABV 247/88, Para. 111, Add.(2) 64. *H. Mommsen, *Der Affecter* (1975) 86/7, pls. 1, 19, 49. *Vidi (location of inscriptions only).
- B] A: warriors setting out: a nude warrior; woman; a departing warrior; man; bird; hare. B: a warrior setting out: the scene is similar to A, but the left warrior is replaced by a draped man.
- C] A: Three nonsense inscriptions, with some imitation letters. B: χαίρει και πει εμε.(1)
- D] + Frankfurt, Liebieghaus 1512. For the position of the drinking inscriptions see Script, pp. 48, n. 43, and 186.

(1)after CV.

6283.

Paris, Louvre F 29.

- A] Fragmentary BF amphora. Lydos. Second quarter sixth. 560-550. Early (Beazley).(1) *CV, France 18, III H e, pp. 107-108 (dr. and facss.), pl. 125. ABV 109/21, 685, Para. 44, Add.(2) 30. *Photo. (A). M.A. Tiverios, *ο Λυδος και το εργο του* (1976), pls. 1,b, 17,b, 18. *Script 117. *H.A. Shapiro, 'Herakles and Kyknos,' *AJA* 88 (1984) 527, pl. 68, fig. 5 (B). *Shapiro, *GVGettyMus* 4 (1989) 20, fig. 10. Dev.(2), pl. 33, fig. 3.
- B] Iliupersis: Death of Priam; Ajax and Cassandra. B: Heracles and Cynus.
- C] On Neoptolemos' body's right: ho Λυδος : *εργαφ'σεν.(2) B: to lower right of a female figure: ηρακ'λε[-].(3)
- D] Closed heta. The rho differs in the two inscriptions.

(1)Very early (Shapiro). (2)the rho is D-shaped hence the haplography. (3)see *GVGettyMus*, fig. 20, above. ηρακ'λε[ες](?). Or ηρακ'λε[ος](?).

6284.

Paris, Louvre F 30.

- A] BF olpe. Amasis Painter. Amasis potter. Third quarter sixth. Ca. 540. *D. von Bothmer, *The Amasis Painter and his World* (1985), 140/27 (ill.). ABV 152/29, 687, Para. 63, Add.(2) 44. *Photo. Script 154. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 107, pl. 50,d-e (small). *C. Fournier-Christol, *Catalogue des olpes Attiques du Louvre de 550 a 480 environ* (1990) 71/2, pls. 2 and 6 (vast bibl.).
- B] Heracles entering Olympus: Poseidon, Hermes, Athena, Heracles.
- C] On either side of Athena's spear, vertically down in two lines, the second 'above' the first: Αμασις|μεποιεσ[ε]ν. Stoich. is not intended. Both lines start at the same point.
- D] Poseidon rather than Zeus receives Heracles in Olympus (Shapiro). This is a design of the signature common in the middle period.

6285.

Paris, Louvre F 31.

- A] BF amphora. Witt Painter. Third quarter sixth. *CV, France 17, pls. 11,6,9 and 17,2. ABV 313/1. *Vidi (B). Script 1072.
- B] A: Judgment of Paris. B: Heracles and Cynus.
- C] A: inscribed. B: nonsense: to left of Heracles' right

thigh: κοχχοκο, retr. To right of his face: κνον(ρ)εσ,
retr.(1) To right of (behind) Cycnus' helmet: κνον(ε)ονq,
retr. To lower right of the woman at right: κσεσκονχο,
retr.

- D] I have no readings of A. The letters are in dilute glaze,
large and clear. Note that the nu's are not retr., and that
the sigmas are.

(1)the koppa could be a phi; see Script.

6286.

Paris, Louvre F 38.

- A] BF hydria. Taleides Painter. Timagoras potter. Third quarter
sixth. Ca 530. *CV, France 9, III H e, pl. 63,1-4. Hoppin, BF
359. Kretschmer, Vas. 184-85. Pottier, Gazette des Beaux Arts,
Dec. 1912, 460-62. Beazley BSA 32 (1931-32) 22. Beazley, AJA
54 (1950) 316 (mention). Beazley, AJA 58 (1954) 188. ABV
174/7, *Para. 72, Add.(2) 49. *Vidi. Script 263. *H. A. Shapiro,
Art and Cult under the Tyrants in Athens (1989) 72.
- B] Shoulder: Warrior Leaving Home? Body: Heracles and Triton.
- C] Body: on the left, vertically down and facing the margin:
Τιμαγορα<ς>εποιεσε[v]. Similarly on the right, retr. so as
to face the margin:
'Ανδοκίδες ^ κα[λ]ὸς ^ δοκεῖ, retr. | Τιμα[γ]όραι, retr.
The second line 'below' the end of the first, at some
distance.
- D] For the omission of final sigma, see Script, p. 53 n. 52. For a
long time, the name Timnagoras was thought to be that of a
woman; this was denied by Pottier in Gaz. The words of the
long inscription are slightly separated. Rho once with
extended vertical. For the identification of Andokides see
Shapiro (younger member of family of the Treasurer of Athena
ca. 550; may be the potter; but see Davies, APF 28).

6287.

Paris, Louvre F 39.

- A] BF hydria. Taleides Painter. Timagoras potter. Third quarter
sixth. Ca. 530. Early (Beazley. *CV, France 9, III H e, pl.
64,1-3. Beazley, BSA 32 (1931-32) 22. Beazley, AJA 54 (1950)
317 (mention). ABV 174/5, Para. 72. Script 264.
- B] Shoulder: Theseus and the Minotaur. Body: a man and a youth
in a chariot.
- C] Body: along the left margin, facing it:
Τιμαγορα<ς>εποιεσεν. Under the foot, Gr.: siglum and TE,
retr. Also trace of a Dip.; see TGV 182/60.
- D] For the name see F 38. Triangular rho.

6288.

Paris, Louvre F 40.

- A] BF hydria. From Etruria. Unattributed. Third quarter sixth.
*CV, France 9, III H e, pl. 64,4.
- B] Shoulder: two horsemen; a man. Body: a chariot.
- C] Shoulder: under the belly of the left horse: Ποδανemos.
Similar, but more forward, for the second horse: Φαλιος.(1)
- D] Retouched, including the inscriptions. Horse names.

(1)Phalios occurs also on Berlin 1814 (Exekias plaque) and
Berlin F 1720; see H. Mommsen, Exekias I: die Grabtafeln

(Kerameus 11, 1997) 49 and n. 350.

6289.

Paris, Louvre F 43.

- A] BF hydria. From Etruria. Ready Painter.(1) Third quarter sixth. Ca. 530 (Rouen cat.). *CV, France 9, II H e, pl. 65,2. Beazley, Proc. Brit. Acad. 33 (1948) 20. ABV 130/4, Add.(2) 35. *Rouen, Musées Départementals des Antiquités, Hommes, Dieux et Héros (Rouen 1092) 196-97, figs. 82A-B.
- B] Shoulder: a winged goddess between sphinxes and lions. Body: courting: five men with gifts (hares, necklace, cock, etc.), between two draped youths.
- C] Body: four rows of dots, diagonally up in different directions, all near the men's heads.
- D] Much restored. There seems to be a pair of dot lines for each of the middle figures, to left and right of the figure in the center.

(1)See ABV 123.

6290.

Paris, Louvre F 51.

- A] BF hydria. From Etruria. Painter of Louvre F 51.(1) Third quarter sixth. 550-540. *CV, France 9, III H e, pl. 67,3. ABV 313/1, Para. 136, Add.(2) 84.
- B] Shoulder: 2 pairs of hoplites fighting. Body: left panel: a man courting a boy. Center: Heracles and Triton. Right panel: a similar courting scene. Predella: animals.
- C] Shoulder: nonsense: four imitation inscriptions; one, clear in CV, fig. 3, includes ϣ. Body: not inscribed.

(1)see Berlin 1723.

6291.

Paris, Louvre F 53.

- A] BF amphora. From Vulci. Group E. Exekias potter. Third quarter sixth. Ca. 540. *CV, France 4, III H e, pl. 19,1-3. Beazley, BSA 32 (1931-32) 6/31. Dev., 63-64 and 112. Encyclopédie photographique de l'Art: le Musée du Louvre (1937) ii, 286-87. J. Boardman, BSA 47 (1952) 35-37, fig. 23,b. ABV 136/49, 686, Para. 55, Add.(2) 36. *Vidi (B). Script 128.
- B] A: Heracles and Geryon. B: Warrior Leaving Home, in a chariot. Lid: sirens and stags.(1)
- C] A: along the left margin, facing it: Εχσεκίας εποίησε. To right of Heracles' forehead: ηερακλες. To left of Eurytion's head: Ευρυτιδων, retr. Between Geryon's legs: Γερυνονες.(2) Along the right margin, facing it: Στεσιας καλος, retr. B: To right of the warrior's forehead,: Ανχιπτορος. Below the horses' bellies: Καλλιφορας. To left of the mane of the third horse: Σεμος, retr. To right of the forehead of the fourth horse: Πυρροκομε.(3) Below the bent-down forehead of the second horse: Καλλιφομε. On the lid: to left and right of one siren: two groups of nonsense letters.
- D] Two stallions and two mares. On the name Kalliphoras (not Kalliphora) see Script. For the horse name Semos see Berlin 1811-1826.

(1)the lid belongs (see Para.). (2)for the omitted sigma, see GAI i, 640. (3)partly restored?

6292.

Paris, Louvre F 54.

- A] BF lip cup. Unattributed. Exekias potter. Third quarter sixth. *CV, France 12, III H e, pl. 77,1-3. Beazley, JHS 52 (1932) 178. ABV 146/2 (bottom). Script 147.
- B] Int.: a winged goddess (Nike). A: fawn. B: fawn.
- C] Handle zones: A: ΕΧΕΚΙΑΣ : ΜΕΠΟΙ[Ε]ΣΕΝ : ΕΥ [:]. B: ΕΧΕΚΙΑΣ : ΜΕΠΟΙΕΣΕ(ν) : ΕΥ :.(1) Under the alien foot, Dip. in red: E. See TGV, p. 63, ch. 8, n. 9.
- D] Much restored; the foot is alien (Beazley). The writing is not Exekias'.

(1)the nu is given as a tau by Beazley.

6293.

Paris, Louvre F 66.

- A] BF Siana cup. From Etruria. Unattributed. Second quarter sixth. *CV, France 12, III H e, pl. 77,8,12 (Int., A). E. Pottier, Vases antiques du Louvre (1897-1922) 97, pl. 68. *Beazley, JHS 52 (1932) 178, n. 1. Hesp. 27 (1958) 207 n. 51 (mention). Arch. Class. 25-26 (1973-74), pl. 65,1. *Vidi (Int.). *Photo. Beazley Archive db, no. 915.
- B] Int.: a man running. Ext.: no figured decoration (inscriptions on the lip).
- C] Int.: nonsense inscriptions poorly reported in CV: to left of the man's face, in a downward curve: αβξμαφ(.)(.), retr.(1) (combining autopsy with the photo. in CV). CV's text tries to read Αλεξ<ι>μα(χ)ος. To right of the man's head, similarly curved: [-]υκρβ(ατ), the last two letters upside down. A third inscription is between the man's legs. Ext.: inscriptions well-spaced on the lip, going partly under the handles: A: Beazley's reading in JHS: καλόν εἰμι τὸ ποτέριον καλόν. B: nonsense: given as repetition of καν not less than three times.
- D] Restored. I suspect use of the Corinthian alphabet, as the use of beta (and of course xi) would be very unusual in Attic nonsense.

(1)`Ionic' gamma.

6294.

Paris, Louvre F 69.

- A] BF kyathos (kyathoid vase, Beazley). From Vulci. Unattributed. Theozotos potter. Second quarter sixth. Not long before 550 (Beazley). *N. Himmelmann-Wildschütz, Über Hirten-Genre in der antiken Kunst (1980), pls. 4-5. Beazley, BSA 32 (1931-32) 22. Hesp. 35, pl. 52,c. ABV 349, Para. 159, Add.(2) 95.
- B] Goatherd.
- C] Θεοζοτος μεποεσε.(1)

(1)so ABV; cf. GAI i, 328. Pottier read a final nu and this was stressed by Pfuhl, M&Z 252, but Beazley did not see it (cf. BSA 32); in ABV Beazley states that the signature is complete with epsilon. For the name, see LGPN ii.

6295.

Paris, Louvre F 72.

- A] BF band cup. From Vulci. Unattributed. Third quarter sixth. 550-530. *CV, France 14, III H e, pl. 80,1-7. E.Pottier, Vases antiques du Louvre (1897-1922) 98, pl. 69 (B). Beazley, JHS 52 (1932) 187. Script 1088. J. Bazant, Les citoyens sur les vases atheniens (Rocnik 95 (1985)) 2, pl. 2,4. P. Greenhalgh, Early Greek Warfare (1973) 121, fig. 64 (A, B). Beazley Archive db, no. 7966.
- B] A: fight on foot and on horseback. B: similar.
- C] A: 18 imitation inscriptions. B: 21 similar inscriptions. Under the foot, Dip.: ΣΟ (three-stroke sigma). TGV 81/21A 28, where the Dip. is listed under non-glaze dipinti and is considered probably genuine despite the disclaimer in CV.
- D] = MN 54. = N 3184. Many miswritten letters. Several inscriptions begin επο...

6296.

Paris, Louvre F 80.

- A] BF band cup. BMN Painter. 530-520. CV, France 14, III H e, pl. 83,4-5,9. ABV 227/15.
- B] Handle zone: A: foot race: three youths running. B: similar.
- C] Handle zone: A: on either side an imitation inscription. B: similar.

6297.

Paris, Louvre F 81.

- A] BF band cup. From Italy. Group of Louvre F 81. Third quarter sixth. *CV, France 14, III H e, pl. 83,3,6. ABV 191/3.
- B] Handle zone: A: frontal chariot between two women, with horsemen and youths. B: similar.
- C] Handle zone: B: nonsense: vertical rows of dots for some figures.

6298.

Paris, Louvre F 82.

- A] BF lip cup. From Vulci. Neandros Painter. Neandros potter. Third quarter sixth. 550-540. *CV, France 12, III H e, pls. 78,9 and 79,2. E. Pottier, Vases antiques du Louvre (1897-1922) 99, pl. 69. Beazley, JHS 52 (1932) 175/6. ABV 167/1, Para. 70, Add.(2) 47.
- B] Int.:Heracles and the Lion.
- C] Handle zone: A: Νεανδρος εποιεσεν. B: Νεανδρος επο[ιεσε]ν.
- D] Much restored. The inscriptions done after ABV.

6299.

Paris, Louvre F 83.

- A] BF lip cup. From Etruria. Unattributed. Third quarter sixth. *CV, France 12, III H e, pls. 78,6 and 79,1. E. Pottier, Vases antiques du Louvre (1897-1922) 99, pl. 69.
- B] Int.: Theseus and the Minotaur. Ext.: inscriptions only.
- C] Handle zone: A: χαίρε : και πτελει. B: similar.

6300.

Paris, Louvre F 83 bis.

- A] BF lip cup. From Etruria. Unattributed. Third quarter sixth. CV, France 12, III H e, pls. 78,7 and 79,3.

- B] Int.: Theseus and the Minotaur.(1) Ext.: inscriptions only.
 C] Handle zone: A: χ[α]ιρε : και πιει ευ.(2) B:
 χαιρε : [κα]ι πιει ευ.
 D] Replica of Louvre F 83.

(1)very similar to Louvre F 83. (2)the last iota miswritten as an Attic lambda.

6301.

Paris, Louvre F 84 bis.

- A] Fr. of BF cup. Unattributed. Third quarter sixth.(1) *CV, France 12, III H e, pl. 79,7. *Beazley Archive db, no. 11,277 (no other bibl.).
 B] Int.: a horseman with a spear leading another horse; behind, a boy standing on a horse behind the rider; a hare running below the horses.
 C] Int.: nonsense: imitation letters : on the horses' right: (.)π(.)(.)(.)(.)(2) Above the hare: (.)π(.)(.)(.)(2) Behind the horses: eight letters.

(1)Bea. Arch. dates the fr. 575-525. (2)blots of various shapes.

6302.

Paris, Louvre F 86.

- A] BF lip cup. From Corinth. Tleson Painter. Tleson potter. Third quarter sixth. *CV, France 14, III H e, pl. 84,6-11. ABV 179/21, Add.(2) 50.
 B] Lip: A, B, each: ram.
 C] Handle zone: A: Τλεσόν ho Νεαρχὸ ἐποίησεν. B: similar.
 D] One side is much restored. The inscription on A is done after CV (it shows in the photos.).

6303.

Paris, Louvre F 87.

- A] BF lip cup. From Vulci. Hermogenes potter.(1) Third quarter sixth. 550-530. *CV, France 14, III I e, pl. 85,1-4. CIG 4.8192. ABV 164/1. Script 245. *Vidi (A).
 B] Lip, A, B, each: a female head in outline.
 C] Handle zone: A: [h]ερμογενες ἐποίησεν ἐμε. B: ἡρμογενες ἐποίησεν ἐμε.
 D] Rho with extended vertical.

(1)one of four head cups by a single hand (Beazley); see also Script.

6304.

Paris, Louvre F 88.

- A] Plain lip cup. Hermogenes potter. Third quarter sixth. 550-530. *CV, France 14, III He, pl. 85,5-8. ABV 165/1, Add.(2) 47. *Vidi (A). Script 247.
 B] No figured decoration.
 C] Handle zone: A: ηε(ρ)μογενες ἐποίησεν. B: the same.
 D] For the hand (same as the head cups) see Script. Not only has the rho the extended vertical, but the loop is a small complete circle to the right of the vertical.

6305.

Paris, Louvre F 89.

A] Band cup. From Italy. Xenokles Painter. Xenokles potter. Third quarter sixth. 550-530. *CV, France 14, III H e, pl. 85,9-11. Beazley, JHS 52 (1932) 191. ABV 186/7.

B] No figured decoration.

C] Handle zone: A: Χσενοκλες : εποιησεν. B:

Χσενοκλες : επο(.)εσεν.(1)

(1)so CV; Beazley implies that the inscription is complete.

6306.

Paris, Louvre F 90.

A] BF lip cup. From Vulci. Unattributed. Third quarter sixth. 550-530. *CV, France 14, III H e, pl. 86,1-5 (early bibl.).

*photo. (one side). *Vidi (B). Script 1014.

B] Lip: A: a man and a youth preparing a cockfight. B: the like.

C] Handle zone: nonsense: A:

(.)εχ(.)ο)ϜϜχεχοϜχεχοϜ(χ)Ϝοεχε.(1) B:

ουεχευγκ(α)ϜχϜεκχϜεχ(ν)κχευα.(2)

D] B: large and very clear letters. Digamma may be for epsilon. One omicron on A looks like koppa with a very short foot; on B there are definitely two koppas.

Pottier, in CV, thinks the inscriptions may perhaps be imitation of the cackle of the hen. They have sometimes been explained as onomatopoeic: see CV, Louvre 8, III H e, pl. 77,8, and Hampe, AM 60-61 (1935-36) 295/23. Neither explanation seems valid.

(1)the reading is a combination of the photo. with CV, fig. 4: CV, text gives 23 letters, Gerhard [see bibl. in CV] had given 26. Not all letters are clear. (2)my reading.

6307.

Paris, Louvre F 91.

A] BF lip cup. From Vulci. Unattributed. Third quarter sixth.

*CV, France 14, III H e, pl. 86,6-8. E. Pottier, Vases antiques du Louvre (1897-1922) 100, pl. 70. Thasiaca (BCH suppl. 5 (1979) 25, fig. 9 (part of B). Beazley Archive db, no. 10,901.

B] Lip: A, B, each: Heracles (beardless on B) and the Lion, between two figures.

C] Handle zone: A: a string of nonsense letters, mainly nu and pi. B: [-]οφοφο(ν)υυονχπυ(ν).(1)

D] = MN 146. = N 3223. Some nu's are reversed.

(1)after CV's text, which is probably unreliable. I do not repeat the text given for A. CV says that on B a fr. is lost at the beginning, but the photo. shows some letters there: are they restored?

6308.

Paris, Louvre F 92.

A] BF lip cup. From Vulci. Unattributed. Third quarter sixth.

*CV, France 14, III H e, pl. 87,1-4. E. Pottier, Vases antiques du Louvre (1897-1922) 100, pl. 70. Morin-Jean, Le Dessin des animaux (1911) 181, fig. 209 (dr.of A). G. Koch-Harnack, Knabenliebe und Tiergeschenke (1983) 103, fig. 39 (part of A). Beazley Archive db, no. 9136.

- B] Lip: A, B, each: cock and hen.
 C] Handle zone: A, B, each: nonsense inscription.
 D] = MN 58. = N 3190. I do not repeat the readings in the text of CV.

6309.

Paris, Louvre F 97.

- A] Plain lip cup. From Italy. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 87,12 (A). Beazley, JHS 52 (1932) 168 n. 6. Ure, Eph. 1915, 117 n. 5; 118 n.3; 120 n. 5.
 B] Lip: A and B: apparently plain.
 C] Handle zone: A: χα[ρ]ε κ[α]π[ι]ει. B: similar.(1)
 D] Much restored: a modern pink slip covers most of the surface. B is not illustrated in CV.

(1)it is unclear from CV just how many letters are original on each side.

6310.

Paris, Louvre F 97 bis.

- A] Fragmentary plain LM cup. From Italy. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 87,13-14.
 B] No figured decoration.
 C] Handle zone: A: χαρ[ε] κ[α]π[ι]ει.(1) B: the same inscription with the same omission.(2)
 D] Foot, bottom, one handle missing.

(1)so CV, text; χαρ[ε] can be seen in the photo. (2)so CV.

6311.

Paris, Louvre F 98.

- A] Early LM cup (special shape). Unattributed. Third quarter sixth. 560-550. *CV, France 14, III H e, pl. 87,10-11 (early bibl.). CIG 4.8136. *Beazley and Payne, JHS 49 (1929) 266; JHS 52 (1932) 186. Script 1113.
 B] Not noted.
 C] Handle zone: A: αρ[α]εν[ο]υε[π]ου[π]οεν. B: να[υ]ε[α]ν[ο]υε[σ]υε[ν]ο[υ]ν.
 D] The inscriptions had been read as signatures, the names Αριδελος and Ναυκυδες being suggested (so in CIG), but Beazley and Payne rightly consider them meaningless, while pointing out that the number of letters on A is correct for Αρχικλες ε[π]οιεσεν; the foot (which probably belongs) and the lip are like those of the London Archikles cup, B 418. Mock inscriptions?

6312.

Paris, Louvre F 98 bis.

- A] Lip cup. From Italy. Unattributed. Third quarter sixth. 550-530. *CV, France 14, III H e, pl. 88,1,3. *Vidi.
 B] No figure decoration.
 C] Handle zone: A: χαρ[ε] : κν[τ]ε : ευ. B: χαρ[ε] : κν[τ]π[ι]ε : ευ.
 D] Inscriptions done from the text of CV. Miswritten. The nu is a copying error for alpha iota. π[ι]ει is also misspelled (tau for pi?). My readings agree with CV's.

6313.

Paris, Louvre F 100.

- A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls.
32,9,13 and 33,3,7,11. ABV 216/2, Para. 104, Add.(2) 57.

B] Neck: A: a boy riding a hippalektryon. B: similar. Body: A:
a horseman; a seated man; youths. B: horsemen; a woman.

C] B: ΝΙΚΟΣΘΕΝΕΣ ΕΠ[ΟΙ]Ε[ΣΕ]Υ.(1)

(1)so CV.

6314.

Paris, Louvre F 101.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls.
32,8,12 and 33,2,6,10. Hackl 21/35. ABV 217/5. TGV 208/3E 3
and comm.

B] Neck: A: horseman, warrior, youth. B: horseman, warrior.
Body: A: Dionysus with maenads and satyrs. N: similar. On
one handle: a satyr. On the other: a maenad.

C] Body: B: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, Dip.: ligature PE.

D] Much restored.

6315.

Paris, Louvre F 102.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls.
32,7,11 and 33,1,5,9. ABV 216/4, 690. *Vidi. Hackl, 21/36. TGV
125/3E 4.

B] Body: A: Nike and two dogs between two youths. B: similar
(one dog only). Under each handle: a running youth. On the
topside of the mouth: dolphins.

C] B: above Nike, close to the neck: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙ{Ι}ΕΣΕΝ.
Under the foot, Dip.: the same as on Louvre F 101 (TGV).

6316.

Paris, Louvre F 103.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls.
32,10,14 and 33,4,8,12. ABV 218/17, Add.(2) 58. 21 *Vidi.

B] A: two sphinxes between two youths. B: similar. Below,
continuous: Dionysus on a mule, with seven maenads and
six satyrs. On each handle: a satyr.

C] Under the right handle, starting to right of the right
youth on A: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

6317.

Paris, Louvre F 104.

A] Fragmentary BF Nikosthenic neck amphora. From Cervetri?

Painter N. Nikosthenes potter. 530-520. CV, France 5, III H e,
pls. 33,14, 34,2,6,10,14 and 35,2,6. Hackl 21/37. TGV 124/3E
5. ABV 222/58, Add.(2) 58.

B] Neck: A: Nike. B: similar. Shoulder: A: a boy riding
a hippalektryon, between sirens. B: similar. Below:
satyrs and maenads.

C] [N]ΙΚΟ[ΘΕΝ]ΕΣ ΕΠΟΙΕΣΕ[Υ].(1) Under the foot, Dip.: the same
as on Louvre F 101 (TGV).

D] This vase is a pastiche: see the remarks of Plaoutine
quoted in ABV, p. 223, top.

(1)[--]ΙΚΟ[--] is on a misplaced fr, the rest is under one

handle.

6318.

Paris, Louvre F 105.

- A] BF Nikosthenic neck amphora.(1) From Cervetri? Painter N. Nikosthenes potter. 530-520. CV, France 5, III H e, pls. 33,13, 34,1,5,9,13 and 35,1,5. ABV 222/46. *Vidi (location of inscription only).
- B] Neck: A: Nike. B: similar. Shoulder: A: Heracles and the Lion. B: similar. Below: a continuous animal frieze. On each handle: a woman.
- C] In the animal frieze, between the heads of two animals, above a bull: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
- D] It seems unusual that the inscription is so far down on the pot.

(1)of special shape and pattern work.

6319.

Paris, Louvre F 106.

- A] BF Nikosthenic neck amphora. From Etruria. Painter N. Nikosthenes potter. 530-520. *CV, France 5, III H e, pl. 35,7,10-13. Hackl 21/38. ABV 218/13, Add.(2) 57. TGV 124/3E 6.
- B] Neck: A: a satyr and a maenad. B: Dionysus, a satyr and a maenad. Shoulder: A: Heracles and the Lion, with Iolaus. B: the same subject, without Iolaus. Below: A: Zeus(?) and Nike(?) (or Thetis?), both seated, between horsemen. B: a lion and a panther, twice. On each handle, a tripod.
- C] On the shoulder, in A: to right of the lion's legs and through Iolaus': ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, Dip.: the same ligature as on Louvre F 101.

6320.

Paris, Louvre F 107.

- A] BF Nikosthenic neck amphora.(1) From Cervetri? Painter N. Nikosthenes potter. 530-520. *CV, France 5, III H e, pls. 33,15, 34,3,7,11 and 35,3,8. Hackl 21/39. ABV 221/39. TGV 124/3E 7. *Vidi (location of inscription only).
- B] Shoulder: A: an old man (Priam?) in a chariot between youths. B: Heracles and the Lion, between two youths. Below: A: a sphinx, and a youth with a club. B: sphinxes between a man and a youth, and a seated man.
- C] A: to right of the horses, starting at the head of a white horse, in a double curve: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, Dip.: ligature as on Louvre F 101.

(1)of special shape and pattern work.

6321.

Paris, Louvre F 108.

- A] BF Nikosthenic neck amphora. From Cervetri? Painter N. Nikosthenes potter. 530-520. CV, France 5, III H e, pls. 33,16, 34,4,8,12 and 35,1,4,9. ABV 220/30, Add.(2) 58.
- B] Neck: A: Heracles and ... B: the Lion. Shoulder: A: Heracles and the Lion, with two youths; a lion to left. B: similar, with three youths; a lion to right. On each handle: a naked woman.

C] B: to left and right of the lion's legs, and between them, starting downward, but mostly nearly horizontal:

Νικᾱσσᾱθευες ᾱ εποιεσεᾱν.

D] Is the division `syllabic'?

6322.

Paris, Louvre F 109.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pl. 35,15-17. Hackl 21/40. ABV 221/45. TGV 124/3E 8.

B] Shoulder: palmettes. Body: A: a horseman and warriors. B: gods seated, with Nike, between youths and horsemen.(1) On one handle: a warrior. On the other: a shield and helmet.

C] Shoulder: on one side, about the middle, below the palmettes: Νικοσθευες εποιεσεν. Under the foot, Dip.: ligature as on Louvre F 101.

(1)so ABV; CV considers A and B one scene and thinks of the seated figures as judges in a contest.

6323.

Paris, Louvre F 110.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls. 36,1,5,9,10,14 and 37,1,5, ABV 220/35. *Vidi (location of inscription only).

B] Shoulder: A: a stag between panthers. B: similar. On each handle: a swan.

C] A: along the back of the left panther, continuing over its head to the back of the stag's head, in a multiple curve: Νικοσ(θ)ευες εποιεσεν.

D] Theta with horizontal cross bar.

6324.

Paris, Louvre F 111.

A] BF neck amphora (Nikosthenic shape). From Cervetri? Painter N.

Nikosthenes potter. 530-520. *CV, France 5, III H e, pls. 36,2,6,11,12,16, 372,6, 38,2. Hackl 21/41. ABV 219/27. TGV 124/3E 9.

B] Shoulder: A, B, each: a Greek fighting two Amazons, between sphinxes. On each handle: a nude woman.

C] Under one handle: Νικοσ(θ)ευες εποιεσεν. Under the foot, Dip.: ligature as on Louvre F 101.

D] Theta with horizontal cross bar.

6325.

Paris, Louvre F 112.

A] BF Nikosthenic neck amphora. From Cervetri? Painter N.

Nikosthenes potter. 530-520. CV, France 5, III H e, pls. 36,2,7,13,15,18 and 35,3,7. Hackl 21/42. ABV 219/28, 690. TGV 124/3E 10.

B] Shoulder: horseman and youths. B: similar. On each handle: a naked woman.

C] A: between a youth's feet: Ν[ι]κοσθευες [εποιε]σε[ν].(1) Under the foot, Dip.: ligature as on Louvre F 101.

(1)so CV.

6326.

Paris, Louvre F 113.

- A] BF Nikosthenic neck amphora. From Cervetri? Painter N. Nikosthenes potter. 530-520. *CV, France 5, III H e, pl. 36,4,8,17, 37,4,8 and 38,3. Hackl 21/43. ABV 220/32. TGV 124/3E 11.
- B] Neck, shoulder, body: a lotus-palmette design. On each handle: a warrior.
- C] Shoulder: A: in the center, below the palmettes, in a wavy line: ΝΙΚΟΣ(Θ)ΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot, Dip.: ligature as on Louvre F 101.
- D] Theta with horizontal cross bar.(1)

(1)so CV, text.

6327.

Paris, Louvre F 114.

- A] Nikosthenic neck amphora in Six' technique. Unattributed.(1) Nikosthenes potter. 530-520. Haspels, ABFL 106 (technique). *CV, France 5, III H e, pls. 37,9,12,13,16 and 38,1. *ABV 226, ii, Add.(2) 58.
- B] Neck: A and B: a naked woman with a dog. On each handle: a tripod.
- C] Shoulder: A: below the neck, about the middle of the shoulder: in red: ΝΙΚΟΣ(Θ)ΕΝΕΣ ΕΜ' ΕΠΟΙΕΣΕΝ.(2)
- D] CV prints a word break between the name and the verb, but I did not see it. Theta with horizontal bar?(3)

(1)does Beazley put this under the heading: Near Painter N?
(2)or ε{μ}ΠΟΙΕΣΕΝ? (3)so CV, but Beazley gives a normal theta; nor did I note the peculiarity.

6328.

Paris, Louvre F 115.

- A] BF neck amphora.(1) Unattributed. Class of Cab. Méd. 218.(2) 530-520. *CV, France 5, III H e, pl. 73,10-11,14-15. ABV 319/4. *Vidi.
- B] Neck: A: Dionysus seated. B: a satyr. Body: Heracles and Geryon. B: a chariot.
- C] Body: A: to left of Geryon's face: Γερυό[ν], retr.(3)
- D] The body part of A has major restorations.

(1)the body BF/WG. (2)see ABV 319/1 at top. (3)CV gives the nu as extant and the name complete, but I saw a break; hence the reading could also be: Γερυο[νης] or Γερυο[νευς]; cf. also Louvre F 53.

6329.

Paris, Louvre F 116.

- A] BF/WG oinochoe. Painter of Louvre F 117. Nikosthenes potter. 530-520. *Photo. *ABV 230/2 (bibl.), 690, Add.(2) 59.
- B] Heracles, Athena, and Hermes.
- C] [ΝΙΚΟΣΘΕΝΕ]Σ ΜΕΠ[Ο]ΙΕΣΕΝ. [--]ς : *καλος.

6330.

Paris, Louvre F 117.

- A] BF/WG oinochoe. From Vulci?(1) Painter of Louvre F 117. 530-520. *Note by Beazley. *ABV 230/1, 690, Add.(2) 59.

- B] Heracles seated in Olympus, with Athena, Hermes, Zeus and Hera.
 C] Ν[ι]κοσθεν[ες με]ποι[εσεν].
 D] Beazley's note was with a photo., which I saw in 1946.

(1)ABV: "If this is the vase described by Welcker in Rhein. Mus. n.s. 6, 393 (see p. 234), the provenience is Vulci."

6331.

Paris, Louvre F 121.

- A] BF eye cup. From Vulci. Unattributed. Nikosthenes potter. 530-520. *ABV 231/7, Para. 97, 108, Add.(2) 59.
 B] Int.: gorgoneion. Ext.: between eyes: A: Heracles. B: Dionysus and Hermes.
 C] A: over the left-hand eye: Νικοσθενε[ς]. In the right-hand eye: [ε]ποι[εσεν].
 D] Much restored.

6332.

Paris, Louvre F 122.

- A] BF eye cup. From Vulci. Unattributed.(1) Nikosthenes potter. 530-520. *ABV 231/6, 690, Para. 108, Add.(2) 59. *Villard, France 17, pls. 98,7-9 and 99,1.
 B] Int.: gorgoneion. Ext.: Between eyes: A: Aeneas and Anchises. B: fight.
 C] A: over the left-hand eye, under the eye brow: Νικοσθενε[ς] ε[π]οι[ε]σεν.
 D] Much restored.

(1)recalls the neck amphora Vatican 361 (ABV 216/1) by Painter N (Beazley).

6333.

Paris, Louvre F 123.

- A] BF cup. From Vulci. Unattributed. Nikosthenes potter. 530-520. *ABV 231/8, Para. 109, Add.(2) 60. *Villard, CV, France 17,pls. 95,2-3,7-10, and 96,1,4 (the inscription, pl. 95,10). *Arias-Hirmer, pl. 58.
 B] A: ships. B: dolphins.
 C] A: to the upper right of the ships' sails, below the top margin: Νικοσθενε[ς] ε[π]οι[ε]σεν.(1)
 D] Type A. The signature is not by Painter N.

(1)CV: ε(π)οι[ε]σεν. According to Villard, the pi is repainted.

6334.

Paris, Louvre F 124.

- A] BF cup. Unattributed. Nikosthenes potter. 530-520. *ABV 232/15, Para. 109, Add.(2) 60. *Villard, France 17, pl. 108,1,3,6 (much bibl.); the inscr. very small in pl. 108,3.
 B] Int.: Gorgon; around it: Dionysus with satyrs and maenads in a vineyard. Ext.: reserved; in the center: floral. Handle palmettes.
 C] A: to left and right of the blossom: Νικοσθενε[ς] ε[π]οι[ε]σεν.
 D] Type A, Nikosthenic foot. Close to Berlin 1805 and 1806 (ABV 223/65 and 66), but not by Painter N (Beazley).

6335.

Paris, Louvre F 125.

- A] BF/RF eye cup. From Vulci. Group of Louvre F 125.(1) Nikosthenes potter. 530-520. *ARV(2) 41/26, *161/1, Add.(2) 181. *Photo. (Int.). *Villard, CV, France 17, pls. 7,2-6 and 6,1.
- B] Int.: BF: a bearded komast running. Ext.: RF: between eyes: A: a naked youth running. B: a ram.
- C] Int.: starting below the komast's legs and curving upward along the margin to near his left shoulder:
vacat <κοσθενες υ. εποικ> vacat. I.e.:
<Νικκοσθε^ενες εποικεσεν>.(2)
- D] At ARV(2) 161/1, Beazley says that the inscription is complete aft and probably also fore; there is just room for the first two letters in the missing patch to the right of the komast's ham, but the position would be strange [I observed none of this in the photo.]. This seems to me a clear case of an inscription being copied from a model.

(1)may be by one hand (Beazley). (2)there is perhaps a short vacat between the words. A leg interposes after the theta. No doubt incompletely written, as the surface before and aft seems well enough preserved. A good picture: CV, pl. 7,2.

6336.

Paris, Louvre F 126.

- A] BF/RF eye cup. From Etruria. Oltos. Hischylos potter.(1) Last quarter sixth. 530-520 (Villard). *Villard, CV, France 17, pls. 1,5-8, and 2,1.; facs. of Gr., p. 3. ARV(2) 43/72, 55/13, Add.(2) 159.
- B] Int.: BF: a Scythian archer. Ext.: between eyes: RF: A: discobolus. B: acontist.
- C] Under the foot, an Etruscan Gr.: xa(r)us, retr.
- D] Western chi.

(1)Class I of Standard Eye Cups: Bilingual; Late Hearts.

6337.

Paris, Louvre F 127 bis.

- A] Fragmentary RF eye cup. Unattributed. Pamphaios potter. 530-520. Early (Bloesch). *AJA 88 (1984) 343 and 348/3, pl. 42, fig. 8. *Villard, France 17, pl. 101,1-5 (much bibl.; inscr. shows well in pl. 101,5). Mingazzini, Vasi della Collezione Castellani (1930) 341. ABV 235/1, Add.(2) 60.
- B] Int.: gorgoneion. Ext.: between eyes: A: Dionysus and Ariadne. B: similar. At each handle: a vine.
- C] A: above the left eye brow, right under the lip, horizontal but moving up slightly after the intervening vine:
[Πανφα]ιος επ^ο[ι]εσεν vacat.(1)
- D] Beazley compares the cups Vatican 455 (ABV 206/11) and Fulda, Welz (206/12). Mingazzini says the vase is by the same hand as the Castellani cup 49, no. 621. Undistinguished letters; see the photo. in AJA.

(1)the area preceding -ιος seems to be rubbed. The iota in epoiesen is shown to be missing in the photos.; correct the text in AJA 88. It is wrongly given as extant in ABV.

6338.

Paris, Louvre F 127 ter.+

- A] Fragmentary BF/RF eye cup. Oltos. Last quarter sixth. 530-520

(Giroux). *CV, France 28, pl. 23,1-3 (bibl.). *AJA 88 (1984) 345 n. 29 and 352/59. H. Giroux, RA 1975, 298 (add. frs.). ARV(2) 41/29 and 54/9, *Add.(2) 163.

- B] Int.: BF: a Scythian archer to left (mostly missing). Ext.: between eyes: A: Minotaur. B: louterion.
- C] B: above the louterion, from eye brow to eye brow, Gr., horizontal: Παν(φ)αιος εποίησεν.
- D] + Louvre Cp 12,174 (Bothmer). The signature is considered false (modern) by Giroux and is not mentioned by Beazley. The Cataloghi Campana, ser. 4-7, sala D, no. 717 mention only 'tracce d'iscrizione' above the louterion; Bruhn and de Witte are the first to mention Pamphaios' signature. Giroux could not find any traces of dipinto below the present Gr. This is suspicious, but in AJA I point out that the signature is not that different from the Gr. signature of Pamphaios, Orvieto, Faina 114, ARV(2) 130/36, unattributed. That does not mean that I consider these signatures genuine. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 89 n. 62 also doubts the genuineness. The phi resembles a theta.

6339.

Paris, Louvre F 129.

- A] BF/RF cup.(1) Skythes. Last quarter sixth. 520-510. *F. Villard, CV, France 17, pls. 14,6,8 and 15,2,5-7. ARV(2) 84/20, cf. 52, top, Add.(2) 170. Giroux, CV, France 28, p. 52 (now cleaned).
- B] Int.: RF: a young komast balancing a pointed amphora on his foot. Ext.: BF: A: Heracles. B: Cynus.
- C] Int.: on his left, along the margin: [E]πιλυκος. On his right, also along the margin, starting below the amphora: καλος.
- D] A great part of B is modern.

(1)the Int. is coral red except for the tondo; the Ext., BF on coral red.

6340.

Paris, Louvre F 150.

- A] BF pyxis. Related to Sakonides.(1) Third quarter sixth. 550-530. *A. Rumpf, Sakonides (1937), pl. 12,a. *Photo. ABV 172, Para. 71. Script 259.
- B] a horseman and a warrior setting out; arming; a horseman and youths.
- C] Numerous nonsense inscriptions in small letters: σ<κο υ. εσ. γχο(υ)ιχομινοι. Vertical: οσιγειχ. εουιο. ειχεσ. χογει. And many more. Some letters are kion.
- D] This vase belongs to a group of vases with nonsense inscriptions, not all by the same hand; but the Sakonidean head cups are also not written by the same hand (see 'Script'). The nu is reversed.

(1)probably by the same hand as the signed band cup, Tarentum, ABV 171, bottom (ABV).

6341.

Paris, Louvre F 159.

- A] BF oinochoe (olpe). Painter of Louvre F 161. Last quarter sixth. Ca. 520 (Shapiro). *H. A. Shapiro, Art and Cult under

the Tyrants in Athens (1989) 129-30, pl. 59,d. ABV 450/3,
Para. 195, Add.(2) 114.

B] Hermes Kriophoros running.

C] There seem to be some scattered letters at left and above.

6342.

Paris, Louvre F 203.

A] RF on WG amphora. Andokides Painter. Andokides potter.

530-520. *ARV(2) 4/13, Add.(2) 150. *B. Cohen, 'The Literate
Potter,' MetMusJ 26 (1991) 60 with n. 67, and 62, fig. 20
(signature).

B] A: Amazons making ready to depart. B: women bathing.(1)

C] On the foot profile, under the left half of side A, Gr.:
Ανδοκίδες επόρσευ.

D] On the position of the signature, cf. Script, p. 58 and
especially Cohen's article.

(1)perhaps Amazons bathing, since they are swimming in the
open sea (Bothmer).

6343.

Paris, Louvre F 208.

A] Fragmentary BF amphora. From Etruria. Lysippides Painter
(Andreae). Priam Painter (Moon). 530-520. *CV, France 4, III H
e, pl. 23,1,2,4. AZ 1884, 39, pl. 4 (detail of A; B). Perrot
x, 282, fig. 184. TGV 122/8D 67, fig. 6,s (Gr.). Beazley
Archive db, no. 6561 (much bibl.). *B. Andreae, 'Herakles und
Alkyoneus,' JdI 77 (1962) 162/1, fig. 16 (A; bibl.). *W.G.
Moon, 'Some New and Little-known Vases by the Rycroft and
Priam Painters,' GVGettyMus 2 (1985) 68, fig. 24 (A). AA 1986,
679, fig. 1 (dr.). K. Schefold, Gods and Heroes in Late
Archaic Greek Art (tr. A. Griffiths) (Cambridge 1992), fig.
186.

B] A: Heracles and Alcyoneus. B: a bridal couple in a chariot;
Apollo, Dionysus, Hermes.

C] A: starting at Heracles' left armpit: $\eta\rho\alpha\kappa\lambda\epsilon\omicron\varsigma$.(1) Above
the giant's head and shoulders: $\text{Αλκυονευ}\varsigma$.(1) Under the
foot, Gr.: XXI .(2)

D] Not in Beazley. Much restored, esp. B. Note the omission of
final sigma. The letter forms are unclear in CV's photo.

(1)there is certainly no space for final sigma of *herakleos*;
probably not for Alkyoneus either. (2)TGV 122/8D 67, fig. 6s.

6344.

Paris, Louvre F 211.

A] BF amphora. Leagros Group (Painter S). Last quarter sixth.
510-500. *CV, France 4, III H e, pls. 24,3, 26,1,3,5 and 28,2.
AZ 1862, pl. 167 (A). Hackl 39/406 and 48/555. ABV 368/104,
Add.(2) 98. TGV 152/2F 32, Fig. 11,d.

B] A: Heracles and Acheloos; at left, Hermes and a seated
Athena. B: two horsemen; two dogs.

C] Nonsense: A: to right of Hermes' legs: $(\nu)\chi\chi\delta\varsigma$. Between
Acheloos' forelegs: $\gamma\chi(.)$.(.). Under the foot, Gr.:
ligature AH; two horizontal lines followed by nine vertical
strokes; $\chi\upsilon\kappa\theta$.(1)

D] Uncertain readings.

(1)after TGV, fig. 11,d; see also the commentary, pp. 221-22.
Cf. Hackl; the Grr. are also in Pottier's Louvre Cat., but
less completely than in the facs. in AZ (so Hackl).

6345.

Paris, Louvre F 212.

- A] BF amphora. Leagros Group (Painter S). Last quarter sixth.
510-500. CV, France 4, III H e, pls. 27,1-3 and 28,1,3. Hackl
39/407 and 48/554. ABV 368/103. *TGV 122/8D 82 and 152/2F 33,
fig. 11,e.
- B] A: Heracles and Iolaus resting on rocks and eating; in the
center, Athena. B: a warrior with a horse and another
warrior (back to back), leaving home; at left, an old man;
at right, a woman.
- C] Nonsense: A: between branches, above the left figure's
head: (v)(.)γ. To right of his mouth: (v)γ. To left of the
right figure's mouth: η, retr. Under the foot, Grr.:
ligature AH; χυ: κε. Under the ligature: χ.(1)
- D] Very uncertain readings; there are probably more nonsense
inscriptions.

(1)after TGV, fig. 11,e; see also commentary, pp. 221-22.

6346.

Paris, Louvre F 213.

- A] BF amphora. From Etruria. Leagros Group (Antiope Group I).
Last quarter sixth. 510-500. *CV, France 4, II H e, pl.
26,2,4. ABV 369/110. *TGV 151/2F 9.
- B] A: Heracles mounting a chariot, with Athena, Hermes and
Artemis(?). B: Heracles with the boar at the pithos; at
right, Athena and Iolaus.
- C] B: nonsense: below the boar: (o)(.)δπο. Under the foot,
Grr.: ligature AE, twice.(1)

(1)so TGV; differently CV.

6347.

Paris, Louvre F 218.

- A] BF neck amphora. Unattributed.(1) Third quarter sixth? *CV,
France 5, III H e, pl. 40,4,5,8. ABV 139/9, 686, Para. 57,
Add.(2) 37.
- B] A: Apollo with Artemis and Leto. B: Heracles and an Amazon.
- C] A: over the whole scene, below the top margin, centered
between the palmettes, in largish letters:
Αριστομενες ^ καλος.
- D] For the attribution, see Para. 57. The second word is slightly
separated from the first.

(1)near Group E (ABV); but removed from it in Para.

6348.

Paris, Louvre F 220.

- A] BF neck amphora. From Etruria. Unattributed. Last quarter
sixth. *CV, France 5, III H e, pl. 40,7,10. TGV 86/33A 17.
Beazley Archive db, no. 10,773 (no other bibl.).
- B] A: Athena mounting a chariot; Heracles behind the horses; a
he-goat behind the horses' front legs. B: Dionysus between
maenad and satyr with lyre.

- C] A: nonsense: to left of the goat's head: ολτο. To right of its horns: ολ. Under the foot, Gr.: monogram.(1)
 D] Much restored, especially B. Other letters show in CV's photos.: two lines to right of Athena; letters to right of the horses' forelegs(?).

(1)a circle surmounted by a cross, (TGV), a circle with Attic lambda suspended from it (CV, who adds a larger Attic lambda).

6349.

Paris, Louvre F 224.

- A] BF neck amphora. From Vulci. Three-line Group. Last quarter sixth. *CV, France 8, III H e, pl. 57,4,9,11. CIG 4.7392 and 7872b. ABV 320/5, 672, 694, Para. 140, Add.(2) 86.
 B] A: seven women at work (wool working: in the center, a woman with a kalathos; on her left, two women facing each other, one with a distaff). B: Athena seated; at left, Hermes and Maia(?); at right, Poseidon and Amphitrite(?).
 C] A: above the center, beginning to right of a palmette: Πεδι[ε]υς καλος. Under the foot, Gr.: ΣΕ (Attic sigma).(1)
 D] The name appears with kalos on three RF cups, by the Pedieus Painter (close to Skythes, perhaps late work of his; ARV(2) 1605.).

(1)not in Hackl or TGV: is it an owner's abbreviation - or modern? The epsilon is shown as missing the upper horizontal.

6350.

Paris, Louvre F 226.

- A] BF neck amphora. From Vulci. Swing Painter. Third quarter sixth. Phase I (Böhr). *CV, France 5, III H e, 42,1-4. ABV 308/66, Add.(2) 82. *E. Böhr, Der Schaukelmaler (Kerameus 4, 1982) 32, 94/99, pl. 101,A-B (A, B) (bibl.).
 B] A: Poseidon and a giant. B: Aphrodite(?) holding two children between two columns, each of which is surmounted by an owl.(1)
 C] A: nonsense: five straight lines of dots: to left of Poseidon's mid-section: 8 dots. To left of his upper right arm: 9 dots. Between his legs: 5 dots. To right of the rock carried by Poseidon on his shoulder: 7 dots. To right of the giant's right arm: 7 dots.
 D] The dots are thicker and in straighter lines compared to Cincinnati 1959.1 and Baltimore, Walters 48.2127. [This does not seem to be a function of chronology if Böhr's phases are right.] On p. 62 n. 82, Böhr says that dots are the only form of inscription by the Swing Painter (she does not attribute London B 144 to him); she cites seven vases.

(1)so ABV; CV: Latona with Apollo and Artemis.

6351.

Paris, Louvre F 240.

- A] BF neck amphora. From Vulci. Leagros Group. Last quarter sixth. 510-500. *CV, France 5, III H e, pl. 473-5. ABV 370/129, Add.(2) 98. *TGV 148/23E 8 and 149/24E 4.
 B] A: Heracles and the Bull. B: boxers.
 C] Under the foot, Gr.: ΠΥΛΛ.(1)

(1)the upsilon is V-shaped. Johnston thinks Aeginetan
(λα<κυθοι>); see p. 219.

6352.

Paris, Louvre F 247.

- A] BF neck amphora. Nikoxenos Painter. Late sixth. *CV, France 5, III H e, pl. 49,3,6. Beazley, JHS 47 (1927) 147. ABV 392/4.
*TGV 73/8A 4, fig. 1,j.
B] A: Athena and giants. B: Warriors leaving Home.
C] Under the foot, Grr.: EY and, opposite, EY:A:.(1)

(1)so TGV; Johnston says that this mark (which he considers one mark) occurs only on BF neck amphoras by the Nikoxenos Painter; see further, p. 187.

6353.

Paris, Louvre F 258 bis.

- A] BF neck amphora. Unattributed. Late sixth. 505 (Johnston).
*CV, France 8, III H e, pl. 53,2,5. A. Johnston, PdP 27 (1972) 418. *TGV 72/5A 16 and 148/23E 5; see p. 219.(1)
B] A: two mounted Amazons; a dog. B: Dionysus between two maenads.
C] Under the foot, Grr.: ligature EF. ΛΑΙΙΙΙ.(1)
D] Aeginetan: 4 λα<κυθοι>(?).

(1)cf. also Louvre F 240.

6354.

Paris, Louvre F 266.

- A] BF amphora. From La Tolfa near Civit  Vecchia. Unattributed.(1)
Last quarter sixth. Ca. 510 (Rouen cat.). *CV, France 8, III H e, pl. 57,12-13,15-16. Pottier, Vases antiques 122, pl. 81. Haspels, ABFL 61. P.V.C. Baur, Centaurs in Ancient Art (1912) 155/51. *Photo. Beazley Archive db, no. 7587 (museum number wrongly given as F 226). Mus e Departemental des Antiquit s, Rouen, Hommes, Dieux et H ros de la Grece (exhibition 10/23, 1982 - 1/31, 1983) 236/97 (number wrongly given as F 226).
B] Heracles and the Centaurs: A: Heracles and Pholos; another centaur has fallen between them; at right, the pithos with a kantharos on its rim. B: two centaurs coming to the rescue, a third fleeing.
C] A: under Heracles' left arm: (Φ)ολος.(2) Behind Heracles, above the pithos: κένταυρος(ς), the last three letters retr., for κένταυρος.(3)
D] Extremely casual lettering.

(1)but see Haspels 61 for comparisons. (2)CV prints the phi = koppa, but the photo. in the Rouen cat. shows a circle with a vertical at the left side. (3)the final sigma lies sideways.

6355.

Paris, Louvre F 273.

- A] BF prize Panathenaic. From Etruria. Unattributed. Antimenean? (Brandt). Last quarter sixth. *CV, France 8, III H g, pl. 1,1-2. pl. 5 (A, B). Brauchitsch (1910) 13/5, pl. 1/5 (A).
*Brandt, Arch. Panath. I, 9/81, pl. 5 (A, B). *Beazley Archive db, no. 8783. P. Ducati, Storia della ceramica greca (1922) 256, fig. 207 (A).
B] A: Athena: B: chariot race.

- C] A: to right of the left column: τον Αθeneθεν αθλον.(1)
 D] The athla inscription fills the space, but is not quite parallel to the column. Square letters.

(1)the underlined letters are said to be modern by CV; the picture in Brandt shows all the letters.

6356.

Paris, Louvre F 274.

- A] BF prize Panathenaic. Compare Painter of Warsaw Panathenaic (Beazley). Third quarter sixth. Ca. 530. *CV, France 8, III H g, pl. 1,3-4. Brauchitsch, no. 6. Para. 127, Add.(2) 76. *Brandt, Arch. Panath. I, 7/58, pl. 7 (A, picture of B).
 B] A: Athena. B: two boy jockeys galloping.
 C] A: to right of the left column: τον Αθeneθεν αθλον v.
 D] Much restored, especially B. Neat writing, see the photo. in Brandt.

6357.

Paris, Louvre F 276.

- A] BF prize Panathenaic. From Etruria. Very close to Kleophrades Painter. First quarter fifth. *CV, France 8, III H g, pl. 1,5-6. Beazley, AJA 47 (1943) 445. Brauchitsch, no. 21. ABV 405/3, Para. 176. TGV 177/s.l. 1/9.
 B] A: Athena. B: boxers.
 C] A: to right of the left column: τον Αθeneθεν αθλον.
 On the rim, Gr.: XXXI.(1)
 D] A is like the Kleophrades Painter (the face except for the chin is from another Panathenaic), B is not (Beazley).

(1)CV considers this modern, but Johnston (TGV) thinks it is perhaps a commercial notation.

6358.

Paris, Louvre F 277.

- A] BF prize Panathenaic. From Etruria. Kleophrades Painter. First quarter fifth. *CV, France 8, III H g, pl. 3,1,3-5. Brauchitsch, no. 23. A. Merlin, Vases grecs (Paris, n.d.), pl. 47/1. ABV 404/15, Add.(2) 105.
 B] A: Athena. B: foot race (three runners).
 C] A: τον Αθeneθεν αθλον. B: through the heads of the two runners at left, Etruscan Gr.: suthina, retr.

6359.

Paris, Louvre F 278.

- A] BF prize Panathenaic. From Etruria. Unattributed (A). Michigan Painter (B).(1) Last quarter sixth. *Brandt, Arch. Panath. I, 8/69, pl. 6. *CV, France 8, III H g, pl. 3,6,8. Brauchitsch 15/9 and fig. 26. Para. 156/7 ter, Add.(2) 94.
 B] A: Athena. B: boxers.
 C] A: to right of the left column, gradually moving away from it, and curved when reaching the bottom: τον Αθeneθεν αθλον.
 D] The prize inscription is ill-planned.

(1)so Beazley in Para.

6360.

Paris, Louvre F 279.

- A] BF Panathenaic prize amphora. From Vulci. Kleophrades Painter.
First quarter fifth. *CV, France 8, III H g, pl. 4,1-2,4.
Brauchitsch, 25/26. ABV 404/2, Para. 175.
- B] A: Athena. B: chariot.
- C] A: Along the right side of left column: τον Αθηνεθεν αθλον.
- D] Typical strong letters by the Kleophrades Painter.

6361.

Paris, Louvre F 281.

- A] BF Panathenaic amphora. From Etruria. Unattributed. Second half sixth. *CV, France 8, III H g, pl. 2,2,8. N. Gardiner, JHS 32 (1912) 189. Beazley Archive db, 10,731 (no other bibl.).
- B] A: Athena between columns. B: chariot.
- C] Nonsense: Imitation letters: below the shield: σ(.)υκ.
Between the right column and Athena's back: τιοηηι. B: above the horses' backs: some letters. Below their bellies: κπ. Under the foot, Gr.: ΦΧ.(1)
- D] Very uncertain readings from the photos. The subjects seem suitable for a Panathenaic, but the letters are not.

(1)not in TGV.

6362.

Paris, Louvre F 283.

- A] BF Panathenaic amphora. From Etruria. Unattributed. Last quarter sixth. 510-500. *Para. 317 = ARV(2) 1584. *CV, France 8, III H g, pl. 2,6-7. Hackl 22/62. *TGV 80/21A 22.
- B] A: Athena. B: chariot race (two chariots).
- C] B: Νικων. Μυνων. ηικετες καλδς) εμοι δοκει. (1) Under the foot, Dip. (in BG): ΣΟ with three-stroke sigma.
- D] A small vase. The inscriptions given as read by Bothmer after a cleaning of the vase, with a few changes. The text is not given in exactly the same way in Para. and ARV(2): ARV(2) has the lambda of kalos reversed and separates: ΕΜΟΙ ΙΔΟΚΕΙ; Para. has regular Attic lambda and separates the words. Neither has any punctuation, although Bothmer thinks (rightly) that the first two names are those of the charioteers. To judge by CV, the words seem to be written in groups of similar length, for it prints: MVNOW [sic] N,KON HIΠΠTE IMOΙ KΟΝΟΝ, which is of course nonsensical. This is an earlier Hiketes than that praised by Douris and his contemporaries.

(1)the last sigma is printed as nu in both ARV(2) and Para.; probably a sideways sigma.

Paris, Louvre F 286.

- A] BF hydria. Priam Painter. Last quarter sixth. 520-510. *CV, France 9, III H e, pls. 68,3-5 and 69,1. Hackl (see below). ABV 333/28, Para. 146, Add.(2) 90. TGV (see below). *Vidi.
- B] Shoulder: Warriors Leaving Home, with a man mounting a chariot. Body: Heracles and Triton, with two Nereids.
- C] Shoulder: nonsense, widely spaced: to right of a man at the chariot: κοικος. Below the horses' bellies: χασ. To right of the horses' forelegs: τον. Between the legs of a hoplite and a man at right: λον. Body: on either side of the left

Nereid's head: κο^νικοι. Within the coils of Triton's tail: κο. Between Heracles' and the right Nereid's legs: σικολλο. Above their heads: τιμυς.(1) Under the foot, Gr.: V plus alpha with extended cross bar having short verticals; eta with two short horizontals; also a trace of a red Dip.: see TGV 129/8E 36, 140/13E 19, and 182/72. The first two signs are also found in Hackl, no. 139, the third in Hackl, no. 150.

- D] Several inscriptions look like miswritten proper names. The above readings are from CV. My own readings differ somewhat: Shoulder: above the chariot and horses: ι^ρονικο(ς), the last letter unclear. Below: three short vertical inscriptions: χασ. χος. τοσ, retr. Body: above the left Nereid's head (with the head intervening): κο^νικοσ. In Triton's tail: κο (complete). Below his body: σιγο^λ^(υ)σ^ (feet interfere). Above Heracles and the right Nereid, very clear: τιμυς. Hasty brush strokes.

(1)an accidental dot after the iota.

6364.

Paris, Louvre F 287.

- A] BF hydria. From Etruria. Unattributed. Last quarter sixth. 550-500 (Bea. Arch.). *CV, France 9, III H e, pl. 69,4. E. Pottier, Vases antiques du Louvre (1897-1922), pl. 83. Beazley, VPol 5, n. 1. *Vidi. Beazley Archive db, no. 7600. Revue du Louvre 27 (1977) 213, fig. 1 (before and after cleaning).
 B] Shoulder: a chariot; at left and right, each, a warrior. Body: Judgment of Paris, with Hermes.
 C] Body: [Αφρ]οδιτες. Αθηναιας. ηρας. ηερμω. Αλεχσαν[δρο].(1) The upper part of Hera is restored; above, the letters αας: modern?
 D] Restored. Extremely regular and well-drawn letters.

(1)CV assumes that four letters are missing, but there is not room.

6365.

Paris, Louvre F 297.

- A] BF hydria. From Vulci. Near the Priam Painter. Early (Beazley). Last quarter sixth. 525-520. *CV, France 9, III H e, pl. 71,4,6,9. CIG 4.7419. Kretschmer, Vas. 108. JdI 7 (1892) 61, fig. (after Gerhard). ABV 333/1, Add.(2) 91. *Photo. (detail of Body). J. de la Geniere, 'A propos d'un vase grec du Musée de Lille: une divinité oubliée,' MonPiot 63 (1980) 53-54, fig. 14 (shoulder). *H.A. Shapiro, Personifications in Greek Art (1993) 55 n. 83. LIMC iv, 848, no. 11 and comments.
 B] Shoulder: chariots, with Iris between them. Body: Apollo mounting a chariot, with Artemis, Hermes and Leto.
 C] Shoulder: Ι(ρ)ις.(1) Body: behind Apollo's head: Απολλ^λ^ονος, retr. To right of Artemis' neck (i.e., behind her): Αρτεμιδος. Similar for Hermes: ηερμου. Above Leto's head: Λετους.(2)
 D] De la Geniere identifies the winged figure on the shoulder as Eris, but Shapiro points out that the reading is Iris. See also LIMC iv, 848/11.

(1)CV reads ιοις, but the second letter is probably a

D-shaped rho (non vidi); cf. GAI i, 144.. (2)CV gives λετου;
JdI has Λετους.

6366.

Paris, Louvre F 298.

- A] BF hydria. From Vulci. Nikesippos Group (related to Lysippides Painter). 530-520. *CV, France 9, II H e, pls. 71,1 and 72,2. ABV 264/1, Para. 146, Add.(2) 69. *M. Denoyelle, ed., Euphronios Peintre (1992) 50, fig. 4 and 48 n. 2.
- B] Shoulder: a youth mounting a chariot, with warriors. Body: Heracles and Triton.
- C] A: to right of Nereus' face, facing him: Νερευς.(1) Above Triton's tail: Νικεσιππος καλος. To right of Heracles: ηρακλες.(2) Ανφιτριτε. Under the foot, Gr.: a stemless ρ in ligature: see TGV 131/9E 30.

(1)the rho of Nereus is upside down. (2)the heta of Herakles is dotted.

6367.

Paris, Louvre F 301.

- A] BF hydria. From Vulci. Leagros Group (Painter A). Last quarter sixth. 510-500. *CV, France 9, III H e, pl. 72,5. Hackl, 26/122. ABV 361/20. Add.(2) 96. *Vidi. *TGV 128/8E 6, fig. 7,p.
- B] Shoulder: Heracles and Cycnus. Body: Peleus carrying off Thetis; on either side, two fleeing Nereids.
- C] Body: above the heads of the couple: Θεις. Between her left arm and the Nereid to its left: καλε. Under the foot, Gr.: monogram as on Louvre F 300 with a 'counter mark'.
- D] I take it that the καλε refers to the Nereid rather than to Thetis, although Θεις καλε is not excluded.

6368.

Paris, Louvre F 324.

- A] BF olpe. From Nola. Unattributed.(1) Last quarter sixth. Ca. 515 (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 89/24, pls. 15 and 18 (much old bibl.). Gerhard, Auserl. Vasenb., pl. 5. Pottier, Vas. ant. iii, 805. Kretschmer, Vas. 89.
- B] A girl approaches a fountain, where a hydria is being filled (Pottier: Polyxena); branches.
- C] To left of the lion head, not facing it: δεχε.(2) To right of the girl's chest, not facing her: τεδε, retr. Above, and a bit to left of, the hydria: πρεχε, retr.(3)
- D] = N 3387. F.-C. reads: δέχε, τέ<ν>δε μάεο: 'take - this - fill' (no source for this is given). Clearly Leagran nonsense; but could they be mock inscriptions, recalling δέχου, τέ<ν>δε and πάρεχε(?). Large clear letters.

(1)outskirts of Leagros Group (Villard). Beazley is said to compare: Vatican G 47; Würzburg 342; Oxford 225; Würzburg 345. (2)this could be read retr. (3)or, perhaps better: πδεχε.

6369.

Paris, Louvre F 328.

- A] BF olpe. Unattributed. Class of Reversed Palmettes (F.-C.). Last quarter sixth. 510-500 (F.-C.). *C. Fournier-Christol,

Catalogue des olpes Attiques du Louvre de 550 a 480 environ
(1990) 98/37, pls. 23 and 25. Pottier, Vases ant. iii, 805.
ABV 382/5, Add.(2) 101.

- B] Armed Athena facing a fawn.
- C] Nonsense: scattered letters: on upper left of the shield:
χ[.]εο. At lower left: λο(.).(1) To Athena's lower right,
facing her: (ν)δνε.(2)
- D] Leagran lettering.

(1)the last letter is a rectangular blob: ε(?). (2)the first
letter is unclear. The delta could be a triangular rho.

6370.

Paris, Louvre F 339.

- A] BG olpe. From Cervetri. Kriton Group. Lysias potter. Third
quarter sixth. Ca. 550 (F.-C.). *Hoppin, BF 167. *Vidi.
Kretschmer, Vas. 143 f. Nachod, RE, s.v. Lysias. Beazley, BSA
32 (1931-32) 22. Hesp. 27 (1958) 256 n. 5. *ABV 446/1, Para.
192. Script 1087. *C. Fournier-Christol, Catalogue des olpes
Attiques du Louvre de 550 a 480 environ (1990) 71/1, pls. 1
and 6 (bibl.).
- B] No figured decoration: BG except for a reserved cartellino
on the belly.
- C] On the cartellino, the letters crowded:
Λυσίας μέποϊεσεν· ημίχδν εἰμί, retr.
- D] = 3237. ημίχδν εἰμί, Nachod; thought likely by Beazley
(the painter may have run out of space in the cartellino);
this seems right. Less likely: ἡμιχώνη, Kretschmer,
accepted by LSJ; Kretschmer refers to the known χώνη,
χόανη, funnel [see Agora 12, 230 n. 7], a word that seems
unsuitable here. The lettering is stilted, archaizing in
some respects. Four-stroke sigma, not turned in retr.
Stemmed upsilon with curved bars.

6371.

Paris, Louvre F 340.

- A] BF oinochoe. Close to Taleides Painter.(1) Third quarter sixth.
*Vidi. *Photo. *ABV 176/middle, 671/2, Add.(2) 49.
- B] Two heroes (Ajax and Odysseus?) quarreling, being separated
by their friends.
- C] Above the scene: Νεοκλιδες. Further to right: καλος.
- D] For the kalos-name see ABV.

(1)might be late work by him; by the same hand: Louvre F 341
(see Haspels, ABFL 61); so Beazley.

6372.

Paris, Louvre F 341.

- A] BF oinoche. Close to Taleides Painter.(1) Third quarter sixth.
*Vidi. Haspels, ABFL 61. ABV 176, Add.(2) 49.
- B] Struggle for the Tripod: Apollo pursuing Heracles.
- C] Above Apollo's head: Απολενος, for Απολ'λ'ονος. On
Heracles' right: ηερακ'λ'εος.(2)
- D] Open heta. D-shaped rho.

(1)perhaps late work by him (so Beazley, if I understand
him). (2)the inscription starts with large letters and gets
smaller.

6373.

Paris, Louvre F 358.

A] BF lekythos. Unattributed. Early fifth. *Beazley, AJA 54 (1950) 315-16, fig. 3. *Vidi.

B] A man and a youth, each leading a horse.

C] In large letters between the horses, in a double curve:
ὀνισθέμε καὶ εὔ ἐκμ᾽πολέσει. Above the right horse (i.e.,
above the youth leading it): καλός.

D] The reading of the letters is mine; I have omitted two
single dots, one after καὶ, the other after the lambda, as
they seem accidental. The interpretation is Beazley's,
except that I take the last word to be second singular
middle. Note the change from plural to singular in the
verbs. Is it: 'Help me [by buying] and you will do good
business'? Cf. χαίρε καὶ περιῶ με(?).

6374.

Paris, Louvre F 384.

A] BF amphora. From Vulci. Diosphos Painter (Haspels). First
quarter fifth. Beginning fifth (Rouen cat.). *Musée
Départemental des Antiquités, Rouen, Hommes, Dieux et Héros de
la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 222/90.
Haspels, ABFL 238/132. Brommer, Vasenlisten(3) 208/8. E.
Pottier, Vases antiques du Louvre (1897-1922), pl. 87. R.
Flacelière and P. Devambez, Héraclès, pl. 7.

B] A: Heracles and the Stympalian birds: Heracles is about to
throw a stone from his slingshot at six birds. B: Iolaus(1)
in hoplite outfit with slingshot opposes 4 birds.

C] Nonsense: imitation letters: A: to right of Heracles'
waist: (χ)ιει. To right of his face: (.) (.) (.) (.) (.) χ. B:
between birds and Iolaus: χ-χελ(.) (2) Below this
inscription: five(?) strokes. Also some scattered letters,
e.g. a chi.

(1)so the Rouen cat. (2)uncertain reading.

6375.

Paris, Louvre F 385.

A] BF neck amphora. Diosphos Painter. First quarter fifth.
*Haspels, ABFL 97, 238/130 (not ill.). J. Millingen, Ancient
Unedited Monuments (1822), pl. 38. *S.B Luce, AJA 20 (1916)
443, fig. 7. Beazley, CV, Great Britain 9, text to pl. 8,5. G.
Patroni, Vasi dipinti del Museo Vivenzio (1900) pl. 2, below.
ABV 509/130.

B] A: Heracles and Cycnus, with Athena. B: Amazonomachy: a
mounted Amazon and a Greek.

C] A: Διὸς παῖς(ς). ἡρακλᾶ(λ)ες. Κυκ(ν)ος, retr.

D] A small vase. Beazley in CV compares Oxford 212 by the Priam
Painter. Compare also Cab. Méd. 219, by the Diosphos Painter.

6376.

Paris, Louvre F 386.

A] BF neck amphora. Unattributed. Date? *Luce, AJA 20 (1916) 445,
fig. 8. K. Schauenburg, AA 1971, 171, figs. 17-18 (bibl.: p.
171 n. 54).

B] A: Heracles and the Hydra. B: Athena ...

C] A and B: nonsense inscriptions.

6377.

Paris, Louvre F 388.

- A] BF neck amphora. Diosphos Painter. First quarter fifth. 500-480 (Shapiro). *Vidi. *H.A. Shapiro, *Personifications in Greek Art* (1993) 247/71, 136, fig. 89 (A). Haspels, *ABFL* 238/133. K. Heinemann, *Thanatos* (1913), pl. 1. R. Ross Holloway in *Festschrift E. Manni vi* (1979), pl. 2 at p. 1949. S.L. Hyatt, *The Greek Vase* (1981), figs. 76-77.
- B] A: Thanatos and Hypnos, winged, with the body of Sarpedon (including his eidolon). B: Oriental archer and hoplite.
- C] A: nonsense: imitation letters: between Thanatos and Hypnos: eight letters. Above Sarpedon: five letters. To right of Thanatos' shin: four letters.
- D] A good example of the Diosphos Painter's nonsense inscriptions. A number of letters have a definite shape and could be read.

6378.

Paris, Louvre G 1.

- A] RF amphora. From Vulci. Andokides Painter. Andokides potter. Third quarter sixth. Ca. 530. *CV, France 8, III I c, pls. 25,1-6, and 26. ARV(2) 3/2, 1617, Para. 320, Add.(2) 149. Script 1066. B. Cohen, 'The Literate Potter,' *MetMusJ* 26 (1991) 60 and nn. 67-69. Shapiro in Neils et al., *Goddess and Polis* (1992) 66, fig. 44 (B).
- B] A: fight, with Athena and Hermes watching. B: a citharode.
- C] On the BG foot profile, Gr.: *Ανδοκίδες έποεσεν*.
- D] Cf. Berlin 2159.

6379.

Paris, Louvre G 2.

- A] RF Nikosthenic neck amphora. From Etruria. Oltos. Pamphaios potter. Last quarter sixth. *CV, France 8, III I c, pl. 26,1,3-7. ARV(2) 11, 53/2 (much bibl.), 1618, 1622, Para. 140/4 and 326, Add.(2) 163 (much bibl.). *Arias-Hirmer, pl. 99. *AJA 88 (1984) 343 and 349/16 (not ill.).
- B] Neck: a naked woman tying her sandal. B: similar. Body: A: a satyr carrying off a maenad. B: a maenad defending herself against a crouching satyr. On each handle: a victor.
- C] Body: A: above the scene, at the height of the maenad's head: *Φανφαί^ος έποιει*.(1)

(1)Oltos has both *εποιε* and *εποιει*: GAI ii, 511 and 512; for the former see Copenhagen, ARV(2) 59/57 (uncertain).

6380.

Paris, Louvre G 3.

- A] RF Nikosthenic neck amphora. From Etruria. Oltos. Pamphaios potter. Last quarter sixth. *CV, France 8, III I c, pl. 27,1-7. ABV 320/13, ARV(2) 11, 53/1, 1618, Para. 139/2 and 326 (mention), Add.(2) 162. *AJA 88 (1984) 343 and 349/15 (not ill.).
- B] Neck: A: a Nereid. B: similar. Body: A: Menelaus and Helen. B: Chiron with the infant Achilles. Handles: A, B, each: a nude warrior running.
- C] Body: A: *Μενειγος*.(1) *Ελενε*.(2) *Φαιφαίος έποιεσεν*.(3) B: *Χιρων*.

To left of Achilles' face: Αχιλλεύς.

(1)for Meneleus? So the text of CV; but this is surely an error, either in CV, or by a restorer of the vase. Or was it miswritten by Oltos? (2)I do not trust this reading either. (3)after ARV(2).

6381.

Paris, Louvre G 4.

- A] Fragmentary RF cup. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. Ca. 510 (Giroux). *ARV(2) 125/17, 128/12, Add.(2) 176. CV, France 28, pls. 59,1-3 and 61,1,3; foot profile, p. 36 (much bibl.). *AJA 88 (1984) 344 n. 23 and 350/30, pl. 43, fig. 15 (foot).
- B] Int.: a naked woman preparing a couch. A: battle of two horsemen against hoplites. B: warriors preparing for battle, with horses and Oriental warriors.
- C] On the upper part of the reserved foot profile: [Πανφαί]ο(ς) ἐποίησεν.(1)
- D] Cup type B. Bothmer and Beazley did not consider the scene on A an Amazonomachy as Corey and Pottier had done. The restoration of the signature is certain, as Bloesch attributes the cup to Pamphaios.

(1)widely spaced: was the inscription planned for a half circle?

6382.

Paris, Louvre G 4 bis.

- A] RF cup.(1) Nikosthenes Painter. Last quarter sixth. *ARV(2) 125/16, Add.(2) 176. *Pottier apud Walters, JHS 29 (1909) 117. *CV, France 28, pls. 74,1-2, 75,1-3.
- B] Int.: komast. A: warriors and horsemen. B: youths with horses.
- C] Int.: nonsense: around the tondo: at left: νοχοε. At right: νοσε.(2) A: on one shield: device, a raven, and: ο(σ)ο(.)(3) On the other shield: device, a crowing rooster and an illegible inscription.
- D] Pottier's supplement of Hischylos (see below) is clearly wrong. Nevertheless, the first word looks like an illiterate attempt of writing ἐποίησεν. It calls to mind London B 209, by Exekias, with the inscriptions Αμασις and ΑΟΙΗΝ (Attic sigma); see 'Script' 134. However, the imitation of epoiesen may have to be abandoned if Giroux is right (in CV, France 28) in suggesting that the cup may be by Pamphaios and the foot fr., Louvre Cp 11,254 [q.v.], signed Pamphaios, may be its foot; a less likely possibility is to connect the foot with Louvre G 69, q.v.

(1)the foot is missing (see above). (2)Pottier gives: nonsense: [-]γοσ νοχοε. He thought that the intention may have been to write: [ηιοχ]υλος εποιεσε, whence he suggests Hischylos as a supplement for Louvre G 4 also. Beazley says (without giving a text): "The inscriptions are meaningless." (3)the sigma is z-shaped (facs.); the last letter is a blob.

6383.

Paris, Louvre G 5.

- A] RF eye cup. From Vulci. Epiktetos. Pamphaios potter. Last

quarter sixth. *Photos. ARV(2) 49/175, *71/14, Add.(2) 167. Kraiker, 'JdI 44 (1929) 174/27, fig. 14 (Int., Beazley's dr. without restorations). *AJA 88 (1984) 344 and 349/21.

- B] Int.: Int.: a komast urinating into a jug. Ext.: between palmettes and eyes: A: a warrior. B: a archer.
C] Int.: at left, along the left margin: Παμαφιος. Above and to right: εποι^εσεν. A: to the warrior's right: Επικτ^ε^τος (arm and leg interfere). B: in a similar position: εγραφσεν.

6384.

Paris, Louvre G 6.

- A] Fragmentary RF cup. From Vulci. Epiktetos. Last quarter sixth. *ARV(2) 72/21. *Villard, CV, France 17, pls. 10,2-9 and 11,1 (much bibl.). Kraiker, JdI 44 (1929) 180/37 (not ill.).
B] Int.: very fragmentary: a youth seated and playing the cithara. A: a large battle. B: seven maenads dancing.
C] Int.: around the figure: ηπιπαρχο[ς] καλ[ο]ς. A: on a Boeotian shield: device, a serpent. Above and below, in two curves: καλος and κ[αλ]ος. Above the scene, near the lip: [Επ]ικτ^ε^τος. B: near the lip: εγραφο[ε]ν.
D] Kraiker's readings do not agree with ARV(2)'s for the missing letters.

6385.

Paris, Louvre G 7.

- A] RF plate. From Vulci. Epiktetos. Last quarter sixth. *Photo. *ARV(2) 78/97, 1623, Add.(2) 169. *Villard, CV, France 17, pl. 12,2-6.
B] Victor and trainer.
C] On either side of the figures: at left, curving upward, at right curving downward; symmetrical: Επικτετος ^εγρασφεν.
D] For εγραφσεν.

6386.

Paris, Louvre G 8.+

- A] Fragmentary RF eye cup. Epiktetos. Last quarter sixth. Ca. 520 (Villard). *Villard, CV, France 17, pls. 8,6-7 and 9,1,4 (Louvre part). *J. Burow, CV, Germany 54, pl. 1,2. *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 17 (Tübingen fr.). ARV(2) 71/6, 46/120, Add.(2) 167. *Photo.
B] Int.: lost. Ext.: between eyes: A: a young komast running with a drinking horn. B: an athlete picking up a discus.
C] A: above the eye-brow, starting from the bottom, at left: 'Επικτ^ε^[τος]. B: [εγρ]ασφ[εν] for εγραφσεν.(1)
D] + Tübingen E 7 = S./10 1529.

(1)on the Tübingen fr. The spacing on B is irregular.

6387.

Paris, Louvre G 10.

- A] RF cup. Skythes. Last quarter sixth. *ARV(2) 83/3, Para. 329, Add.(2) 169. CV, France 28, p. 52 (cleaned and an alien fr. removed.)
B] Int.: Hermes. A: Heracles and Acheloos. B: lost.
C] Int.: Επιλυκο[ς] εγραφ[σεν] καλος.
D] Surely confusion between a kalos-inscription for Epilykos and a signature of Skythes; which misled Pottier into

positing a vase painter Epilykos (see ARV(2) 82). A similar conflation is found on Villa Giulia + Toronto 923.13.11 (ARV(2) 83/8: [---]ς καλος εγ[ραφ]σεν). It recalls the conflation of signatures and kalos-inscriptions on LM cups in Munich, as published by Fellmann in CV Munich 10 and 11, which raise the question of literacy. I would not read καλως.

6388.

Paris, Louvre G 11.+

- A] Fr. of RF cup. From Cervetri. Near Carpenter Painter. Workshop of Skythes? Last quarter sixth. *ARV(2) 180, top. H.E. Schleiffenbaum, *Der griechische Volutenkrater* (1991), fig. 32. *S.R. Wolf, *Herakles beim Gelage* (1993) 152, 212/rf. 5, figs. 97-99 (Ext.) (bibl.).
- B] A: Heracles resting, with boy cup bearers, a satyr and a maenad. B: a satyr, maenads.
- C] A: Επιλυκος καλο[s]. B: καλος. Under one handle: καλος.
- D] Louvre C 11,231, (q.v.) may belong; it would give parts of the Int. and of B; it has the letter: κ[--] on the Int.

6389.

Paris, Louvre G 12.+

- A] Fragmentary RF cup. Skythes. Last quarter sixth. Ca. 520 (Villard). Louvre G 10 bis: *dr. *Furtwängler, FR ii, 182 n. 2; 183, fig. 63. G 12, the rest: *Photo. All: *Villard, CV, France 17, pls. 14,4-5,7 and 15,1,3-4 (much old bibl.). *CV, France 28, p. 52 (added frs.). H. Giroux, RA 1975, 298. *ARV(2) 84/17, Add.(2) 170. O. Murray, ed., *Sympotica* (1990) 200, pl. 19a (B).
- B] Int.: a naked youth putting on greaves; behind him, his shield; between his feet, a helmet. A: legs of four dancing females (maenads); not Anacreon and companions.(1) B: komos of youths filling their cups: at left, a handle palmette; a youth holding a cup and raising his right arm; a large krater; a youth dipping an oinochoe in the krater and holding an empty cup in his left hand; legs of two males facing each other; that on the left holds up a cup by its foot. All figures are naked.
- C] Int.: Επιλυκος καλος. The first word is placed on the left. A: [--]ες. B: above the palmette, near the lip: [Επιλυ]κος. Below, along the palmette, at an angle: καλος. Above the komasts, by the krater: [εγ]ραφ[σεν]. Lower down, above the krater: Σκυ(θ)ες.(2)
- D] This includes Louvre G 10 bis, as part of B. + New York 1973.35.2 and another New York fr. (both now in the Louvre). G 10 bis and G 12 are listed separately in ARV(1) 74/15 and 16.

(1)as ARV(2) had it; Giroux in CV, France 28 (cf. Add.(2)) says that A has four maenads, not Anacreon; cf. also Villard in CV, France 17. (2)Beazley printed the theta as a stemmed phi. CV's text has omicron for theta, but the small photo., pl. 15,4 may show a dot lying on the circumference of the theta.

6390.

Paris, Louvre G 13.

- A] RF cup. Probably Pedieus Painter.(1) Last quarter sixth. *ARV(2)

86/(α), 1578/16, Add.(2)170. *CV, France 28, pls. 68,1,2 and 69,1-3; foot profile, p. 45 (much bibl.). *Photo.

- B] Int.: komos: a youth and a girl, with cup and lyre, walking. A-B: obscene: youths and men with elderly prostitutes, mostly doing fellatio. Also hitting a woman with a sandal, etc.
- C] Int.: around the tondo: Επιλυκος καλος.(2) A: below the lip: Επιλυ[κος καλος]. B: [Επι]λυκος καλος.
- D] Done from ARV(2).

(1)certain for the Int., probable for the Ext. (Beazley). (2)CV has: Επιλυκ[ο]ς καλος.

6391.

Paris, Louvre G 14.

- A] RF cup. Pedieus Painter.(1) Last quarter sixth. 510-500 (Villard). *ARV(2) 85/1, Para. 330, Add.(2) 170. *dr. *Villard, France 17, pl. 17,1,4,7 (old bibl.).
- B] Int.: very fragmentary: legs and elbow of a running warrior. A: two naked women sporting with baubones; between them, a phallus bird. B: a naked women washing.
- C] Int.: at left, starting to left of the right foot, along the left margin: Επι[λυκος]. At right, to right of the left heel, in a straight line: καλος. A: above the scene, along the lip: Επιλυκος κα[λος]. B: on the washbasin, in large BG letters: καλος. Above it, near the lip: καλος.(2)

(1)close to Skythes, perhaps late work of his, Beazley.
(2)ARV(2) has a third καλος, which is not in CV.

6392.

Paris, Louvre G 15.+

- A] RF cup. From Vulci. Euergides Painter. Chelis potter. Last quarter sixth. Ca. 510 (Giroux). *dr. *ARV(2) 91/51, Add.(2) 171. Beazley, JHS 33 (1913) 349/9. CV, France 28, pls. 62,1-3 and 63,1-3; foot profile p. 40 (much bibl.). P. Rouillard, RA 1975, 31-60 passim and 44, fig. 8.
- B] Int.: a jumper. A: six athletes: discobolus; wrestlers; acontist; one athlete between each of the three groups. B: two youths leading three horses. Under each handle: a dolphin.
- C] Int.: around the tondo: Χε[λ]ις επ[ι]π[ο]ιεσεν.(1)
- D] + a fr. ex Cab. Méd. Type B.

(1)so CV; a leg intervenes, causing the doubling of the pi, as reported in the dr. by Beazley, in ARV(2), by Bloesch and in CV, France 28; Beazley in JHS is incorrect and Bloesch reports a badly misspelled verb.

6393.

Paris, Louvre G 15 bis.

- A] Fragmentary RF cup. Skythes. Last quarter sixth. Ca. 520 (Villard). *Villard, CV, France 17, pl. 13,3-4. Pottier, Cat. 895-96. ARV(2) 83/4, Add.(2) 169.
- B] Int.: a young komast with a lyre and cup. A: a man (not a satyr) holding a skyphos and pursuing a maenad. B: three maenads.
- C] Int.: around the figure: Σκυ(θ)[ε]ς ε[γ]γραφ[σεν].(1) A: at left: Επι[ι]λ[υ]κο[ς] κα[λος].(2)

D] = S 1335. Villard: part of A was removed from G 10; part of the Int. was removed from G 450 (ARV(2) 74/12). + Louvre fr. (ARV(2) 83/5). + frs. given by Cahn (CA 5988). Some of the extra frs. mentioned in Add.(2) are not in CV.

(1)ARV(2) prints a stemmed phi for the theta; CV, an omicron.
(2)ARV(2) prints: Επ[ι]λ[υ]κο[ς] κα[λ]ος; CV: Επ[ι]λ[υ]κο[ς] κα[λ]ος].
The doubling of iota must be a misprint and I have corrected it.

6394.

Paris, Louvre G 16.+

- A] RF eye cup. Epiktetos (Int.). Euergides Painter (Ext.). Last quarter sixth. *ARV(2) 47/155, *71/13, *94/94, Para. 328, Add.(2) 171. *Villard, CV, France 17, pl. 11,2,3,6. *dr.
B] Int.: Sisyphus. Ext.: between eyes: A: a pear-drop. B: similar.
C] Int.: starting near the figure's head: ηπιπαρχος ^ καλο[ς].
D] Villard adds + Louvre C 10,467 to the Ext. He says the Ext. is inferior and probably by a pupil, but see Beazley's attribution. The inscription is by Epiktetos.

6395.

Paris, Louvre G 17.

- A] RF cup. Oltos. Ca. 510. Ca. 520 (Villard). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 225/58 (ill.). Also in Berlin cat. C. Robert, Heldenl. 1188. Luce, AJA 28 (1924) 317. *Villard, CV, France 17, pls. 5,1-3 and 6,1-6 (much old bibl.). ARV(2) 62/83, Para. 327, Add.(2) 165 (bibl. on A).
B] Int.: a youth with a lyre, running. A: Heracles and the Erymanthian boar; at left Athena; at right, the parents of Erytheus. B: Odysseus in a chariot; in front, Hermes.
C] Int.: along the right margin: Μενν[ο]ν καλ[ος]. A: to Athena's lower right: Αθηναια. To right of Heracles' head: ηρα[κ]λες. Above Eurystheus' head, interrupted by his raised hand: Ερυ^θυς,(1) retr. Along the mother's body, facing her: Καλ^λιφοβε. To right of the back of the father's head: Στενελος.(2) B: beside Hermes: ηερμ[ε]ς, retr.(3) Between the heads of the horses and of Odysseus, in somewhat larger letters: Μεν[μ]ν[ο]ν καλ[ος].(4) Behind the chariot and under Odysseus' shield: Ολυτ^τευς.(5)
D] For the subject of B Beazley refers to C. Robert. Villard gives somewhat different readings, which do not seem very reliable: Int.: Μεννονπν... (but he transcribes: Μενν[ο]ν καλος). A: Αθηναι. B: ηερμ..., retr. Μεν[ν]ο[ν] κα[λ]ος]. Bothmer, review of CVA, France 17, AJA 59 (1955) 67: read: Int.: Μενν[ο]ν [καλ]ος.

(1)miswritten for Εϋρυσθεύς, the sigma behind the hand?
(2)miswritten for Σθένελος. (3)this inscription does not show in the photo. (4)The cat. gives Memnon with one mu, but the available space is excessive, whence I have added the extra mu, which is common in Oltos. (5)not retr. as the cat.; the last two letters are unclear in the photo.

6396.

Paris, Louvre G 18.+

- A] RF cup. Oltos. Last quarter sixth. Ca. 510 (Villard). *ARV(2) 61/68, 328/under 115, Add.(2) 165. *Villard, CV, France 17, pl.

4,2-7 (without the added fr.).

- B] Int.: a woman with crotala, dancing. A: duel of Achilles and Aeneas over the falling Troilos. B: chariot.
- C] Int.: starting to right of the left foot and curving along the margin, facing out: Μενών.(1) Starting to left of the face, facing out: καλος. (see CV, pl. 4,6.) A: between Achilles' legs: [κα]λος. To right of Troilos' body: Τροίλος.(2) Above Aeneas' raised spear: Αινεας, retr. To his upper right: καλος. I.e.: Αινεας καλος. B: above the chariot: Αυτοβουλος, retr. To left of the horses: καλος, retr. Under the horses' raised forefeet: Κινεας, retr.
- D] + New York 1981.27. Much restored. Most of the figure in the Int. is modern; so is the upper part of Achilles (ARV(2)). Beazley gives only the inscriptions on B. He says that Autoboulos may be the charioteer, or go with kalos as a kalos-name. He notes that Kinea is complete; the addition of final sigma is mine. ARV(2) 328/115 mentions the use of ou for long closed o and gives parallels; see also GAI i, 241/4. Cleaned: see Bothmer, AJA 59 (1955) 68. Kineas is a human name; see LGPN ii and Pape. It is not listed by M. Moore as a horse name. B however shows only one human (the charioteer) and the name Autoboulos is written close to him. Could one make this the name of the charioteer and read: καλος Κινεας(?).

(1)ARV(2) gives [Μ]ενών. (2)Aeneas' left leg intervenes.

6397.

Paris, Louvre G 19.+

- A] Fragmentary RF eye cup. Oltos. Last quarter sixth. *ARV(2) 47/154, *57/41, Add.(2) 164. *Villard, France 17, pls. 2,6 and 3,1-2; the inscr. is given on p. 4.
- B] Int.: a naked youth (partly missing). Ext.: between eyes: A: a jockey. B: similar.
- C] Int.: Μενών, retr. καλος, retr.
- D] + once Berlin, Greifenhagen. + New York 1976.20.2 (on loan to Louvre); and other Louvre frs. Additional frs. ex NY: H. Giroux, RA 1975, 298. The phs. in CV show the vase as very fragmentary and without the added frs. The inscription is given in the text as: Μεμ[ν]ών καλος, retr. I cannot be sure that the new frs. have not added the nu. Beazley gives it as extant.

6398.

Paris, Louvre G 20.

- A] Fr. of RF cup. Euergides Pinter. Last quarter sixth. *ARV(2) 94/95. *Beazley, JHS 33 (1913) 349/13, 354 (not ill.).
- B] Int.: a komast. Ext.: not extant.
- C] Int.: to left of the buttocks: ι. Below the legs: [-]ς : (.)[.]νον(.)[--(?)].(1)
- D] Unclear readings.

(1)this is my attempt to render Beazley's description in ARV(2), q.v. In JHS, Beazley had read: ...νον, and thought of [Μεμ]νον.

6399.

Paris, Louvre G 21.

- A] RF cup. Euergides Painter. Last quarter sixth. Ca. 510

(Giroux). *CV, France 28, pl. 45,1-5; foot profile p. 26 (bibl.). Beazley, JHS 33 (1913) 349/10. Hoppin, RF i, 373/29. ARV(2) 92/68, Add.(2) 171. P. Rouillard, RA 1975, 31-60 passim and 44, fig. 7.

B] Int.: a young komast, nude, with a drinking horn. A: at left, a youth, much excited; at right, a panther attacking a doe. B: a nude youth leading two horses.

C] Int.: around the tondo: $\text{ho } \pi\alpha\iota\varsigma, \nu\alpha\iota$. A: near the lip: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. B: near the lip: $\text{ho } [\pi]\alpha\iota\varsigma, \nu\alpha\iota$.

6400.

Paris, Louvre G 22.

A] Fragmentary RF cup. Manner of Epeleios Painter. Last quarter sixth. Ca. 510 (Giroux). *CV, France 28, pls. 42,1-4 and 43,1; foot profile, p. 23. Beazley, JHS 33 (1913) 349/11. Hoppin, RF i, 374/30. Beazley, PBSR 11 (1929) 18/2. ARV(2) 151/52, Add.(2) 180.

B] Int.: discobolus; at left, a sponge and a bag with discusses. Ext.: two hunts: A: two youths chasing a stag. B: two youths on either side of a doe.

C] Int.: around the tondo: $\text{ho } [\pi]\alpha\iota[\varsigma]$, retr., and $\kappa[\alpha]\lambda\omicron\varsigma$. A: near the lip: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron[\varsigma]$. B: similar: $\text{ho } \pi\alpha\iota\varsigma [\kappa\alpha]\lambda\omicron\varsigma$.

6401.

Paris, Louvre G 23.

A] Fragmentary RF cup. Group of Epeleios Painter (Beazley). Last quarter sixth. Ca. 510 (Giroux). *CV, France 28, pls. 43,4 and 44,1-3 (bibl.). A. Bruhn, Oltos (1943) 51/48. ARV(2) 104/under no. 6 (Cp 11,258), 1629, Add.(2) 172.

B] Int.: mostly missing: unclear subject: Beazley says: youth at well. A: combat of three nude warriors. B: similar.

C] Int.: around the tondo: $\text{h}[\omicron]\pi[\alpha]\varsigma$. A: near the lip: $(\text{h})\omicron\pi(\alpha)\varsigma$. (1) B: near the lip: $\text{ho } [\pi\alpha]\iota[\varsigma]$.

D] + Louvre S 1364 and other Louvre frs. Formerly containing frs. belonging to Cp 11,258, q.v. The inscriptions are presumably incomplete.

(1)heta and alpha are blots.

6402.

Paris, Louvre G 24.+

A] RF cup. Colmar Painter. First quarter fifth. Early (Beazley). *ARV(2) 354/20.

B] Int.: a satyr reclining. A: fight. B: similar.

C] Int.: $\Lambda\epsilon\alpha\gamma\omicron\varsigma$, retr.

D] + several Louvre frs.

6403.

Paris, Louvre G 25.

A] RF cup. From Chiusi. Proto-Panaitian Group (i). Ca. 500. *Poulsen, JdI 44 (1929) 139-40, fig. 1 (A,B). *ARV(2) 316/5, Add.(2) 214.

B] Int.: komast: a man vomiting. A: three warriors in ambush (crouching). B: similar.

C] Int.: $\Lambda\epsilon\alpha\gamma\omicron\varsigma$. A: to left of the first warrior's shield: $\kappa[\alpha]\lambda\omicron\varsigma$. Over the second warrior's shield: $\Lambda\epsilon\alpha\gamma\omicron\varsigma$. Above the third warrior's shield: $\kappa\alpha\lambda\omicron\varsigma$. B: Over the third warrior's shield: $\Lambda\epsilon\alpha[\gamma]\omicron\varsigma. \kappa\alpha\lambda\omicron\varsigma$. (1)

D] Tailed rho.

(1)the readings are a combination of JdI and ARV(2).

6404.

Paris, Louvre G 26.+

A] Frs. of RF cup. Proto-Panaitian Group. Ca. 500. ARV(2) 317/13, Add.(2) 214.

B] Int.: Int.: a warrior or hoplitodromos. A: cavalymen with horses. B: a figure with a horse is preserved.

C] Int.: [Λε]αγρος κ[αλο]ς. A: Λεαγρος καλος. B: Λεαγ[ρος ---].

D] + Louvre G 26 bis, and another Louvre fr. + New York 69.44.1 (join). The Louvre frs. are on loan to New York. The description above is made from ARV(2) and does not take into account the NY fr. Tailed rho.

6405.

Paris, Louvre G 27.+

A] RF cup. Colmar Painter. Ca. 500. Very early (Beazley). *ARV(2) 353/3. *Photo.

B] Int.: symposium: one reclining. A: wrestlers. B: similar.

C] B: Λεαγρο[ς].

D] + several Louvre frs. Tailed rho.

6406.

Paris, Louvre G 30.

A] RF neck amphora. From Vulci. Euphronios. Last quarter sixth. 510-500. 515-510 (Euphr.). *CV, France 8, III I c, pl. 27,8-9. ARV(2) 15/9, 1619, Para. 322, Add.(2) 152. *Photo. *Script 360. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 140/20 (ill.; bibl.). Also in Berlin cat. (exc. photos.). F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 133, fig. 103 (sketch of A with inscriptions). J.L. Perpillou, `<<Badly Miswritten>>: ou de la manière d'écrire des peinters de vases,' REG 105 (1992) 557-560.

B] Neck: symposium: A: a youth on a couch to left but looking right (at the companion on B?), while playing kottabos. B: a youth on a couch to left, singing and playing the lyre.

C] A: between the raised cup and the back of the youth's head: Λεαγρος, and above the head: καλος. Below the hand holding the cup: παϊς.(1) B: starting in front of the youth's mouth and curving up over his head: μαμεκαποτεο, retr.(2) To left of the lyre: Λεαγρος καλος, retr.

D] Perpillou explains the misspellings in the quotation as based on special rules, following in part S. Theodorsson, The Phonemic System of the Attic Dialect 400-340 B.C. (1974).

(1)Do the three words make one inscription (Λεαγρος|καλος|παϊς), and does it then refer to the figure? Beazley does not take it so. Note that Leagros kalos appears also on the other side. I rather think that both youths are celebrating Leagros. (2)this has been compared to Sappho fr. 36 Page: καὶ ποθήω καὶ μάομαι. If so, it is a free citation with numerous irregularities, which I still think should be considered miswriting.

6407.

Paris, Louvre G 31.+

- A] Frs. of RF pelike. Euthymides. Last quarter sixth. 510-500.
*ARV 27/9. ARV(1) 25/8 (2 frs.). *dr. by Beazley (one fr.).
Script 1102.
- B] A: two acontists. B: a jumper and a discobolus.
- C] On one fr., to left of the discus thrower's right arm,
facing him: [Λεαγ?]ρος, retr. "The other inscriptions seem
meaningless" (ARV(2)).
- D] Many frs. have been added by Villard, including S 1317.
Beazley is rightly doubtful about the restoration Λεαγρος.
Tailed rho. The sigma is given variously by Beazley:
four-stroke in ARV(1), five-stroke in ARV(2) and with two
rounded loops (resembling a `3' reversed) in a dr.

6408.

Paris, Louvre G 33.+

- A] Fragmentary RF calyx krater. Euphronios. Euxitheos potter.
Last quarter sixth. 510-500. *Musée du Louvre, Euphronios
(exhib. 9-18 - 12-31 1990) 108/11 (ill.). Also in Berlin cat.
*CV, France 1, III I c, pl. 1,3,6 and 2,4. ARV(2) 14/4. C.
Fränkel, Satyr- und Bakchennamen (1912) 25, 56/T. A. Pasquier,
Revue du Louvre 1981, 1, 6-7, fig. 26. Frel, Anc. Greek Art,
155, figs. 10,12 (fr. of A) and 10.14 (fr. of B). Capolavori
di Euphronios (Arezzo 1990) 148/28 (ill.). A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 154, HANBOS? 1; 165,
PEON 1; 189, RODO 2. S. Frank in Euphronios und seine Zeit
(Colloquium Berlin 19-20 April 1991) 78.
- B] A: Dionysus between two pairs of satyr and maenad. B: two
satyrs and two maenads.
- C] A: between the pair at right, in two lines:
Ευχχοι[θεος] επ[ο]ιεσεν. Between the legs of the rightmost
satyr: Λεαγρος καλος, retr. Under his tail: Πέον, retr.(2) B:
between the left pair (maenad and satyr), starting from the
maenad's forehead: Λεαγρος.(1) Between their middles: καλος.(1)
Near the right maenad: Ροδο[π]ι[ς].(3) On both sides of the
(ecstatic) satyr at right: ho πα[ι]ς καλο[ς]; also his name:
Ναυβος.(3)
- D] A fr. was added by Bothmer (Frel, Anc. Greek Art, fig.
10,12). S. Frank in Euphronios und seine Zeit (Colloquium
Berlin 19-20 April 1991) 78 considers the vase not by
Euphronios. Dated late by Frank, and by Denoyelle in
'Euphr.', no. 11, p. 126. Considered early Euphronios by I.
Scheibler in the colloqu., p. 105.

(1)the only inscriptions visible in the cat. illustrations
(p. 112); the text gives [κα]λος, but the first two letters
show in the photo. (2)so Denoyelle in 'Euphr.' From πέος
(penis), if correctly read. (3)the names are not in C.
Fränkel. The first is given as ΡΟΔΟ[-] by K.-D., who also
suggests Rhodopis. G. Neumann apud K.-D. suggests that the
second is miswritten for λανβος(?). K.-D. reads: ΙΛΑΝΒΟΣ.

6409.

Paris, Louvre G 34.+

- A] RF cup. Euphronios (Guy). Related to Magnoncourt Painter
(Beazley). Last quarter sixth. 510-500. *Musée du Louvre,
Euphronios (exhib. 9-18 - 12-31 1990) 205/51 (ill.). Also in
Berlin cat. C. Fränkel, Satyr- und Bakchennamen auf

Vasenbildern (1912) 30, 88/V. RE, s.v. Terpon 788, b. ARV(2) 456, Add.(2) 243. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 174, TERPON 4.

- B] Int.: a satyr and a maenad. Ext.: procession of Dionysus with his entourage: A: a satyr mounting a chariot; behind the chariot, a satyr playing the flutes; at right, Dionysus. B: four satyrs (one playing the flutes) and two maenads.
- C] Int.: behind the satyr: Τερ{ο}πῶν. Above the maenad: ἡεπαις and below: καλε. B: ἡ[επ]αις.(1)
- D] + ex New York 1976.18.12(2) (seven frs.) and 1988.233.1 (one fr.). Also a Louvre fr.

(1)unclear if complete. (2)so the Euphronios cats.; Add.(2) gives 1976.181.2.

6410.

Paris, Louvre G 35.

- A] Fragmentary RF cup.(1) From Vulci. Hermaios Painter. Cachrylion potter. Last quarter sixth. Ca. 510 (Giroux). *Photo. ARV(2) 111/13, Add.(2) 173. CV, France 28, pl. 60,3,4; foot profile, p. 38 (much bibl.).
- B] Int.: an Amazon with bow and arrows.
- C] Int.: on both sides of her head: Χαχρυλιδὼν ^ ἐποίησεν.(2)

(1)cut (in Etruria, Bothmer) to the tondo; the foot is preserved. (2)CV has: ἐπ[ο]ίησεν.

6411.

Paris, Louvre G 36.

- A] RF cup. Painter of Louvre G 36. Cachrylion potter. Last quarter sixth. *ARV(2) 114/1, Add.(2) 174. Hartwig, Meister-schalen 18/ix. Ginouvès, Balaneutike (1962) 80 and 127. *Giroux, CV, France 28, pls. 48,1-3 and 49,1-3; foot profile p. 27 (much bibl.).
- B] Int.: ball player: a nude youth running and about to throw a ball. A: four youths washing, two of them facing the laver. B: in the center, a victor (only the lower part is preserved); to his left and right, draped youths bringing him branches (mostly not indicated).(1)
- C] Int.: around the tondo: Χαχ[ρυλ]ιδὼν ἐπ[οίη]σεν.(2) A: near the lip: ἡοπαιςκαλος. Between figures 1 and 2: καλος. Between the louterion and figure 3: νῆΔία, retr. (i.e. facing number 3). To right of the fourth figure: καλος. B: between the left handle palmette and figure 1: καλος, retr. (i.e. facing figure 1). Between figures 1 and 2: [κα]λος, retr. To right and left of figure 2, horizontal [so Giroux]: κ[αλ]ος. From the mouth of figure 3: νῆΔ[ία], retr. To right of figure 3, downward: ἡοπ[α]ιςκαλος, retr.

(1)see Giroux; Beazley too says 'victor'. An odd scene: the victor, and the admirer on his right, between them hold a short vertical stick; Giroux thinks it may mark the place where the discus [is the victor a discobolus?] has fallen. I see a reserved area near the bottom of the stick: is it a discus seen from the side or a halter? (2)Beazley has Χαχ[ρυλ]ιδὼν ἐπ[οίη]σε, "complete aft", but CV gives the final nu. Giroux remarks upon the traces of lambda and epsilon, whence I have dotted them. Note that Beazley gives

the same ending for Louvre G 38, by the same painter.

6412.

Paris, Louvre G 37.+

- A] RF cup. Thalia Painter. Cachrylion potter. Last quarter sixth.
*CV, France 28, pl. 50,1-4 (bibl.). *ARV(2) 113/5, Add.(2) 173.
pl. 91. Hartwig, Meisterschalen 18/x.
- B] Int.: acontist. A: combat of two nude warriors. B: mostly
lost: two feet by the left handle palmette.
- C] Int.: around the tondo: Χαχρυλιδὺν ἐποίησεν.(1) A: near the
lip: [h]ο πα[ις] κα[λος]. At left: να[ι]χι. In the middle:
[κα]λο(ς), retr.(2) B: near the lip: h[---]. Downward:
[-]διφα[-], retr.(3)
- D] + Louvre frs.

(1)ARV(2) has Χαχρυλιδο[v]. (2)the lowest stroke of the (Attic)
sigma was not drawn. (3)unclear reading.

6413.

Paris, Louvre G 38.+

- A] RF cup. Painter of Louvre G 36. Cachrylion potter. Last
quarter sixth. *CV, France 28, pls. 50,2 and 51,1-4; foot
profile p. 30 (bibl.). ARV(2) 114/2, Add.(2) 174. Giroux, CV,
France 28, pls. 50,5 and 51,1-4.
- B] Int.: athlete, seen from the back, rubbing oil on his arm;
at left, a bundle of clothes on a step; at right, a column
shaft(?). Ext.: very fragmentary: A: concert: in the
center, feet of two (? see below) persons on a platform; at
left, a crouching male; at right, a youth, listening. B:
concert or recitation: in the center, a draped male (Giroux
thinks, singing); at left, a draped male leaning on his
stick; at right, a bearded man with his stick seated and
stretching out his right arm toward the 'singer' (a judge?).
- C] Int.: around the figure: Χαχρυλιδὺν ἐποίησε.(1) A: at left,
near the margin: [καλ]ος, retr. Between the platform and
the right-hand figure: [-]α[-]. Between the right-hand
figure and the palmette: ναίχι. [Surely:
[καλ]ος [ho π]α[ις], ναίχι.] B: before the 'singer':
ho πα[ις]. Under the arm of the bearded man: καλος, retr.
Above the same arm: να[ι]χι.
- D] + two Louvre frs. No nu-moveable; cf. Louvre G 36, by the
same painter. Bloesch reads ἐποίησεν, with nu-moveable.
Giroux says that it is not certain that there are two
figures on the platform on A; it could be one person with
one foot a bit forward [I think so too]. B is rightly
considered a school scene by Giroux.

(1)complete aft (Beazley).

6414.

Paris, Louvre G 39.+

- A] RF cup. Bowdoin-eye Painter. Last quarter sixth. 510-500
(Villard). *ARV(2) 167/8, Add.(2) 183. *Villard, France 17, pl.
21,1 (1 fr. only; wrongly attr. to Bowdoin Ptr.). Pottier,
Cat. 909-10. Beazley, AJA 61 (1957) 6 (not ill.).
- B] Int.: symposium: a youth reclining.(1) Ext.: between eyes: A:
discus thrower. B: similar.
- C] Int.: X[---], retr.(2) κ[αλος].

D] + Louvre G 75, C 57, and other frs. See ARV(2) 167/8, etc.
One of many frs. Charops appears as a kalos-name on
Würzburg 469, by the same painter, ARV(2) 167/10; and once
more (ARV(2) 1572).

(1)could be part of G 75, pl. 20,6-8, q.v. (Villard; Beazley
combines the frs.). (2)X[αροφς] or some other name; not part
of a Cachrylion signature, Beazley.

6415.

Paris, Louvre G 40.

- A] RF cup. Group of London E 33.(1) Painter (Giroux). Last quarter
sixth. Ca. 510 (Giroux). *ARV(2) 81/3, 1624, Add.(2) 169. *Giroux,
CV, France 28, pl. 38,1-4; foot profile p. 20. Cat. iii, 910.
Klein, MS 220/15. Hartwig, JHS 12 (1891) 347. Kraiker, JdI 44
(1929) 194/75. Beazley, JHS 51 (1931) 43/11.
- B] Int.: a youth reclining with drinking horn and cup. A:
combat, three warriors (three pairs of legs and a bit of
the shield of the falling one). B: two legs of two figures.
- C] Int.: at left: εποιοσεν.
- D] For epoiesen without a potter's name see AJA 88 (1984) 345
n. 28.

(1)coarse imitations of Epiktetos; may be by one hand
(Beazley).

6416.

Paris, Louvre G 41.

- A] RF hydria. From Vulci. Unattributed Pioneer. Last quarter
sixth. 510-500. Hackl 40/423. *Beazley, AJA 33 (1929) 363-34
(after E. Pottier, Vases antiques du Louvre (1897-1922), pl. 92).
*ARV(2) 33/8 (von Bothmer's readings after a cleaning), 1609, Add.(2)
157. *CV, France 9, III I c, pl. 51,1-5 (readings are superseded).
Script 420. TGV 152/2F 37, LIMC i, pl. 584 Amphitrite 46.
- B] Shoulder: a chariot, and warriors getting ready. Body:
Dionysus with Ariadne; Poseidon with Amphitrite; Hermes.
- C] Shoulder: to left of the left warrior's face, facing him:
Χαρς, retr. To right of a youth's face: Σοστρατο[ς], and
below: χαρς.(1) (ο)ας.(2) Near an archer: χαρς(3) and
Ευ(θ)υμίδες.(4) Body: ηρμς, χα[ρς]. Διονυ.(5) Διο(ν)υσος.
Ποσειδ[ον].(6) Under the foot, Grr.: ΑΗ and ΧΥΙ [the upsilon
is V-shaped, the iota in two lines] plus eta sideways and
shaped like `h'. Differently CV.
- D] For parallels to the shape and style of the vase, see ARV(2),
especially Philadelphia Market + Florencel B 15 and New
York 21.88.2. Theta lacks the dot. One nu is reversed.

(1)Beazley takes the two words together. (2)nonsense; the first
letter is a round blob (ARV(2)). (3)the first four letters
upside down (retr.). Cf. also GAI ii, 460. (4)The letters Ευθ
and ιδ are upsidedown (retr.) [so after CV]. (5)a false start
(ARV(2)). (6)CV gives an extra χαρς on the shoulder beneath the
horses' bellies.

6417.

Paris, Louvre G 42.

- A] RF amphora. From Vulci. Phintias. Last quarter sixth. 510-500.
*FR ii, 273-76, pl. 112. CV, France 8, III I c, pl. 28,2-3 and

5-8. CIG 4.7421. Kretschmer, Vas. 197. Arias-Hirmer, pls. 90-91. Bloesch, JHS 71 (1951) 31, Eukleo Class, B.ARV(2) 23/1 (much bibl.), 1620, Para. 323, Add.(2) 154 (much bibl.). Beazley, AJA 45 (1941) 593. Script 385. Musée du Louvre, Euphronios (exhib. 9-18 - 2-31 1990) 243/62 (ill.). Not in Berlin cat. *D.L. Cairns, 'Veiling, αἰδώς, and a red-figure amphora by Phintias,' JHS 116 (1996) 152-58, pl. 1 (A, B) (full bibl.). Cf. idem, Aidos (1993) 319 n. 203.

B] A: Apollo and Tityos. B: athletes.

C] A: to left of Apollo's back: χαῖρε. Above his head: καίρε, for χαῖρε. To right of his body: Α(π)ολλών. To right of Leto's lower body: {λ}Λετοῦς.(1) Above Artemis' raised hand: χα(ι)ρε.(2) To Artemis' lower right, below her elbow: <Αρτεμίδος(3)(?)>. B: To right of a bearded man's body: Σοτίνος. Above the head of a discus thrower: Σοστράτος. Further to right, by a bearded athlete on the far right: (κ)αλος.(4) By the middle of a discus thrower, not facing him: Χαρεις, retr. To right of the body of a javelin thrower: Δεμοστράτε(5) and between his legs: χα(ι)ρε.(6) To the lower left of (the above-mentioned) bearded athlete: Σοσιᾶς, retr.(7)

D] Cairns, p. 152 n. 8 gives complete readings of A and B. A: he thinks the three χαῖρε are not related to the scene. B: Sotinos and Sosias are the two older spectators; καλος goes with Sostratos, and Demostratos is being greeted. It is unclear whether the discus thrower is Sostratos or Chares, the acontist Chares or Demostratos; but neither the kalos nor the chaire inscriptions need refer to the figures depicted. Cairns also returns to the old reading Αἰδώς and with some hesitation prefers the interpretation of O. Waser in Roscher, ML v 1043, that makes Λετοῦς αἰδώς the title of the picture. Leto's modesty is shown by her attempt to veil herself. Cairns finds it difficult to attribute Αἰδώς as a cult epithet to Artemis (JHS, p. 156).

(1)the first lambda upside down: the painter started the inscription retr., which would have faced the figure. (2)the iota resembles an Ionic gamma. (3)this is an old reading proposed by Jahn and Panofka in the form [Αρτεμίδος, although Jahn later recanted. Hauser in FR and CV read Αἰδώς, with de Witte (the vase being intact here), which Hauser considers an error, while Kretschmer thought it deliberate. But I think the painter forgot to write the beginning of the name, which would have come above the elbow: this may imply a model. However, the first extant letter is drawn as a high-kicker by Reichhold. GAI ii, 211, also reads Αἰδώς. (4)FR, pl. 112; not in their text or in CV. Beazley takes this together with Sostratos. (5)the last six letters are upside down, i.e., retr. (6)Beazley connects the two words, as I think they should be connected. "Gruss an den abwesenden D.," Hauser. But I now rather think that Demostratos is the javelin thrower, while Sostratos is a kalos-name and thus not present. Differently, Script. (7)so Beazley; not given as retr. in FR.

6418.

Paris, Louvre G 43.

A] RF stamnos. From Cervetri. Smikros. Last quarter sixth.

510-500. *CV, France 1, III I c, pls. 1,2,5,8 and 2. CIG

4.7452. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern

(1912) 45, 90/a. Hackl 351 and 431. ARV(2) 20/2, 1619, Add.(2) 154. Script 402. Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 238/61 (ill.). Not in Berlin cat. TGV 132/9E 53 and 142/16E 12. *Photo. (A). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 177, CHORANTHE 1.

- B] A: Dionysus and two maenads. B: a maenad between two satyrs.
C] A: Down: Διονυσος, retr. Χοραν[θε]. Upward: Πο(δ)ανθε.(1) B: Λυσιλεδς, retr. Κλε[.]ινα [should be Κλε[α]ινα(?)]. Λεοσο[--]. Λυσις, retr.(2) Under the alien foot, Grr.: ligature ΑΡ (stemless rho) and ligature ΞΕ.
D] Some of the readings are uncertain.

(1)the delta smudged. (2)four inscriptions show in a dr. in 'Euphr.', p. 240, of the preliminary sketch, but are hard to identify, as the photos. don't show the inscriptions.

6419.

Paris, Louvre G 44.

- A] RF amphora. From Vulci. Euthymides. Last quarter sixth. 510-500. *CV, France 8, III I c, pl. 29,1-6. *Beazley, AJA 40 (1936) 106, n. 8. *ARV(2) 27/3, Add.(2) 156. Script 371.
B] A: a young warrior mounting a chariot. B: a woman, a youth and a man.
C] A: to right of the young warrior's chest: Δα[μ]ας. Elsewhere: χα[ρ]ε and Σοσις.(1) χαρχ(ν). B: in the field: χαρετι.(2) --]ας, retr. Under the foot, Grr.: twice ΑΥΤ in ligature; see TGV 90/2 B,12, fig. 3,s.
D] Now cleaned (Bothmer apud Add.(2)). Beazley in AJA notes that Euthymides, and not only the Kleophrades Painter, uses nonsense inscriptions [χαρχ(ν) is one].

(1)for Σοσις(ας(?)). But cf. PA 13,280 and Pape. (2)the last two letters (if correctly reported in CV) are upside down. "χαρε followed by τι," Beazley. {This may be a nonsense ending.} For another speculation on the reading χαρετι, see GAI i, 144 (iota for epsilon?).

6420.

Paris, Louvre G 45.

- A] RF amphora. Dikaios Painter. Last quarter sixth. 510-500. *CV, France 8, III I c, pls. 29,5, 30,2-5 and 31,1. *ARV(2) 31/4, Para. 324, Add.(2) 157. Script 411.
B] A: youths and boys. B: warriors setting out.
C] A: Δικαιος καλο[ς]. καλος. χαρε, retr. Under the foot, Grr.: a half circle; trident; ΑΕ with an extra line.(1)

(1)so CV. Not in Hackl or TGV. Beazley in JHS 30 (1910) 53, n. 47a, compares the 'trident' to Grr. on vases by the Kleophrades Painter.

6421.

Paris, Louvre G 49.+

- A] RF hydria (kalpis). Unattributed Pioneer.(1) Last quarter sixth. *CV, France 9, III I c, pl. 52,2-3. ARV(2) 34/15, Add.(2) 157. *Photo.
B] Komos: at left, a woman playing the flutes; in the center, a man dancing with krotala; at right, a dancing youth.
C] Nonsense: between the faces of the man and the girl: χολε,

retr. Between their lower legs: ιοπε, retr. Between the males' backs, facing the man: χοτλε[-(?)]. To right of the youth's body: χλε.

- D] + a Louvre fr. In ARV(2), Beazley gives the predecessors of such kalpides and says that the Kleophrades Painter continues them. For this use of nonsense inscriptions, see Script, p. 71 n.35 and Antikensammlung ... Berlin, Euphronios und seine Zeit (colloqu. Berlin 19-20 April 1991) 53.

(1)recalls the Pezzino Group (ARV(2)); in VPol 15 n. 3 attributed to Euthymides.

6422.

Paris, Louvre G 50.

- A] RF hydria (kalpis). From Vulci. Kleophrades Painter. First quarter fifth. Later (Beazley). *Beazley, Der Kleophradesmaler (1933), no. 52. *CV, France 9, III I c, pl. 52,1,4,5. Riv. Ist. 6, 212. ARV(2) 188/70, 1632, Add.(2) 188.
B] Heracles attacking men at an altar; he grasps the neck of one; behind the altar, a man with a cithara; at left, a youth with a lyre, fleeing; at right, a man fleeing.
C] καλ[ος]. κα[λ]ος.(1)
D] Beazley compares the subject with New York 12.231.2, a cup by Onesimos, ARV(2) 319/6; he does not connect it with Bousiris or accept other explanations so far advanced (see Kl.-maler).

(1)so Beazley, Kl.-maler; the first word rendered KAl in CV.

6423.

Paris, Louvre G 51.

- A] RF hydria (kalpis). From Etruria. Near Dikaios Painter. Last quarter sixth. *CV, France 9, III I c, pl. 53,1,4. ARV(2) 32/1, Para. 508 (comparison).
B] Komos: an ithyphallic youth playing the flutes; a woman urinating into a basin.
C] Nonsense: between the heads: λσπ^χοχο.(1) To right of the woman's back: χλχπ.

(1)a cloth (?) held up by the woman intervenes.

6424.

Paris, Louvre G 52.

- A] RF hydria (kalpis). From Etruria. Unattributed. Last quarter sixth. 520-510 (Johnston). *CV, France 9, III I c, pl. 53,2,5. *TGV 145/21E 12, fig. 10,1.
B] Symposium: two youths on cushions, drinking.
C] Above the right shoulder of the left youth: κ(α)λ<ος>, retr.(1) Under the foot, Gr.: ligature ΑΕ.(2)
D] Alpha without the cross stroke.

(1)so CV. (2)CV gives two signs, the first consisting of lambda only (or is it incomplete?); TGV gives only the one sign.

6425.

Paris, Louvre G 54 bis.

- A] RF stamnos. From Nola. Painter of the Munich amphora. First

quarter fifth. *CV, France 1, III I c, pl. 6,1,4. *Beazley, AJA 45 (1941) 599/15. *ARV(2) 245/2. Script 1159.

B] A: Dionysus and a satyr. B: Warrior Leaving Home (a woman fills his phiale).

C] A: $\eta\omicron\pi\alpha\iota[\varsigma]\kappa\alpha\lambda\omicron\varsigma$, retr.(1) B: Μενάωνδρως , retr. Spoken by the woman: $\kappa\alpha\lambda\tilde{\omicron}\varsigma\chi\acute{\epsilon}\tilde{\omicron}$, retr.(2)

D] Attic except for omega (which has a closed circle).

(1) $\pi\alpha\iota\langle\varsigma\rangle$, ARV(2). (2)ARV(2) wrongly reverses the inscriptions on A and B. I give the omega after Beazley in AJA; apparently he did not consider it an omega, to judge by ARV's rendering.

6426.

Paris, Louvre G 57.

A] RF psykter. From Nola. Kleophrades Painter. Ca. 500. Very early (Beazley). *CV, France 12, III I c, pls. 58,2,5,8 and 59,2-3. ARV(2) 188/65 (bibl.), Para. 341, Add.(2) 188. *drs.

B] Dionysus with satyrs and maenads.

C] Nonsense: CV: behind a flute-playing satyr's shoulders: $[-]\chi[-]$.(1) Behind the back of a lyre-playing satyr: $\chi\pi\chi\epsilon$, retr. Behind a dancing satyr: $\omicron\tau\epsilon$, retr.(2) On the last two, CV and Beazley's drs. agree, but Beazley also has some single letters, which may be parts of longer nonsense inscriptions and which might include CV's first inscription: π , $\chi\lambda$, λ , υ .

D] Much restored (in CV), but now (Add.(2)) cleaned; the readings precede the cleaning.

(1)or $\chi[-]$ (?). All that remains is a chi (CV). (2)complete at end.

6427.

Paris, Louvre G 58.

A] RF psykter. From Nola. Smikros. Last quarter sixth. 510-500. M. Emmanuel, *La dance Grecque antique* (1896), frontispiece.(1) *CV, France 12, III I c, pls. 58,3,6,9 and 59,4,5,7,8. S. Drougou, *Der attische Psykter* (Beiträge zur Archäologie 9, 1975) 16/A 20, 89-90, pl. 4,2 (side). ARV(2) 21/6, Add.(2) 154. *Vidi (part). Script 403.

B] Komos of seven dancing youths.

C] Between the legs of the first youth from the left: $\Delta\iota\omicron\mu\nu\epsilon\sigma\tau\omicron\varsigma$, retr. The fourth youth: $\text{Μοσοκλε}[\varsigma]$. To right of the armpit of the fifth: Αντιφανες . To right of the chest of the sixth: $\Delta\iota\omicron\delta\omicron\rho\omicron\varsigma$. In the same position for the seventh: Ευκλειδες . Under the foot, perhaps incomplete, Gr.: Λ .(2)

D] Much restored (ARV(2)); now cleaned (Add.(2)).

(1)CV gives a different title: *Orchestique grecque*, pl. 1,a-b, figs. 1-6. (2)mentioned in TGV, pp. 36 and 239/13A n. 4.

6428.

Paris, Louvre G 60.

A] RF Panathenaic amphora. From Etruria. Nikoxenos Painter. Last quarter sixth. 510-500. *note from E. Langridge. *CV, France 8, III I c, pls. 31,4,7 and 32,1,6. ARV(2) 221/9, Para. 346, Add.(2) 198.

B] A: Athena at an altar. B: a priest making libation at an altar.

- C] Four nonsense inscriptions on A and B, each: in thick letters: A: περι. ερν(υ)τπ, retr. ιδ(σ)σ(.). οντολν. B: χτ>ν(σ)ν. ηνε(γ). ι(π)τε(ν)ν. οσθ(ι)ι|. (1) Under the foot, Gr.: AK. Not in Hackl or TGV.
- D] The readings are by Langridge. I do not trust the readings given in the text of CV. Uncertain and variable letter forms.

(1)(.) is a misshapen letter. The 'gamma' in the sixth word is of 'Ionic' shape, probably a pi. The pi in word seven is reversed; the nu is irregular. The eighth word has two broken iotas followed by an incomplete stroke.

6429.

Paris, Louvre G 61.

- A] RF Panathenaic amphora. Nikoxenos Painter. Last quarter sixth. 510-500. *a note from E. Langridge. *CV, France 8, III I c, pls. 31,6,9 and 32,4-5. Beazley, BSA 19 (1912-13) 230-31, figs. 1 (dr. by B.) and 2; 235/5. ARV(2) 221/10, *Add.(2) 198.
- B] A: Athena. B: Aphrodite sacrificing.(1)
- C] Along the fronts of the figures: A: Αθενα.(2) Aphrodite is inscribed.(3) Under the foot, Gr.: KA, preceded by an unclear sigma.(3)

(1)Beazley says "priestess", but she is inscribed as Aphrodite. (2)Langridge's reading. (3)Bothmer, as reported in Add.(2). Langridge's reading is imperfect: A|(A)OΔ|TE, the second alpha really = a pointed rho. Hence: A^φροδι^τε.
(3)not in Hackl or TGV.

6430.

Paris, Louvre G 65.

- A] RF pelike. From Etruria. Unattributed.(1) Last quarter sixth. *CV, France 8, III I c, pl. 32,8-10. ARV(2) 21/5, Para. 323. TGV 71/3A 6 and 92/5B 2, fig. 1,e. *Vidi.
- B] A: Peleus and Thetis; at right, a fleeing Nereid. B: two nude hoplites fighting.
- C] Nonsense: A: to left of Thetis' forehead: πσι. ιοχι.(2) B: νσι. Under the foot, Gr.: ligatures: AF and alpha with a curved line appended (possibly Etruscan CA, TGV 240, 1B n. 1).

(1)attributed to Smikros in ARV(2), but the attribution is withdrawn in Para. TGV still lists the vase as Smikros.
(2)so CV. According to my note, these inscriptions may be one; at least, they are placed in intervals of parts of the figures: πσι^ v. ι^ο^χι, with one head, one hand, and another head intervening.

6431.

Paris, Louvre G 68.+

- A] RF cup. Near Thalia Painter. Last quarter sixth. *Photo. (Int.). ARV(2) 113 (list of new frs.), 115.
- B] Int.: a satyr and a maenad. A-B: Dionysus with satyrs and maenads.
- C] Int.: above and to left of the left head: ηοπαις, retr. To right of the right head: καλος.
- D] + Louvre frs.

6432.

Paris, Louvre G 69.

- A] Fragmentary RF cup. Circle of Nikosthenes Painter. Last quarter sixth. Ca. 520 (Giroux). *CV, France 28, pls. 76,1-2 and 77,1-3 (bibl.). ARV(2) 133/21, Add.(2) 177.
- B] Int.: a satyr with oschos and thyrsus. A: Death of Pentheus: four dancing maenads, three of them holding portions of Pentheus' body. B: two groups of two warriors fighting over a falling comrade.
- C] Litter of letters: nonsense: imitation letters and blobs: Int.: 24 letters. A: in the scene and under the handles: 21 letters. B: 16 letters.
- D] + 4 Louvre frs. added (ARV(2)).

6433.

Paris, Louvre G 70.

- A] RF eye cup. Scheurleer Painter. Palmette-Eye Cups. Last quarter sixth. 510-500 (Villard). *Villard, CV, France 17, pl. 22,1-7. Hoppin, RF i, 92/5. ARV(2) 50/187, 169/6, Para. 338, Add.(2) 183.
- B] Int.: a nude youth fighting with his club and holding out a cloak as protection. Ext.: between palmettes between eyes: A: a young trumpeter; a shield. B: a youth seated on a blown-up wineskin, turning around and blowing into a drinking horn (he too holds out a cloak).
- C] Int.: around the figure, starting at the top: $\eta\omicron\pi\alpha\iota\varsigma\kappa(\alpha)\lambda\omicron\varsigma$. A: above: $\kappa(\alpha)\lambda(.)$.(1) B: above: similar.
- D] The letters are very casual and disjointed; see the facss. in CV, p. 12.

(1)very sloppy; the last letter intended for omicron?

6434.

Paris, Louvre G 71.+

- A] RF cup. Euergides Painter. Last quarter sixth. *A. Greifenhagen, AA 1977, 226/49, fig. 56 (dr.). *CV, France 28, pls. 72,1-3 and 73,1-2 (bibl.). Beazley, JHS 33 (1913) 349/12. *ARV(2) 89/21. DAI Rome neg. 76,853. RI 1859,24. E. Pottier, Rev. Art Ancien 1901, 9 (incomplete). *ARV(2) 89/21. P. Rouillard, RA 1975, 31-60 passim, 38-39, figs. 6-7, 44, fig. 4. O. Murray, ed., Sympotica (1990), pl. 18,1 (B).
- B] Int.: a jumper. A: Heracles and the Lion; Theseus and the Minotaur; Theseus and Procrustes. B: komos.
- C] Int: around the tondo: $\eta\epsilon\rho\alpha\kappa\lambda\epsilon[\varsigma]$ (the last four letters inscribed among the branches of a tree).(1) B: near the rim: $[\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha]\lambda\omicron\varsigma$.
- D] + a Louvre fr. Cleaned.

(1)Beazley in ARV(2) mentions only the initial H on the extra Louvre fr.

6435.

Paris, Louvre G 73.

- A] RF eye cup. Near Scheurleer and Bowdoin-Eye Ptrs. Palmette-Eye Cup. Last quarter sixth. Ca. 510 (Villard). *Villard, CV, France 17, pl. 21,2-6. Fraser, AJA 39 (1935) 42,2. ARV(2) 49/186, 170/middle, 1630.
- B] Int.: a satyr with trumpet and pelta. Ext.: between

palmettes between eyes: A: a discobolus. B: a naked youth raising himself on arms and feet and looking at a skyphos on his belly and his erection; below him, an oinochoe on the floor.

C] Int.: at left: ἡοπαῖς.(1) A: at right: καλός, retr.

(1)apparently complete.

6436.

Paris, Louvre G 76.+

A] RF cup. Skythes. Last quarter sixth. 510-500 (Villard). *ARV(2) 84/16, Add.(2) 170 (no bibl.). *Photo. (Louvre S 1356 only).

B] Int.: a satyr as komast, carrying a flute case and a cup. A: two hoplitodromoi running, that in front turning his head back. B: young komasts at a large krater.

C] Int.: around the figure: κα[λός]Επιλυκος.(1) A: between the heads: καλός.(2) B: only κ remains.

D] + Louvre S 1340 and other unpublished Louvre sherds.

Further augmented (Bothmer apud Add.(2))(3). Louvre S 1356 is from A, showing two young warriors facing each other and the word καλός. This fr. is listed in ARV(1) 75/25, but at its mention in ARV(2) the number is not given.

(1)The photo. shows that the name was on the figure's right, curving along the margin and no doubt starting at the back of the (missing) head; the kalos must have been on the other side. (2)I doubt there was more on A; Beazley says that a kappa remains on B. (3)C 84. S 1356. S 1365 (2 frs. of B). G 76. [I do not know the source of this list.]

6437.

Paris, Louvre G 81.

A] RF eye cup. Colmar Painter. Class of Late Archaic Eye Cups. Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pls. 36,4 and 37,1-4; foot profile p. 19 (bibl.). ARV(2) 51/204 and 356/56, Add.(2) 221.

B] Int.: symposium: two youths reclining, that on the left with a skyphos, the other with a phiale. Ext.: between eyes: A: a boy running with a hoop, while holding a rabbit by the ears. B: a draped youth with his stick.

C] Int.: above the figures: ἡοπαῖς. A: near the lip: ἡοπαῖς. B: similar: ἡοπαῖς).

D] = MN 152 and N 340. Girard notes that the left symposiast on the Int. is younger than the other; he thinks the same two persons are depicted on A and B, the boy having received a hare from his lover. But the inscription on the Int. is concentrated more over the head of the 'older' youth. I do not know the position of the inscriptions on the Ext.

6438.

Paris, Louvre G 82.

A] RF cup. From Campania. Manner of Euergides Painter. Last quarter sixth. Ca. 520-510 (Giroux). *ARV(2) 98/18, 103/6, Add.(2) 172. *CV, France 28, pl. 78,1-2, foot profile p. 50 (bibl.). J. de Gagniers and H. Giroux, Objets d'art grecs du Louvre (Quebec 1967) 32 and 108/36.

B] Int.: komos: two youths. Ext.: plain.

- C] Int.: around the tondo: [π]ροσαγ[ο]ρευδ.(1)
 D] For a list of vases with this inscription, see ARV(2) 103.

(1)so the facs. in CV. ARV(2) has the word complete.

6439.

Paris, Louvre G 87.

- A] Frs. of RF cup. Euergides Painter. Last quarter sixth. *ARV(2) 89/16 (no bibl.), 1606. Cf. Eph. 1953-54, 203 (inscription).
 B] A: Peleus and Thetis, with Chiron.
 C] A: [Φιλοκ]οιμ[ο]ς.
 D] Two frs. For the name see ARV(2) 1606; it occurs on two vases by the Euergides Painter (once with φιλεῖται, once as a name label(?); it may also occur on this vase and on a fourth. The name is not uncommon: LGPN ii.

6440.

Paris, Louvre G 88.+

- A] RF eye cup. Unattributed. Class of Standard Eye Cups. Last quarter sixth. Ca. 510 (Villard). *Villard, France 17, pl. 19,4-8 (incomplete). Beazley, JHS 54 (1934), p. 9,I. ARV(2) 48/162.
 B] Int.: a satyr *aposkopuon* and sticking out his behind.
 Ext.: between eyes: A: a young komast with a drinking horn.
 B: a nose.
 C] Int.: in the upper left, a non-stoich. two-liner:
 ho παῖς (retr.) | καλός (not retr.). See the facs. in CV, p. 11.
 D] The inscription could be considered boustrophedon although the kappa of kalos is slightly indented in relation to the line above and is placed between the iota and sigma of pais. For the 'opprobrious' nature of the satyr's gesture Beazley compares Würzburg 164 (the Phineus cup). The cup frs. Cahn 54, ARV(2) 47/150 bis, are considered by Beazley to be by the same hand.

6441.

Paris, Louvre G 89.

- A] Fr. of RF cup. Near Scheurleer Painter (Beazley). Last quarter sixth. Ca. 520-510 (Giroux). *CV, France 28, pl.56,1-2. F. Brommer, Satyroi (1937) 55 n. 22/14. ARV(2) 170/3, Add.(2) 183.
 B] Int.: a bearded satyr with the pelta. Ext.: missing.
 C] Int.: around the tondo: ho παῖς | κα[λ]ος.
 D] Type A. The photo. in CV shows a few letters.

6442.

Paris, Louvre G 93.

- A] RF cup. From Poggio Sommavilla. Painter of London E 2. First quarter fifth. *CV, France 28, pls. 53,1-4 and 54,1. *A.D. Fraser, AJA 39 (1935) 35, pl. 10A (Int.). ABV 390/3, ARV(2) 225/4, Add.(2) 198. Script 1157.
 B] Int.: a black warrior (companion of Memnon). A: Dionysus between two Maenads. B: three maenads.
 C] Nonsense: Int.: to left of the negro's face: ιωδον. To right of his back: χιμεο.(1) A: between the left maenad and Dionysus: (ν)δχαοι. Above the right maenad's right arm: γαι. Above Dionysus' left shoulder: νδ. B: between the left and middle maenads: (ν)δχι. Between the middle and right maenads: χανιφ, retr. To right of the right maenad: νχδ.(2)

D] The painter is a BF artist, whose work is akin to the Nikoxenos Painter; see ABV and ARV(2). By the same potter as London E 2. The inscriptions are very similar to vases of the Leagros Group, especially on A and B. This makes one wonder about the date: ca. 500?

(1)so the photo. in AJA 39. The omega may less likely be a mu written upside down. The epsilon is unclear. CV, in the text, puts the two inscriptions together: χιμεονδομι. (2)The exterior after CV, text.

6443.

Paris, Louvre G 94 ter.

- A] RF cup. Unattributed.(1) Last quarter sixth. Ca. 510 (Giroux). *CV, France 28, pls. 70,1-3 and 71,1-3; foot profile p. 46. Bloesch, FAS 57/11. ARV(2) 80/2, 1624, Add.(2) 169.
- B] Int.: a jumper. A: in the center, Dionysus seated between satyrs, a maenad and donkeys. B: satyrs and maenads dancing.
- C] Int.: in blotchy letters: at the youth's right: κ(α)λο(ς) and a blotch. Two more blotches to left of the youth. A: nonsense: λολοκλ.(2) B: not inscribed?
- D] Formerly listed as Louvre G 94 bis, ARV(2) 80/2 (the same number is on 66/133).

(1)recalls Epiktetos (Beazley): the outside is near Epiktetos, the inside not, but both are by the same hand. On p. 1624 Beazley further compares the vase with Vatican, Astarita 585, and another vase, while Giroux says it is by the same hand as New York 22.139.38, attributed to the Circle of the Nikosthenes Painter, ARV(2) 133/15, which makes better sense. (2)so CV, text.

6444.

Paris, Louvre G 95.

- A] Fr. of RF cup. Related to Epeleios Painter. Last quarter sixth. *ARV(2) 152/5. E. Pottier, Vases antiques du Louvre (1897-1922), pl. 99. *Beazley, AJA 54 (1950) 317 (not ill.).
- B] Int.: a man with a pointed amphora.
- C] Int.: ho π[αις], retr. and καλος.(1)

(1)Pottier had read: [--]ιδον καλος (on p. 153), and was followed in ARV(1) 944. In AJA, Beazley corrects to: ho π[αις] καλος, all three words retr.

6445.

Paris, Louvre G 98.

- A] RF cup. Manner of Euergides Painter. Last quarter sixth. Ca. 520-510 (Giroux). *CV, France 28, pl. 78,3-4; foot profile p. 51. ARV(2) 98/17, 106, Add.(2) 171.
- B] Int.: cup-bearer: a nude youth with a cup, putting an oinochoe (only the handle shows) into a large krater. Ext.: plain.
- C] Int.: around the tondo: παις καλος.(1)

(1)so the facs. in CV, text. Was there no definite article? The photo. shows a kappa to left of the back of the komast's head and an omicron near the krater's left shoulder, perhaps followed by what would be the final

sigma. Giroux says the last two letters are written between the youth and the krater.

6446.

Paris, Louvre G 99.+

- A] Fr. of RF cup. Group of Louvre G 99.(1) Last quarter sixth.
*Photo. (Int.). ARV(2) 180/1, Add.(2) 186. Quaderni Urbinati 44 (1983), pl. 4. ARV(2) 180/1, Add.(2) 186.
B] Int.: a youth and a girl embracing (in one blanket, on a couch).
C] Int.: [---]ς : κ[αλος].(2)
D] + Louvre fr. joining (see Quad. Urb.).

(1) may be by one hand (Beazley). (2) not mentioned by Beazley, no doubt because it might be [ho πα]ς : κ[αλος], rather than a kalos-name.

6447.

Paris, Louvre G 103.

- A] RF calyx krater. From Cervetri. Euphronios. Last quarter sixth. 510-500. *FR ii, 172-78, pls. 92 and 93, 1. Hartwig, Meisterschalen 147-48. ARV(2) 14/2 (much bibl.), 1619, Para. 322, Add.(2) 152 (much bibl.). Script 357. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 67/3 (ill.). Also in Berlin cat. Shapiro in Neils et al., Goddess and Polis (1992) 62 and n. 67 (very brief mention). H. Giroux, 'Trois images de l'éducation grecque,' in Mélanges d'études anciennes offerts à Maurice Lebel (Québec 1980) 94 and 101, fig. 5.(1) *H.A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 42-43 and n. 209. J. Boardman, 'Kaloi and other Names on Euphronios' Vases,' in Ministero Beni Culturali e Ambientali, Soprintendenza Archeologica per la Toscana, Comune di Arezzo, Assessorato alla Cultura, Euphronios: Atti del Seminario Internazionale di Studi (Arezzo, May 27-28, 1990) (1992) 47-48.
B] A: Heracles and Antaeus, with three women fleeing. B: a musical contest: a boy flute player mounting a bema; at left a seated boy, at right two others.
C] A: below the wrestlers: ἡρακλῆς. A[ν]ταίος, retr.(1) To right of the left girl's face: Εὐφρόνιος ἐγραφεῖν.(2) B: to right of the head of the boy at left: Λεαγρός, and below: καλός.(3) To right of the flautist's head: Πολυκλῆς. By the boy seated to right of the podium: ἡν[λ]ας (Giroux). To right of the head of the boy at far right: [Κ]εφισόδορος, retr. Along the upper edge of the bema, in BG: Μ[ε]λας κα(λ)ός.(4)
D] Shapiro: the name of the flautist mounting the bema is Polykles who used to be thought of as the first seated youth on the right, but Giroux discovered an inscription ἡν[λ]ας for him. (Giroux found that all figures are inscribed.) Polykles occurs as the name of a citharode mounting a platform on a BF oinochoe, Villa Giulia 20,839 + 20,843, ABV 673, contemporary with Euphronios (unpublished: see Shapiro n. 210). The three listeners are thus: Leagros (tag-kalos), Hylas and Kephisodoros. Shapiro reads the inscription on the bema as Melas kalos, praising another member of the elite circle who is not present. Melas appears on Munich 8935 (AA 1976, 506) as a young symposiast and on Malibu 83.AE.285 (Smikros psykter: Frel in Moon, Iconogr., 147-50) as a young athlete. Shapiro thus rejects (in n. 213) Giroux's suggestion of reading the inscription

on the stone as Hylas, a duplication, and prefers the old reading Melas. He thinks Polykles may have been a Panathenaic victor, although the occasions where he appears on vases are private.

(1)so `Euphr.' (2)the letters are slightly separated before the verb and before and after φσ. (3)the Leagros kalos is written as pertaining to the left boy. (4)Beazley says that Melas is the flute player, but see now Shapiro, above. The BG inscription is sloppier than the others. `Euphr.' now reads [--]αςκαλος and suggests either Melas or [hυλ]ας.

6448.

Paris, Louvre G 104.+

- A] RF cup. From Cervetri. Onesimos (P). Euphronios potter. Ca. 500. *FR i, 27-30, pl. 5 (Int.) and 2, 117-123, pl. 141 (A-B). (1) *Monuments grecs publiés par l'Association pour l'Encouragement des Études grecques en France (1872), pls. 1-2. Hartwig, Meisterschalen 481 ff. ARV(2) 318/1 (much bibl.), 1645, Para. 358, Add.(2) 214 (much bibl.). *Vidi (Int.). Script 994. Capolavori di Euphronios: un pioniere della ceramografia Attica (Arezzo 1990) 186/42a. Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 214/55 (ill.). Also in Berlin cat. K. Schefold and F. Jung, Die Urkönige (Munich 1988) 238-39, figs. 288-90. Robertson, AVCA 48-50, figs. 34-35 (A, part, and Int.). B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 65, fig. 27 (Int.; small).
- B] Int.: Theseus and Amphitrite on the sea bottom, with Athena. Amphitrite holds a gilded wreath (in applied clay) for Theseus. A-B: Deeds of Theseus. A: Skiron; Prokroustes. B: Kerkyon; the bull.
- C] Int.: along the left margin, facing in, Gr.: Ευφρο[νιος]ε[ποίησε]. (2) To right of Theseus' face: Θεσευς. Above Triton's head: Τριτ[ων]. To right of Athena's helmet: Αθηναις. (3) Above and to left of Amphitrite's head: Αμφ[ιτρι]τε, retr. A: to right of his face: Θ[ε]σ[ε]υς. At middle height: Σκι[ρ]ον, retr. To right of the head: [Θε]σευς. To left of Prokroustes: Προκρουστες, retr. B: at middle height: Κερκυ[ον]. To right of Theseus' face with the bull: [Θε]σευς.
- D] + Florence PD 321. Theta both cartwheel and dotted. Some rho's are tailed. For the Gr. signature see Cohen.

(1)"The drawing of A-B in FR is restored: see the drawing in Mon. Gr.," (ARV(2)); cf. also Beazley in AJA. (2)so FR; Beazley has --σεν. (3)so FR i; I read Αθηναια.

6449.

Paris, Louvre G 105.

- A] RF cup. From Vulci. Onesimos (O). Euphronios potter. Early fifth. 500-490. *ARV(2) 324/60, 1645, Para. 359, Add.(2) 215. *Vidi (part). Monuments grecs publiés par l'Association pour l'Encouragement des Études grecques en France (1885-88), 7 and 10-11. *Hartwig, Meisterschalen, pl. 53. Plaoutine, RA 1973, 17, figs. 12-13 (A, B). Script 507.
- B] Int.: a horseman. A-B: horsemen.
- C] Int.: non-stoich. two-liner: Ευ[φ]ρονιος | ε[ποίη]σεν.

Stoich. and widely spaced: καλος|Ε|ροθεμις.(1) On the exergue: Α[υ]κος.(2) A: καλος Εροθεμις. On the echinus of a column in BG: Αυκος. B: Ονεσιμος εγραφο[εν].(3)

- D] The inscriptions reported after ARV(2). Attic alphabet with four-stroke sigma; tailed rho.

(1)the name occurs also on the cup frs. Florence PD 115 and PD 265; it may occur on the cup fr. Athens, Acr. 441 ("not remote from Onesimos," ARV(2) 333). (2)"the letter after this is modern," ARV(2) 324. Kalos-name without kalos? (3)the first four letters are now missing, but were originally extant; see ARV(2) 1645 and Plaoutine in RA 1973.

6450.

Paris, Louvre G 106.

- A] RF neck amphora. Manner of Euphronios (Beazley). Euphronios (Ohly-Dumm). Last quarter sixth. 510-500. *CV, France 9, III I c, pl. 33,5-7. Hartwig, Meisterschalen 152-53. Bothmer, Amazons 150/37 and 154. *Sprunt Studies 46 (1964) 23 and n. 33. ARV(2) 18/3 (bibl.), *Para. 322, Add.(2) 153. *Ohly-Dumm, Münchner Jb. 25 (1974) 15 and 19, fig. 11 (A). *Vidi (part). Script 417. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 134/18 (ill.; bibl.). *Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 148/18 (Ill.; much bibl.).
- B] A: a Scythian archer. B: head and hand of a Scythian archer holding an arrow.(1)
- C] A: from the forehead, not facing the figure:
 <Π>αντοχσενος.(2) B: parallel to the arrow held in the archer's left hand: Ευ[φ]ρονιος.(3) Above his headdress:
 [---]υς.(4)
- D] Small letters (late).

(1)Formerly identified as Amazons, but see M.F. Vos, Scythian Archers in Archaic Attic Vase-painting (1963) 26. Bothmer has since found an indication of a beard on A, which confirms the identification as an archer. The figure on B is not sufficiently preserved and is identified by analogy to A.

(2)In Sprunt Studies I suggested [Π]αντοχσενος, but Bothmer showed that no letter was written before the alpha.

Antoxenos: A. Corey, De Amazonum antiquissimis figuris (Berlin 1891) 55 interpreted the inscription as a signature. Hartwig, Meisterschalen 152f.: exclamation not referring to any figures depicted. But I think it should refer to the figure. [LGPN ii lists Αντόξενος with my suggestion, but not Παντόξενος.] Antoxenos makes no sense to me unless it is miswritten, and while Pantoxenos is apparently not found, Pantoxena is known. (2)"there may have been more," ARV(2). Ευ[φ]ρονιος [εγραψε], Ohly-Dumm. Cf. Script: the vase should be painted by Euphronios. (3)read by Bothmer. The archer's name, as on A.

6451.

Paris, Louvre G 107.

- A] RF neck amphora. Smikros (Ohly-Dumm). Euphronios, manner (Beazley).(1) Last quarter sixth. 510-500 ('Euphr.'). *CV, France 9, III I c, pl. 33,1-4. *FR ii, 8-10 and 335. *Beazley, BSA 18 (1911) 218, n. 1. *Bothmer, Amazons 131/6. ARV(2) 18/1, *1619,

Add.(2) 153. *Script 401. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 137/19 (ill.; bibl.). Also in Berlin cat. *D. Williams in M. Denoyelle, ed., Euphronios peintre (1992) 91-92. Robertson, AVCA 299 n. 89. E. Simon in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) 94.

B] A: Heracles. B: an Amazon, shooting.

C] A: [ἡρα]κλεες. On the base on which Heracles stands, in BG: δοκεῖ : * Σμικροῖ : *ἶναι (for εἶναι).(2) B: behind the Amazon: Βαρκίδα. Under the foot, Gr.: ΥΑΙΑΣ.(3)

D] Robertson accepts Beazley's attribution to the manner of Euphronios. Simon discusses the name Barkida, referring to the Barkidae in Carthage and the city of Barka, a colony of Cyrene founded in mid-sixth. She thinks Euphronios was thinking of the Western market. Furtw. in FR ii, 8 suggested that the Heracles on A, as also the Heracles on the Arezzo krater, was inspired by the Heracles Alexikakos of Hageladas; cf. S. Woodford, AJA 80 (1976) 293, pl. 55,3 (dr.). For speculations on the Smikros inscription see Williams.

(1)Euphronios (Williams). (2)for long iota = ει see GAI i, 190f. Beazley suggests ναῖ as an alternative, but that seems unlikely. I take the inscription to be an incomplete kalos-statement of a not uncommon type: ἡοδεῖνα καλὸς δοκεῖ Σμικροῖ εἶναι, with the first half on a companion piece, as Beazley suggested in BSA, rather than on the same vase (Beazley later suggested [καλὸς ἡρα]κλεες, etc., not very happily). The inscription does not prove that the vase was painted by Smikros; that attribution must be based on style. Bothmer calls the base on which the inscription is written a cartellino; but important figures are often placed on bases by the vase painters. (3)the same Gr. on Leningrad 610, 'Euphr.' no. 17, ARV(2)18/2.

6452.

Paris, Louvre G 108.

A] RF cup. From Vulci. Pistoxenos Painter. Second quarter fifth.

*Diepolder, Penthesilea-Maler 11, pls. 7-8. ARV(2) 860/9, Add.(2) 298. F. Lissarrague, L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique (1990) 229, fig. 127 (A, B, sketches; no inscriptions shown), 301/C 28.

B] Int.: a young cavalry man in Thracian costume. A: a woman and a hoplite; a horse with its squire in Thracian costume; behind the horse, a woman. B: a seated hoplite receives a libation from a woman; a horse with its squire in Thracian costume; behind the horse, a satchel (tablets) hung up, and a column.

C] Int.: on the left and above the horse and rider: ἡοπ(α)ῖς κ(α)λὸς. The Ext. has letters on each side, probably of καλὸς ἡοπαις.

D] Diepolder thought the inscription on the Int. referred to Glaukon.

6453.

Paris, Louvre G 110.+

A] Frs. of RF calyx krater. Euphronios. Last quarter sixth.

510-500. 515-510 (Euphr.). *F. Villard, Mon. Piot 45, 1-10, pl. 1,1; ibid. 47, 44, figs. 3,a-b (facs.) and 45-46. ARV(2)

14/3, Para. 322, Add.(2) 152. Script 358. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 60/2 (ill.; facs. p. 65). Also in Berlin cat. *M. Denoyelle, 'Autour du cratère Louvre G 110, signé par Euphronios,' in eadem, ed., Euphronios peintre (1992) 47-60, figs. 1-12. Pp. 57-59. I. Scheibler in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) (1992) 107, fig. 1.

- B] A: Heracles and the Lion. B: komos: askoliasmos.
 C] A: to right of a tree trunk: ἡρακ[λες].(1) B: in the upper left: [--]ες. Between a youth seen from the back and his neighbor: Εὐφρον[ι]ος.(2) Below (along the back of the neighbor): εγρ[α]φσεν τὰδε vac.(3) Above the beginning of egraphsen: [Ελπι]νικος(?)(4). Between the 'neighbor' and the next youth, facing the former: Εὐ[τρ]απ[?]ελος.(4)
 D] + many Louvre frs. added by Villard. The names may be telling. 'Euphr.' makes a comparison of the extended signature with Euthymides' famous ὥς οὐδέποτε Εὐφρόνιος. See Desnoyelle's discussion. Scheibler has a slightly different reconstruction of the askoliasmos from Villard's. It contradicts the literary tradition in that it allows for more than one person on the wineskin at any one time. For 'τάδε' cf. perhaps LSAG(2) 416, 432/I, pl. 73,3: a stele base in the Triti Ephoria: καὶ τόδε 'Ἀριστοκλέος.

(1)see ill., p. 62. (2)the 'neighbor''s body intervenes.
 (3)tade is on a newly inserted fr. (4)so Villard.

6454.

Paris, Louvre G 111.

- A] RF cup. Kleomelos Painter. Last quarter sixth. *Photo. *Giroux, CV, France 28, pl. 64,3,4; foot profile p. 42 (bibl.). ARV(2) 118/1, Add.(2) 174.
 B] Int.: a discobolus, the discus in his right hand, and with a small stick in the left, with which he marks his throws.(1) At left, a pick axe; at right, halteres hung up. Ext.: plain.
 C] Int.: starting above the left shoulder and head: Κλεομε[?]λος καλος.(2)
 D] Kleomelos: see LGPN ii, s.v. For other occurrences on vases, ca. 500, see Acr ii, 703 (ARV(2) 118/2), Malibu 85.AE.377 (Κλειμελος) and Malibu 84.AE.38 (Κλεμε[?]λος). One of these is SEG 35, no. 44. Giroux thinks the cup is by the same potter as Louvre G 112.

(1)cf. G 36. Parallels given by Giroux: Würzburg 467 (Pheidippos); Louvre G 73; cup by the Eucharides Painter in Malibu 85.AE.469, ARV(2) 231/81; Petit Palais 325, ARV(2) 322/38 (Onesimos). (2)halteres, hung up, intervene.

6455.

Paris, Louvre G 112.+

- A] RF cup. Epidromos Painter. Last quarter sixth. *ARV(2) 117/7, 1627, Add.(2) 174. *CV, France 28, pl. 64,1,2, foot profile p. 43(?) (much bibl.). Archeo, no. 44, Oct. 1988, p. 72.
 B] Int.: sacrifice of a pig: in the center, a kneeling youth holds the pig up to the altar; behind him, a bearded man (priest) with a knife; at left, a palm tree.
 C] Int.: at the top, near the margin: Επιδρομος. At the upper right: καλος.(1) In the exergue, in BG: κ(α)λο(ς).

D] + new Louvre frs. Giroux thinks the cup is by same potter as Louvre G 111.

(1)the two words are separated at the top of the man's head.

6456.

Paris, Louvre G 113.+

- A] Frs. of RF cup. Onesimos (O). First quarter fifth. *Photo. ARV(2) 324/62 (no bibl.), Add.(2) 215 (no bibl).
B] Int.: legs of a male. A: parts of two youths and a horse. B: a horse.
C] A: to right of the left youth's face: Λυκος. vac.
D] Two frs. + Louvre Cp 11,356 (ARV(2) 341/85, Antiphon Painter) joined with Louvre RS 457; Heidelberg 64 (324/68); and Louvre RS 452. Lykos is listed as a kalos-name on this vase in ARV(2) 1595/5, but I wonder if there was a kalos; it could be the name of the youth. The above descriptions are based entirely on the two original Louvre frs.

6457.

Paris, Louvre G 114.+

- A] RF stamnos. Copenhagen Painter. First quarter fifth. Ca. 480 (Csapo and Miller). *CV, France 1, III I c, pls. 6,9, 7,2, 12,3,6. ARV(2) 257/14, 1596, Add.(2) 204. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 84-85, fig. 71 (sketch of A, with inscriptions). *E. Csapo and M.C. Miller, 'The Kottabos-Toast,' Hesp. 60 (1991) 373/4, fig. 2 and pl. 100. GAI ii, 124, 644 and 737.
B] A: symposium: Dionysus (reclining and playing kottabos) and Heracles; vine; at left, a satyr oinochoos. B: three maenads.
C] A: from Dionysus' mouth: τοῖ τεύδε, retr.(1) To right of the satyr's face: Λυκοί.(2) The inscriptions are at opposite sides of the picture.
D] + Louvre fr. Much restored. In ARV(2) 1596 Beazley indicates that Lykos is being greeted. The inscription is one: τοῖ τεύδε, Λύκοι. Csapo and Miller rightly use this vase as a parallel to the inscription: τοῖ [Λ]άχετι on London 95.19-27.2, q.v. For the interpretation of τοῖ, see the options offered in their article.

(1)CV shows a broken vertical line between the second tau and the epsilon. (2)is Λυκοί spoken by the satyr?

6458.

Paris, Louvre G 115.

- A] RF cup. From Capua. Douris. Kalliades potter. First quarter fifth. 490-80. 485-480 (Simon, GV; Shapiro).(1) *Script 536, Fig. 116. *Arias-Hirmer, pls. 144-45. *Beazley, 'Some Inscriptions on vases: VIII,' AJA 64 (1960) 219/I (the kalos-inscription). ARV(2) 434/74 (much bibl.), 1653, Para. 375, Add.(2) 237 (much bibl.). M.G. Kanowski, 'Inscriptions on the Memnon Pietà by Douris,' AJA 82 (1978) 549ff. M. Guarducci, Tituli 2 (1980) 16-20. M.I. Davies, AJA 86 (1982) 115-18 (bibl). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 130. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 31-32, 45, 61, 80/119, pls. 71 and 146. K. DeVries, Homosexuality and the Athenian Democracy (forthcoming).
B] Int.: Eos with the body of Memnon. A: Menelaus fighting Paris. B: Ajax fighting Hector.

- C] Int.: along the left margin, facing in: (F(?))ΕΝΕΜΕΚΝΕΡΙΝΕ.(2)
Parallel, but also facing in: ΗΕΡΜΟΓΕΝΕΣ|ΚΑΛΟΣ.(3) Above
Eos' head: ΗΕΩΣ : ΔΟΡΙΣ|ΕΓΡΑΦΕΝ.(3) To right, i.e., below,
the face of Memnon, in three lines filling all the space,
non-stoich.: ΜΕΜΝΟΝ, for ΜΕΜΝΩΝ, and ΚΑΛ·Λ·ΙΑΔΕΣ|ΕΠΟΙΗΣΕΝ.
Ext.: the inscriptions horizontal, near the margin. A:
between the woman at left and the back of Menelaus' head:
ΜΕΝΕΛΕΩΣ, retr. To left of Paris' face: ΑΛΕΧΣΑΝΔΡΟΣ, retr. To left
of Artemis' face: ΑΡΤΕΜΙΣ, retr. B: to right of Athena's head:
ΑΘΕ·Ν·ΑΙΑ.(4) To right of Ajax' head: ΑΙΑΣ. To right of Hector
(who faces left): ΗΕΚΛΟΡ, for ΗΕΚΤΟΡ. To right of Apollo (who
also faces): ΑΠΟ{Ο}ΛΛΩΝ.(5)
- D] Type C. Shapiro: Hermogenes may be a member of the Kerykes
who were active in the cult of Hermes. Beazley in AJA says
there are many mistakes on this vase: ΜΕΜΛΟΝ, ΑΘΕ·Ν·ΑΙΑ,
ΗΕΚΛΟΡ, ΑΠΟΟΛΛΟΝ. He also says that he cannot explain the
first sign of the mystery word, but suggests for the rest:
ἦν ἐμέ ἐνκρίνηι, `(Hermogenes is fair,) if he count me in.'
Guarducci: <h>ένε με κνέ·ρ·ίνε· ἡερμογένεες καλός. "Da
gran tempo mi raschi [scrapes] una lima [file]: Ermogene
bello." Kanowski gives a list of previous explanations
of the mystery word: Fröhner: ἐν ἐμέ ἐνέκρινε Ἑρμογένεες καλός. Dümmler:
ἦν ἐμέ κνη·ρ·ή·ρ·ίνη = αἰδοῖον. Zingerle: θεῖν' ἐμ' ἦκ·ε·ν' Ἡρινή
= Eos. Beazley: [see above.] Kanowski: Hermogenes is a fine
fellow if he tickles (scratches?) my nose. Notes nose
rubbing in some cultures [but not in Greece!]. I took
down: ἦν ἐμέ κνη·ρ·ή·ρ·ίνη - but that should be ἐμοὶ κνη·ρ·ή·ρ·ίνη·ν·(?)
M.I. Davies, `The Tickle and Sneeze of Love,'
AJA 86 (1982) 115-18: gives the first letter as an upside
down dotted F. Davies supports Kanowski's ἦν ἐμέ κνη·ρ·ή·ρ·ίνε.
The last word is dual = nostrils. `if he tickles or
scratches my nose.' DeVries tr. the mystery word: "Wow! he
scrapes away at me with a file!" See also Guarducci and GAI ii. For
Hermogenes see LGPN ii, s.v. 1-3; B.-O. 43 and n. 287 refers to
attempts to identify the kalos with the dedicator of a bronze statue
(1/4 5), IG i(3) 559. For the misspellings see also B.-O.
Dotted delta; tailed rho.

(1)Middle (B.-O.). (2)I do not know what the first letter of
the mystery word is, but I doubt its being a digamma; I
think the word is not nonsense, but badly miswritten. (3)is
stoich. intended in these two inscriptions? ΔΟΡΙΣ and
εγραψε·ν are lined up. (4)the final alpha is placed under the
first. (5)this reading is taken from the photo, fig. 144, in
Arias-Hirmer and needs to be verified; the doubling of
omicron is due to an intervening tendril; the last letter,
for similar reasons, is written under the second lambda.

6459.

Paris, Louvre G 116.+

- A] RF cup. Douris. First quarter fifth. Early middle (Beazley).(1)
*ARV(2) 431/44, Add.(2) 236. *D. Buitron-Oliver, Douris (Kerameus
9, 1995) 77/64, pl. 47.
- B] Int.: Poseidon and a goddess. A-B: Peleus and Thetis.
- C] Int.: to left of Poseidon, along the margin: ΔΟΡ[ΙΣ] ΕΓΡΑΦΕΝ.
- D] + Basel, Cahn 461 (Bothmer). + a rim fr. adding the raised
left hand of the third Nereid fleeing to right on B (Guy).
Dotted delta; tailed rho.

(1)Transitional II (Bare) (B.-O.).

6460.

Paris, Louvre G 117.+

- A] RF cup. Douris. First quarter fifth. Middle period (Beazley, B.-O.). *ARV(2) 433/62 and 433/64 (Florence fr., detached from 460/15), Para. 375, Add.(2) 237 (Louvre G 117) and 244 (Florence 3929, a Makron cup). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 30, 79/108, pl. 67.
- B] Int.: fight of a Greek and a Persian. A-B: fight.
- C] Int.: Δ[ο]ρις ἐγ[ρ]αφ[ε]ν.
- D] + Florence 3929 (part, now removed from the Makron cup in which a restorer had inserted it) (D. Williams). Dotted delta; tailed rho.

6461.

Paris, Louvre G 118.

- A] RF cup. Douris. First quarter fifth. Early middle (Beazley).(1) *Photo. (Int.). *ARV(2) 430/35, Add.(2) 236. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/58, pl. 42.
- B] Int.: a trainer. A-B: athletes.
- C] Int.: Δορις ἐγραφεν : Χαίρεστ{ρεστ}ρατος καλος.(2)
- D] Very worn. Dotted delta; tailed rho.

(1)Transitional II (Bare) (B.-O.). (2)the duplication of ρεστ is in ARV(2), where it may be a misprint. B.-O. gives: Int.: around the margin:

Δ[ο]ρ[ι]ς ἐγραφεν : Χαίρεστρατος καλος. [Note that B.-O does not have the dittography of ρεστ. The photo. shows the letters ρ^εστρατ to left and right of the trainer's head; then a gap of at least 4 letters (with a sigma(?) showing faintly in the middle); then the letters οσ plus another letter. Does this suggest that the duplication exists?]

6462.

Paris, Louvre G 119.+

- A] RF cup. Douris. First quarter fifth. Early middle (Beazley).(1) *ARV(2) 430/37, Add.(2) 236. Mededelingenblad Amsterdam 34 (1985) 6, fig. 4. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 76/60, pl. 44.
- B] Int.: a trainer. A-B: boxers.
- C] Int.: Δορις [ε]γραφο[εν].
- D] + Louvre S 1349, Louvre C 11,391, Louvre G 281, and other Louvre frs.; + Amsterdam 4623, ARV(2) 76, CV, Amsterdam, Allard Pierson 1, pl. 33,6 (on permanent loan to the Louvre); Erlangen 459e probably belongs. The above description does not include recently added frs. Dotted delta; tailed rho.

(1)Transitional II (Bare) (B.-O.).

6463.

Paris, Louvre G 120.+

- A] RF cup. Douris. First quarter fifth. Early middle (Beazley).(1) *ARV(2) 443/223. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/78, pl. 52.
- B] Int.: a naked youth with a phiale; at left, a stool. Ext.:

plain.

- C] Int.: Δορις εγραψε: Χα[ιρεστρατος καλος].
D] + two Louvre frs. Dotted delta; tailed rho.

(1)Transitional II (Bare) (B.-O.).

6464.

Paris, Louvre G 121.

- A] RF cup. Douris. Python potter. First quarter fifth. Middle period (B.-O.). Bloesch, FAS 99/22. *ARV(2) 434/78, Add.(2) 238. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 26, 61, 80/125, pls. 76-77 and 144. E. Knauer, 'Two Cups by the Triptolemos Painter,' AA 1996, 235, fig. 12 (Int.).
B] Int.: a seated youth with a hare. In the surrounding zone: men and youths. A-B: men and youths.
C] Int.: Δορις εγραψε, retr. ho παις καλος. A: καλος, καλος, [ηιππ]οδαμ[ας]. B: [κ]αλος, καλος, ηιπποδ[α]μα[ς].(1)
On the foot profile: Πυθων.
D] The double kalos' may both go with the respective kalos-name. A replica of this is said to be Louvre C 11,386: see E. Knauer, 'Two Cups by the Triptolemos Painter,' AA 1996, 235. - Dotted delta; tailed rho.

(1)so ARV(2). Bloesch has [ηι]πποδ[α]μα[ς].

6465.

Paris, Louvre G 122.

- A] RF cup. Douris. First quarter fifth. Early. *ARV(2) 428/10, Add.(2) 235. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 73/22, pl. 13. *D. Williams, RA 1996, 243, figs. 9 (A), 10 (Tübingen), and 11 (B, Louvre + Tübingen).
B] Int.: a woman playing the lyre walks with her dog.
A: a seated youth with a hare on his lap. B: a youth holding out open tablets in which he is about to write with his stylus.
C] Int.: Δο[ρ]ι[ς] ε[γ]ρα[φ]ε[ν]. A: Χα[ι]ρ[ε]στ[ρ]α[τ]ος. B: Χα[ι]ρ[ε]στ[ρ]α[τ]ος καλος.(1)
D] Tübingen E 20 joins B. The vase is now cleaned, but is poorly preserved. Normal delta.

(1)so B.-O. Do we know that there was no kalos on A? ARV(2) has less complete readings: Int.: Δο[ρ]ι[ς] ε[γ]ρα[φ]ε[ν]. B: Χα[ι]ρ[ε]στ[ρ]α[τ]ος καλος. - Cf. Williams: B should now be read: Χα[ι]ρ[ε]στ[ρ]α[τ]ος καλος. That is if B.-O.'s reading of the Louvre part of B is correct. This is doubtful from the looks of the photo., fig. 11, for there is a big piece of B missing after the Tübingen fr.

6466.

Paris, Louvre G 123.

- A] RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 27 and n. 178 (bibl.), 81/140, pl. 82. ARV(2) 435/94, Para. 375, Add.(2) 238.
B] Int.: Zeus carrying off Ganymede. A, B, each: men and boys.
C] Int.: Ζευ[ς]. ho παις καλος.(1)
D] Hartwig interpreted the figure held by Zeus as a female; E. Kunze in 100. Winckelmannsprogramm (1940) 39 first

identified the figure as Ganymede, which was accepted by Beazley.

(1)very faint.

6467.

Paris, Louvre G 124.+

- A] Fragmentary RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 81/151, pl. 87. ARV(2) 436/110, Add.(2) 238(1). TGV 92/4B 11 and 195.
B] Int.: a man (or youth) and a woman. A-B: warriors leaving home.
C] Int.: [h]ο παῖς καλ[ος]. Under the foot, Etruscan(?) Gr.: TA, retr.(2)
D] = Louvre S 1448. + Louvre C11,401 (ARV(2) 441/191), C 11,402 (441/192), C 11,404 (441/194), C 11,394 (436/103).

(1)there seems to be confusion in the listing of the frs. in Add.(2). (2)see the facs. in B.-O.'s cat.

6468.

Paris, Louvre G 126.+

- A] RF cup. Douris. 480-470. Late period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 83/174, pls. 97 and 116 (dr. by Beazley). ARV(2) 438/129, Para. 375, Add.(2) 239.
B] Int.: Theseus and Skiron. A-B: Peleus and Thetis.
C] Int.: Σκῖρῶν.
D] Done from B.-O., cat.; not visible in photo.

6469.

Paris, Louvre G 127.+

- A] RF cup. Douris. Euphronios potter. First quarter fifth. Very early. *ARV(2) 427/1, *Add.(2) 235. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 72/1, pls. 1 and 146.
B] Int.: a komast playing the lyre. A-B: komos.
C] Int.: Χαῖρεστ[ρ]ατος καλ[ος]. (1) A: Χαῖ[ρ]εστ[ρ]α[τος καλ[ος]. (2) B: [X]α[ι]ρεσ[τ]ρ[α]το[ς καλ[ος]. (2)
D] + C 11,962. + a small unnumbered fr. once in drawer 163 "join made by Bothmer". The name is miswritten three times. Untailed rho.

(1)after ARV(2); Bloesch reads: καλ[ος]. (2)after Add.(2) Buitron reads: A: Χαῖρεστατο[ς], and no more. B: Χαῖρεστατο[ς] [καλ[ος].

6470.

Paris, Louvre G 128.

- A] Fr. of RF cup. Douris. Ca. 500. Very Early (Beazley). *Photo. *ARV(2) 442/211. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 72/2, pl. 2.
B] Int.: komast: upper part of a youth playing the lyre and singing. Ext.: plain.
C] Int.: [Χαῖρεστ]ρατος κ[αλ[ος].
D] Tailed rho.

6471.

Paris, Louvre G 129.+

- A] Fragmentary RF cup.(1) Magnoncourt Painter. First quarter fifth. *ARV(2) 456/3, 1566.

B] Int.: a youth pursuing a a boy. A-B: satyrs and maenads.
C] Int.: Π[αναι]τιος κα[λ]ος, καλος. A: Παναιτιος καλο[ς].
D] + Louvre C 93; C 204a and b; S 1314; S 1337; S 1342; other frs.

(1)nearly complete.

6472.

Paris, Louvre G 130.+

A] Fr. of RF cup. Onesimos (P). First quarter fifth. Early
(Beazley). *Photo. *ARV(2) 328/111.
B] Int.: a komast dancing. Ext.: plain.
C] Int.: on his left: Π[α]ναιτιος.
D] + a Louvre fr., joining.

6473.

Paris, Louvre G 131.+

A] Frs. of RF cup. Unattributed.(1) First quarter fifth. *ARV(2)
1566.
B] Int.: a lyre player. A: a boxer. B: remains of an athlete.
C] Int.: [---] καλον [---].(2) A: Αρισσταγο[ρας καλος(?)].
D] + Louvre C 215; S 1416; other frs.(?). The sigmas in the
name are apparently reversed.

(1)bears some relation to early Douris (Beazley). (2)is this a
sideways sigma, hence: [---]καλο(ς) [---](?).

6474.

Paris, Louvre G 132.+

A] Fr. of RF cup. Manner of Antiphon Painter. First quarter
fifth. *ARV(2) 345/66, 1647, Add.(2) 220.
B] Int.: a komast. A: athletes.
C] Int.: Λαχες καλος.
D] + a Louvre fr., joining.

6475.

Paris, Louvre G 133.

A] RF cup. Cage Painter.(1) First quarter fifth. *ARV(2) 348/7,
*Add.(2) 220.
B] Int.: a boy cup bearer. A-B: symposium.
C] Int.: Λυσις καλος.(2)

(1)related to the Antiphon Group. (2)the inscription is
complete (Bothmer apud Add.(2)). Cleaned.

6476.

Paris, Louvre G 134.+

A] Fragmentary RF cup.(1) Cage Painter.(2) First quarter fifth.
*ARV(2) 348/6.
B] Int.: a komast. A: youths and a boy. B: similar.
C] Int.: Λυσις καλος.

(1)not far from complete (Beazley). (2)related to the Antiphon
Group.

6477.

Paris, Louvre G 135.

A] RF cup. From Vulci. Colmar Painter. Euphronios potter. First
quarter fifth. *ARV(2) 355/45, Add.(2) 221.

- B] Int.: symposium: a man reclining and a woman playing the flutes. A-B: Return of Hephaestus.
 C] Int.: on a cup: Λυσίς καλός.

6478.

Paris, Louvre G 136.

- A] RF cup. From Vulci. Eucharides Painter. First quarter fifth. Early/middle (Langridge). *Beazley, BSA 18 (1911-12) 227, 228/22, fig. 5 (dr.). C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 41, fig. 54 (Int.). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 401/E 158, pl. 63. ARV(2) 231/78, Add.(2) 200.
 B] Int.: pyrrhiche: an armed youth dancing (frontal) and a youth playing the flutes. Ext.: plain.
 C] Int.: to left of the dancer's body: εἰ σὺ κ(α)λός. (1) To right of his body: Ἀριστείδες. I.e.: Ἀριστείδες | εἰ σὺ καλός.
 D] This should be portrait-kalos. The name occurs also on a lost vase, ARV(2) 1567/2, and perhaps on Syracuse 24,508, which is somewhat later (see ARV(2) 1613). The reading is confirmed by Langridge. One alpha lacks the cross stroke. Tailed rho.

(1)the inscription is stopped by the dancer's leg.

6479.

Paris, Louvre G 137.

- A] RF neck amphora. Dutuit Painter. First quarter fifth. *CV, France 9, III I c, pls. 33,8-10 and 34,1-2. E. ARV(2) 307/6. *Vidi (A). TGV 108/4C 2.
 B] Neck: A: Nike flying, ready for a libation. B: Nike running.
 C] Neck: A: starting between her hands, to right of her waist: καλός. To right of her feet: Ἀρχινός. B: To left of Nike's body, below her right wing: Ἀρχινός, retr. καλός. Under the foot, Gr.: alpha with a hook on the right.(1)
 D] Side A has three-stroke sigma, B has four-stroke. The rhos also differ somewhat. Otherwise the writing is very similar, no doubt by one hand. High-kicking alpha. Attic lambda, once leaning forward. Some rho's have an extended vertical.

(1)perhaps Etruscan (Johnston).

6480.

Paris, Louvre G 138.

- A] RF cup. Triptolemos Painter. Python potter. First quarter fifth. 490-80. Early (Beazley). *E. Knauer, 'Two Cups by the Triptolemos Painter,' AA 1996, 221-46, figs. 1-23, esp. 221ff., figs. 1-11 (bibl.: n. 1). *Hartwig, Meisterschalen, pls. 65-66. ARV(2) 365/61, 1580, 1596, 1606, 1648, Add.(2) 223. *Photo. Script 523.
 B] Int.: tondo: Dionysus with ivy sprig and kantharos; a young oinochoos (Oinopion), frontal, pouring from an oinochoe; at right, a stool with a cushion. Surrounding frieze: A procession of 13 pairs of youths and bearded men, preceded by a flautist confronted by a bearded man with his stick (a marshall). Ext.: A:(1) continuation of the Int. frieze:

four pairs preceded by a flautist. B:(1) onlookers: four individuals (one bearded) with sticks, preceded by a trainer with a forked stick.

- C] Int.: tondo: to left of the oinochoos, starting from his head and curving along the margin: ho παῖς, retr.(2) To right of Dionysus' back, starting above the stool and facing out: καλός, retr.(2) Outer frieze:(3) to right of each pair: Λ[υ]κος. [--]ίας. [--]ὄν. Φ[ι]λὸν. Ευφιλετος. Καλ·λ·ιμαχος. Λεοδικος. Κλεοκριτος. Λ[.]θεμις.(4) Διονυσιος. Θυτιμιδες.(5) Ευκλες.(4) Α{v}ριστοτελες. [M]ιλιδικος.(6) Ext.: A: Ευ[--]δες.(7) Ευφ[ι]λετος. Φιλόν. Καλ·λ·ιφόν.(8) B: ho π^αις. Between the last two figures: καλός, retr.(9)
- D] For different interpretations see Knauer; she interprets the procession as the introduction to the phratry of teen-age offspring at the Apatouria. This implies that the names are all of youths. For the parasitic nu in the first name, see GAI i, p. 489. Attic alphabet. Tailed rho.

(1)B, Knauer who reverses A and B; her A is what you see when tilting the cup with the Int. medaillon upright. (2)not all letters show in the phs. The second sigma is reversed. Knauer read: ho π[α]ῖς καλός. (3)the readings are a combination of Knauer's (pp. 227 n. 15 [Int. frieze] and 230 n. 18 [A]) and what can be seen in her photos. R. Cromey has another set of readings (unpublished). (4)so Knauer in the text. (5)upsilon for long closed o: Θεοτιμιδες for Θεοτιμιδης. (6)Miliarchos is probably to the right of the marshall's head (who confronts the flautist); it is curving downward and bends back when reaching the last boy (end-boustr.). This inscription was read Χιλίαρχος by Hartwig and Cromey considers it a title (in a paper delivered orally). There is no inscription between the flautist and the marshal (Knauer). (7)possibly Ευ[χαρι]δες, Beazley. (8)see Kretschmer, Vas. 142. (9)after Knauer, 230 n. 17. A figure intervenes.

6481.

Paris, Louvre G 139-140.+

- A] RF cup. Apollodoros. Last quarter sixth. Ca. 500 (Giroux). *ARV(2) 120/1, Add.(2) 175. *CV, France 28, pls. 66,3,4 and 67.1,2 (much bibl.). *K. Scheffold, 'Pammachos,' AK 17 (1974) 139 and n. 24.
- B] Int.: a youth reclining and playing kottabos with one cup, while holding another. A and B, each: three reclining youths, mostly playing kottabos.; one on A has a lyre as well.
- C] Int.: along the top margin: Ε[υ]ρυπτολεμος καλός. In BG on reserved ground: on the side of the cup used for kottabos: καλ[---]. On the lip of the other cup: καλο(ν).(1) On the fillet (bound around the head, with free-flowing ends): ho παῖς καλός. A: near the lip: Ευρυπτολεμ[ος κ]αλο[ς]. In BG: on the lip of the cup held by the left youth: καλός. On the body of the cup held out by the central youth (who has the lyre): καλε.(2) On his fillet a few letters can be made out: [--]α[--]. [--]ο[--]. The right-hand youth holds an oinochoe on which: καλε.(2) On his cup: [κα]λός. B: near the lip: Απολλοδ[ορος εγραψεν]. On the body of the cup held out by the left youth: καλε. Below the rim of the skyphos held by him: καλε.

D] A type B cup. 17 joining frs. and 2 non-joining. Beazley added two more. D. Williams joined Cp 11,348, ARV(2) 801/13. Giroux compares Athens, Theodoropoulos, ARV(2) 120/12, and other pieces including the Unlocated cup, q.v., with the word $\kappa\omicron\tau\tau\alpha\beta\omicron\varsigma$. Schefold follows Töpffer 244 in assuming that Euryptolemos kalos was the nephew of Cleisthenes [PA 5983]. But Kirchner, PA 5979 identifies him with the son of Peisianax (PA 5984). For the genalogical problems see Davies, APF 376-78; he tentatively adopts Kirchner's identification. Dotted delta; tailed rho.

(1)reversed nu or sideways sigma? (2)so the text.

6482.

Paris, Louvre G 141.+

- A] RF cup.(1) From Italy. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 465/84, Add.(2) 245. Hoppin, RF ii, 71 (Int., A, parts). E. Pottier, Vases antiques du Louvre (1897-1922), pl. 115 (similar). Rouen, Musées départementals des Antiquités, Dieux et Heros (exhib. 10/23/82 - 1/31/83) (Rouen 1982) 175-79, figs. 74,a-d (all; bibl.). G. Koch-Harnack, Knabenliebe und Tiergeschenke (1983) 67. fig. 3 (Int.). I. Peschel, Die Hetäre (1987) 156f., 448/122. Denoyelle in Revue du Louvre 41 (1991) 5/6, 19, fig. 14. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 187/262, fig.s 24-15 (details), pl. 88 (shows part of inscription).
- B] Int.: man leading a hare, and boy. A-B: komos. Under each handle, a dog.
- C] On handle B/A, in the BG of the right hasta, Gr.:
 $\eta\iota\epsilon\rho\omicron\nu\epsilon\pi\tau\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] + many Louvre frs. (But see note 1.) - Type B. The signature is in the small hand: see Kunisch, p. 8. For the signatures of Hieron, see B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 69ff. (G 141 is listed in n. 118) and Bothmer, 'Notes on Makron,' in D. Kurtz and B. Sparkes. eds., The Eye of Greece (1982). Now also Kunisch, pp. 7-8.

(1)[formerly fragmentary,] now almost complete (Beazley).
 (Kunisch lists no additional frs. Delete the +? The cup seems complete.)

6483.

Paris, Louvre G 142.

- A] RF cup. From Chiusi? Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). Bloesch, FAS 92/23. *ARV(2) 471/198, *Para. 378, Add.(2) 246. BCH 109 (1985) 211, fig. 10. Bazant, Les citoyens sur les vases athéniens (1985), pl. 40,68. Denoyelle, in RevLouvre 41 (1991) 5/6, 17, fig. 8, and 19, fig. 15. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8, 203/396, pl. 137 (shows part of inscription).
- B] Int.: a boy with a lyre, and a man. A-B: men and boys.
- C] On handle B/A, in BG area of right hasta, Gr.:
 $\eta\iota\epsilon\rho\omicron\nu\epsilon\pi\tau\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] For the Gr. signatures of Hieron, see the bibliography under Louvre G 141. G 142 is listed in Cohen, n. 118. Three-stroke sigma implied (see Kunisch, p. 8). Tailed rho.(1)

(1)Devambez apud Para. 378.

6484.

Paris, Louvre G 143.

- A] RF cup. From Vulci. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). Bloesch, FAS 92/17. *ARV(2) 469/148.(1) Sutton, Interaction 398/G 45. Denoyelle, Chef-d'oeuvres ... Louvre (1994), no. 62. *N. Kunisch, Makron (Kerameus 10, 1997) 7, *8 n. 37, 201/381, fig. 12 (detail), pl. 131 (shows part of inscription (bibl.).
- B] Int.: a man and a woman. A: men and women; a youth and a woman. B: men and women.
- C] On handle A/B, in the BG area of the right hasta, Gr.:
ἩΕΡΩΝ ΕΠΟΙΕΣΕΝ.
- D] For the Gr. signatures of Hieron (and for the omission of iota), see the bibliography under Louvre G 141. G 143 is listed in Cohen, n. 118. Type B. The signature is in very large letters: see Kunisch, p. 8. Three-stroke sigma (sketch; see also Kunisch, p. 8). Tailed rho.

(1)the entry in Add.(2) 245 under (ARV(2)) 469.148 should read: 469.180; it refers to Louvre G 148.

6485.

Paris, Louvre G 144.

- A] RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 462/43, Add.(2) 244. McNally in Peradotto and Sullivan, eds., Women in the Ancient World (1984) 131. A. Schöne, Der Thiasos (1987) 296/449. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8, 170/98, figs. 14-15 (details), pl. 37.
- B] Int.: a satyr and a maenad. A-B: Dionysus with satyrs and maenads.
- C] On the handle A/B, on the right arm, Dip. in red:
ἩΕΡΩΝ ΕΠΟΙΕΣΕΝ.
- D] For the signatures of Hieron, see the bibliography under Louvre G 141. For the Dip. signatures see esp. Cohen 70 and n. 128. Attic alphabet. Kunisch' sketch differs from those of other signatures by showing tiny omicrons (omicron 1 in the chart in Script). On p. 8 K. says that there is an early example of tailed rho but it is not so indicated in the sketch.

6486.

Paris, Louvre G 145.

- A] RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *ARV(2) 463/50. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 47. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 193/313, pl. 104 (shows part of signature).
- B] Int.: two maenads dancing. A-B: maenads.
- C] On handle B/A, in BG area of left hasta, Gr.: ἩΕΡΩΝ ΕΠΟΙΕΣΕΝ.
- D] For the Gr. signatures of Hieron see the bibliography under Louvre G 141. G 145 is listed in Cohen, n. 118.

6487.

Paris, Louvre G 146.+

- A] RF skyphos. Makron. First quarter fifth. 490-480. Hauptwerk

II (Kunisch). *Mon. ined. 6-7, pl. 19. Kretschmer, AM 21 (1896) 414, n.3. Kretschmer, Vas. 150 and 231; 168-69 and 236. ARV(2) 458/2, 481, 1654, Para. 377, Add.(2) 243 (bibl.). JbHamburg 24 (1979) 34, fig. 1 (A). Script 565. B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 70 and n. 122. LIMC vii, 838/4, pl. 584. Denoyelle, Chef-d'oeuvres ... Louvre (1994), no. 61. Papadakis, Ilias-und Iliupersisdarstellungen auf frühen rotfigurigen Vasen (1994) 27/A 4, 34, 42. Shapiro, Myth into Art (1994) 15ff., figs. 7 and 8. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8 and n. 35, 15, 100 n. 402, 133f., 195/331, fig. 18 (detail), pl. 110 (shows part of signature and traces of inscriptions) (bibl.).

- B] A: Briseis led away; Agamemnon leading Briseis to left; Talthebios with kerykeion to left; Diomedes to left but looking back; tree. B: Mission to Achilles(1): Ajax to right, leaning on his stick; Odysseus, armed, to right, leaning on two spears; Achilles seated to left; Phoenix to left, leaning on his stick; under the handle, stool with cushion.
- C] on handle A/B, [on the left hasta, in the BG area], Gr.: $\eta\epsilon\rho\acute{o}\nu\epsilon\pi\omicron\cdot(2)$ A: $\text{A}\gamma[\alpha]\mu\epsilon\sigma\mu\acute{o}[\nu]$. $\Theta\alpha\lambda(\theta)\nu\beta\iota\omicron\varsigma.(3)$ $\Delta\iota\omicron\mu\epsilon\delta\epsilon\varsigma$.
B: $\text{A}\iota\alpha\varsigma.$ $\text{O}\lambda\upsilon\tau\tau\epsilon\upsilon\varsigma.$ $[\text{A}]\chi\iota\lambda\lambda\epsilon\upsilon\varsigma.$ $\Phi\omicron\iota\nu\iota[\chi]\varsigma.$
- D] + unpublished fr. from the Louvre. For the handles (of cup-type) see Kunisch, p. 15. The inscriptions here done mainly from the sketches on p. 195 of Kunisch. Briseis is apparently not named. Probably Attic alphabet. Four-stroke sigma in the signature (ARV(2) and Kunisch, p. 8).

(1)Heberdey argues that B continues A, which would differ much from Homer. (2)so Kunisch in cat.; on p. 8 n. 35 K. notes that Pottier and Beazley differ in the rendering of the sigma (P.: three-stroke), B.: four-stroke), but that he himself could read nothing, because of the 'starken Ausplatzungen' of the BG. The ph. on pl. 110 does not show anything clearly. Note that ARV(2) has the complete reading: $\eta\epsilon\rho\omicron\nu\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\upsilon\cdot(3)$ the theta drawn = closed heta. See Kretschmer, Vas. 150 and 231 (in the latter passage a linguistic explanation is given, which I would question; see also GAI i, p. 460.)

6488.

Louvre G 148.+

- A] RF cup. From Italy. Makron. First quarter fifth. Early, crude (Beazley). 495-90 (Cromey). *ARV(2) 470/180 and 183, 1560, 1566, Add.(2) 245 (correct 469.148 to 470.180). Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 30, 48 and 52. *N. Kunisch, Makron (Kerameus 10, 1997) 100 n. 403, 168/74, fig. 14 (detail), pl. 29. *R. Cromey, in G. Schmeling, ed., Qui miscuit utile dulci (Festschrift P. L. MacKendrick, 1998) 95-113, figs. 1-3 (all).
- B] Int.: man and boy. A: two pairs of man and boy; youth and boy. B: three pairs of men and women.
- C] Int.: along the left margin: the man: $\text{A}\nu\tau\omicron\mu\epsilon\nu\epsilon\varsigma.(1)$ From the boy's mouth: $\text{T}\mu\omicron\kappa\rho\iota\tau\omicron\varsigma,$ retr.(2) A: three pairs of man and boy: the first man not named. Over the first boy's head: $\text{A}\nu\sigma[1-2]\iota\delta\epsilon\varsigma.(3)$ The second man not named. Above the second boy's head: $\Sigma\tau\omicron\mu[1-2]\varsigma.(4)$ A youth, not named. Above

the third boy's head: Αριστάρχ[ο]ς.(5) B: man leaning on his stick; his name ends above the woman's head: [--]οριδες.(6) Man with purse; from his face, toward the woman facing him: Σαλ[--].(7) Woman and youth. Under the handle, probably referring to the youth: Ασποκλες.

- D] + several Louvre frs., including the handles. + Louvre C 11,290, ARV(2) 470/183 (see Bothmer). Bothmer 52: Makron marked the little islands reserved for inscriptions with heavy glaze, applied at the same time as the contour stripes and before the background was painted in. Cf. Athens, Acr. ii, 560. - For the readings, the reader needs to consult further both Kunisch and Cromey.

(1)Cromey rejects this as a proper name and discusses Αντ(ι)μενες and Α(υ)τομενες, preferring the last. [Cf. perhaps Αντοχσενος on Louvre G 108?] (2)so also Pottier. (3)Λυσ[ιπ]ιδες, Hartwig, etc. Λυσ[ιππ]ιδες, Pottier. Cromey suggests Λυσ[ον]ιδες, among other possibilities. (4)Στομ[ιο]ς, Pottier. Or Στομ[α]ς, Cromey. (5)read by Cromey; cf. Schwerin 725 (ARV(2) 325/73. Αριστ[αγορας], Hartwig. Over the third boy's head: Αριστάρχ[ο]ς, Cromey, a new reading superceding Hartwig's Αριστ[αγορας]. (6)[Ακεστ]οριδες, Klein. [Ακεστ]ο[ρ]ιδες, Hartwig. This would be an earlier A. than the kalos (Beazley). (7)traces of three letters after Σαλ. Kunisch has Σαλ[ιο]ς.

6489.

Paris, Louvre G 151.

- A] RF cup. From Crvetri. Briseis Painter. Brygos potter. First quarter fifth. 490-480. *Hoppin, RF i, 116 (after WV 8, pl. 3). ARV(2) 406/8, Para. 371, Add.(2) 232. Script 545.
B] Int.: Apollo and Artemis. A: Judgment of Paris. B: Paris returning to his father's house after the judgment.
C] On one handle: Βρυγος ε[ποίησεν].
D] = Louvre C 1005. Done from ARV(2). The rho is not tailed.

6490.

Paris, Louvre G 152.

- A] RF cup. From Vulci. Brygos Painter. Brygos potter. Early fifth. 500-490. *FR i, 116-123, pl. 25. Kretschmer, Vas. 140. *R. Hampe in Corolla Curtius (1937) 142. *CB ii, 73, n. 1. ARV(2) 369/1, 1649, Para. 365, Add.(2) 224 (much bibl.). Script 552. Robertson, AVCA 94-95, fig. 87.
B] Int.: Phoenix served with wine by Briseis. A-B: Iliupersis.
C] Int.: above Briseis: Βρισεες, for Βρισεΐς. Phoinix is also inscribed. A: Ακαμα[ς], retr. Πολυχσενε, retr. Πριαμο[ς].(1) Νεοπτ(ο)λε[μος]. B: to left of the face of a Greek killing a Trojan: ηνπερ[ο]ς, retr.(2) To right of the thigh of another Greek: Ορσιμε<νε>ς.(3) Over the face of a prostrate Trojan and under the name of Andromache: (ι)μ(ο)μυ.(4) Αν<δ>ρομαχη, retr. To left of the face of a youth running away, with end-boustr.: Αστυαναχς.(5) On one handle, in BG: Βρυγος εποίησεν.
D] Two names on B are unknown; the painter has given names to an uninscribed model. Robertson discusses the names: the woman being led away: Polyxene. Her captor: Akamas. The dead child and the child running away are both Astyanax. The woman with a pestle protecting the child: Andromache. A

double Astyanax is very unusual; a single warrior leading a woman away is usually Menelaus and Helen. Robertson tries to justify these anomalies and argues against the suggestion by Cambitoglou p. 33 that an assistant put on the names haphazardly. [In Script 89/552 I say that the inscriptions are badly misspelled and misapplied.] Tailed rho. The sigma is three-stroke in the signature, four-stroke in names.

(1)or Πριαμο.(?)(?). (2)CB notes that he is in the same position as the woman on A who is wielding a pestle (ὑπερος). (3)FR: Οροιμες. The sigma is placed under the epsilon (a shield interferes). (4)illegible. (5)FR: Andromache and Astyanax are inappropriate.

6491.

Paris, Louvre G 153.

- A] RF cup. From Italy. Makron. First quarter fifth. Hauptwerk I (Kunisch). *Beazley, 'Makron', in D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley 1989) 89-90, pls. 69,1-2, 70,1. Bull. Vereen. 29, 12-15. ARV(2) 460/14, 481, Add.(2) 244 (bibl.). *drs. *B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' Met. Museum Journal 26 (1991) 93 n. 142. LIMC vii, 433/24. Papadakis, Ilias und Iliupersisdarstellungen (1994) 91/A 52; 100f.; 137/B 31; 155f. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 8 n. 38, 100 n. 402, 127 n. 592, 178/169, pl. 61.
- B] Int.: Achilles with the body of Hector. A-B: Sacrifice of Polyxena.
- C] A: Neoptolemus and Polyxena alone have their names inscribed (Beazley). - The drs. show two frs. only (probably from Pottier?): Ext.: to left of head of warrior to right: [Νεοπτολε]μος. To right and left of woman's head to right: [Π]ολοχοσε^ν[ε], retr.(1) On handle A/B, in the right hasta, in red: [h]ερων [επ]οισεν.(2)
- D] + Florence no no. (Guy). Type B. For the signatures of Hieron, see the bibliography under Louvre G 141. For the Dip. signatures see esp. Cohen 70 and n. 128 and Kunisch 8. Attic alphabet with four-stroke sigma.

(1)so my note; for [Π]ολυχσεν[ε]. (2)from the sketch, Kunisch, p. 178, but there is no indication that an initial heta is lost (complete fore?). A single interpoint between the words is shown in ARV(2) and is accepted by Cohen, n. 142, who lists two examples of double interpoints in Hieron signatures. Kunisch 8 n. 38 however thinks the inscription is too poorly preserved to be sure of this.

6492.

Paris, Louvre G 155.

- A] Fr. of RF cup. Manner of Antiphon Painter.(1) First quarter fifth. *Photo. (Int.). ARV(2) 347/105, Add.(2) 220.
- B] Int.: komast. A: Heracles in the house of Nereus.
- C] Int.: ho pais kalos.

(1)By the painter himself? (Beazley).

6493.

Paris, Louvre G 162.

- A] RF calyx krater. From Vulci? Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *CV, France 2, III I c, pls. 12,8, 13,2,5; France 8, pls. 141,1,6 and 16,1-3. *E. Pottier, Vases antiques du Louvre (1897-1922) 189-90. *Beazley, JHS 30 (1925) 66/34. Beazley, Der Kleophrades-Maler, no. 34, pl. 26 (details). ARV(2) 186/47, Add.(2) 187.
- B] Return of Hephaestus: A: Hephaestus on a mule; Hermes; two satyrs; Hera seated.(1) B: Dionysus with three satyrs and two maenads, coming up.
- C] A: to right of Hephaestus' back: $\eta\epsilon(\phi)\alpha\iota\sigma\tau\omicron\varsigma$. $\eta\epsilon\rho\mu\epsilon\varsigma$.(3) A letter (sigma?)(3) to left of the rightmost satyr; or several letters (CV)? B: $\kappa\alpha\lambda\omicron\ldots, \ldots\delta\epsilon\varsigma, \kappa\alpha\ldots$ (4)
- D] The readings are unsatisfactory.

(1)Hera was restored as bearded, and hence called Zeus by Pottier and in CV. (2)phi = omicron according to CV; the final sigma is not given. (3)added by Beazley, 'Kleophr.' (4)so Beazley in JHS; differently in CV. The reading $\kappa[\lambda\epsilon\omicron\phi\rho\alpha]\delta\epsilon\varsigma$ attributed to Beazley by Pottier is a misunderstanding of JHS 30, 67. Pottier himself restores $\kappa[\alpha\lambda\lambda\iota\alpha]\delta\epsilon\varsigma \kappa\alpha[\lambda\omicron]\varsigma$. In 'Kleophr.', Beazley says there is $\kappa\alpha\iota$ [4-5] before $\ldots\delta\epsilon\varsigma$.

6494.

Paris, Louvre G 163.+

- A] RF calyx krater. From Cervetri. Eucharides Painter. Early fifth. *E. Langridge (by letter). *Beazley, BSA 18, 224/32 and 232. ARV(2) 227/12 (much bibl.), Para. 347, Add.(2) 199. *Bothmer in S.L. Hyatt, ed., The Greek Vase (Latham 1981) 73-74 and nn. 13-14, postscript p. 80, 227 n. 12, fig. 74 (A). Idem, 'Euphronios and Memnon,' MetMusJ 22 (1987) 9, fig. 5. *Idem in M. Denoyelle, ed., Euphronios peintre (1992) 13-14 and n. 10. *H.A. Shapiro, Personifications in Greek Art (1993) 248/74, 140-42, 140, fig. 94 (A). LIMC i, 10, s.v. Achilleus, no. 448.
- B] A: fragmentary: Hypnos and Thanatos with the body of Sarpedon. B: The Mission to Achilles. On the cul: A: satyrs. B: komos.
- C] A: $\omicron\lambda\upsilon\tau\epsilon\tau\epsilon\upsilon\varsigma$. The left carrier: $\eta\upsilon\pi\nu\omicron\varsigma$. $\Delta\iota\omicron\mu\epsilon\delta\epsilon\varsigma$, retr. Sarpedon.(1)
- D] + 5 frs. in the Louvre. Add.(2) says: "Cleaned, the inscribed name of Sarpedon recovered, and the fragments found by Beazley inserted." (No doubt referring to Bothmer's publication). See Bothmer 1992: Panofka had read Sarpedon and Hypnos: these readings were confirmed only in 1979; see Bothmer in Hyatt. Is Thanatos not inscribed?

(1)Langridge says she could not see this name.

6495.

Paris, Louvre G 164.

- A] RF calyx krater. From Etruria. Aegisthus Painter. Second quarter fifth. *CV, France 1, III I c, pls. 10,2-3 and 11,1-3. *FR i, 277, pl. 164 (A). Greifenhagen, Jb. Berl. Museen, n.s. 1, 23-28. P. ARV(2) 504/1, 1657, Para. 381, Add.(2) 252. *D.L. Cairns, 'Veiling, $\alpha\iota\delta\omega\varsigma$, and a red-figure amphora by Phintias,' JHS 116 (1996) 153 n. 16.
- B] A: Apollo and Tityos, with Ge. B: an old man and a woman running to right (toward him).(1)

- C] A: Απολλών. B: to right of the woman's mouth, at some distance: καλός.
 D] For the subject of A, see Greifenhagen. Cairns argues that the female figure with Tityos is not Ge but Leto.

6496.

Paris, Louvre G 178.

- A] RF hydria (kalpis). From Vulci.(1) Imitation of Berlin Painter.(2) Second quarter fifth. Later (Beazley). *TGV 142/17E 16; 159/10F 23; 169/26F 7; fig. 9,w; cf. pp. 226-227. *CV, France 9, III I c, pl. 54,2,5,7. ARV(2) 218/3. Hesp. 27 (1958) 297, pl. 54,c (after CV) and d. Amyx 1941. Jonkees 1951.
 B] Peleus and Thetis; a fleeing Nereid.
 C] Under the foot, Grr.: AE. N and ON. τιοΓII (arrow gamma). Ζυ.ΔωϝΔΔΓII (stemless digamma; arrow delta; arrow gamma).
 D] A price inscription; see TGV 226-27. ον< is for ωνητος. τι for τιμή. For ΖΔω, cf. Oxford 1930.169 and p. 46 (perhaps a personal siglum); it seems connected with the Berlin Painter. What follows includes a numeral: ϝΔΔΓII.

(1)more precise information is given in CV. (2)Some details recall the Harrow Painter (Beazley).

6497.

Paris, Louvre G 180.

- A] RF stamnos. From Vulci. Siren Painter. First quarter fifth. *CV, France 2, III I c, pls. 12,9, 13,3,6,9 and 14,5. ARV(2) 289/2, 1642, Add.(2) 210.
 B] A: The Struggle for the Tripod: Heracles and Apollo between Athena and Leto. B: Perseus pursued by a Gorgon, with Athena.
 C] A: καλόςI.(1) Under the foot, Grr.: ligature HE with a very short left vertical and a hook below. CV also gives the Etruscan(?) Gr. CA, not mentioned in TGV.

(1)so CV, correctly? καλόςεI(?). See GAI i, p. 191, where this vase is cited as a vase painter's error.

6498.

Paris, Louvre G 182.+

- A] RF stamnos. From Nola. Troilos Painter. First quarter fifth. *CV, France 2, III I c, pls. 15,1,4 and 16,4-5. ARV(2) 296/5.
 B] A: Zeus standing between Poseidon and Hera. B: a victorious boxer, with a flautist and trainer.
 C] B: καλόςεI.
 D] + a Louvre fr.

6499.

Paris, Louvre G 183.

- A] RF stamnos. From Nola. Unattributed. Date? *CV, France 2, III I c, pl. 15,2,5. Annali del Istituto di Corrispondenza Archaeologica 1876, pl. B, p. 52L.
 B] A: Zeus seizing Ganymede, between an old man and a woman. B: Departure of a Youth; at left an old man bringing up his horse, followed by another man.
 C] A: κ(α)λός. B: κ[αλός].
 D] Alpha lacks the cross stroke.

6500.

Paris, Louvre G 185.+

- A] Fragmentary RF stamnos. From Etruria. Berlin Painter. First quarter fifth. Early (Beazley). *CV, France 2, III I c, pl. 20,2,5. *Photo. JHS 31 (1911) 282/19. ARV(2) 207/142, 1633, Add.(2) 194.
- B] A: Dionysus riding on a goat; two satyrs. B: Hermes riding on a ram; a satyr with flutes and a satyr with a skyphos and an empty wineskin.
- C] B: on the wineskin: [κα]λος. On the skyphos: a modern Gr.
- D] + Louvre frs. JHS 31 gives the καλος complete.

6501.

Paris, Louvre G 187.+

- A] RF stamnos. From Vulci. Triptolemos Painter. First quarter fifth. *CV, France 2, III I c, pl. 20,2,3. *JdI 31 (1916) 75ff., figs. 5-6 (drs., after Elite). ARV(2) 361/2, 1648, Para. 364, Add.(2) 222.
- B] A: Departure of Triptolemos, in the winged chariot, between Demeter at an altar and Persephone pouring a libation. B: Plouton between two altars; at left, Demeter with torches; at right, Persephone pouring a libation.
- C] A: to right of Triptolemos' head: καλοε.(1) Between him and Persephone, under the phiale: καλο(ς). B: καλοε(ι).(2)
- D] + one fr. of Louvre C 10,838 (ARV(2) 191/100, part). [For the other fr., see Add.(2) on ARV(2) 261/3.] Louvre C 10,837 (363/30) may belong. For καλοε, see Script 175. Sideways sigma.

(1) this inscription is shown in one picture in JdI; it is not mentioned by CV. (2) CV and JdI give: καλοε(γ), the extra stroke of which must be unintentional; the intended letter should be an iota.

6502.

Paris, Louvre G 194.

- A] Fr. of RF volute krater. Syriskos Painter. First quarter fifth. *CV, France 2, III I c, pl. 22,4. *Vidi. Kretschmer, Vas. 203 and 238. ARV(2) 260/7, Para. 351.
- B] Handle: above: Theseus and Skiron. Below: Theseus and Kerkyon.
- C] Handle: below: above the heads: [Κερ]κυανεύς.(1)
- D] Part of the handle is preserved. Kerkyaneus is a variant of Kerkyon.

(1) a blot after the nu.

6503.

Paris, Louvre G 196.

- A] RF amphora. From Etruria. Troilos Painter. First quarter fifth. *CV, France 9, III I c, pl. 34,9-10. ARV(2) 296/2.
- B] A: Athena mounting a chariot, with Heracles and a charioteer. B: Dionysus and a satyr.
- C] A: nonsense: ουτι. ουεολχσ.(1) Under the alien foot, Gr.: a diagonal stroke and E, retr.(2)
- D] In ARV(2) 1643, Beazley points to a workshop connection of the Troilos Painter with the Kleophrades Painter. [If the rendering of the inscriptions in CV can be trusted, they may be similar to nonsense inscriptions by the early Kleophrades Painter.] Much restored.

(1)so CV: reliable? (2)not in TGV. Compared in CV to Hackl 22/xvii.

6504.

Paris, Louvre G 197.

- A] RF amphora. From Vulci. Myson. First quarter fifth. Ca. 480. *FR ii, 277-81, pl. 113. *CV, France 9, III I c, pls. 35,1-7 and 94,5 (much early bibl.). CIG 4.7756. Kretschmer, Vas. 129. OJh 3, 134. L. Curtius, AM 1906, 157. ARV(2) 238/1, 1638, Para. 349, Add.(2) 201 (much bibl.). Script 992. *Boardman in D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 15-16, pl. 3,a-b.
- B] A: Croesus on the pyre. B: Theseus and Antiope.
- C] A: to right of Croesus' lower body: Κροεσος, for Κροϊσος. Above a stooping servant's back: Ευθυμος. B: Above Theseus' helmet: Θεσευς.(1) To right of Antiope's face: Αντιοπε. To right of Perithoos' face: (Π)εριθοος.
- D] Boardman discusses the contemporary view of Croesus; he is not certain that the Corinth frs. (T 1144, ARV(2) 571/74) depict the same episode. Cartwheel theta. Some sigmas are three-stroke, most are four-stroke.

(1)CV gives dotted theta, FR, cartwheel. For the spelling oe for oi, FR thinks of non-Attic origin and compares London E 458, ARV(2) 239/16, by the same painter: Αεθρα, for Αἶθρα. But see Kretschmer and GAI i, p. 323.

6505.

Paris, Louvre G 203.

- A] RF Nolan amphora. From Nola. Dutuit Painter. First quarter fifth. *CV, France 9, III I c, pl. 37,4-7. CIG 4.7641. Beazley, JHS 33 (1913) 109/10, pls. 106-107, figs. 1-2. A. Greifenhagen, Griechische Vasen auf Bildnissen der Zeit Winckelmanns und des Klassizismus, GGN, n.s. 3, no. 7, 206, pls. 1, 2,1, 3,1,2 and 4. ARV(2) 306/1, Add.(2) 212.
- B] A: Heracles with a kantharos receiving a drink from Athena. B: Hermes, with his kerykeion, looking back.
- C] A: between the figures: five nonsense letters. B: below Hermes' outstretched left arm: seven nonsense letters.
- D] The vase was originally in the Hamilton and Mengs collections and was brought to the Louvre by Napoleon. It appears in Hancarville, Winckelmann, Millin, Inghirami, Welcker, and in a portrait of Karl Wilhelm Ferdinand, Duke of Braunschweig; for all this see Greifenhagen, and ARV(2) for references. The readings in CV do not inspire confidence and are not repeated here.

6506.

Paris, Louvre G 206.

- A] RF neck amphora. From Capua. Alkimachos Painter. Second quarter fifth. *CV, France 9, III I c, pls. 37,10-11 and 38,6. ARV(2) 530/22.
- B] A: a satyr attacking a sleeping maenad. B: a woman running.
- C] A: two nonsense inscriptions: εοπαομ and τεντο(σ)οτ.
- D] I think this should be a two-liner. The signs < and > probably represent sigmas.

6507.

Paris, Louvre G 209.

- A] RF Nolan amphora. From Nola. Oionokles Painter. Second quarter fifth. *CV, France 9, III H c, pls. 38,10-12 and 39,1. ARV(2) 648/25, Add.(2) 275.
- B] A: Persephone and Plutus. B: woman.
- C] A: to left of Plutus' face: καλο(ς). Also: καλος, retr. And a third: καλος.(1) Also: καλε. B: καλε, retr.
- D] The inscriptions on A are apparently similar to Cab. Méd. 373, by the same painter, q.v., and to London E 319, by the Briseis Painter.

(1)so apparently CV.

6508.

Paris, Louvre G 210.

- A] RF Nolan amphora. From Capua. Oionokles Painter. Second quarter fifth. *CV, France 9, III I c, pl. 39,2,6-8. ARV(2) 647/18, Add.(2) 275. TGV 184/s.1. 5 12.
- B] A: Heracles smashing Syleus' house. B: a woman running (Syleus' daughter Xenodike to the rescue).
- C] A: between Heracles' and Syleus' arms: ho παυς.(1) καλο{υ}ς.(2) καλος.(2) B: καλος, retr.(2) καλε, retr.(2) Under the foot, Gr.: KK.
- D] The lettering is typical of this painter. For παυς, see GAI ii, 278-79.

(1)this much is visible in the photo. (2)printed letters in CV.

6509.

Paris, Louvre G 211.

- A] RF Nolan amphora. From Nola. Charmides Painter. Second quarter fifth. *CV, France 9, III I c, pl. 39,3-5,9. ARV(2) 653/4.
- B] A: Eros flying with a lyre; a dog. B: a youth.
- C] A: καλος. B: to right of the youth's chest: καλος.

6510.

Paris, Louvre G 213.

- A] RF Nolan amphora. Tithonos Painter.(1) First quarter fifth. *CV, France 9, III I c, pl. 40,1-2,6,8. *dr. and photo. ARV(2) 309/4.
- B] A: Antilochos with helmet, lance and shield. B: Nestor, bald-headed, with a scepter.
- C] A: to left of Antilochos' mouth: καλος, retr. B: to left of Nestor's mouth: Νεστωρ, retr.
- D] The lettering is sloppy. Note the position of the inscriptions.

(1)related to the Berlin Painter.

6511.

Paris, Louvre G 215.

- A] RF neck amphora. From Nola. Providence Painter. Second quarter fifth. *CV, France 9, III I c, pls. 41,1-3 and 40,9. ARV(2) 637/39, Add.(2) 273.
- B] A: a youth attacking with a sword. B: a youth wearing a pilus and throwing a stone; on his left arm, a leopard skin.
- C] A: an inscription, perhaps: ho παις καλος(?).

6512.

Paris, Louvre G 217.

- A] RF Nolan amphora. From Vulci. Nikon Painter. Second quarter fifth. *CV, France 9, III I c, pl. 41,4-6. ARV(2) 651/18.
 B] A: a youth departing, with a woman. B: a youth leaning on his stick.
 C] A: καλος. B: κα[λος]. [κα]λος.

6513.

Paris, Louvre G 228.+

- A] RF pelike. Syleus Painter. Class of Cab. Méd. 390. First quarter fifth. *CV, France 9, III I c, pls. 44,1 and 45,2-3,8. ARV(2) 250/14 and 254/2, Add.(2) 203.
 B] A: Gigantomachy (Athena, Heracles, and a giant).(2) B: the sphinx with four young Thebans.
 C] A: on the convex side of the giant's shield (which is seen from the side), down: καλο[s].(1)
 D] + New York 1985.108.1 (joins).

(1)done after CV, pl. 45,8; there are restorations on the shield. (2)Heracles fighting Cynus rather than a giant? (Bothmer apud Add.(2)).

6514.

Paris, Louvre G 229.

- A] RF pelike. From Vulci. Siren Painter. First quarter fifth. *CV, France 9, III I c, pls. 45,5-7 and 46,2. *Photo. (A). Kretschmer, Vas. 202. CV, Great Britain 3, under pl. 37,1 (mention). ARV(2) 254/4, 289/3, 1642, Add.(2) 21.
 B] A: Heracles receives the boy Hyllos from Deianeira; at left, Athena; at right, Oineus. B: Heracles killing Argos; at right, a man.
 C] A: above Heracles' head: ηερακλες. To left of Hyllos' face: ηυλλος. Above Deianeira's head: Δαιανειρα, retr.(1) Οινευς.(2) B: ηε[ρμες]. Πανοπ[τες], retr.(3)

(1)the first alpha is certain. (2)CV prints a stemless digamma for the epsilon. (3)it is unclear whether the word was left incomplete by the painter.

6515.

Paris, Louvre G 232.

- A] RF pelike. From Chiusi? Syleus Painter. First quarter fifth. *CV, France 9, III I c, pl. 47,1-5. VA 66. ARV(2) 250/24, Add.(2) 203. TGV 142/17E 20 and 144/18E 9.
 B] A: Eos carrying the body of Memnon. B: a man being given a hydria by a woman.(1)
 C] B: to right of the man's mouth, following his outstretched arm: καλος.(2) Under the foot, two Gr.: EM and AE. CV has a third Gr.: ΔO, not mentioned in TGV.

(1)CV thinks perhaps Tithonos being given the ashes of Memnon. (2)the kappa is reduced to a dot.

6516.

Paris, Louvre G 234.

- A] RF pelike. From Chiusi? Geras Painter. First quarter fifth. *Photo. (A). *CV, France 9, III I c, pl. 48,1-6. ARV(2) 286/16, 1642, Add.(2) 209. *H.A. Shapiro, Personifications in Greek Art (1993) 238/35, 90, fig. 44 (A). LIMC iv, 181, s.v. Geras,, no. 4.

- B] A: Heracles and Geras. B: Poseidon.
 C] A: to left of Geras' lower left arm: Γερας, retr.
 D] Geras is inscribed also on London E 290, q.v. Bibl. on the subject: Beazley, 'Geras,' BABesch 24-26 (1949-51) 18-20.
 F. Brommer, 'Herakles und Geras,' AA 67 (1952) 60-73.
 Shapiro, LIMC, s.v. Geras. All three mention this vase.

6517.

Paris, Louvre G 235.

- A] RF pelike. Kleophrades Painter. First quarter fifth. Latish (Beazley). *CV, France 9, III I c, pls. 48,7-9 and 49,1,3.
 *Beazley, Kleophradesmaler, no. 22. *Beazley, JHS 30 (1910) 61/26. ARV(2)184/25. TGV 178/s.l. 2, 3.
 B] A: a youth, leaning on his stick, addressing a boy. B: a victorious athlete, and a trainer proclaiming the victory.
 C] A: to right of the youth's left shoulder: κα[λος].(1) Under the foot, Dip.: see TGV.

(1)so Beazley; poorly rendered in CV.

6518.

Paris, Louvre G 237.

- A] RF pelike. Tyszkiewicz Painter. First quarter fifth. *CV, France 9, III I c, pl. 50,3-5. ARV(2) 293/52. TGV 179/s.l. 2, 11.
 B] A: a woman with a kyathos and cup, the latter offered to a seated youth. B: a seated woman receiving a gift from a youth.
 C] B: according to CV, there may be remains of an inscription. Under the foot, Dip.: A(?).(1)

(1)so TGV; differently CV.

6519.

Paris, Louvre G 263.

- A] RF cup. Antiphon Painter. First quarter fifth. *ARV(2) 341/89.
 *Photo. (Ext.).
 B] Int.: komast. A: Heracles and the deer. B: Heracles and the bull.
 C] Int.: [--]ναϊδες.(1) Ext.: ho pais kalos.(2)
 D] "Now partly cleaned," Beazley, ARV(2). [--]naides should be the komast's name.

(1)[--]ναϊδες? (2)so my note: I do not know if this is on A or on B.

6520.

Paris, Louvre G 264.

- A] RF cup. From Vulci. Tarquinia Painter. Second quarter fifth. *Vidi (Int.). *Dohrn, JDI 70 (1955) 55 n. 19, fig. 1 (A). ARV(2) 869/54, Add.(2) 299.
 B] Int.: a seated youth with a lyre, and a man. Ext.: enigmatic scenes recalling the Mission to Achilles (Beazley): A: a council scene of four seated figures.
 C] Int.: ho pais kalos. A: below the top margin, remains of an inscription: only Λ is visible.(1)

(1)so Dohrn.

6521.

Paris, Louvre G 265.+

- A] RF cup. From Vulci. Painter of Louvre G 265.(1) First quarter fifth. *Beazley, CB ii, p. 40 (mention). ARV(2) 416/1, Add.(2) 234. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 41.
- B] Int.: a youth leading a woman away (wedding of Menelaus and Helen?).(2) Ext.: Deeds of Theseus: A: the bull, with a satyr; Procroustes. B: the sow; Sinis.
- C] Nonsense: Int.: σοιγλοιγ(λ)ιολ.(3) α(λ)γοσιγυι.(4) Ext.: γυιοσι. γλαιοι. (Or γυιοι.) οσαγυι.(5)
- D] + Florence and Villa Giulia. This type of inscription is characteristic of the Briseis Painter; cf. Beazley in CB.

(1)Mild-Brygan Group. (2)so Beazley. (3)the ninth letter is reversed. (4)the second letter is upside down. (5)the locations on the Ext. are not given.

6522.

Paris, Louvre G 276.+

- A] RF cup. Douris. First quarter fifth. Early (Beazley). *ARV(2) 428/11, Add.(2) 235. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 73/23, pls. 14 and 116 (dr. by Beazley, part).
- B] Int.: tondo: a youth and a boy. Around it, a white zone. A: a youth pursuing a boy. B: a youth or man holding out a kalathos; a seated woman spinning.
- C] Int.: Δο[ρ]ι[ς] ε[γ]ραφεν. [ho] πα[ι]ς κ[α]λο[ς].(1) A: [ho π]αι[ς] καλος]. B: Χα[ι]ρ[ε]σ[τ]ρατος καλος].(2)
- D] + Louvre Cp 973. + New York 1973.175.1 (lent to the Louvre). Now cleaned: fragmentary.

(1)but Beazley's dr. gives the first omicron as extant. (2)so B.-O.; ARV(2)'s readings are less complete: Int.: [ho] πα[ι]ς κ[α]λο[ς]. A: [ho π]αι[ς] κα[λο]ς]. The signature and the kalos-name are not mentioned in ARV(2).

6523.

Paris, Louvre G 288.

- A] Frs. of RF eye cup. Manner of Onesimos. Class of Late Archaic Eye Cups. Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pl. 34,1,2,4. Cat. iii, 1036. ARV(2) 51/208 and 331/16, Add.(2) 217.
- B] Int.: a male head; other remains. Ext.: between eyes: A: an athlete with a pair of halteres. B: mostly lost.
- C] A: near the lip: ho πα[ι]ς.
- D] = S 1431. Two frs.

6524.

Paris, Louvre G 289.

- A] Fragmentary RF eye cup. Antiphon Painter. Class of Late Archaic Eye Cups. Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pl. 32,1-4; facs. of inscription, p. 15. ARV(2) 51/212 and 340/74, Add.(2) 219.
- B] Int.: a young komast with his stick and a skyphos. Ext.: between eyes: A: a jumper. B: a jumper; at left, a discus bag.
- C] Near the top margin, above the jumper's left hand: [---π]αις.(1)

(1)probably complete at end.

6525.

Paris, Louvre G 291.+

- A] Fragmentary RF cup. Onesimos (O). First quarter fifth. Ca. 490. *Hartwig, Meisterschalen 258-59, n. 12, fig. 36a-h (part). ARV(2) 322/36, 1706, Add.(2) 215. Script 508.
B] Int.: an athlete at a laver. A: athletes at a well. B: athletes at a laver.
C] Int.: κ[α]λος. ἔρχεται.
D] + many Louvre frs., including G 298 and S 1368.

6526.

Paris, Louvre G 297.+

- A] Fragmentary RF cup. Onesimos (O). First quarter fifth. *dr. (A). ARV(2) 322/35, 1706.
B] Int.: an athlete at a laver. Ext.: athletes scraping themselves. A: two athletes.
C] A: to right of the left athlete's face: κονας.(1)
D] + Louvre G 297 bis and other frs. Nearly complete.

(1)the dr. shows: --] vac. 2 /face/ κονας, but it need not be complete at left. Hence: [--]κονας or Κονας. This should be the athlete's name. See LGPN ii, s.v. Κονωās.

6527.

Paris, Louvre G 313.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth. *Vidi. ARV(2) 377/106.
B] Int.: komast. Ext.: plain.
C] Int.: ho pais and kalos.
D] Sloppy writing, some imitation letters.

6528.

Paris, Louvre G 316.+

- A] Fragmentary RF eye cup. Antiphon Painter. Class of Late Archaic Eye Cups.(1) First quarter fifth. *ARV(2) 51/211, *339/61, Add.(2) 218. *Giroux, CV, France 28, 16 (foot profile; facs. of inscription), pls. 32,5 and 33,1-8. Cat. iii, 1037.
B] Int.: a male leaning on his stick; at left, halteres; at right, sponge, aryballos, strigil. A: a youth reclining, head back and singing, leaning on a wineskin and holding a phiale; at left, his stick; above, a basket suspended. B: portions of a reclining flautist.
C] Int.: above the the male's bent right arm: ho [παις ---(?)]. A: from the singer's mouth (according to Beazley and Giroux he is singing the words), starting with heta written on the raised right arm: ho παις, retr. Under the foot, Gr.: Ψ.
D] = S 1331 [wrongly given as 133 in ARV(2)]. + Louvre S 133 and S 1435; and other Louvre frs. Preserved in good part. Louvre C 11,267 (ARV(2) 51/214, CV, France 28, pl. 34,5 belongs (Giroux), or may belong (Williams apud Add.(2)). See also Louvre Cp 11,267.

(1)see ARV(2) 51.

6529.

Paris, Louvre G 336.

- A] RF stamnos. Hermonax. Second quarter fifth. *CV, France 4, III I d, pls. 12-13. ARV(2) 483/1, 1655.

- B] A-B: komos: four bearded men, three youths, one flute girl.
 C] A: between a man's head and the flute girl: a horizontal
 two-liner, probably stoich.:
 ἡρμωναχς | ἐγραφεεν.
 Under the foot, Grr.: N and N. Not in TGV.
 D] Tailed rho.

6530.

Paris, Louvre G 337.

- A] RF Nolan amphora. From Nola. Charmides Painter. Second quarter
 fifth. *CV, France 9, III I c, pl. 50,6-7. ARV(2) 654/11.
 B] A: Eros flying to an altar, pouring a libation. B: a man
 with a stick.
 C] A: Χ(α)ρμιδες and κ(α)λος. B: Τεισι(α)ς and κ(α)λος.
 D] The alphas apparently lack the cross stroke.

6531.

Paris, Louvre G 338.

- A] RF Nolan amphora. Nikon Painter. Second quarter fifth. *CV,
 France 9, III I c, pl/ 50,1-2. ARV(2) 651/20.
 B] A: a youth, leaning on his stick, with a dog, faces a boy.
 B: a youth leaning on his stick.
 C] A: κ(α)λος and Χ(α)ρμιδες. [B: letters in field?]
 D] Alphas apparently lack the cross stroke.

6532.

Paris, Louvre G 342.

- A] Rf calyx krater. From Agrigento. Altamura Painter. Second
 quarter fifth. 470-460. Ca. 465-460 (Beazley). *CV, France 2,
 pl. 4,2-3 and 5,1-2. *CB ii, 16. ARV(2) 590/12, Add.(2) 264.
 Script 699.
 B] A: Achilles and Memnon.(1) B: Philoctetes bitten by the snake
 (almost entirely restored).
 C] A: Ἀχιλλεύς.(2)
 D] Much restored. Attic alphabet with four-stroke sigma.

(1)The name of Memnon may have been in a missing part; he
 appears here for the first time in Oriental costume
 (Beazley in CB). (2)CB's reading; CV brackets the iota.

6533.

Paris, Louvre G 356.

- A] RF column krater. Leningrad Painter (Earlier Mannerists).
 Second quarter fifth. *CV, France 5, III I d, pl. 26,1-4.
 *Beazley, AJA 31 (1927) 350. ARV(2) 568/29. A.W. Johnston, BSA
 68 (1973) 186 n. 19. *TGV 164/19F 10, pl. 33. GAI ii, 624.
 B] A: a young warrior mounting a chariot; a warrior and an
 archer. B: three youths with their sticks.
 C] A: on reserved area below the scene: false: a modern Gr.:
 πολεμωσ.(1) Under the foot, Gr.: συνμικτα.(2)
 D] συνμικτα: 'miscellaneous'.

(1)cursive letters. (2)the tau is wrongly reported in CV as an
 iota; cf. TGV and for the term Johnston in BSA.

6534.

Paris, Louvre G 372.

- A] RF skyphos. From Nola. Penelope Painter. Third quarter fifth.

*Buschor, FR iii, 298-301, pl. 168,2. *ARV(2) 1300/4, Add.(2) 360.
Boardman, ARFV ii, fig. 248. Robertson, AVCA 219.

- B] The Building of the Acropolis Wall: A: Athena and a giant (as λιθαγωγος). B: two giants: the overseer (επισκοπος) and the architect; in the center, an olive tree.
C] A: above the giant: Γηγας.(1) B: Above the left giant: Φιλυας.
D] Ionic alphabet. Robertson: a propos of B: "The [overseer] is named Philyas, and an attractive theory sees an allusion here to Phidias who at this time was Pericles' overseer of building works on the Acropolis."

(1)the first letter has a short, diagonally upward, stroke below the horizontal, which makes it look a bit like a digamma.

6535.

Paris, Louvre G 375.

- A] RF pelike. Polygnotos. Third quarter fifth. Among earliest (Matheson). *CV, France 12, III I d, pl. 32,1-4,6,8. ARV(2) 1032/54, Add.(2) 318. LIMC ii, 311 Apollo 1073. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 10, 197, 359/59, pl. 1A-B (A, detail of A).
B] A: Tityos and Apollo; at left, Leto. B: Apollo with his laurel tree, between Artemis and another goddess (Matheson).
C] A: Μελοσα.(1) Above Tityos' head: (Τ)ιτυας.(2) Above Apollo's head: Απολλον.
D] Done from CV. The vase shows the influence of the Niobid Painter. M. Milne, AJA 49 (1945) 531, discusses the name Μελουσα, with bibliography (Gr. on New York 44.11.1, q.v., where Melousa won the carding contest). - Is this a kale-name without the adjective?

(1)CV, printed letters, the first two incomplete. (2)The last four letters are clear in the photo., the first is printed as an Ionic gamma.

6536.

Paris, Louvre G 376.

- A] RF Nolan amphora. From Vulci. Hermonax. Second quarter fifth. *CV, France 12, III I d, pl. 36,1,5. ARV(2) 488/68.
B] A: Dionysus with a thyrsus and kantharos. B: a maenad with a thyrsus and oinochoe.
C] A: at left, traces of an illegible inscription: αγ[---].(1) Under the foot, Gr.: E. Not in Hackl or TGV.

(1)CV, in caps; Αγ[---](?).

6537.

Paris, Louvre G 381.

- A] RF lekythos. From Italy. Brygos Painter. First quarter fifth. Late (Beazley). *Photo. *Beazley, VPol 20 (mention). ARV(2) 384/222, Add.(2) 228. GAI i, 46.
B] Nike flying with prize hydriai.
C] On one hydria: κ(α)λε. Also nonsense letters in the field.
D] The nonsense letters were previously wrongly read Eos (ΑΟζ with three-stroke sigma, Millingen), a reading still accepted by Threutte in GAI i. Beazley in VPol made the correction to nonsense letters and defined the subject, citing as a parallel New York 07.286.67 (Richter-Hall

53/31), a RF lekythos by the Providence Painter, where Nike is inscribed.

6538.

Paris, Louvre G 401.+

A] RF cup. Euaion Painter. Second quarter fifth. *ARV(2) 789/5.

B] Int.: a satyr and a maenad. A-B: satyrs and maenads.

C] Int.; Εὐαιῶν καλός.

D] + Louvre frs. Ionic alphabet.

6539.

Paris, Louvre G 402.

A] RF oinochoe (chous). From Vulci. Kraipale Painter. Third quarter fifth. *ARV(2) 1214/2, 1687, Add.(2) 348.

B] Sacrifice: a youth pouring a libation on a flaming altar; a boy roasting meat; onlookers.

C] Above the heads: Πυθοδηλος καλός.

D] = MNB 1705. Ionic alphabet.

6540.

Paris, Louvre G 403.

A] RF calyx krater. Methyse Painter. Second quarter fifth. *CV, France 4, III I d, pls. 14,1-2 and 15,15.5. ARV(2) 633/7, Add.(2) 272.

B] A: Neoptolemos leaving Skyros; at left, the grandfather seated; at right, the mother with a phiale. B: a youth with a woman and an old man.

C] A: Λυ[κ]ομεδης. Νεοπτολεμος. Δαιδα[μεια].(1)

D] Mixed alphabet (Ionic lambda). Lykomedes was the father of Deidameia, wife of Achilles.

(1)so CV, text.

6541.

Paris, Louvre G 406.

A] RF stamnos. Polygnotos. Third quarter fifth. *drs. (A). ARV(2) 1028/12, Add.(2) 317.

B] A: Dionysus seated, with Ariadne and two satyrs. B: three maenads.

C] A: to upper right of the head of a lyre-playing satyr: [--]μος. Above Dionysus' head: Νιονυσος.(1) For Διονυσος. Between the heads of Ariadne(?) and a satyr who grabs her arm: Αραιν.(2)

D] The inscriptions are odd.

(1)so Beazley's dr.; a note attached to it refers to the form Νιονιος at Zante. But here I think the name is simply miswritten. (2)so the dr.; the letters are shown between her head and the satyr's raised arm; to left of the head and right of the arm the space is left vacant, otherwise one might read: [--]αραιν[--]. [The inscription must be incomplete and is perhaps miswritten for Αδριαδνε.]

6542.

Paris, Louvre G 413.

A] RF stamnos. From Cervetri. Hermonax.(1) Second quarter fifth.

Very late (Beazley).(1) *CV, France 4, III H d, pl. 18,1-4. ARV(2) 484/22, 1655, Para. 379, Add.(2) 248. TGV 108/9C 6.

B] A: Philoctetes bitten by a snake at an altar (with a statue) of Chryse; Agamemnon, Achilles, Diomedes, and a fourth. B: continues A (as cleaned).

C] A: [Φι]λοκτε[τ]ε(ς).(2) Χρυσι.(3) [Αγαμεμ]νόν. Αχιλ[λε]υς. Διομεδε(ς). Under the foot, Gr.: a vertical ligature: ΧΤ.

(1)taken as a very late work; if not his, then by a follower having characteristics of the Painter of the Birth of Athena (ARV(2) 1655). (2)CV prints an Attic lambda as the last letter. (3)so CV; Χρυσι[ς](?).

6543.

Paris, Louvre G 415.

A] RF stamnos. From Etruria. Painter of the Louvre Symposion. Third quarter fifth. *CV, France 5, III I d, pl. 20,3-5,8. ARV(2) 1070/2, Para. 447. TGV 110/15C 5 and 112/18C 28.

B] A: symposium: a man on a couch between two youths; an oinochoos; a female flautist. B: komos: two youths; a man.

C] On the inside of the mouth, Gr.: Etruscan: suthin[a], retr. Under the foot, Gr.: on the bottom: XE and crossing lines. At the rim: XE and a broken stroke near a break.(1)

(1)the last in CV, not in TGV.

6544.

Paris, Louvre G 421.

A] RF bell krater From Campania. Group of Polygnotos, near the Peleus and Hector Painters.(1) Third quarter fifth. *CV, France 5, III I d, pls. 21,8 and 22,1-5,7. C. Fränkel, Satyr- und Bakchennamen (1912) 72, 94/P. ARV(2) 1037/1, Para. 443, Add.(2) 319. *photo. *Script 767, Fig. 136. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 161, MARSYAS 4 (bibl.). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 404/HN 2 (not ill.). LIMC vi, 92, pl. 42 Komodia 2.

B] A: Return of Hephaestus. B: youths and a boy.

C] A: all inscriptions are near the heads: Ηφαιστος. Διονυσος. [Κ]ωμωιδία. Μαρσας.(2)

D] Ionic alphabet.

(1)near the Hector Painter (Matheson). (2)maenad and satyr.

6545.

Paris, Louvre G 423.

A] RF bell krater. Komaris Painter. Third quarter fifth. *Photo. (A). *CV, France 5, III I d, pl. 23,1,3. Beazley, JHS 47 (1927) 147. *CB ii, 81. ARV(2) 1064/6.

B] A: a young Theseus pursuing an unidentified woman; at left a female companion, fleeing. B: three draped youths, two of them with sticks.

C] A: centered above Theseus' head and very close to it: ΘΕΣΕΥΣ.

D] Theseus is the reading accepted by Beazley in JHS and CB; it was originally the reading of Pottier and Heydemann (see CV). CV, however read: (π)ε(λ)φυς, i.e. (Π)ελευς, changing the subject to the pursuit of Thetis by Peleus. It is no doubt an early amatory exploit of Theseus, of which there are many.

6546.

Paris, Louvre G 430.

- A] RF neck amphora. From Italy? Polygnotos. Third quarter fifth. *CV, France 12, II I d, pl. 39,5,7-9. C. Fränkel, *Satyr- und Bakchennamen* (1912) 60, 71, 92/m. Hackl 589a. ARV(2) 1031/40. TGV 163/17F 3. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 157, KOMOS 1. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 356/P 45, pl. 23.
- B] A: a maenad between two satyrs, that at right playing the flutes. B: three maenads.
- C] A: the flute-playing satyr: Κομος. Under the foot, Gr.: σκυο.
- D] = CA 303. For the identification of σκυο see TGV, p. 230. The word is rare on vases: references, *ibid.*, p. 248, 17F n. 1.

6547.

Paris, Louvre G 431.

- A] RF pelike. Niobid Painter. Second quarter fifth. Middle (Beazley). *CV, France 12, III I d, pl. 42,5,7,9,11. ARV(2) 604/48, Add.(2) 267.
- B] A: a warrior leaving home. B: Poseidon and two women.
- C] Gr.: suthina, retr.
- D] Etruscan.

6548.

Paris, Louvre G 433.

- A] RF pelike. From Nola. Painter of Louvre G 433. Last quarter fifth. *CV, France 12, III I d, pl. 43,4,7-11.(1) ARV(2) 1342/1, Para. 482.
- B] A: Dionysus between, on each side, a pair of a satyr and a maenad. B: two youths and a boy.
- C] A: Above the group at left: Διον(α).(2) Above the group at right: σιοασ(?).(3)
- D] This vase does not seem to be mentioned by C. Fränkel, *Satyr- und Bakchennamen* (1912) 54 and nos. θ, κ, and μ. The readings, taken from CV's text, are highly suspect.

(1)see ARV(2); fig. 6 is wrongly labeled 4 in CV. (2)for Dione as a maenad name, see A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 178 (this vase not listed). (3)the name of a satyr or nonsense?

6549.

Paris, Louvre G 434.

- A] RF pelike. From Nola. Ethiop Painter. Second quarter fifth. *CV, France 12, III I d, pl. 44,1-4. ARV(2) 665/3.
- B] A: Gigantomachy: Dionysus fighting a giant. B: a youth with his stick.
- C] A: nonsense: to right of Dionysus' head, above the giant: γονου.(1) Between the figures: υ(χ)ου.(2)
- D] A small vase.

(1)the first two letters from CV, fig. 2, the rest from the text; but the photo. seems to show different letters for these also. (2)so the photo., the second letter resembling an 'Argive' lambda. CV prints: NXOII.

6550.

Paris, Louvre G 436.

- A] RF Nolan amphora. From Nola. Phiale Painter. Third quarter

fifth. 445-440 (Oakley). *J.H. Oakley, *The Phiale Painter* (Kerameus 8, 1990) 67/1, pls. 1,a and 31,b. *CV, France 12, III I d, pl. 37,1-3. Hackl 612. *Beazley, JHS 51 (1931) 123. ARV(2) 1014/1, Add.(2)315. *TGV 102/16B 31, 156/8F 10, and 160/11F 16.

B] A: Death of Orpheus. B: a youth.

C] Under the foot, Gr.: ΠΚΑΠΟΙ.(1)

D] The vase is a replica of Munich 2330. Beazley in JHS reads: κἀδίσκοι ποίκιλοι. Johnston, however, while agreeing on 'decorated' (p. 225), takes KA as the abbreviation of a proper name (p. 227). For the pi alone, see *ibid.*, p. 197.

(1)Attic pi. Oakley has a different reading.

6551.

Paris, Louvre G 440.

A] RF oinochoe (globular chous). Methyse Painter. Third quarter fifth. *ARV(2) 633/11, Add.(2) 272. *A. Lezzi-Hafter, *Der Schuwalow-Maler* (Kerameus 2, 1976) 102/Me 1, 14 and n. 172, pls. 18 (profile) and 76,c-d. *E. Pöhlmann, *Würzburger Jb.* 2 (1976) 59, n. 51, and 73/24 *ter. Script* 665. A. Lezzi-Hafter, in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 356 (mention).

B] Three Muses: one looking into open tablets; a chest; another, seated, holding two sticks; at right, a third playing the flutes.

C] Ourania. Kalliope. Melpomene.(1)

D] Pöhlmann says the seated Muse holds a book roll(?) and beats time [with her foot, which is slightly raised]. But what are the two sticks? One is thick, the other thin. They do not look like a book roll. Could it be that the muse marks time with a stylus and a closed book roll? The names are taken from ARV(2). - The vase is cited by L.-H. for comparison with Sozopol 266, q.v. The Methyse Painter was the most important teacher of the Eretria Painter.

(1)Melpomene, L.-H.

6552.

Paris, Louvre G 457.

A] RF cup. From Cervetri. Eretria Painter. 430-420. Ca. 430 (Beazley). *Beazley, AJA 52 (1948) 340, pl. 35,b (Int.). *Ullman *Studies* i, 20/3. *Photos. Beazley Archive db, no. 217,018. ARV(2) 1254/80, *1562, Para. 469, Add.(2) 355. Brommer, *Vasenlisten*(3) 536/B 3. *Lezzi-Hafter, *Der Eretria-Maler* (Kerameus 6, 1988) 20, 32, fig. 6,a (dr. of detail), 140, 313/21, pls. 16 and 53,b. J. Boardman, *Athenian Red Figure Vases: the Classical Period* (1989), fig. 237 (good picture of Int.).

B] Int.: a youth (Musaïos) holding up writing tablets (with five folds), opened at the top; a seated man (Linos), himation around the waist, with an open book roll; a book chest. Ext.: athletes: A: a trainer and a jumper. B: athletes.

C] Int.: above the youth's head: Μοῦσαιος. Above the man's head: Λίνος. The two-lines of writing on the roll have been variously read (the roll is twisted): 1. Jahn, *Annali* 1856, 95-97): ννεν and ιιδεινα... 2. Pottier: λνεν (Attic

lambda) and ιι(δ)εοναι (the 'delta' = D). 3. Beazley, AJA: υνευ and ι:ιοεοναι (see below). 4. HRI: υνε(ν) (the last letter a sigma(?) corrected to a nu or vice versa) and ι:ιοε(φ)ναι (The 'phi' is a small circle with verticals at top and bottom; it may well be an omicron, as Beazley posited.) A better reading, from the photo. in L.-H., is: [-]υνευ|θεωναι[-]. 5. Beazley says that the first three signs of line 2 stand for any letters [cf. Script 174 and n. 5]. He restores: <σοφορ<υν<εν and θε<ον αι<ει<γεν<νε<τά<δ<ον>. 6. L.-H. in her cat. appears to make a mistake, reading: υνευ|ιθεωναι. On p. 140 she reports Beazley's text in AJA as: [σωφορ<υν<εν|θε<ων αι<ει<γεν<νε<τά<δ<ων]. The lines praise 'die Besonnenheit der immerwährenden Götter' (L.-H.). A: to right of the trainer's head [above the scene as a whole (according to L.-H.)]: Λυκοφρόν. To right of the jumper's head: Εφαρμοστός. καλός. [Connected with any name, or label for a third person?] B: similar: [Α]λκιμα[χ]ός.(1) Ασσειός.

- D] The Int. is a school scene in mythical guise. Alkimachos: see Davies, APF 12-15, 600, IV. Also with kalos on Villa Giulia 27,252. Also in Ferrara T 617, with kalos, L.-H., no. 98, Calliope Painter; this should be a younger member of the same family, although Beazley 1562 does not distinguish the two. Mixed alphabet. Ionic lambda and three-stroke sigma.

(1)the name is mentioned in ARV(2) 1562.

6553.

Paris, Louvre G 458.

- A] RF cup. Codrus Painter. 430-420. *Hesp. 27 (1958) 59 n. 67,(2) (not ill.). ARV(2) 1270/11, 1689, Add.(2) 356. Script 790.
B] Int.: Ajax attacking Cassandra. A-B: youths leaving home.
C] Int.: Αίας. Κασσανδρά.

6554.

Paris, Louvre G 471.

- A] RF cup. From Nola. Manner of Euaion Painter.(1) Second quarter fifth. Early (Beazley). *Photo. ARV(2) 798/1.
B] Int.: Hermes. Ext.: plain.
C] Int.: to left of his middle: ηερμης.
D] Four-stroke sigma.

(1)By the painter himself? (Beazley).

6555.

Paris, Louvre G 488.

- A] RF bell krater. From Nola. Dinos Painter. Last quarter fifth. *CV, France 8, III I d, pl. 33,1,3-5. ARV(2) 1154/27. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 386/D 28 (not ill.).
B] A: three maenads, dancing (two with tympana). B: four maenads dancing (two with tympana).
C] A: Καλλιόπη. [Μα]ίνας.(1) [--]ην[--].(2) B: Σεμέλη. Φυών[--]. [--]χυ[--]. Πολυτε[--].(3)
D] Much restored. These are strange names for maenads; all are named. Not in C. Fränkel or Kossatz-Deissmann. I wonder if the inscriptions are genuine. Ionic alphabet.

(1)not restored in CV. (2)CV has: HN. (3)Matheson gives: A: Καλλιοπη. ...INA^ . ηN[sic]. B: Σεμελη. Φυω N. ...XY. ΠΟΛΥΤ^ . [Poor rendering.]

6556.

Paris, Louvre G 491.

- A] RF bell krater. From Italy. Polygnotos (Beazley). Manner of Peleus Painter (Matheson). Third quarter fifth. *CV, France 8, III I d, pl. 34,1-2. ARV(2) 1029/26, Add.(2) 317. *TGV 102/16B 32, 116/3D 17, and 165/20F 3, fig. 4,z (facs.). *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 114 (attribution), 444/PEM 12, pl. 96. LIMC iii, pl. 568 Eos 92.
- B] A: Eos pursuing Cephalus; a companion fleeing. B: three youths.
- C] A: Εως. Κεφαλος.(1) Under the foot, Grr.: Π (Attic pi), ΛI, and TP.(2)
- D] "Not good, but seems to be by the painter himself" (Beazley).

(1)so Matheson in the cat. (2)so TGV; CV has ΠIΠ (Attic pi) and ΛI. Johnston says this reading is defective; he does not list the vase as having an iota after TP, but I wonder if it doesn't. For interpretations see TGV, pp. 197 (but does the vase have ΠOI(?)), 205 and 231. Pi is a common Polygnotan mark (for π<οικίλοι>(?)). The facs. in TGV gives: T ΠIΠ ΛI, with normal pi. [I think the space after the tau is irrelevant. Is this τρI plus π(?). For other vases with τρI see TGV 102/16B 27-29; Johnston does not explain τρI. I have not entered the other vases with this mark.]

6557.

Paris, Louvre G 496.

- A] RF bell krater. Pothos Painter. Last quarter fifth. *CV, France 8, III I d, pl. 35,2,4. *Vidi (A). *Hackl, 54/597 and p. 69, pl. 3. Hesp. 27 (1958) 289-92, pl. 52,c (after Hackl). ARV(2) 1190/24, 1686, Add.(2) 342. *TGV 113/18C 74 and 161/14F 3. Amyx (1941) and Jonkees (1951).
- B] A: a sacrifice to Apollo: a youth holding a spit over the fire; a priest at the altar; a tree; a youth pouring a libation; Apollo. B: three youths.
- C] A: nonsense: imitation letters: four groups of letters are represented in CV, unreliable and not repeated here. The photo. in CV shows illegible letters: above the head of the left youth; to right of the priest's mouth; and to right of the right youth's head. Under the foot, Gr.: κρατερες : ΠI:IIII οξιδες : ΔΔΔΔ:|- οξυβαφα : ΠΔ:IIII. Also a line across the foot.
- D] A price inscription.

6558.

Paris, Louvre G 497.

- A] RF bell krater. From Etruria. Komaris Painter. Third quarter fifth. *CV, France 8, III I d, pl. 35,1,3. *Photo. (A). ARV(2) 1064/4.
- B] A: symposium: two youths on a couch, one playing kottabos; a youth on a couch, with a female flautist; in front, tables. B: three youths.

- C] A: above the heads of two youths at left: Εὐκλες. Εὐθερ.(1)
 Location probably similar: Φίλε. ΧΓΟ...(2)
 D] Mixed alphabet. Ionic lambda. Sigma = <.

(1)CV has a dot in the theta, but I did not see the dot in the photo.; = omicron? The name is not in PA, Pape or LGPN ii; but cf. Εὐθηρος. (2)so CV; no doubt the name of the youth at right.

6559.

Paris, Louvre G 503.

- A] RF bell krater. From Italy. Kadmos Painter. Last quarter fifth. *CV, France 8, III I d, pl. 1,1-3, and fig. c. *Hackl 54/596, pl. 3. *Beazley, AJA 45 (1941) 598. Jonkees, Mnemosyne ser. 3, 10 (1942) 154 n. 18. Hesp. 27 (1958) 289-92, pl. 52,a. ARV(2) 1185/18. *TGV 98/12B 10, 112/18C 42, 161/15F, 168/26F 3. Amyx (1941) and Jonkees (1951).
 B] A: satyrs and maenads (two pairs). B: three youths.
 C] Under the foot, Grr.: Θ; a line crossing the foot; and:
 κρατερες : ΠΙ(1)
 τιμε : | - | - | - | -
 βαφεα : ΔΔ| - |
 and separately: οξιδες : ΠΙΙΙ
 D] Beazley in AJA gives parallels for the theta, which is a cartwheel.

(1)a short stroke precedes the pi: is it accidental?

6560.

Paris, Louvre G 535.

- A] RF pelike. From Nola. Barclay Painter. Third quarter fifth.
 *CV, France 12, III I d, pl. 41,1-5. ARV(2) 1067/9.
 B] A: Bellerophon. B: three youths.
 C] Gr.: su<thina>, retr.
 D] Etruscan.

6561.

Paris, Louvre G 549.

- A] RF pelike. From Nola? Washing Painter. Third quarter fifth.
 *CV, France 12, III I d, pl. 46,4-5,7. ARV(2) 1128/106, Add.(2) 332.
 B] Eros flying and bringing clothes to a naked woman, who puts on a sandal. B: a youth making a libation at an altar.
 C] A: between heads: καλος(?).(1)

(1)almost illegible, CV.

6562.

Paris, Louvre G 579.

- A] RF oinochoe (chous). Persephone Painter. Third quarter fifth.
 *ARV(2) 1013/14, Add.(2) 314.
 B] Two athletes.
 C] [Διω]ν καλος.(1)
 D] Mixed laphabet. Ionic lambda. Three-stroke sigma.

(1)read by Bothmer after cleaning ; [Διω]ν is his suggestion.

6563.

Paris, Louvre G 650.

- A] Fr. of RF cup. Angular Painter. Second quarter fifth. *dr. ARV(2) 954/64 (no bibl.).
- B] Int.: a draped boy; a youth leaning on his stick. Ext.: plain.
- C] Int.: between the two, at mid-level: φειλεμου(?).
- D] The problem of this inscription is the last letter: for the digraph for long closed o, see GAI i, 238ff. (on vases, p. 240/4). But the upsilon has a very archaic shape and may in fact be a three-stroke sigma or a corrected letter. It is hardly a nu; hence Φειλεμων seems excluded.

6564.

Paris, Louvre C 52.

- A] Frs. of BF lip cup. From Italy. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 88,7.(1) *Photos. in Beazley Archive.
- B] Lip: A: two panthers or lions facing, between remains of an uncertain object which is mostly missing. B: panther and panther or lion, facing; between them, partially preserved, an uncertain object of an odd shape.
- C] Handle zone: A: χαίρε και πρ[ιθ ---(?)] (2) B: χαίρε και ΣΟΕΙΚΑ. (3)
- D] Group of Vatican G 61 (Beazley on the mounting sheet of the photo.). For this group see Para. 77, where these frs. are not mentioned. On B: part nonsense. Illiterate? For πριω 'buy,' see Script, p. 48.

(1)the number given there seems to be CA 10,254(?). [Cp 52 may be a part of CA 10,254.] (2)the rho is very clear with a large round loop. (3)is this nonsense or miswritten for, e.g., σοει εκαθον(?).

6565.

Paris, Louvre C 61.+

- A] Frs. of RF cup. Euergides Painter. Euergides potter. Last quarter sixth. *CV, France 28, pl. 47-2-4. *ARV(2) 91/45, Add.(2) 171. P. Rouillard, RA 1975, 33 n. 3 and 47.
- B] Int.: a trace of a figure (sleeve? Beazley). A: an armed youth leading two horses. B: missing.
- C] Int.: [Ευεργι]δε[ς ---]. A: [ho] παις καλο[ς].
- D] + probably another Louvre fr.

6566.

Paris, Louvre C 91.

- A] Fr. of RF cup. Proto-Panaitian Group. First quarter fifth. *Beazley, Hesp. suppl. 8 (1949) 3/1, pl.1,1. ARV(2) 316/6, Para. 358.
- B] Int.: part of the line border; part of a cloak in the left portion of the picture. A: Dionysus(?) reclining and satyrs (one with a wineskin).
- C] Int.: between the border and the cloak: [--- κ]αλο(ς), retr. A: above Dionysus' head: [---] ναειχι.

6567.

Paris, Louvre C 150.

- A] Fragmentary BF olpe. Theseus Painter (F.-C.). Last quarter sixth. 510-500 (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 105/45,

pls. 32 and 34 (no bibl.).

B] Peleus and Thetis.

C] Nonsense: at left, to left of Peleus' right leg: εγ(ο)εσ.(1)
on Thetis' right, not facing her: ε(.)^ονον.(2)

(1)the omicron is square. (2)the second letter is unclear.
Thetis' arm and hand intervene.

6568.

Paris, Louvre C 201.+

A] Fragmentary RF cup. Painter of London E 55 (Guy).(1) 480-470.

*D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 87/E 6, pl. 121.
ARV(2) 434/81, Add.(2) 238 and 239 (under 437/113).

B] Int.: a bearded man, seated; a youth facing him; between
them, sponge, aryballos, and net bag. A-B: men and youths.

C] Int.: ho παῖς καλ[ο]ς.(2)

D] + Louvre S 1319 (ARV(2) 437/113). + Louvre C 11,457 (800/1).
+ New York, ex Bareiss [see B.-O., p. 114, list of
illustrations], mentioned in Add.(2) 239 (under 437/113). The
cup has not yet been put together.

(1)Beazley attributed two Louvre frs. to Douris and one (ARV(2)
800/1) to a follower. (2)so B.-O. in cat.; the photo. shows
καλ[ο]ς curving over the back and head of the seated man.

6569.

Paris, Louvre C 10,255.

A] Fragmentary BF lip cup. Unattributed. Third quarter sixth.

*Photos. in Beazley Archive (Ext., parts).

B] Lip: A: two lions facing. B: two grazing does facing.

C] Handle zone: nonsense: A: λιλιαια?ιαι?γιαι(.). B:

α(.)λιγ[.]α(σ)εφο. (1)

(1)the reading of B is unreliable.

6570.

Paris, Louvre C 10,256.

A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in
Beazley Archive (A, B, parts).

B] Lip: A: two panthers facing, but looking away. B: two
grazing does facing.

C] Handle zone: A: εποινειννινι(.). (1) B: οινεπ[ο]ινει?υν.

D] For nonsense inscriptions punning on εποιεσεν see Script 44
and n. 30; also nos. 134, 284, and 350. Breaks intervene on
A and especially on B.

(1)the penultimate letter is a dot.

6571.

Paris, Louvre C 10,257.

A] Fragmentary BF lip cup. Unattributed. Third quarter sixth.

*Photos. in Beazley Archive (A and B, parts).

B] Lip: A, B, each: a swan with outspread wings.

C] Handle zone: nonsense: A: νο(.)ευπεινισι(.). (1) B:

ευ:ευ:ελεσ.(2)

D] Beazley on the mounting sheet of his photo. compares Boston
92.2654. But the inscriptions there seem to contain more
sigmas.

(1)the reading is very uncertain. The last letter's existence is doubtful. (2)the reading is better than that of A, except at the end.

6572.

Paris, Louvre C 10,259.

- A] Fr. of lip cup. Unattributed. Third quarter sixth. *ABV 187/3.
B] No figured decoration preserved.
C] [Handle zone]: [---] ΕΠΟΙΕΣΕΝ, "with remains, it seems, of the last letter but one or two of the name (")."(1) Hence read: [--](.)[1-2] ΕΠΟΙΕΣΕΝ.

(1)Beazley. [(") is presumably an attempt to render what remains of the letter(s).]

6573.

Paris, Louvre C 10,260.

- A] Frs. of lip cup. Unattributed. Charitaios potter. Third quarter sixth. *ABV 161/2. *CV, France 14, III H e, pl. 88,10 (part of one fr.). Beazley, JHS 52 (1932) 192 (mention, part of one fr.).
B] No figured decoration preserved.
C] [Handle zone]: A: Χαριταιος : μεποιεσεν. B: [Χαρ]ιταιος : μεποιεσε(ν).(1)
D] Two frs., additions by Villard. One fr. (B) = Louvre S 1277 + S 1278.

(1)so CV, pl. 99,10; ABV gives: [Χαριτα]ιος : μεποιε[σεν], which is probably an error.

6574.

Paris, Louvre C 10,261.

- A] Frs. of BF band cup. Unattributed.(1) Hermogenes potter. Third quarter sixth. *Vidi (one fr.). *ARV(2) 165/6.
B] Handle zone: A: a chariot wheeling around; a warrior. B: similar.
C] Handle zone: A: to left of the scene: [h]ερμογενες. The verb is lost on the right.
D] Small letters, rather neat. Regular rho (not with the extended vertical).

(1)the attribution is uncertain. According to Beazley, the chariot cups signed Hermogenes may or may not be by the same hand as the head cups: see ABV 164-65 and Script 51, where I point out that many of the Hermogenes signatures must be by one hand. Our vase does not seem to belong to that group (note the rho).

6575.

Paris, Louvre C 10,275.

- A] Fr. of LM cup. Xenokles potter? Third quarter sixth. *ABV 186/middle.
B] No figured decoration preserved.
C] [Handle zone]: A: [--]οκλε[ς] επ[οιεσεν].
D] Perhaps [Χσεν]οκλες, "although the writing seems rather good for him" (Beazley).

6576.

Paris, Louvre C 10,276.

- A] Fr. of LM cup. Xenokles Painter? Xenokles potter. Third quarter sixth. *ABV 185/5.
B] No figured decoration.
C] [Handle zone]: A: [Χσενοκλ]ες·εποιεσ[εν].(1)
D] The name restored by Beazley because of the handwriting.

(1)"with traces of other letters from the name" (Beazley).
ABV has a single dot as punctuation: is this a misprint?
The typical Xenokles signature has a double interpoint.

6577.

Paris, Louvre C 10,345.

- A] Frs. of BF cup. Unattributed. Last quarter sixth. 520-500 (Villard). *Villard, CV, France 17, pl. 110,1,4 (no bibl.).
B] Int.: remains of Dionysus(?). A-B, each: a chariot, with a charioteer mounting.
C] Nonsense(?): A: to right of the charioteer's head: [--]οογ[--]. A photo. in CV also seems to show letters in front of the horses of one of the two chariots.
D] Five frs.

6578.

Paris, Louvre C 10,458 (part).+

- A] Frs. of BF/RF(?) eye cup.(1) Epiktetos. Last quarter sixth. *ARV(2) 46/121 and *71/10. *Villard, CV, France 17, pl. 8,2-5 (figs. 2-3 are of Int.). Bothmer, AJA 59 (1955) 68 (1 new fr.).
B] CV: Int.: 2 small isolated frs. are extant: BF: feet of a horse to right (Villard says: a horseman [no doubt rightly as the horse is raising its front feet.](2) Ext.: between eyes: A: a youth trying to lift(?) a large column krater. B: a nose.
C] Int.: along the left margin: Επικτε[--]. Near the right margin: [--]σεν.(3)
D] Beazley thinks these frs. may be from the same cup as C 10,458 (the other part), ARV(2) 71/11, but he treats the sets as separate.

(1)these frs. are listed in ARV(2) 46/121, in his 'Interlude', among cups where one cannot tell whether they were bilingual or RF, as the Int. is not extant. However, 71/10 has only an Int., which is BF, and 71/11 (cf. 43/60) which has only a RF Ext., may be from the same cup, which would clearly be bilingual. CV published both sets under the same number as one cup. (2)ARV(2) 71/10 says: Int.: BF: fawn, which does not agree with CV, although the inscription does. (3)So Villard who restores [εγραφε]σεν. But the first preserved letter may show as an incomplete circle, whence [εγρασ]φεν is perhaps likely. [The ph. is small, so I cannot be sure.] ARV(2) has [εγρασ]φεν.

6579.

Paris, Louvre C 10,463.

- A] Fr. of BF/RF cup. Related to Group of Louvre F 125.(1) Nikosthenes potter? 530-520. *ARV(2) 42/51 and 123/middle. *Villard, CV, France 17, pl. 18,7.
B] Int.: BF: a bit of the border, and of a figure.

C] Int.: in BG on reserved ground, near the margin and no doubt following it: [--]ko[--].(2)

(1)see ARV(2), p. 123. (2)[Ni]ko[σθεves ---](?).

6580.

Paris, Louvre C 10,473.

A] Fragmentary RF cup. Epiktetos (Beazley).(1) Last quarter sixth. Ca. 500 (Villard). *CV, France 17, pl. 12,1. ARV(2) 76/79.

B] Int.: a youth with a spear running to left (Villard).(2)

C] Int.: around the figure: ΕΠΙΚΤΕΣΕΥ.

D] A small cup. A few letters are visible in the ph.; the nu is just below the left ankle. Miswritten.

(1)Villard seems doubtful; at any rate a very late work.

(2)Beazley says: komast (or hunter?).

6581.

Paris, Louvre C 10,503.+

A] BF neck amphora (Tyrhenian). Fallow Deer Painter (Bothmer). Early period (K.).Third quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 26/170, pl. 122. ABV 101/84, Para. 38. Script 197. J. Kluiver, BABESCH 71 (1996) 26/233 (inscriptions not mentioned), fig. 33.

B] A: fight, with women watching. B: horsemen.

C] B: (Würzburg fr. only): below the head of one horse, not facing: ϜϜκιοϜλ. Below horse's belly: ι..(?)[--].

D] Part ex Würzburg 170. I have no information on any inscriptions on the Louvre part.

6582.

Paris, Louvre C 10,505.

A] BF neck amphora (Tyrrenian). Kyllenios Painter (Bothmer).(1) Middle period (K.). Second quarter sixth. 560-550. *K. Schauenburg, AA 1971, 169, figs. 8-9.(2) *Revue du Louvre 35 (1985) 2, 93/25, fig. 4, 85, fig. 4a. Brommer, Vasenlisten(2), A 25. Para. 39, Add.(2) 27 (bottom). Script 182. AA 1971, 169, figs. 8-9 (A, side). J. Kluiver, BABESCH 71 (1996) 2.110: inscriptions not mentioned.

B] A: Heracles and the Hydra. B: riders.

C] A: nonsense.(3)

(1)See Para.; Schauenburg lists as Dot-Band Class and does not attribute. (2)the number wrongly given as C 10,506, which was copied in Para.: see Add.(2). But Kuiver also lists as C 10,506, saying 10,505 was a mistake. (3)at the very left, a (nonsense?) inscription is visible in fig. 9 of AA.

6583.

Paris, Louvre C 10,509.

A] Frs. of BF neck amphora (Tyrrenian). Unattributed. Third quarter sixth. *Krauskopf, AA 1977, 33 and figs. 16-17.

B] A: Achilles and Troilos.

C] A: nonsense inscriptions.

6584.

Paris, Louvre C 10,526.

A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter.

530-520. *ABV 217/6, Para. 104.

- B] A: satyrs and a maenad. B: similar. On each handle: a satyr.
- C] Signed Nikosthenes.

6584a.

Paris, Louvre C 10,581.

- A] BF neck amphora (Tyrrhenian). Castellani Painter (Kluiver). Middle period (Kluiver). J. Kluiver, BABESCH 71 (1996) 8/156 (inscr. mentioned, not given), fig. 12 (detail of A, shows two nonsense inscriptions). Unpublished (Kluiver).
- B] A: Amazonomachy: an Amazon between two Greeks, between six onlookers. B: komos. Below: three friezes.
- C] A, B, each: nonsense inscriptions (Kluiver).

6585.

Paris, Louvre C 10,652.

- A] Fragmentary BF hydria. Unattributed. Third quarter sixth. Ca. 540 (CV). *Villard, CV, France 18, pl. 136,1-5.
- B] Shoulder: a chariot; at left, a warrior; at right, a warrior and a bearded man with a spear. Body: in the center, a bearded warrior arming; at left, a woman and a man; at right, a woman and a draped youth.
- C] Nonsense: at least five inscriptions.
- D] Villard says, by the same painter as the BF pyxis Louvre F 150, ABV 172, etc., but Beazley did not make the connection.

6586.

Paris, Louvre C 10,655.+

- A] BF hydria. Taleides Painter. 530-520. *ABV 174/6, 675, Para. 72, Add.(2) 49. *CV, France 18, 113 (facss. of Gr. and inscription), pls. 137/4 and 138,1-4; pl. 138,1 is a ph. of the kalos-inscription. TGV 73/10A 1 and 177/s.l. 1,1.
- B] Shoulder: Theseus and the Minotaur. Body: Heracles and Triton.
- C] To left of the scene: Τιμoκλειδης καλος. Under the foot, Gr.: ηε.(1)
- D] + Louvre RS 431 (Kauffmann). I wonder if the spelling of Timokleides does not involve a false repainting (omicron for mu). TGV 177 says the Gr. is on the lip, but that is not what I gather from CV.

(1)the heta is closed and ladder-shaped; the epsilon is archaic.

6586a.

Paris, Louvre C 10,697.

- A] Fragmentary BF neck amphora (Tyrrhenian). Timiades Painter (Bothmer). Late period (Kluiver). *J. Kluiver, BABESCH 70 (1995) 68/66 and 72/66 (inscriptions done by C.J. Ruijgh) (not ill.). Para. 41.
- B] A: fight [so Para.]. B: sirens between panther birds. Below: two animal friezes.
- C] A: [A]ινε[αs].

6587.

Paris, Louvre C 10,702.

- A] Fragmentary BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Early period (K.). Second quarter sixth. 560-550.

*Bothmer, Amazons 11/52, pl. 24,2. ABV 683/60 quater, Para. 35 and 38. J. Kluiver, BABESCH 71 (1996) 7/135 (inscriptions not mentioned).

- B] A: a Greek and an Amazon, fighting; at left, four women applauding; at right, four women lamenting. B: six dancers. Below, a floral and two rows of animals.
C] A: nonsense inscriptions (imitation letters).

6588.

Paris, Louvre C 10,714.

- A] Fragmentary BF olpe. Unattributed. Last quart sixth. Ca. 515 (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 88/23, pl. 15. Bothmer, Amazons 98/86.
B] Parts of an Amazon leading a horse.
C] At left: σ(.)[-(?)]. At right: [--]ov.(1)
D] Three-stroke sigma.

(1)need it be nonsense?

6589.

Paris, Louvre C 10,764.

- A] RF neck amphora. Charmides Painter. Second quarter fifth. *ARV(2) 653/7 (no bibl.).
B] A: Nike flying and picking a plant. B: Nike flying, her legs frontal.
C] A: κ(α)λο<ς> and Χ(α)ρμιδες.
D] The alphas lack the cross-strokes.

6590.

Paris, Louvre C 10,783.

- A] RF two-handled mastoid.(1) Close imitation of Oltos.(2) Last quarter sixth. *ARV(2) 69, Para. 328. (No bibl.). N. Malagardis in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 45, fig. 15 (B).
B] A: three youths. B: two youths. Beazley thought the youths are athletes and that several have javelins, but Bothmer suggested the boys have sling shots.
C] A: [καλ]ος, retr. Μεμνῶν, retr. B: Μεμῖν, retr. καλος, καλος.

(1)RF version of a common BF type (see ARV(2)). (2)"apparently by a beginner," Beazley.

6591.

Paris, Louvre C 10,784.

- A] Fragmentary RF pelike. Phintias. Last quarter sixth. 510-500. *ARV(2) 23/3, 1623 (mention). *Photo. in Beazley Archive (A). Script 387. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 166, PHLEBODOKOS 1.
B] A: Dionysus with a maenad and a satyr. B: athletes.
C] A: along the satyr's left (forward) leg: Φλεβοδοκο(ς). Between his legs: εγραφ(σ)εν and Φιντια(ς). The maenad: Κ[ι]σ<σ>ινε.
D] The frs. were put together by Villard (ARV(2)). I do not know if B is inscribed. ARV(2) 1623 notes that Vatican, Astarita 280, perhaps by Oltos, has a satyr named Φλε..., and that Phlebobokos occurs also on Naples 2617 (ARV(2) 65/108) by Oltos.

6592.

Paris, Louvre C 10,797.+

- A] Fragmentary RF stamnos. Eucharides Painter. First quarter fifth. Middle (L.). *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 386/E 121, fig. 13 top (profile) (incomplete). Philippaki, Stamnos 45. ARV(2) 229/34 (no bibl.), Add.(2) 199.
- B] A: athletes and trainers. B: a similar subject.
- C] A or B: on a discus: καλος.
- D] + Cahn 603 which joins New York 1986.99.4 (lent to the Louvre). + Louvre C 12,037 (Guy).

6593.

Paris, Louvre C 10,834.+

- A] Fragmentary RF stamnos. Triptolemos Painter. First quarter fifth. Ca. 480 (Beazley). *Beazley, *Panmaler* 15 n. 30/3 (not ill.). CV, Italy 8, p. 27, pl. 19 B 41 (Florence part). ARV(2) 361/3, Add.(2) 222.
- B] A: The Struggle of Idas and Apollo over Marpessa. B: men and youths.
- C] A: ἰδας. Μαρφεσσα [sic].(1)
- D] + Louvre C 10,838(2) and Florence 19 B 41. In Panm., Beazley notes that the pre-Greek names Marpessa and Marpessos are given in various forms. Beazley, in CF, mentions an unpublished fr. [in Florence] with the letters: [--]ος.

(1)the name is Μάρπησσα. Μάρπησος is a city in the Troad.

(2)two frs. of a RF pot (stamnos?) attributed by Beazley to the Kleophrades Painter, ARV(2) 191/100; joined by R. Guy [they must come from B].

6594.

Paris, Louvre C 10,839.

- A] Frs. of RF amphora. Eucharides Painter. First quarter fifth. Middle/late (Langridge). *ARV(2) 227/10 (no bibl.). E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 361/48 (not ill.).
- B] A: a male and a woman. B: a male and a youth at a laver.(1)
- C] B: on the laver: καλος.
- D] = Cp 10,839. Four frs. Langridge does not have a reading of the inscription ("only a few letters").

(1)Beazley gives a full description of the extant figure work.

6595.

Paris, Louvre C 10,841.

- A] RF neck amphora. Berlin Painter. Early fifth. 500-490. Early (Beazley). *ARV(2) 199/32 (no bibl.). Script 495 (wrongly listed as CA 10,841).
- B] A: a youth, in a long sleeveless garment, playing the flutes. B: a man in a himation, standing.
- C] A: [?Αν]τιοχ[ος].
- D] The inscription after ARV(2). I think it is probably the flautist's name, since Antiochos, if that is the name, does not occur elsewhere as a kalos-name.

6596.

Paris, Louvre C 10,869.

- A] Fragmentary RF cup. Euergides Painter. Last quarter sixth. Ca. 510 (Giroux). *CV, France 28, pl. 52,1-4. Beazley, JHS 33 (1913) 350/16; profile p. 31. ARV(2) 89/15, Add.(2) 170. R. Rouillard, RA 1975, 31-60 passim and 44, fig. 1..
- B] Int.: a nude youth placing both hands into a louterion. A: Peleus and Thetis between two fleeing Nereids. B: three athletes, one with a discus; at left, a draped youth.
- C] Int.: around the tondo: $\text{ho } \pi\alpha[\iota\varsigma \kappa\alpha\lambda\omicron\varsigma](?)$. A: near the lip: $[\text{h}\omicron] \pi[\alpha]\iota\varsigma, \nu\alpha\iota.$ (1) B: near the lip: $[\text{h}\omicron] \omicron \pi\alpha\iota\varsigma, \nu\alpha\iota.$
- D] Cup type B.

(1)there is a trace of the final iota above the handle palmette.

6597.

Paris, Louvre C 10,877.

- A] Fr. of RF cup. Unattributed.(1) Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 344 and n. 20, 351/41, pl. 44, figs. 22-23 (signature). ARV(2) 129/24 (no bibl.), 131, Add.(2) 170. *CV, France 28, pl. 58,2,4.
- B] Int.: the middle part only: a naked youth filling his cup at a krater. Ext.: missing.
- C] On the upper edge of the reserved foot profile:
 $\Pi\alpha\nu(\phi)\alpha\iota\omicron\varsigma \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu.$
- D] Cup type B; for the shape see CV. Preserved are the foot and the center of the tondo. Large and widely spaced letters. Not the hand of the Nikosthenes Painter. The phi with the central stroke almost horizontal.

(1)not enough remains ... to associate it for certain with the Nikosthenes Painter" (ARV(2) 131).

6598.

Paris, Louvre C 10,878.

- A] Fragmentary RF cup. Related to Epeleios Painter (Beazley). Last quarter sixth. Ca. 510 (Giroux). *Giroux, CV, France 28, pl. 46,1-3. ARV(2) 152/1, Add.(2) 180.
- B] Int.: the figure is lost. A: symposium: three males on couches, that in the middle bearded. B: two youths rushing toward one reclining (but the pillow is here missing).(1)
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma.$ (2) A: to left of the bearded man: $\pi.$ (3) Above the right figure's right arm: $\omicron.$ (3) B: near the lip:
 $\text{h}[\omicron] \pi\alpha[\iota]\varsigma.$

(1)Beazley and Giroux consider this also a symposium scene, but why are the youths running so fast? There is a skyphos(?) above the outstretched arm of the youth on the right; Giroux says he is holding it but he is not, so far as I could see in the photo. (2)not complete? (3)parts of $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma(?)$.

6599.

Paris, Louvre C 10,880.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Ca.520-510 (Giroux). *CV, France 28, pl. 65,6.
- B] Int.: a nude warrior (seen from the back), with helmet and

shield.

C] Int.: at right: καλος.

6600.

Paris, Louvre C 10,882.

A] RF cup. Near Oltos (Giroux).(1) Last quarter sixth. Ca. 520-510 (Giroux). *Giroux, CV, France 28, pl. 57,1-2; foot profile p. 34.

B] Int.: a nude youth with his shield (hoplitodromos), running.

Ext.: plain.

C] Int.: at left: καλος.

D] Cup type B.

(1)by the same painter as C 10,889 (Giroux), q.v.

6601.

Paris, Louvre C 10,889.+

A] Frs. of RF cup. Near Oltos (Giroux). Shape near Chelis Ptr. cups (Giroux). Last quarter sixth. Ca. 510 (Giroux). *Giroux, CV, France 28, pl. 40,1-5; foot profile p. 22.

B] Int.: discobolus. A: three komasts (two are young, one has lost the upper part); that on the right is dancing with krotala. B: the middle of a nude male; at right, part of a palmette.

C] Int.: at left: [κ]αλο[ς]. At right: ho πα[ς]. A: near the lip: ho [πα]ς καλος, retr.

D] + C 12,20... + S 1375. + RS 448. By the same hand: Louvre C 10,882, q.v. (Giroux).

6602.

Paris, Louvre C 10,892.

A] Frs.(1) of RF cup. Onesimos. First quarter fifth. Early (Beazley). *CB ii, 30 (not ill.). ARV(2) 320/13 (no bibl.). Robertson, AVCA 107.

B] Int.: satyr. A: satyr to right. B: satyr to left.

C] Int.: Λυκος καλο[ς].

D] Robertson thinks perhaps later Onesimos, because of the kalos-name Lykos.

(1)"a good many," CB; not listed as frs. in ARV(2).

6603.

Paris, Louvre C 10,896.+

A] Fragmentary RF eye cup. Antiphon Painter. Late Archaic Class of Eye Cups. Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pls. 30,6-8 and 31,1-6; foot profile p. 15. ARV(2) 51/209 and 337/30, Add.(2) 162 and 218.

B] Int.: a rider in Thracian costume. Ext.: between eyes: A: a groom with a horse. B: a male leading a horse.

C] Int.: at right: ho πα[ς].

D] + C 12,343, C 12,345, 11,352, 12,348, 12,350. C 11,353 does not belong (Add.(2) after Giroux). Done from CV, text, which has a good small dr. of the inscription.

6604.

Paris, Louvre C 10,907.+

A] Fragmentary RF cup. Douris. Ca. 490. Early middle (B).

Transitional II (Bare) (B.-O.). *Beazley, AJA 58 (1954) 190 (not ill.). *Eph. 1953-54, 201. *ARV(2) 430/36, 1570, 1589,

Add.(2) 236 (additional frs.). *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 76/59, pl. 43.

- B] C 10,907 only: Int.: symposium: a man reclining and a boy cup bearer. A: Heracles and the Lion. B: Heracles and the Bull.
- C] Int.: along the margin: Χαίρε[στ]ρατος καλος.(1) In the exergue, horizontal, BG, not stoich., two-liner: Καλ<λ>ιμαχ[ος] | καλο[ς] ναιχι|. (2)
- D] + Louvre C 11,374 (one fr., ARV(2) 345/68, Manner of Antiphon Painter); New York 1973.175.7; New York 1985.228.5; Louvre C 11,388 (two frs., ARV.(2) 434/82, Douris).(3) Also three unnumbered Louvre frs. The two NY frs. are now lent to the Louvre.(4)

(1)in AJA, Beazley has four-stroke sigma, in ARV(2), three-stroke. (2)I doubt the ναιχι: there must be a blank after the name, hence also after καλος. One fr. of Louvre C 11,374 has the letters [ναι]χι (see ARV(2) 345/68), but I do not know whether it belongs to this cup or to Bonn 76.+, q.v., which comprises many Louvre frs. (3)so Add.(2) 236, 220 and 238. (4)so B.-O.

6605.

Paris, Louvre C 10,908.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 344/59.
- B] Int.: a komast. A:-B: athletes.
- C] Int.: Λυσίς καλος.
- D] Close to the painter; the figures rather short (Beazley).

6606.

Paris, Louvre C 10,910.

- A] Fr. of RF cup. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 342/23 (no bibl.), Add.(2) 219 (no bibl.).
- B] Int.: youth with stick.
- C] Int.: ho παις καλος.(1)

(1)Giroux apud Add.(2); incomplete and misprinted in ARV(2): ho παι[ς] καλ[ος].

6607.

Paris, Louvre C 10,917.+

- A] RF cup. Magnoncourt Painter. First quarter fifth. *ARV(2) 456/4, 1565, 1605. *CV, Italy 8, pl. 10 B 99 (Florence fr.).
- B] Int.: komos: two youths. A-B: satyrs.
- C] A: Αρισσαγγο ..., for Αρισσταγορας, and [κ]αλ[ος]. B: Φαιδρι[ας(?)].
- D] + Florence 10 B 99. CV has: Int.: ho παις κα[-], but this is not mentioned by Beazley, and I do not see it in the photo.

6608.

Paris, Louvre C 10,919.

- A] RF skyphos. Syriskos Painter. Pistoxenos potter. First quarter fifth. *ARV(2) 266/87 (no bibl.).
- B] A: A Warrior Leaving Home. B: arming.(1)
- C] Under one handle: [Πι]στοχσενος [ε]ποιεσεν.
- D] + a loose fr. "Very poor, but I think by the painter himself," Beazley.

(1)Beazley gives a detailed description of all the figures.

6609.

Paris, Louvre C 10,926.

- A] RF cup. Followers of Makron II.(1) First or second quarter fifth. *ARV(2) 811/34 (no bibl.).
- B] Int.: a woman folding a himation. A: women. B: women and a man.
- C] Inscribed: "in the manner of the Telephos Painter" (Beazley).
- D] Beazley compares Orvieto, Faina 168 for the palmettes and inscriptions.

(1)This Group is close to the Clinic Painter and the cup may be by him, if I understand Beazley correctly.

6610.

Paris, Louvre C 11,071.

- A] Frs. of RF neck amphora. Euphronios. Last quarter sixth. 510-500. Ca. 510 ('Euphr.' cat.). *Antikemuseum Berlin, Euphronios der Maler (exhib. 20-3 - 25-5 1991) 158/22 (ill.). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 144/22 (ill.). *CB ii, 102 (not ill.). ARV(2) 15/10, Add.(2) 153.
- B] A: discobolus: a naked youth, frontal, legs to right, head to left, holding up the discus, to throw it forward. B: an acrobat, in a similar pose, slightly to right, head to left.
- C] A: above the head: Ἀντίας καλός. Near the right leg: καλός. Beside the left leg: [Εὐφρονίος] ἔγραψεν. B: along the right leg: [Ἀν]τίας.(1)
- D] Six frs. (as shown by the photo. in the Berlin cat.).

(1)inscriptions after the Berlin cat. ARV(2) has, on A: [---]ἔγραψε, adding that there may or may not have been a final nu, but in CB the nu is given; on B: ... Ἀντία, followed by the mysterious remark: "ends." (Meaning the inscription ends with the alpha. But the sigma is there.)

6610a.

Paris, Louvre C 11,072.

- A] RF neck amphora.(1) Euthymides. Last quarter sixth. *F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 79-80, fig. 66 (sketch of A, with inscriptions, based on Chuzeville ph.). ARV(2) 27/7 (no bibl.).
- B] A: a bearded satyr to right, masturbating into an empty amphora. B: a satyr to right, bending over, with kantharos and wineskin.
- C] A: Nonsense: between the satyr's tail and left thigh, down: κτε; between his legs, down: γτε; below the amphora, to right of the left leg, at knee height, bearing downward: ουπιυ.
- D] Done from Lissarrague. Attic alphabet.

(1)the handles are missing.

6611.

Paris, Louvre C 11,139.

- A] RF stamnos. Copenhagen Painter. First quarter fifth. *D.

Buitron-Oliver, Douris (Kerameus 9, 1995) 41 n. 263 (mention).
ARV(2) 257/7, *Add.(2) 204.

- B] A: Death of Aegisthus. B: a woman running, a man moving,
a woman(?) standing.
C] A or B: [Εὐχαρί]δες.(1)
D] The name is connected with the Eucharides Painter: see ARV(2)
1580 and 1637/43 bis. Dotted delta.(2)

(1)Bothmer as reported in Add.(2) (correctly?). (2)Bothmer, as
reported by Buitron-Oliver.

6612.

Paris, Louvre C 11,187.+

- A] RF neck amphora. Related to manner of Euphronios. Late sixth.
515-510 (Bothmer). *Bothmer, Musée du Louvre, Euphronios
(exhib. 9-18 - 12-31 1990) 128/16 (ill.). ARV(2) 18, bottom
(mention; Louvre Cp 11,187 only), *Add.(2) 153 and 395.
*Antikenmuseum Berlin, Euphronios der Maler (exhibition
Berlin-Dahlem 20-3 - 26-5, 1991) 142/16 (exc. photos. of
inscriptions, p. 143, esp. of the Smindyrides).
B] A: the top of the head and the end of flutes of a flautist.
B: part of a male with his himation over the right shoulder.
C] A: above the flautist's head: Σμινδυριδες.(1) B: To left of
the figure, not facing him: [Γλαυκ]υτες κα[λος].(2)
D] + New York 1985.228.8 + four additional Louvre frs. For
the name Smindyrides cf. the pretentious contender from
Sybaris for the hand of Agariste, Hdt. 6.127.1. Our
Smindyrides must be an aulist who took on the name of the
famous one. Bothmer compares the dwarf Hippokleides.
Glaukytes: cf. the Acropolis plaque related to Euthymides,
ARV(2) 1598/5, where the name is substituted for Megakles,
with Bothmer's very interesting comments in 'Euphronios'
(both editions).

(1)very clear in the photo., p. 129. Add.(2) has Μινδυριδες:
the sigma is on a fr. added later. (2)small in photo., p.
129. I do not understand where the beginning of [Glauk]ytes
was: the picture shows a large BG area preceding the extant
letters. Bothmer does not comment. Was the first half of
the name on the other side of the figure? Is this tag-kalos?

6613.

Paris, Louvre C 11,219.+

- A] Fr. of RF cup. Oltos. Last quarter sixth. Ca. 510 (Giroux).
*Giroux, CV, France 28, pl. 39,1-5. *ARV(2) 62/78(1), 62/79(1),
1623/112 bis(2), Add.(2) 165.
B] Int.:parts of a satyr running and holding a bunch of
grapes(?) in one hand. A: fight(?): lower parts of two nude
males running to right and left, the former with a baldric
hung from his waist. Florals under the handles. B: no
figured decoration is preserved.
C] Int.: starting to the satyr's left and running down along the
margin and up to his right: [Με]^μνον ^ κ[α]λ[ος]. A:
between the legs of the left male: [--]λις.(3)
D] + Louvre C 11,220 and Louvre (ex New York 1972.228) and New
York, Bothmer. Three frs. altogether. The Int. has large
letters, the Ext. smaller ones; both are characteristic of
Oltos.

(1)the two Louvre frs. (2)New York, Bothmer. (3)ARV(2) 62/78 has:
`..λις [Che]lis(??)' [Xe]λις(?) is also Giroux's suggestion in
CV. The other readings in ARV(2) 62/78 and 79 are somewhat
different from Giroux'.

6614.

Paris, Louvre C 11,221.+

- A] Fr. of RF cup. Oltos. Last quarter sixth. *CV, France 28, pl.
65,7. *ARV(2) 66/122, Add.(2) 166 (Louvre fr. only). *A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 166, PHLEBIPPOS 2 (the
Cahn fr.).
- B] Int.: a satyr (not ithyphallic); the head is missing,
except for the end of the beard; a vessel or horn are in
his left hand. A-B: Dionysus, satyrs and maenads.
- C] Int.: at right: καλ[ος]. A: [Φλ]εβιπ<π>ος. B: Μεμνὼν καλος.
- D] + Basel, Cahn 600 + frs. belonging to Bothmer (they give
the Ext. of the cup; information from Bothmer in CV). φλεψ
is here the penis. On the meaning of the compound see G.
Neumann in K.-D. 165-6.

6615.

Paris, Louvre C 11,224.+

- A] Fragmentary RF cup. Euergides Painter. Last quarter sixth.
*ARV(2) 89/20, *1606, Add.(2) 170. Beazley, Eph. 1953-54, 202-203.
- B] Int.: a Nereid. A: the Theban sphinx. B: komos. GAI ii, 511
(wrong ref. to another vase).
- C] Int.: Καλυκε. B: Φιλόκομο[s] φιλέται.
- D] + Louvre C 11,225 and Louvre (loan; ex New York
1975.167.2). ARV(2) 1606: Philokomos appears as the name of a
youth on Berlin 2265 (Euergides Painter, ARV(2) 88/4), and
traces of it may appear on Louvre G 87 (89/16) and North
Slope AP 23 (93/74, both also by the Euergides Painter.
Note that Philokomos is found in the `komos' scene.

6616.

Paris, Louvre C 11,227.

- A] Fr. of RF cup. Euergides Painter. Euergides potter. Last
quarter sixth. Ca. 510 (Giroux). *CV, France 28, pl. 61,2.
*ARV(2) 95/114 (no bibl.), Add.(2) 171.
- B] Int.: a warrior (a shank with greave and foot, running).
- C] Int.: [Ευε]ρ[γ]ι[δε]ς---].
- D] A small fr.

6617.

Paris, Louvre C 11,229 bis.

- A] Fr. of RF cup. Recalls Thalia Painter.(1) Cachrylion potter.
Last quarter sixth. *Giroux, CV, France 28, pl. 66,1,2. *ARV(2)
108/23 (no bibl.), Add.(2) 173.
- B] Int.: toes to right. A: parts of 2 feet to right.
- C] Int.: [Χαχ]ρυλιῶ[ν---].(2)

(1)"the very little that remains ...," Beazley. (2)Giroux notes
remains of an omicron.

6618.

Paris, Louvre C 11,231.

- A] Fr. of RF cup. Near Carpenter Painter? Last quarter sixth.

- *ARV(2) 180 (no bibl.).
- B] Int.: head, right shoulder and upper arm of a youth wearing a wrap. B(?): a foot moving to left; the foot of one wearing a long chiton.
- C] Int.: κ[---].
- D] Beazley thought this fr. might belong with Louvre G 11, q.v.

6619.

Paris, Louvre C 11,239.

- A] Fr. of RF cup. Painter of Berlin 2268. Last quarter sixth.
*ARV(2) 154/22 (no bibl.).
- B] A: face and extended right arm of a youth.
- C] A: [ho πα]ις [---].

6620.

Paris, Louvre C 11,248.

- A] Fr. of RF cup. Manner of Epeleios Painter. Last quarter sixth.
*ARV(2) 150/32 (no bibl.).
- B] A: head and upper arms of a youth (athlete?).
- C] A: [---]λ[---].

6621.

Paris, Louvre C 11,254.+

- A] Frs. of RF cup. Unattributed. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 344 n. 20, 351/45 (not ill.). ARV(2) 129/25 (part; no bibl.). *Giroux, CV, France 28, p. 36 (profile dr. only).
- B] No figured decoration preserved. Foot only.
- C] On the reserved foot profile: Πανφαιος εποιε[σεν(?)].(1)
- D] + Louvre (loan; ex New York 1976.181.1). From a cup type B. Giroux thinks C 11,254 may belong to Louvre G 4 bis or G 69, qq.vv.

(1)or εποιε(?).

6622.

Paris, Louvre C 11,258.

- A] Fragmentary RF cup. Combines Euergidean and Epeleian elements (Beazley). Last quarter sixth. Ca. 510 (Giroux). *CV, France 28, pls. 54,2-3 and 55,1-3; foot profile p. 32. Bloesch, FAS 50/under no. 1. ARV(2) 104/6 (no bibl.), Add.(2) 172.
- B] Int.: a young warrior running. A: two nude youths leading horses (one turned to left the other to right). B: a young trainer with three nude athletes.
- C] Int.: around the tondo: to right of the head: h[---]. To its left: [---]κα[λος], retr.(1) A: near the lip:
[---]π[αις]κ[αλος]. [ho πα]ιςκαλος.(2) B: near the lip:
[h]οπ[αις]κα[λος].
- D] The foot formerly attached to G 23.

(1)no doubt: καλος and h[οπαις]. (2)so CV: is that right?

6623.

Paris, Louvre C 11,262.

- A] Frs. of BF column krater. Unattributed. Third quarter sixth.
*Beazley Archive db, no. 12,196. *CV, France 19, 129 (facss.), pl. 167,1-3.
- B] A: Harnessing the Chariot of Heracles, with Jolaus, Athena,

- and a youth. B: upper portion of a frontal chariot.
 C] Αθην[αα]. Between the horses' legs: ιολεός. Above the horses' heads: [--]ος. Above Heracles: [hερακ]λῆς].(1)

(1)uncertain reading.

6624.

Paris, Louvre C 11,263.+

- A] Fragmentary BF column krater. Painter of Bologna 48. Third quarter sixth. *CV, France 19, pls. 167,4-6 and 169,1-2. Para. 155/1.
 B] A: a chariot with a charioteer, standing. B: similar, but at right, a boy is standing and holding a wreath.
 C] A, B, each: nonsense inscriptions: some letters show in the photos.: A: to right of the charioteer's face: α(.)... .(1)
 Above the horses' mid-sections: two letters show. B: above the horses' heads and curving down along the right margin: α(ν)(.)(.)(ο).(2)
 D] + an unpublished fr. in Bordeaux (Bothmer).

(1)at least 5 letters. (2)the nu seems to be upside down.

6625.

Paris, Louvre C 11,264.

- A] Fragmentary BF column krater. Painter of Bologna 48. Third quarter sixth. *CV, France 19, pls. 169,3-4, and 170,1. Para. 155/2.
 B] A: a chariot with a charioteer, standing. B; similar.
 C] A, B, each: nonsense inscriptions. Pl. 170,1 shows a letter to right of the charioteer's face as on C 11,263, but it is a nu.
 D] The inscriptions were probably similar to those on Louvre C 11,263.

6626.

Paris, Louvre C 11,267.

- A] Fr. of RF eye cup. Unattributed. Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pl. 34,5. ARV(2) 51/214, Add.(2) 162.
 B] A: part of a skyphos; part of a right-hand eye.
 C] A: near the lip: ho[πα]ις.
 D] D. Williams connects the fr. with Louvre G 316, q.v. Giroux connects it tentatively with Louvre C 11,266 (CV, pl. 35,1-3). Add.(2)'s statements under G 316 and C 11,267 are contradictory.

6626a.

Paris, Louvre Cp 11,274.

- A] Frs. of RF cup. From Tarquinia. Makron. Early fifth. Early. *N. Kunisch, Makron (Kerameus 10, 1997) 161/9, pl. 5 (shows inscription). ARV(2) 461/34.
 B] Int.: a foot to left. A: fight of a Greek and a barbarian. B: foot of a male running to left.
 C] Int.: to left of the foot, horizontal: [h]ο(π)αι[ς---].(1)
 D] Type B. 2 frs. Alpha S 1 (see chart in `Script') is typical of Makron, I think. The pi looks like a group of dots in the ph.
-

(1)my restoration. Kunisch prints: οΓΑΙ....

6627.

Paris, Louvre C 11,335.+

- A] Frs. of RF cup. Onesimos. Euphronios potter? First quarter fifth. *D. Williams, 'Ajax, Odysseus, and the Arms of Achilles,' AK 23 (1980) 137ff., pl. 33,1-6. *CB ii, 30 (not ill.). ARV(2) 319/4 and 327/97, Add.(2) 214 and 216. D. Williams, JHS 96 (1976), pl. 4,c (Louvre and Oxford parts).(1) B. Sparkes in C. Boulter, ed., Greek Art, Archaic into Classical (Leiden 1985) 38 n. 72 (notes a handle fr.). *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) ...
- B] Int.: a warrior? (Part of a shield and cloak).(2) A-B: Ajax and Tekmessa; Ajax' slaughter of the cattle.(3)
- C] Int.: [Ευφρονιος εποιοεσεν].(4) A or B: Williams in AK: [Αγαμεμνδ]ν(?) Ευ[--]. [Ευφρο]νι[ος εποιοεσεν]?(5) (But see below).
- D] 2 frs. + C 11,336 (1 fr., q.v.; the pertinence is uncertain; see below). + New York 1977.192.3 (part ex Louvre C 11,342 (ARV(2) 327/97, Add.(2) 216); part ex Oxford, Private. + New York, Bothmer (2 frs.). Williams' restorations are attractive since a painter's signature is unlikely (Onesimos' signature occurs only once, on Louvre G 105).

(1)erroneous interpretation as an athletic scene. (2)Williams, in AK 139, suggests perhaps the armor of Achilles given to Neoptolemos as on the Douris cup, Vienna 3695. (3)so Williams in AK, q.v. for details of the very scanty frs. Beazley had suggested the Deeds of Theseus, with a query. (4)So CB; not restored in ARV(2). (5)Williams rejects the possible alternative: [--]ν vacat Ευ[φρο]νι[ος εποιοεσεν], on the grounds that Ευ[--] is too close to the handle to be part of a potter's signature. He thus suggests heroic names; for Ευ[--]: Ευ[ρ]νυλος] or Ευρυσακης (although he would be too young). --]νι[--] might be [Τελαμο]νι[ος], but is more likely from a signature. However, in GVGettyMus he says that that fr. (C 11,336) does not belong. AK, pl. 33,3 shows νι, pl. 33,4 shows --]ν vacat Ευ[--]. The first nu has the typical Euphronian shape (see 'Euphronios und seine Zeit' (1992) 52): does this mean that this fr. is from a vase painted by Euphronios?

6628.

Paris, Louvre C 11,336.

- A] Fr. of RF cup. Onesimos. Early (Beazley). First quarter fifth. *CB ii, 30 (mention, not ill.). ARV(2) 319/under no. 4 (mention). Add.(2) 214/under 319/4. AK 23 (1980), pl. 33,3. C. Boulter, ed., Greek Art, Archaic into Classical (Leiden 1985), pl. 31 (parts). D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) ...
- B] A or B: edge of a draped figure to left(?).
- C] A or B: [Ευφρο]νι[ος εποιοεσεν]?(?).
- D] May belong with Louvre C 11,335, q.v. (Beazley); Williams says it does not belong.

6629.

Paris, Louvre C 11,345.+

- A] Fr. of RF cup. Onesimos (O). First quarter fifth. *ARV(2) 329/126, *Add.(2) 217.
 B] Int.: a naked girl, her right arm holding a jug.
 C] Int.: at left: [---]ς, retr.
 D] + Louvre S 1324 (join).

6630.

Paris, Louvre C 11,346.+

- A] Frs. of RF cup. Onesimos? Manner of Onesimos (Beazley). First quarter fifth. Early (Beazley). *ARV(2) 330/6 (for other frs. see below), Add.(2) 217. Swindler, AJA 20 (1916) 343/20-21 (Bryn Mawr P 931 and 935, Ext., part); *ibid.*, 342 and 343, (on P 246, cf. ARV(2), p. 325, top). CV, USA 13, pl. 8 (all Bryn Mawr). GettyMusJ 2 (1975) 43, fig. 14 (one fr.).
 B] Int.: a male and a dog (Bryn Mawr); part of a horse's mane and ear (C 11,346); lower end of a spear? a toe? (C 11,348); a foot (C 11,313). Ext.: males and horses (Bryn Mawr P 931 + 935); the raised head of a horse to right, the rear end of a horse to left, a right male arm holding a cord, a left hand holding two javelins (Bryn Mawr P 246 and P 986); part of a horse's or satyr's tail (C 11,346 bis, if it belongs); A: a horse's leg to right. B: heel of a sandalled foot(?) (C 11,347).
 C] Ext.: A: [Αντ]ιμ[ε]ν[ν] (?) (1) - A or B: [Ευφρονι]ς [ε]π[ο]ι[ε]σεν (?) (on C 11,346 bis, which Beazley thought might belong). (2) Under a handle: [κ]αλ[ο]ς Πα[ν]α[ι]τι[ο]ς.
 D] + Louvre C 11,313 (ARV(2) 367/96 [Triptolemos Painter], Add.(2) 223); C 11,346 bis? (see ARV(2)/under 330/6), not in Add.(2)); C 11,347 (ARV(2) 330/7, Add.(2) 217); C 11,348 ARV(2) 331/8, Add.(2) 217); Bryn Mawr P 931 + P 935 (ARV(2) 324/71 [Onesimos], Add.(2) 215); Bryn Mawr P 246 + P 986 (ARV(2) 324/72 [Onesimos], Add.(2) 215). (3) The inscriptions done after ARV(2), but Beazley was dealing with *disiecta membra*!

(1)Beazley, noting that there are many other possibilities.
 (2)why not [---ε]π[ο]ι[ε]σ[ε]ν[ν] (?). (3)the frs. attributed by Beazley to the manner of Onesimos, except where otherwise noted.

6631.

Paris, Louvre C 11,358.

- A] Fr. of RF cup. Manner of Antiphon Painter.(1) First quarter fifth. *ARV(2) 342/13 (no bibl.).
 B] Int.: a warrior running. Ext.: plain.
 C] Int.: καλ[ο]ς [Λ]υσις.

(1)may be by the painter himself (Beazley).

6632.

Paris, Louvre C 11,390.

- A] Fr. of RF cup. Douris. First quarter fifth. Middle period (B.-O.). *ARV(2) 435/84 (no bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 80/128, pl. 77.
 B] Int.: shanks of a male in his himation, leaning to left. A: feet to right.
 C] Int.: at left: [---]ο[---].
 D] Worn.

6633.

Paris, Louvre C 11,407.

- A] Fr. of RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 80/129, pl. 77. ARV(2) 442/208 (no bibl.).
- B] Int.: stick, himation.
- C] Int.: at left, the letter o and part of another letter.

6634.

Paris, Louvre C 11,417.

- A] Fr. of RF cup. Euaion Painter. Second quarter fifth. Early (Beazley). *ARV(2) 791/42. Beazley, Eph. 1953-54, 201-202, fig. 4.
- B] A: symposium.
- C] [Λα]κεδαίμων[ιος].

6635.

Paris, Louvre C 11,438.

- A] Frs. of RF cup. Near Akestorides Painter.(1) Second quarter fifth. *ARV(2) 801/13 (no bibl.).
- B] Ext.: one fr.: a satyr running and a maenad dancing. Another fr.: an arm holding a jug.
- C] Ext.: on the second fr.: [--- κ]αλο[ς].(2)
- D] Two frs.

(1)Followers of Douris iii: Unascribed. (2)Beazley indicates that something preceded the kalos.

6636.

Paris, Louvre C 11,919.

- A] Fr. of RF cup. Sub-Meidian Cup-Group iv. Late fifth. *ARV(2) 1398/7 (no bibl.).
- B] A: Youth Leaving Home: a youth, a woman.
- C] A: in front of the youth's head: [--]λυς.(1)
- D] C 11,909 (palmette) may belong (Beazley).

(1)his name. LGPN ii lists Ἄλυς (i AD), Φέλυς (ii BC), and Φίλλυς (ii-iii AD).

6637.

Paris, Louvre C 11,930.+

- A] Fragmentary RF cup. From Italy. Unattributed.(1) Painter of the Naples Hydriskai (L.-H.). Early Classic (Beazley). 440-435 (L.-H.). *ARV(2) 1610 (no bibl.), *Add.(2) 390. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 155-56, 328/137, pl. 92,a,c-d.
- B] Komos: Int.: a man with a torch, and a youth(?). A: lower parts of three komasts and a woman playing the flutes. B: three komasts; at right, a boy playing the flutes.
- C] Int.: along the right margin: Τιμοδη[μος].(2) B: along the top margin: Αντ[ιλ]οχος.(3)
- D] + Louvre RS 461 (ex Quebec, Laval University) (joins).

(1)the palmettes resemble those on cups by the Calliope Painter, but the figure work differs (Beazley). (2)restored in L.-H., p. 156; assumed to be a label and not a kalos-name. Beazley in ARV(2) says that this is not the same person as Timodemos kalos. (3)so L.-H. RS 461 gives the beginning of the name (Giroux apud Add.(2)). This item is not in LGPN ii's entry for Antilochos.

6638.

Paris, Louvre C 11,931.

- A] Fr. of RF cup. From Italy. Calliope Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 327/125, pl. 85,e-f. ARV(2) 1261/52 (no bibl.).
- B] Int.: parts of two satyrs. A: naked legs and feet, probably of satyrs.
- C] On the resting surface of the foot, a long Gr. [perhaps Etruscan?].
- D] The Gr. cannot be read from the ph. in L.-H.

6639.

Paris, Louvre C 11,981.

- A] Fr. of RF cup. Euphronios (Bothmer). Cachrylion potter. Last quarter sixth. 510-500. *CV, France 28, pl. 61,4. *Bothmer, Amazons 151/50, 155, pl. 72,7. CB ii, 2 (mention). ARV(2) 17/21, Add.(2) 153 (bibl.). Script 431. *Antikenmuseum Berlin, Euphronios der Maler (exhib. 20-3 - 25-5 1991) 212/46 (ill.). *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 196/46 (ill.). LIMC i, Amazones no. 648.
- B] Int.: upper part of an Amazon with bow in the left hand. Ext.: plain.
- C] Int.: above her, along the top margin, facing in: [Χαχρυλιδ]νεποιεσεν:* [---(?)].(1)
- D] Type B. For letter forms see the photo. in Bothmer and in 'Euphr.' Smallish lettering of the later Euphronios.

(1)Beazley says the inscription could have continued after the interpoint [although no trace remains]; this could have been the signature of Euphronios. The interpoint is omitted in the cat.s, but shows in the photo., p. 196. The extant inscription is interrupted by the head. Only the two bottom dots of the interpoint are preserved but it had no doubt three.

6639a.

Paris, Louvre C 12,069.

- A] Frs. of BF neck amphora (Tyrrhenian). Kyllenios Painter (Bothmer). Middle period (Kluiver). *J. Kluiver, BABESCH 71 (1996) 2/113 and 5/113 (inscriptions done by C.J. Ruijgh) (not ill.). M.B. Moore, Horses on Black-figured Greek Vases (1972) 39/A 188. LIMC v.2, s.v. Herakles 2880.
- B] Fr. a: A: a female foot, lower leg of a warrior. Below: animals. Fr. b: A: Athena, head of Heracles, female head. Fr. c: A: horses, a standing woman, chariot, wreath, lower part of a woman in peplos holding a wreath. Fr. d: a man's head facing a woman's. 2 handles.
- C] A: fr. b: Αθ[εναία], retr.
- D] 8 frs., possibly from one vase.

6640.

Paris, Louvre C 12,135.

- A] Fr. of RF cup. Epiktetos (Bothmer). Python potter. Late sixth - early fifth? 520-510 (Giroux). *Beazley Archive, no. 1371. *Giroux, CV, France 28, pl. 39,7 (A). D. Buitron-Oliver, Douris (Kerameus 9, 1995) 57 and n. 375.

- B] A: at left, part of a handle palmette; part of a sponge hung up; at right, the leg of an athlete.
- C] A: Πυθόν.
- D] Ex Campana 12,135. Bothmer compares London E 38, ARV(2) 72/16, signed by Python and Epiktetos, the only other signature of Python not on a foot profile and the only one not on a cup by Douris. [Also the only one which has the verb (εποίησεν).] Giroux questions whether the cases without verb are signatures; on our fr. there is a blank space below the name of 1.3 cm. But I think Bothmer is right. This must be very late Epiktetos and very early Python.

6641.

Paris, Louvre C 12,137.+

- A] Frs. of RF cup. Perhaps Chelis Painter (Giroux). Last quarter sixth. Ca. 520-510 (Giroux). *CV, France 28, pl. 65,1-5. CV, Italy 6, 4 B 20 and 27. Beazley, CF 10.
- B] Int.: traces of figures. A: similar (see CV for descriptions).
- C] Int.: on one Florence fr.: [--]χ[--]. A: [--]μο[--].
- D] + Florence 4 B 20 (q.v.) and 4 B 27 (which joins the main Louvre fr.). Altogether four frs.

6642.

Paris, Louvre C 12,181.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Ca. 520 (Giroux). *Giroux, CV, France 28, pl. 26,2.
- B] A: palmette.
- C] A: above the palmette, at left: X.(1)

(1)[--]χ[--], or χ[--](?).

6643.

Paris, Louvre C 12,200.

- A] Fr. of RF cup. Epiktetos (Bothmer). Last quarter sixth. Ca. 520-500 (Giroux). *Giroux, CV, France 28, pl. 30,4, facs. p. 14.
- B] A: part of a right-hand handle palmette.
- C] A: above the palmette, near the lip: [---ηιππαρ]χος.
- D] Not in Beazley.

6644.

Paris, Louvre C 12,204.

- A] Frs. of RF cup. Unattributed. Last quarter sixth. Ca. 520-510 (Giroux). *CV, France 28, 41,1-2.
- B] A: fr. 1: left handle palmette. Fr. 2: remains of two javelin throwers in action.
- C] A: [κ]αλο[ς].
- D] Two frs.

6645.

Paris, Louvre C 12,205.

- A] Fr. of RF cup. Unattributed.(1) Last quarter sixth. Ca. 530-510 (Giroux). *Giroux, CV, France 28, pl. 43,3.
- B] A: at left, a handle palmette; a large column krater; a naked male crouching.
- C] A: above the krater and below the lip: καλο[ς].

(1)Giroux compares the Epeleios and Euergides Painters.

6646.

Paris, Louvre C 12,351.

- A] Frs. of RF eye cup. Probably Onesimos.(1) Class of Late Archaic Eye Cups.(1) Last quarter sixth. Ca. 500 (Giroux). *Giroux, CV, France 28, pl. 34,3; facs. of inscr., p. 17 (no bibl.). Not in Beazley.
- B] A: right-hand portion: a youth with his stick, seen from the back; at right, an eye.
- C] A: in the lower part of the fr.: καλος.(2)
- D] The index of inscriptions in the Louvre, CV, France 32, p. 89, gives: καλο[ς].

(1)Giroux. (2)the facs. on p. 17 gives a couple of dots which may represent two-dot punctuation, but probably do not.

6647.

Paris, Louvre C 12,661.

- A] Fragmentary BF olpe. Painter of Louvre F 161.(1) Last quarter sixth. 525-515 (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 81/15, pls. 9, 11 and 12 (no bibl.).
- B] Hermes carrying a kid.
- C] To left of his elbow: four dots: for an inscription?
- D] Doubtful.

(1)not in Beazley.

6648.

Paris, Louvre C 12,665.

- A] Fragmentary BF olpe. 'Peintre des Ménades a bouc'. Class of Reversed Palmettes.(1) Last quarter sixth. 510-500 (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 95/32, pls. 20 and 25; facs. of Gr., p. 95 (no bibl.).
- B] A maenad seated on a goat.
- C] Under the goat's belly, nonsense: σοοι. Under the foot, Gr.: ΧΝ.
- D] The 'reversed palmettes' are upside-down. Bouc: a he-goat.

(1)both attributions are by F.-C. Not in Beazley, I think.

6649.

Paris, Louvre C 12,668.

- A] Fragmentary BF olpe. Painter of satyr with wineskin.(1) Class of reversed palmettes.(1) Last quarter sixth. *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) 97/36, pls. 23 and 25.
- B] Gigantomachy: Athena and a giant.
- C] Nonsense: at right: [--](σ)ντενε vacat.(2)

(1)both attributions are by F.-C. Not in Beazley, I think.

(2)the sigma is perhaps an iota.

6650.

Paris, Louvre C 12,696.

- A] Fr. of BF olpe. Unattributed. Last quarter sixth. 510-500

- (F.-C.). *C. Fournier-Christol, Catalogue des olpes Attiques du Louvre de 550 a 480 environ (1990) ...
- B] Neck, and the top of the picture: top of a warrior leading a horse.
- C] To left and right of the helmet: nonsense: imitation letters: $(\gamma)^{(\alpha)}\gamma(.)\gamma(o)$.

6651.

Paris, Louvre CA 156.

- A] BF lekythos. Sappho Painter. Late sixth. *Haspels, ABFL 76 n. 7, 94 n. 2, 98, 226/11, pl. 33,2a-c (show inscriptions, but not all clearly). P.V.C. Baur, Centaurs in Ancient Art (1912) 107/259.
- B] Peleus and Thetis with Chiron and a dog; on each side a fleeing Nereid.
- C] Nonsense, partly imitation: to left of the left-hand Nereid: at least 6-7 letters; below her outstretched arm along her left side: 8 letters. To Peleus' left, at mid-height: 6 letters; on Thetis' right: 8 letters(1); along Chiron's head and back: 8-9 letters; to left of right-hand Nereid: 8 letters; to right of her head: 4 letters.
- D] Haspels 98: the lekythos shows influence of the Diosphos Painter[that is also correct for the inscriptions]: slender shape; attitudes of fleeing Nereids; letters of inscriptions close together.

(1)this shows in fig. 2b, which is larger, but the writing is curiously unclear except that it seems to end in ... $\chi\epsilon\omicron\varsigma$.

6652.

Paris, Louvre CA 487.

- A] RF alabastron. From Eretria. Group of the Paidikos Alabastra $(\gamma)(1)$. Paidikos potter. Last quarter sixth. *ARV(2) 99/9, 102/1, 103/13. Dinsmoor, AJA 50 (1946) 101 and 119 (mention). Haspels, ABFL 101-102.
- B] A: a youth and a woman. B: the like.
- C] On the top of the mouth: Παιδικος εποισεν :. A: $[\pi\rho\omicron\sigma]\alpha[\gamma\omicron\rho\epsilon\nu\omicron]$. B: $\pi\rho\omicron\sigma\alpha\gamma\omicron\rho\epsilon\nu\omicron$.
- D] Done from ARV(2).

(1)this group may be by one hand (manner of the Euergides Ptr.), ARV(2).

6653.

Paris, Louvre CA 488.

- A] WG lekythos. From Eretria. Achilles Painter. Third quarter fifth. *ARV(2) 997/144. Beazley, JHS 34 (1914) 221/15 (not ill.).
- B] Mistress and maid: a seated woman with smegmatotheke and alabastron; a standing woman with a tray.
- C] [---] $[\kappa\alpha]\lambda[\omicron\varsigma]$.

6654.

Paris, Louvre CA 581.

- A] RF cup. From Thebes. Pedieus Painter.(1) Last quarter sixth. 510-500 (Villard). *ARV(2) 85/2. *Villard, CV, France 17, pl. 17,5-6 (old bibl.).
- B] Int.: a woman dancing with castanets. Ext.: plain.

C] Int.: around the figure: Πεδιεύς καλός.

(1)close to Skythes, perhaps a late work of his.

6655.

Paris, Louvre CA 598.

A] BF/WG lekythos. From Eretria. Diosphos Painter (Haspels).

First quarter fifth, beginning fifth (Rouen cat.). *Musée
Départemental des Antiquités, Rouen, Hommes, Dieux et Héros de
la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 224/91.
Haspels, ABFL 233/19. Brommer, Vasenlisten(3) 80/21. Perrot and
Chipiez x (1914) 690, fig. 376.

B] Heracles and the Hydra: Athena; Heracles cutting a neck of
the hydra; at his leg, a crab; at right, Iolaus.

C] Nonsense: imitation letters: above Athena's outstretched
left arm: ιιιιι. Above one hydra head and to left of
Iolaus' head: ιιιιι(.)(.).

D] These are not real letters.

6656.

Paris, Louvre CA 599.

A] WG lekythos. From Eretria. Manner of the Bowdoin Painter. Ca.
480-470. *Fairbanks, Athenian Lekythoi (1907), Group A, Class
2/1, 36, fig. 20. ARV(2) 691/27, Add.(2) 280.

B] Artemis with phiale, torch and a bull-calf.

C] Nonsense: λλσσλσσ.

D] One sigma is four-stroke.

6657.

Paris, Louvre CA 601.

A] BF lekythos. Diosphos Painter (Haspels, Beazley(1)). First
quarter fifth. *Beazley Archive db, no. 11,079. Haspels, ABFL
233/31. Perrot and Chipiez, ix-x (1911-14) 10, 688, fig. 374
(dr.). K. Stähler, Grab und Psyche des Patroklos (Münster
1967), fig. 6 (dr.). LIMC iii, pl. 55, Automedon 21 (part).

B] Achilles in a chariot dragging the body of Hector; eidolon
of Patroclus; warriors; snake; tomb(?).

C] Achilleus.(2)

D] Cf. Münster 565.

(1)so Bea. Arch. (2)spelling?

6658.

Paris, Louvre CA 986.

A] RF plastic aryballos (head vase: women's heads). From Greece.
Unattributed. Epilykos Class. Last quarter sixth. 510-500
(Beazley). *ARV(2) 1530/1. *Beazley, JHS 49 (1929) 41/1.

B] RF handle palmettes; below, on each side, in BG, an owl.

C] On the topside of the mouth: Επιλυκος καλός.

D] Inscription and palmettes recall Skythes; he may have
painted the vase (Beazley).

6659.

Paris, Louvre CA 987.

A] RF plastic aryballos (head vase: woman's and negro's heads).
From Greece. Unattributed. Epilykos Class. Last quarter sixth.
*Photos. *Beazley, JHS 49 (1929) 41/2. ARV(2) 1530/2, Para.
501, Add.(2) 385.

- B] Two cocks, between palmettes.
- C] On each side of the woman's neck, near the partition with the negro's neck, in large letters, both inscriptions facing the woman: $\kappa\alpha\lambda\omicron\varsigma$ and $\kappa\alpha\lambda\omicron\varsigma$, retr.
- D] In JHS, Beazley says that it is impossible to tell whether the vase is by the same moulder as G 986; conceivably painted by Skythes. I rather think the kalos' refer to the negro.

6660.

Paris, Louvre CA 1340.

- A] BF lekythos. Dolphin Group. Ca. 500. *ABV 458/middle. Haspels, ABFL 19 n. 1.
- C] Inscriptions: false (modern).
- D] Haspels attributed the vase as an imitation of the Dolphin Group and thought it might be Boeotian. Beazley attributes it to the Dolphin Group and says that much of the incised detail, as well as the inscriptions, must be modern additions.

6661.

Paris, Louvre CA 1526.

- A] Fr. of plastic rhyton (horse or horseman). From Capua. Unattributed. Sotades potter. Third quarter fifth. Pottier, Comptes Rendus Ac. Inscr. 1903, 2. Hoppin, BF 475. RA 1972, 284, fig. 20. *ARV(2) 772/η, 773, Add.(2) 287. B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 82 (mention). Boardman, ARFV ii, fig. 101. H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 158/I1 (not ill.).
- B] No painted figured decoration preserved.
- C] Gr.: two-liner (stoich.?(1)): $\Sigma\omicron\tau[\alpha\delta\epsilon\varsigma]|\epsilon\pi[\omicron\iota\epsilon?] .$
- D] For the incised potter's signature of Sotades see Cohen. Hoffmann gives the inscription wrongly as SO(TADES) EP(OIEN). Only the bottom part is preserved.

(1)the signature on the comparable Louvre CA 3825, q.v., is not really stoich. The verb there is $\epsilon\pi\omicron\iota\epsilon$, so ARV(2) may be wrong in giving $\epsilon\pi[\omicron\iota\epsilon\sigma\epsilon\nu]$ here.

6662.

Paris, Louvre CA 1527.

- A] RF cup. From Tanagra. Skythes. Last quarter sixth. 520-510 (Villard). *ARV(2) 83/12, Para. 329, Add.(2) 169. *Villard, CV, France 17, III I b, pls. 13,6 and 14,3.
- B] Int.: a young warrior (a helmet in the right hand, spear and shield in the left, a himation around his middle), running. Ext.: plain.
- C] Int.: around the figure: $\text{Επιλυκος κα[λος]}.(1)$

(1)the alpha is given as extant.

6663.

Paris, Louvre CA 1585.

- A] RF cup.(1) From Greece. Unattributed. Pamphaios potter. Last quarter fifth. *CV, France 28, pl. 58,1,3. *AJA 88 (1984) 351/50 (not ill.). ARV(2) 131/bottom (no bibl.), Add.(2) 177.
- B] Int.: symposium: a youth reclining and playing kottabos. Ext.: plain.
- C] Int.: nonsense: a mock inscription: at left: $\pi\nu\alpha\omicron\sigma\epsilon$. In the

exergue: $\eta\alpha\mu\phi\omicron\sigma\epsilon$.(2)

- D] Beazley thought the inscription [he seems to consider the two parts as one], while meaningless, bears a remote resemblance to a signature of Pamphaios. However, there are really two nonsense inscriptions, in two different locations. The vase is attributed to Pamphaios by shape, not because of the inscriptions.

(1)a special model, as Louvre CA 2526, which is signed Pamphaios, and Athens 1409, also signed (see ARV(2) 120/31 and Bloesch, FAS 64/13). (2)so CV and ARV(2); wrong in AJA 88.

6664.

Paris, Louvre CA 1587.

- A] RF kantharos. From Athens. Shuvalov Painter. Last quarter fifth. Late period (L.-H. 88). *A. Lezzi-Hafter, Der Schuwalow-Maler (Kerameus 2, 1976). (Kerameus 2, 1976) *87, pl. 109/76, pls. 26 (profile), 35 (ornament), and 124,c-d, 125,a-f. ARV(2) 1210/69, Add.(2) 346.
- B] A: fragmentary; mostly the lower parts of figures: Heracles and Athena; at right, a servant. B: in the center, Eros holds out a live hare; at left, a boy with a lyre; at right, a boy.
- C] B: above the heads of Eros and the boy at left: Αλυπητο[s] .(1)
- D] In applied white. L.-H. 87 interprets the inscription either as a genitive or with sigma as an adjective, translating: 'fröhlich, ohne Sorge.' I think that Alypetos must be a proper name, see LGPN ii (found in the fourth century). But I agree that the name is here significant. Ionic lambda.

(1)Pottier's reading. L.-H. 87 says the inscription is hard to read, gives: Αλυπ(.)το . (.) is a raised v-shaped sign (surely misread).

6665.

Paris, Louvre CA 1778.

- A] Frs. of BF cup (type A). From Greece. Unattributed. Timenor potter. Third quarter sixth. *ABV 201/bottom, 689, Add.(2) 54. *Villard, CV, France 17, pls. 96,9 and 97,11-12. Beazley, JHS 49 (1929) 268/under 48.
- B] Int.: gorgoneion. A: under one handle: a satyr playing the flutes.
- C] On the reserved foot profile: $\text{Τιμενῶρ επ[ο]λῆσεν}$.
- D] 2 frs. D-shaped rho.

6666.

Louvre CA 1837.

- A] BF lekythos. Theseus Painter. Late sixth. *Haspels, ABFL 145, 252/60, pl. 43,2a-b (shows inscriptions).
- B] A bull lead to sacrifice: youth to right; bull; a bearded man, with 2 spears behind it, turns to the youth; a boy to right at the bull's head; a seated man to left, in a temple (two columns, architrave), holds out his staff.
- C] Nonsense: some imitation letters: [there are 3 inscriptions shown in Haspels' phs.] Between a youth to left of the bull and the bearded man with spears standing behind it; $\omicron(.)()$. Above the boy at the head of the bull: $\omicron\sigma(.)(\rho)\omicron$.(1) Above the head of the seated man: $\omicron\sigma(\rho)\omicron$.(2)

(1)uncertain reading; distorted in ph. (2)the koppa blurred.

6667.

Paris, Louvre CA 1853.

- A] BF hydria. From Campania? Undetermined Later Mannerist. Third quarter fifth. *CV, France 14, III I d, pls. 52,4,6 and 53,2. ARV(2) 1121/18, Add.(2) 331. [M. Schmidt], AM 83 (1968), pl. 75,2. K. Schefold, Die Göttersage (1981) 52, fig. 62.
- B] Body: a nude Heracles with a sickle grasps one of two snakes on an altar, on which are the head and shoulders of a child warding off the snakes; Athena and a woman, both retreating.
- C] Body: inscriptions in white: above Heracles' head: $\kappa\alpha\lambda\omicron\varsigma$. To left of Athena's face: $\kappa\alpha\lambda\omicron[\varsigma]$.(1) Above the woman's head: $\kappa\alpha\lambda\omicron[\varsigma]$.(1)
- D] Beazley: unexplained subject. Schmidt: Erichthonius and a daughter of Cecrops? Schefold: Erichthonius on the altar, between Heracles and Athena; Aglaurus. Curious is the masculine for the females.

(1)it is unclear from CV, whether the reading is $\kappa\alpha\lambda\omicron[\varsigma]$ or $\kappa\alpha\lambda\omicron\varsigma$.

6668.

Paris, Louvre CA 1854.

- A] Fr. of BF eye cup. Unattributed. Nikosthenes potter. 530-520. *ABV 231/11. *Villard, CV, France 27, pl. 97,4 (shows inscr.). BSA 32 (1931-32) 22.
- B] A: between eyes: the upper portion of Artemis.
- C] A: above Artemis, below the lip: $[\text{Νικ}]οοθενε[\varsigma \epsilon\piοιεσεν]$.

6669.

Paris, Louvre CA 1920.

- A] BF/WG alabastron. Group of Paidikos Alabastra.(1) Pasiades potter. Last quarter sixth. *ARV(2) 99/3, Add.(2) 172. Haspels, ABFL 102.
- B] Palmettes. On the bottom: a RF palmette.
- C] On the topside of the mouth: $\text{Πασιαδες} \epsilon\piοιεσεν$.(2)

(1)one of four alabastra by one hand. (2)end punctuation; so ARV(2).

6670.

Paris, Louvre CA 1943.

- A] BG oinochoe (mug). From Greece. Unattributed. Last quarter sixth. *ARV(2) 1577/17, Add.(2) 389 (no bibl.). *Stamires and Vanderpool, Hesp. 19 (1950) 381, n. 22 (mention).
- B] Undecorated except for the inscription.
- C] In large letters which are bounded by relief lines: $\text{Επιδρομος} \kappa\alpha\lambda\omicron\varsigma$.
- D] Beazley says that the inscription is incised; Stamires and Vanderpool say that the space bounded by relief lines is scraped out. But Giroux apud Add.(2) says it is in red-figure, with the contour lines in relief. I take this to mean that the inscription is reserved with the letters outlined by relief lines (rather than being in applied red). For reserved inscriptions, see Script 59 and Bothmer

in M. Denoyelle, ed., *Euphronios peintre* (1992) 17 and n. 37: he discusses the five known vases with reserved inscriptions, including this one (he does not mention the relief lines). Beazley compares a fr. of a mug(?) at Olympia, JdI 53, *Olympiabericht* ii, 13,b: is this also inscribed? Stamires and Vanderpool compare the olpe fr. of Priapos, BSA 29 (1927-28) 204, top [probably ABV 170/2 = 446/3, which is a Dip. in a cartellino].

6671.

Paris, Louvre CA 1961.

- A] BF neck amphora. Diosphos Painter. First quarter fifth. *Vidi. WV C, pl. 7,3. *Haspels, ABFL 96-9/135 and 239 (bibl.). K. Schauenburg, 'Zu Darstellungen aus der Sage des Admet und des Kadmos,' *Gymnasium* 64 (1957) 215, pl. 2. GAI i, 567, bottom. Para. 248. *H.A. Shapiro, *Personifications in Greek Art* (1993) 240-41, 96, fig. 48, 97. LIMC ii, 288, s.v. Apollon, no. 851; 1007, s.v. Athena, no. 54; iv, 413, s.v. Harmonia, no. 9; v, 872, s.v. Kadmos, n. 45.
- B] A: Cadmus, Harmonia and Apollo in a chariot drawn by a lion and a boar; behind the animals is Apollo citharoedus. B: Athena, Heracles, and Hermes. [Heracles going to Olympus?]
- C] A: above the pair's heads, curving around Harmonia's forehead: *ἡρμονία*. In front of their faces: *Κασσμος*, for *Καδμος*. To right of Apollo's lyre: *Απολλων*.
- D] = Louvre F 384 bis, according to Haspels. Haspels has good readings. The story of yoking a lion and a boar to the chariot belongs properly to the story of Admetus; see Schauenburg and Shapiro. The same scene is found on a BF oinochoe in Göttingen, inv. 23,5, Para. 185/23(7) (not inscribed).

6672.

Paris, Louvre CA 2181.

- A] RF plate. From Chiusi. Near Paseas (Cerberus Painter). Last quarter sixth. *Photo. *ARV(2) 164, ABV 173. B. Cohen, 'The Literate Potter,' *MetMusJ* 26 (1991) 63 and n. 73, fig. 21 (the number given as CA 2182).
- B] A man with a horse.
- C] Above the figures, horizontal, in small letters, Gr.: *Σοκλεες εποισεν*.
- D] Beazley: " ... may be genuine, but is not certainly so. If it is genuine, the Soklees may or may not be the same as the Sokles whose signature appears on four black-figure cups (see ABV 172-3)." Add Para. 73/2-3. Cf. GAI ii, 184. Cohen considers the inscription genuine. It seems to me to be in an odd position.

6673.

Paris, Louvre CA 2243.

- A] RF Nolan amphora. From Italy. Nikon Painter. Second quarter fifth. *CV, France 9, III I c, pl. 48,7-9. ARV(2) 651/11, Add.(2) 276.
- B] A: Psychostasia: Hermes with scales, weighing Achilles and Memnon. B: a woman.
- C] A: *ἡρμης*(1), for *ἡρμης*?
- D] Is this a nonsense inscription or miswritten?

(1)an unreliable reading in CV.

6674.

Paris, Louvre CA 2259.

- A] RF stemless cup. From Kerch. Euaion Painter. Second quarter fifth. Early (Beazley). *Photo. *D. Feytmans, *Les vases grecs de la Bibliothèque Royale de Belgique* (1948) 66 n. 5 (mention). Enc. phot. iii, 8,b. BCH 81 (1957) 154, fig. 11 (exc. ph.). ARV(2) 797/137, Add.(2) 290. *V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (1994) 116, and 166 n. 1580 (bibl.), pl. 61,2 (Int.).
- B] Int.: Atalante frontal but looking left, with a pick axe in her left hand; at left, a pillar on a base; above it, an aryballos and strigil hung up. Ext.: plain.
- C] Int.: above Atalante's head, in a curve along the top margin: Ἀταλάντη.
- D] Feytmans considers the inscription modern. Very clear and evenly spaced letters. I do not see why they should be modern. Ionic lambda.

6675.

Paris, Louvre CA 2364.

- A] Fr. of BF amphora. From Italy? Unattributed. 575-525 (Bea. Arch.). *CV, France 4, III H e, pl. 24,3 (no bibl.). Beazley Archive db, no. 10,700 (no other bibl.).
- B] A: a chariot (of Hector); at right, a charioteer and a young companion attach the horses; at left, another companion.
- C] ἡεκτῶ[ρ]. To right of the charioteer's lower body, below the horses' bellies: [Κε]βριονεύς. Along the right margin and facing it, but close to the back of the right companion, not parallel to the margin: καλὸς ὁ παῖς, retr.

6676.

Paris, Louvre CA 2512.

- A] BF Droop cup. Unattributed. Third quarter sixth. 550-530. *CV, France 14, III H e, pl. 93,6-9. Beazley and Payne, JHS 49 (1929) 271/3=8. Ure, JHS 52 (1932) 57/9 (not exact).
- B] Handle zone: a lotus frieze. Below: an animal frieze (swans and hens).
- C] On the BG rim, Dipp.: A: χαίρετε. B: παῖδες.
- D] Ex Hirsch Collection. The two inscriptions must be taken together: χαίρετε, παῖδες. CV suggests that this is perhaps the beginning of a banquet song. Pottier compares Athen. 6.254 (Alexis): χαίρετ' ἄνδρες συμπόται, ὅσων ἀγαθῶν τὴν κύλικα μεστήν πίομαι (cited by Jahn, Cat., p. cxi, n. 799). The vase was first published in CV. The inscriptions is faint.

6677.

Paris, Louvre CA 2525.

- A] BF/WG lekythos. Beldam Painter. Second quarter fifth. *B. Andreae, JdI 77 (1962) 198-99 (ill.). Haspels, ABFL 268/43. Para. 292, Add.(2) 139.
- B] Heracles and Alkyoneus.
- C] In the field: nonsense: blots.
- D] For letters? Similar blots: Athens, N.M. 16,350 and Leningrad 234 = 145, both by the Beldam Painter or in his manner.

6678.

Paris, Louvre CA 2526.

- A] RF cup. From Greece? Unattributed.(1) Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 345, 351/47, pl. 45, fig. 25 (Int., part). *dr. CV, France 28, pl. 57,3-4. ARV(2) 130/30, 131, Add.(2) 177.
- B] Int.: a jumper; below him, a pickaxe. Ext.: plain.
- C] Int.: to right of the jumper, along the margin, but facing in, between his head and the pickaxe:
Παν(φ)αῖος <ΕΠΟΙ>ΕΘΕΝ.
- D] Acrocup. The inscription shortened to fit into the space (roughly a half circle)? Phi with a dot (= theta).

(1)by the same hand as Paris market (Segredakis), ARV(2) 131 (Bothmer). Beazley adds the cup Leipzig, Kunstgewerbemuseum, ARV(2) 131 (compared, but not said to be by the same hand.)

6679.

Paris, Louvre CA 2575.

- A] WG alabastron. Triptolemos Painter. Second quarter fifth. Ca. 470. Late (Guy). *R. Guy, 'A Ram's Head Rhyton Signed by Charinos,' BullVirginia 21 (1981) 11 and n. 74. ARV(2) 363/29 (no bibl.). R. Mertens, AWG (1977) xi, addendum to 130/D 19.
- B] A: a woman with an alabastron. B: a woman with a box.
- C] On the mouth: the potter's signature of Hermotimos.(1)
- D] Hermotimos is not otherwise known. Guy thinks the alabastron was produced in the Brygos workshop.

(1)the verb is misspelled: ποιει (Guy, saying that Mertens, the first to report the signature, misreports it.)

6680.

Paris, Louvre CA 2586.

- A] RF oinochoe (chous). From Greece. Unattributed.(1) Second quarter fifth. Ca. 470 (van Hoorn). *ARV(2) 1611/6, 1699 (no bibl.). *G. van Hoorn, Choes and Anthesteria (1951), no. 843 (not ill.).
- B] A satyr pursuing a maenad.
- C] καλὸς Τιμοχσενος.

(1)"... at least some slight connexion with the Charmides Painter." (ARV(2) 1699).

6681.

Paris, Louvre CA 2981.+

- A] RF amphora. From Vulci. Berlin Painter. First quarter fifth. Early (Beazley). *TGV 159/10F 21, 169/26F, 227, 233, fig. 12,p (facs.). ARV(2) 196/2, 1633, Add.(2) 190.
- B] A: Dionysus. B: a satyr.(1)
- C] Under foot, Gr.: ον<>τι<>(Λ)ll.
- D] + a fr. ex Florence (CV, Florence.., pl. 14/325). The foot belongs (Add.(2)). ὄνητός. τιμή. Numeral. A price inscription.

(1)excerpt from a return of Hephaestus? (Beazley, ARV(2) 1633).

6682.

Paris, Louvre CA 2997.

- A] RF cup. From Tanagra? Skythes. Last quarter fifth. *ARV(2) 83/9.
*Villard, France 17, pls. 13,5 and 14,2.
- B] Int.: a youth crouching and filling a cup from a wineskin
slung over his shoulder; at right, an oinochoe on the
ground. Ext.: plain.
- C] Int.: above the youth, faint: Επιλυκ[ο]ς καλος.

6683.

Paris, Louvre CA 3110.

- A] Fragmentary BF cup. Haimon Painter (Beazley).(1) First quarter
fifth. Ca. 480 (Villard). *Villard, CV, France 17, pl.
119,3,7,8,10. REA 48 (1946) 180 n. 6. ABV 561/535.
- B] Int.: a bearded komast running. A: a komast. B: mostly missing.
- C] Int.: to left and right, curving along the figure: dots
imitating two nonsense inscriptions.

(1)by the same hand as Louvre CA 3111 and London B 444
(Villard). B 444 is also inscribed on the Int.

6684.

Paris, Louvre CA 3111.

- A] Fragmentary BF cup. Haimon Painter (Beazley).(1) First quarter
fifth. Ca. 480 (Villard). *Villard, CV, France 17, pl.
119,5,6,9. REA 48 (1946) 180 n. 6. ABV 561/538.
- B] Int.: A satyr with a cithara; at left, an animal skin
suspended. A, B, each: komos (only partially preserved).
- C] Int.: to left and right, framing the figure: dots imitating
two nonsense inscriptions.

(1)by the same hand as Louvre CA 3110 and London B 444
(Villard).

6685.

Paris, Louvre CA 3244.

- A] BF Siana cup. Griffin-Bird Painter.(1) Second quarter sixth.
*ABV 73/35 (no bibl.), Add.(2) 19. G. Bakir, Berlin F 1659
Ressam (Izmir 1982) 169, figs. 127-28 (Int., A).
- B] Int.: komast: a man dancing. A: (1): ivy. (2): dots between
flowers. B: similar.
- C] A and B, each: (2): mock inscriptions: dots between flowers.
- D] A double-decker.

(1)Beazley. Near the Painter of Berlin 1659, Bakir.

6686.

Paris, Louvre CA 3662.

- A] RF stemmed dish. Unattributed.(1) 530-520. Very early RF
(Beazley). *AK 22 (1979), pl. 13.3,5. *ARV(2) 12/11, Add.(2) 151.
*Vidi. Script 325. *J. Mertens, AK 22 (1979) 33-34, pl. 13,3
(Int.),5.
- B] Int.: Athena and a giant.
- C] Int.: from Athena's head: [A](θ)εναας. From the giant's
head: Εγκελαδος. The inscriptions reserved and facing out.
- D] The outward facing of both inscriptions may be caused by
the desire to avoid retr. Theta lacks the dot.

(1)"The potter work makes one think of early Nikosthenes; the

drawing, in some points, of early Psiax." (ARV(2)). Mertens attributes the vase to the circle of Psiax, but not to self.

6687.

Paris, Louvre CA 3825.

- A] Frs. of RF plastic rhyton. Probably from Egypt (Memphis). The RF recalls the Sotades Painter. (1) Sotades potter. Third quarter fifth. 460-450 (Cohen). *B. Cohen, 'The Literate Potter,' *MetMusJ* 26 (1991) 82, fig. 61. *Para. 416 (no bibl.), Add.(2) 287. L. Kahil, 'Un nouveau vase plastique du potier Sotades au Musée du Louvre,' *RA* 1972, 271-84, esp. 272-75, figs. 1-5 and 7-15. *J. Boardman, *Athenian Red Figure Vases: the Classical Period* (1989), fig. 101 (includes restored dr. showing signature on right side of base). H. Hoffmann, *Sotades: Symbols of Immortality on Greek Vases* (1997) 158-59/J1, figs. 88-89 (some frs.; inscription not shown).
- B] Plastic: portions of a Persian leading a camel. Beazley also mentions some RF frs. that may belong: fight of Persians(?) and Greeks; a fawn attacked by felines.
- C] On one short side of the BG base, Gr.: a centered left-aligned two-liner, non-stoich., but the letters widely spaced(2): Σοταδῆς ἑποίη.
- D] Cohen compares the writing to stoich. writing, to which it bears some resemblance. Attic alphabet.

(1)Hoffmann attributes to Sotades Painter. (2)the signature is actually on the right long side, at some little distance from the right front corner, under the advanced left foot of the Persian.

6688.

Paris, Louvre CA 4193.

- A] WG alabastron. Group of the Negro Alabastra. First quarter fifth. 480-470 (Cahn). *Auktion 26 (M.M.) 63/121, pl. 39. ARV(2)1641/26 bis, Para. 352, Add.(2) 206. *F. Lissarrague, *L'autre guerrier: archers, peltastes, cavaliers, dans l'imagerie attique* (1990) 179, fig. 100 (dr. from original), 296/P 57.
- B] A negro warrior with blanket cloak and pelta. On his right, a large helmet lying on a stool.
- C] In front of the warrior: ἡπαῖς, retr. Behind him: κ(α)λο[s], retr.
- D] Ex Basel Market (M.M.). One alpha lacks the cross stroke.

6689.

Paris, Louvre CA 4201.

- A] BF neck amphora. Unattributed. First quarter fifth. *Bothmer in S.L. Hyatt, ed., *The Greek Vase* (1981) 76 and n. 19, fig. 80 (A). J. Dubois-Maisonnette, *Introduction à l'étude des vases antiques* (1817), pl. 87. J. Millingen, *Ancient Unedited Monuments* (1822), pl. 5. *Beazley Archive db, no. 7661. C. Landes, A.-F. Laurens et al., *Les vases à mémoire: les collections de céramique Grecque dans le midi de la France* (Montpellier 1988) 144, no. 92 (A, B).
- B] A: Eos carrying the body of Memnon. B: Duel of Achilles and Hector over a fallen warrior.
- C] A: on her left, not facing: ἡε^ος.(1) On her right, facing: Μενών.

D] Formerly(?) on loan to Béziers, Musée Fabregat 1085. Bothmer (1981) says the vase is "now in Béziers, on loan from the Louvre."

(1)Memnon's feet intervene.

6690.

Paris, Louvre CA 4356.

A] RF oinochoe (mug). Unattributed. Late sixth. *F. Lissarrague, *L'autre guerrier* (1990) 173, fig. 98 (museum photo.). Cf. R. Hampe, *'Neuerwerbungen griechischer Vasen in Heidelberg und Würzburg,' Pantheon* 36 (1978) 108, fig. 4.

B] Three crouching satyrs, with wineskins used as peltae on their left arms and drinking horns held as weapons in their right hands.

C] On each wineskin, a nonsense inscription of five letters. All three are essentially the same: the third letter is a tau, the fourth an omicron, the others are unclear in the photo. The inscriptions imitate καλος.

D] Illiterate or mock inscriptions?

6691.

Paris, Louvre El. 98.

A] BF band cup. From Elaious. Unattributed. Third quarter sixth. *CV, *France* 14, III H e, pl. 89,1-3. Pottier, *Comptes Rendus Ac. Inscr.* 1931, 403. Pottier, *BCH* 55 (1931) 430ff., fig. 1. Beazley, *JHS* 52 (1932) 182. Beazley, *AJA* 39 (1935) 476. *Sprunt Studies* 19/3. Blatter, *AA* 1973 67ff.; 1975 350-51. Cf. *Script*, p. 48 and n. 44,(1) and *Fifth Ep. Congress Cambridge* 1967, 57/6.

B] Handle zone: A, B, each: a ram.

C] Handle zone: to left and right of the ram: A:

χαίρε και πριὸ με. (2) B: χαίρε και πριὸ με.

D] Pottier read: πρίου μή, 'do not worry'; Blinkenberg: πρίω με, 'buy me.' The latter is proven to be correct by the inscription on London B 414, q.v.

(1)πρίου instead of πρίω is an error in *Script* on p. 48 and in the Greek index. (2)written in groups of letters, not very straight: χαίρε-κα-ι-πρι-ομε.

6692.

Paris, Louvre H 43.

A] RF plastic kantharos (head vase: Heracles and woman). Unattributed. Vatican Class (Class M). First half fifth.(1) *Beazley, *JHS* 49 (1929) 60/4 (not ill.). *ARV*(2) 1538/3.

B] Neck: symposium: A: two men reclining, B: a man reclining.

C] Neck: A: καλος, retr.

D] For the reclining figures Beazley compares the plastic kantharoi by the Syriskos Painter.

(1)may be as late as 460 (Beazley, *JHS*).

6693.

Paris, Louvre K 253.

A] RF bell krater. Painter of Rodin 966 (McPhee).(1) First quarter fourth. *TGV 113/18C 54, 166/22F 8, 168/25F 7. I. McPhee, *Art Bull. of Victoria* 1976, 41ff.

B] Subjects are not mentioned.

- C] [Under foot,] Grr.: a Gr. line across the foot. Includes
 τρύβλια and the adjective παχέα.
 D] For tryblion see Melbourne D1/1976.

(1)not in Beazley.

6694.

Paris, Louvre L 63.

- A] RF oinochoe (chous). From Athens, tomb at left bank of
 Ilissos. Trophy Painter. Second quarter fifth. *ARV(2) 858/8,
 Add.(2) 298. *Photo. Richter, Attic Red-figured Vases(2) (1967)
 131. ARV(2) 858/8, Add.(2) 298. AAA 9 (1976) 111, fig. 2.
 B] Athena contemplating the statue of a child(1) on a large
 column that stands on a two-stepped base.
 C] Between the figures: Σωφρα[νης] καλο[ς]. On the top step
 of the column, a two-liner, probably non-stoich.:
 [Τε?]ισιας | [α]νεθηκεν.(2)
 D] = Louvre S 1662. Ex Finlay Collection.

(1)Beazley suggests Erichthonius. (2)Teisias is a suggestion by
 Beazley.

6695.

Paris, Louvre MN 704.

- A] BF prize Panathenaic. From Benghazi. Nikomachos Sries. 323/2.
 Archon Kephisodoros. *CV, France 8, III H g, pl. 5,1,3,5. ABV
 415/12, Add.(2) 108. *Photo. *N. Eschbach, Statuen auf
 Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 34
 and n. 139 [comparison with the earlier Kephisodoros], 147/cat.
 77, pl. 28,3-4 (details of A; both show beginning of
 inscriptions).
 B] A: Athena to right; column figures: at left and right,
 each: Nike. B: two hoplitodromoi.
 C] A: to right of the left column, kion.: Κηφισοδωρος αρχων.
 To right of the right column, kion.: των Αθηννηθεν αθλων.
 D] = inv. N 3162.

6696.

Paris, Louvre MN 705.

- A] BF Panathenaic prize amphora. From Benghazi. Nikomachos
 Series. 321/20. Archon Archippos. *CV, France 8, III H g, pl.
 6,4-7,11. Peters, JdI 57 (1942) 148. Brauchitsch, 68/107, fig.
 16. Beazley, AJA 47 (1943) 458/12 and 461. Smets 101/135.
 Süsserot, Plastik 90 and n. 208. ABV 416/13, Add.(2) 108. *N.
 Eschbach, Statuen auf Panathenäischen Preisamphoren des 4.
 Jhs. v. Chr. (1986) 149/cat. 79, pl. 39,1-2 (39,1 shows first
 two letters of archon inscription). Robertson, AVCA 285.
 B] A: Athena to right; column figures: at left and right,
 each: Nike. B: a discus thrower, with an umpire and another
 youth.
 C] A: Along the right side of the left column, kion.:
 Αρχιππος αρχων. Along the right side of the right column,
 kion.: των Αθηννηθεν αθλων.
 D] = inv. N 3164. A fine example of fourth-century
 calligraphy. Beazley in AJA rejects Süsserot's alternative
 date of 318/7, since that is in the third year of an
 Olympiad. Cf. the discussion by Robertson.

6697.

Paris, Louvre MN 706.

- A] BF prize Panathenaic. From Benghazi. Nikomachos Series.
340/39. Theophrastos I archon.(1) *CV, France 8, III H g, pls.
5,8-14 and 6,1. Brauchitsch 58/93, fig. 15. Smets 99/117.
Peters, JdI 147. K. Schefold, Untersuchungen zu den Kertscher
Vasen (1934) 109 and 111f. *Beazley, AJA 47 (1943) 458/3 and
462-65. ABV 415/3, Add.(2) 108. *Vidi. *N. Eschbach, Statuen auf
Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986)
90/cat. 57, pl. 25,1-2 (details of A). Robertson, AVCA 285
(dating) and 288-89, figs. 292-93.
- B] A: Athena to right; column figures: left: Athena; right:
Zeus. B: The Victor in the Foot Race (the proclamation):
two athletes with palm branches; two judges.
- C] A: to right of the left column, kion.: τῶν Αθηνηθεν ἀθλῶν.
To right of the right column, kion.: Θεοφραστος ἀρχῶν.

(1)so Beazley (see AJA) with Brauchitsch and Schmidt; Speier,
Schefold and Süsserot assign the vase to Theophrastos II,
313/2. (For bibl. see ABV). Eschbach also assigns to
Theophrastos I.

6698.

Paris, Louvre MNB 905.

- A] BF plaque. From Kolias. Sappho Painter. First quarter fifth.
Ca. 500 (Boardman). *Photos. O. Benndorf, Griech. und siz. Vb.
(1883), pl. 1 (dr.). Kretschmer, Vas. 150. Sittl, Gebärden 67, fig.
1. Perrot-Chipiez ix, 257, fig. 118. Haspels, ABFL 229/58. *W.
Zschietzschmann, AM 53 (1928) 40/37, Beilage 11 (v. good
picture = photo. Giraudon 25,827) (bibl.). AA 1977, 596, fig.
21. Boardman, ABFV, fig. 265. Boardman, BSA 50, 62/28. D.
Kurtz and J. Boardman, Greek Burial Customs (1971) 144, fig.
33. *Beazley Archive db, no. 463 (much bibl.). H.
Gropengiesser, 'Sänger und Sirenen' AA 1977, 596-97 and fig.
21 (small) (bibl. n. 51). CAH 4(2) (1988), plate volume, 167-68,
fig. 217. H.A. Shapiro, 'The Iconography of Mourning in
Athenian Art,' AJA 95 (1991) 630, fig. 1 (shows inscriptions).
- B] Prothesis: a male on a kline surrounded by mourning
women; at left, chorus of men, and column. Boardman: the
mother rests her right hand by the deceased's head; the
small sister mourns by the head of the bier; a taller girl
is by the foot; a baby boy is behind her beside a stool; at
left, a white column stands before the approaching men.
- C] Boardman's readings: among approaching men is ἀδελφος; they
are greeted by πατερ, who faces them at the foot of the
bier; the μετερ holds her dead son's head [I trust B. is
right to call the dead a male]; beside her, her second
daughter, ἀδελφε; at head of bier stands θεθε [for τήθη],
the grandmother; three mourners are called aunts, θεθις
[for τηθις, father's or mother's sister], one of them, on
the father's side, προσπατρ[ρος] [printed as one word by
B.]. Also: οἶμοι and οἰμοι. λουστος and λουστ are read
below the bier and by the column; both words are nonsense;
ο[.]ελοσα appears before the aunt at the right (the last
perserved letter should be alpha, perhaps followed by
more), just possible is ὠφελοῦσα, 'rendering service,' "or
something from the ὀμηλ- root might fit the context", but it is
probably nonsense. Typical of nonsense inscriptions on

Sappho Painter's funerary works are: on this plaque: λουστ, λουστος, ο[.]ελοσσ; On Louvre E 734: λουστοστ, λουσ, λουστο. Acr. 2569: λολοσλοσ, with other inscriptions (this can be used for attr. to Sappho Ptr.). A column krater in Carlsruhe (Haspels 228/57) has: λισλισ, etc. Athens, Vlasto MVB 55 (B., no. 29, q.v.): the inscription corresponding to Louvre MNB 905's λουστος may be λο... .

- D] = L 4. The inscriptions done from the photos. They include not only names, but also nonsense inscriptions, perhaps imitating wailing. I am not sure I have read all the inscriptions.

(1)τηθίς: aunt (sister of the father or mother). (2)the last letter is uncertain, possibly an alpha, but it should be an epsilon; the word runs into the top margin. Bea. Arch. reads PROSPATER. (3)τήθη: grandmother. (4)room for 3+ letters.

6699.

Paris, Louvre MNB 909.

- A] BF lekythos. From Tanagra (Add.(2)). Diosphos Painter. Early fifth. *Photo. *Haspels, ABFL 111, 235/70, pl. 39,1. ABV 508/70, ARV(2) 301/4, 303/3, Para. 248, Add.(2) 212.
 B] Heracles and the Lion.
 C] Nonsense: three imitation inscriptions: above Heracles' back: χλνι. Above his head: χτο(τ)ο.(1) Above the lion's rear: (.)().(ρ).(2)
 D] Semi-outline. See Haspels 97 for imitation inscriptions by the Diosphos Painter.

(1)the second tau is upside down. (3)triangular and rhomboid blots.

6700.

Paris, Louvre MNB 910.

- A] BF lekythos. Sappho Painter. First quarter fifth. *Photo. *Haspels, ABFL 98, 226, pl. 32,2a-b (no. 7). M. Wegner, Das Musikleben der Griechen (1949) 213. P. Zanker, Wandel der Hermesgestalt (1965) 547 and n. 260. *LIMC ii, pl. 241 Apollon 701a. *A. Queyrel, AK 28 (1985) 159, pl. 38,3. A. Kaufman-Samara in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 285, fig. 1 (3 views, good for inscriptions). LIMC vi, s.v. Mousai 663/40.
 B] Apollo citharoedus, with a doe; four women (Muses) dancing, two with crotala, one with a lyre, the last playing the flutes.
 C] Nonsense, with imitation letters: there is a vertical inscription to the left of each dancer:
 1. πν().νονq^νο().(1) 2. six letters (3 + 3): ν(o)().ον.(2)
 3. seven letters (1 + 1 + 5, the flutes intervene). I have no record of the fourth inscription.
 D] Partly disjointed letters. The women are considered Muses by Queyrel and in LIMC.

(1)an arm intervenes. But I counted 11 letters in the photo. in Queyrel. (2)this reading is from another photo., on which I saw only 5 letters; Queyrel's photo. shows six.

6701.

Paris, Louvre MNB 911.

- A] WG lekythos. From Athens. Near Diosphos Painter. Side-palmette Lekythoi. Class LL. First quarter fifth. *Photo. ARV(2) 301/1, 303/bottom. Add.(2) 211. D. Thompson, ArchClass 28 (1976) 38 n. 24. H. Mommsen, in Taenia 150f. Eadem, 'Zur Deutung der Exekias Amphora im Vatikan,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 451 and fig. 5.
- B] Ajax and Achilles playing a board game (the left figure is young, the right figure, bearded); behind the board, a palm tree; on the board, five pieces on each side.
- C] Nonsense inscriptions: under the left figure: αχχ(τ)αο.(1) To right of his chest (near the mouth): δχι^χδι.(2) To left of the left man's chest (near his beard): ολοχλ, retr.(?). Under him: υ(λ)ο^χλθχ.(3)
- D] Outline. Each figure is 'named' and 'speaking'. Thompson and Mommsen think A is influenced by the sculptural group of that subject. Haspels 112: "Mock inscriptions in the manner of the Diosphos Painter." "very closely connected with the Diosphos Painter."

(1)feet intervene: αχχ^(τ)α^ο. The 'tau' is in the shape of a figure 7, perhaps χι. (2)tree leaves intervene. (3)a foot intervenes.

6702.

Paris, Louvre MNB 912.

- A] Lekythos in Six' technique. Diosphos Painter. Early fifth. *Photo. *Vidi. *Haspels, ABFL 97, 106, 111, 235/76, pl. 38,4 (shows inscription). J. Six, Gaz. Arch. 188, no. xvii bis.
- B] Iris running with a kerykeion in her right hand and tablets in the outstretched left (she is bringing a letter to someone).
- C] To right of her face, diagonally upward, in white on BG: υυυυ.(1)
- D] Iris may be thought of as speaking while delivering the letter (transmitting the message both orally and in writing?). The vase is important for questions of writing and literacy.

(1)as five English v's; some disjointed.

6703.

Paris, Louvre MNB 1320.

- A] RF acorn lekythos. From Attica. Manner of Meidias Painter. Last quarter fifth. *ARV(2) 1326/69, Add.(2) 364.
- B] A seated woman, with Eros and three women.
- C] False: the inscriptions are modern (Beazley).

6704.

Paris, Louvre MNB 2040.

- A] RF cup. From Corinth. Chairias Painter. Last quarter sixth. *ARV(2) 176/1.
- B] Int.: symposium: a youth reclining and playing the lyre.
- C] Int.: Χαίριος καλος.

6705.

Paris, Louvre MNB 2109.

- A] RF squat lekythos. Aison. Last quarter fifth. Ca. 420 (Shapiro). 420-415 (L.-H.). *H.A. Shapiro, Personifications in Greek Art (1993) 257/119, 181, figs. 137-38 (details). *L. Burn, The Meidias Painter (1987) 42, pl. 25,b-d. ARV(2) 1175/7, Add.(2) 339. R. Ginouvès, L'Art grec (1964), pl. 26. W.W. Rudolph, Die Bauchlekythos (diss. 1971), pl. 20, (profile). D. Cramers, Aison en de Meidias-Schilder ('Lizensiatarbeit' Leuven 1980), figs. 12,b (profile), 19-20, A 7. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 234, 344/242 (not ill. in pls.; fig. 73,b is profile only).
- B] Aphrodite and Adonis: at left, Paidia seated, with a necklace; another companion, standing; Aphrodite; Adonis, seated, with a lyre; Eros with a fruit tray.
- C] Above the seated woman: [Π]αιδία. Above Aphrodite: [Αφ]ροδ[ι]τη. Above Adonis: Αδων[--].(1)
- D] The second figure from the left is apparently not inscribed. Probably both figures at left are personifications.

(1) Αδων[ις]; or Αδων[ιος](?).

6706.

Paris, Louvre MNB 3223.

- A] BF prize Panathenaic. From Benghazi. Nikomachos Series. 324/3. Hegesias archon. *Photo. *CV, France 8, III H g, pl. 6,2-3. *JdI 57 (1942) 148. Beazley, AJA 47 (1943) 48/8. Brauchitsch 67/104. ABV 415/9, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 146/cat. 74, pl. 37,2-3 (details of A).
- B] A: Athena to right; column figures: left and right, each: Nike. B: two boxers; an umpire.
- C] A: to right of the left column, kion.: Ηγεσίας αρχων.(1) To right of the right column, kion.: των Αθηνηθεν αθλων.

(1) CV has Ηγεσίας, but JdI and my note from a photo. give the third letter as eta.

6707.

Paris, Louvre MNC 332.

- A] BF skyphos.(1) From Corinth. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 93,1-5. Kretschmer, Zeitschrift für vergleichende Sprachforschung 29, N.F. 9 (1888) 166-67. Kretschmer, Vas. 24/31. SGDI iii 74/3153. Payne, NC 169. *Para. 90/4. *Vidi (A).
- B] A: two boxers, the left one pursuing the right one. B: horseman and youth.
- C] A: in large letters, in dilute brown: to left of left boxer: ϜΟΚΕ.(2) Between the boxers: Πυκτα.(3) To right of right boxer: ΦΒΥΘΕ.(4) B: signs in white on the horse resemble letters: on the thigh: T. Under the rider: N. On the shoulder: λ.
- D] Corinthian alphabet. CV thinks the decoration and the pictures genuine, speculating on a traveling Corinthian artist working in Athens. Payne, in NC, considered both the figures and the inscriptions modern. Beazley, in Para., states that the inscriptions are modern; presumably he considered the figures genuine. - CV also compares Louvre MNC 333, said to come from the same Corinthian tomb; it also has peculiar inscriptions in diluted brown.

(1)the shape is that of band skyphoi, but the top band is lacking. (2)CV says, for διώκει. (3)CV: dual, cf. L. Robert, RA 1929, II 24ff. (4)CV: φεύγει; compares παῦσαι on Cab. Méd. 523, now invisible under repaintings, see Hoppin, RF i, 427/8, but I do not have the word in the CAVI entry.

6708.

VACAT.

6709.

Paris, Louvre MNC 333.

- A] BF lekythos. From Corinth. Elbows Out. Third quarter sixth.
*Vidi. *Haspels, ABFL 22/2, pl. 7,3 (shows position of inscriptions). CV, France 14, III H e, under MNC 332, pl. 93,1-5, not ill. ABV 249/16, Para. 112. Script 902.
- B] Shoulder: cocks. Body: antithetic lions with a plant between.
- C] Body: directly below the top margin and starting near the heads of the lions: θῆματα(γ), retr.(1) παντα. In dilute brown.
- D] Listed in ABV as no. CA 178, but see Para. Said in CV (on MNC 332) to be from the same Corinthian tomb as the latter.

(1)so Haspels; CV omits the first letter and so does my note from autopsy; I read: ῥματα, retr., with the remark that the last letter could be an 'arrow' gamma placed very close to the left margin. I wonder if the lettering is not also Corinthian, as that on Louvre MNC 332; if the latter is false, so should be that on MNC 333. The first inscription is at any rate nonsense. - Haspels' readings are on p. 22/1: θῆματα(γ), retr. [note the query, i.e. dot by the theta] and παντα. The ph. shows ῥματα clearly, but the theta, if it is that, seems a mereshadow. The last letter, unclear in the ph. because of curvature, is printed as a regular Attic gamma. The inscriptions are in the upper left and right-hand corners of the picture, in each case starting from the lions' faces (these are antithetical, but turn their heads away from each other). Haspels has the beta with pointed loops, but my note gives both loops as rounded.

6710.

Paris, Louvre MNC 650.

- A] WG lekythos. From Athens? Akin to Diosphos painter.
Side-palmette Lekythoi. Class DL. First quarter fifth. *A. Fairbanks, Ath. Lekythoi (1907), Group A, Class 3/3, pl. 2,2.
*J.V. Noble, The Techniques of Painted Attic Pottery (1966), figs. 258-59. ARV(2) 301/6, 304, Para. 356, Add.(2) 212.
LIMC ii, pl. 502 Artemis 708.
- B] Nike(1) with a torch; at left, a dog; at right, a fawn.
- C] Imitation letters: the photo. in Noble, fig. 259, shows three letters to right of her chiton.

(1)so ARV(2); Artemis, LIMC.

6711.

Paris, Louvre MNC 736.

- A] RF stemless cup. From Velanideza in Attica. Hermaios Painter.
Cachrylion potter. Last quarter sixth. Ca. 510 (Giroux). *ARV(2)

110/5, *Add.(2) 173. *CV, France 28, pl. 60,1-2; foot profile p. 38 (much bibl.).

B] Int.: a nude warrior with pelta, spear, greaves and helmet, running. Ext.: plain.

C] Int.: Χαχρυλιὸν ἐποίησεν.(1)

D] Cup type B. Bloesch reads: Χαχρυλιὸν ἐ[ποίησεν].

(1)the signature is incomplete in ARV(2) and Bloesch, but complete in CV and so stated in Add.(2).

6712.

Paris, Louvre MND 846.

A] BF alabastron. From Egypt. Unattributed. Date? *Haspels, ABFL 125. AA 1910, 503.

B] Subject(s) not mentioned.

C] High up on the body, a horizontal two-liner, Gr.:

κιννάμωμον | παρὰ vac. Κρινίππου.

D] Probably a gift inscription.

6713.

Paris, Louvre S 1270.

A] BF lid of BF(?) amphora. Unattributed. 550-500 (Bea. Arch.). *CV, France 8, III H e, pl. 58,4,7. Beazley Archive db, no. 10,717 (no other bibl.).

B] In a circle: Greeks and Amazons(?); some figures are mounted.

C] Between the fighters, traces of five inscriptions, shown in the photo., CV, fig. 4, but not mentioned in the text.

D] No doubt nonsense or imitation inscriptions.

6714.

Paris, Louvre S 1275.

A] Fr. of BF lip cup. From Italy. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 88,8.

B] Int.: remains of the border. A: part of the left handle palmette.

C] A: χαίρε [---].

6715.

Paris, Louvre S 1276.

A] Fr. of lip cup. From Italy. Unattributed. Third quarter sixth. *CV, France 14, III H e, pl. 88,9.

B] No figured decoration preserved.

C] A: [χαίρε κα]ί πει[---(?).].

D] Why not part of the preceding?

6716.

Paris, Louvre S 1316.+

A] Frs. of RF skyphos. Follower of Douris.(1) Second quarter fifth. *Letters from D. Buitron-Oliver, January 12 and May 9, 1986, with a xerox (Cahn frs.). ARV(2) 804/63 (Louvre frs.).

B] Louvre: A, B, each: a woman with a mirror is preserved.

Cahn: A: the xerox does not show the subject. B: head and shoulder of a woman to left.

C] Cahn: A: τὸ παῖδε καλε. B: [---]ος.

D] + 2 frs., Basel, Cahn 752 (joined to Louvre by R. Guy). The inscriptions were given me by B.-O.; I do not know if the Louvre frs. are inscribed. The dual no doubt has masc. for the fem.; but καλέ (short e) is not right:(normal is καλά). Read

καλέ (fem.) and separate from τὸ παῖδε? Dotted delta.

(1)recalls Euaichme Painter (Beazley).

6717.

Paris, Louvre S 1318.+

- A] Fragmentary RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 472/209. *B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 70 and n. 126. Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 31. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 8 n. 37, 187/256, pl. 86 (shows inscription).
- B] Int.: youth and boy. A-B: men and boys.
- C] On handle B/A, in BG of right hasta, Gr.:
ἠε(ρ)ὸν {h} ἐποίησεν.(1)
- D] Type B. + C 12,438. + many Louvre frs. Augmented by Guy and Bothmer. The greater part of the cup is preserved.

(1)Pi substituted for rho in error as also in London E 61 (ARV(2) 478/145, Cohen, fig. 37). The omission of iota in the verb is noted in ARV(2). The extra heta is given in the sketch on Kunisch' p. 187 and appears, but not clearly, in pl. 86; the iota of epoiesen is also given in the sketch and seems to be clear in the ph. ἐποίησεν is an error in ARV(2).

6718.

Paris, Louvre S 1335.+

- A] Fragmentary RF cup. Skythes. Last quarter sixth. *ARV(2) 83/4 and 5, Add.(2) 169. Giroux, CV, France 28, p. 52.
- B] Int.: komast. A: komos. B: three maenads.
- C] Int.: Σκυ(θ)[ε]ς[ε]γραφ[σεν].(1) A: Ε[πιλυκο]ς κα[λος].
- D] + Louvre fr. (ARV(2) 83/5) and frs. given to the Louvre by H. Cahn (CA 5988). Giroux, in CV, describes the vase. Bothmer has reconstituted the frs.: A: three maenads. B: komasts (parts of two preserved). Frs. from Cahn are added to the Int. Cf. H. Giroux, RA 1975, 298-99.

(1)the theta printed as a stemmed phi in ARV(2); is it perhaps a theta with a vertical line within the circle? Cf. ARV(2) 83/14 and 84/17.

6719.

Paris, Louvre S 1336.

- A] Fr. of RF cup.(1) Brygos Painter. First quarter fifth. *Photo. ARV(2) 377/98.
- B] Int.: maenad. Ext.: plain.
- C] Small single letters.

(1)cut down to the interior picture.

6720.

Paris, Louvre S 1339.+

- A] Frs. of RF cup. Onesimos (P). First quarter fifth. Early (Beazley). *Beazley, Hesp. suppl. 8 (1949) 3/3, pl. 1,3 (A; S 1339 only). ARV(2) 320/11, Para. 359.
- B] Int.: a satyr. A: a satyr attacking a sleeping and nearly naked maenad.
- C] A: in front of the satyr's head: ὁ παῖς [καλος].(1)

D] + Louvre S 1328 and two other frs. S 1328 was omitted by mistake in ARV(1). For a full description of the frs. see ARV(2). The above inscription is on S 1339.

(1)Beazley prints παῖς.

6721.

Paris, Louvre S 1351.+

- A] Fragmentary RF cup. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 28, 81/145, pl. 86. Bothmer, Revue du Louvre (1977) 217-220 (ill.). ARV(2) 436/99 (S 1351 only), Add.(2) 238 (other frs.(1)).
- B] Int.: a music lesson(2)? A seated man holding a lyre, with a dog; a male [youth?] facing him. A-B: men and youths.
- C] Int.: starting above the man's head: ho [παῖς]; the inscription continues vertically down: καλός. In the exerge, in BG: Εγεας.(3) Under the foot, Grr.: see the facs. in the cat., and the ph., pl. 86.
- D] = Louvre G 283. + Louvre C 222 (ARV(2) 436/102), C 11,398 (436/107), C 11,405 (441/195, New York 1976.181.3, 1983.466.2. All frs. are now in New York, the Louvre frs. on loan.

(1)there seems to be confusion in the listings. (2)so B.-O. I rather think the man is ready to give the youth(?) a lyre. (3)Hegeas: see LGPN ii, s.v. Bothmer, Revue du Louvre 4 (1977) 218-19, suggests that Hegeas refers to the seated man with the lyre, the name recalling the poet Agias or Hegias, author of the Nostoi.

6722.

Paris, Louvre S 1372.+

- A] Fr. of RF cup. Salting Painter. Last quarter sixth. *Beazley, Campana Fragments, on pl. 9/49. *dr. (one fr.). ARV(2) 178/6 (no bibl.).
- B] Int.: an athlete scraping himself.
- C] Int.: in a curve above the head: [ho παῖς [κ]αλός]. [Φι]λοκ[ομος](?).
- D] + Louvre frs. A great part of the figure is preserved. The first inscription here done from the dr., the second from CF. Beazley compares Florence [9 B 49], ARV(2) 1577/2 (...ομος) and Berlin 2265, ARV(2) 88/4 (Φιλοκομος).

6723.

Paris, Louvre S 1403.

- A] Fr. of RF cup. Unattributed.(1) Last quarter sixth. *Beazley, JHS 33 (1913) 350/16, fig. 2 (dr.). ARV(1) 62/48.
- B] A: athletes: discobolus and two other youths.
- C] A: between heads, starting with the discobolus': [καλός(?) ho] παῖς, v[αι].

(1)listed as Euergides Painter in ARV(1), but not included in ARV(2) or Para.

6724.

Paris, Louvre SB 4143.+

- A] Frs. of RF rhyton. From Susa. Sotades Painter. Second quarter

fifth. *Bothmer, *Amazons* 194/10, pl. 82,2a-b. FR iii, 92-93. Rostovtzev, *Hellenistic World*, pl. 12,3 (part). ARV(2) 765/19, 768/31. *photo. Robertson, AVCA 314 n. 192 (other frs. from Susa).

- B] Fr. 1: shield, arm, head and μάχαρα of a warrior (whether a Persian or an Amazon); head and neck of a horse; head and torso of an Amazon. Fr. 2: part of a head with an Oriental cap; behind, the tail of a horse apparently moving to left.(1)
- C] Fr. 1: between the head of the horse and and the hand holding the μάχαρα: Γυγμης. Fr. 2: to right of a head: Οἰγμε.
- D] + Louvre SB 4154. According to Bothmer it is possible that other Louvre frs. belong: SB 4145 and SB no number (from rhyta or other plastic vases, see ARV(2) 768/30-31); SB 4138 and SB 4151 (frs. of rhyton, ARV(2) 773). See also Robertson. All are from Susa. On the names see Bothmer: the painter may have known the destination of the vase and have used Oriental-sounding names. I take it the subject is an Amazonomachy, but the Amazons have Persian characteristics. Attic with four-stroke sigma.

(1)the description is taken from Bothmer; ARV(2) merely says: Amazonomachy.

6725.

Paris, Musée Rodin 213.

- A] RF lekythos. Aischines Painter. Second quarter fifth. *CV, France 16, pl. 27,8. ARV(2) 714/172.
- B] A woman offering a fillet to a youth; between them, a wool basket.
- C] Nonsense: to right of her face: κ. Near the youth's face: ε(.).(1) Below, near the basket: ο.
- D] Inv. T.C. 213 (CV). The readings, taken from the text of CV, are no doubt unreliable.

(1)(.) resembles a disjointed and reversed kappa.

6726.

Paris, Musée Rodin 533.

- A] BF alabastron. Diosphos Painter. First quarter fifth. *CV, France 16, pl. 20,3,6-9. Haspels, ABFL 237/112. ABV 509/112.
- B] Four women with wreaths and vases, mirrors in hand; dogs between them; a bird.
- C] Near each figure, a row of dots.
- D] Not 532 (Beazley). T.C. 533 (CV).

6727.

Paris, Musée Rodin 959.

- A] BF amphora. Unattributed. Date? *CV, France 16, pl. 11,1-2,5-7.
- B] A: Departure of a Warrior in a chariot. B: duel over a fallen warrior; on each side, a woman.
- C] On the buttock of the front horse, Gr.: σφ.
- D] T.C. 959 (CV). Horse brand.

6728.

Paris, Musée Rodin 980.

- A] RF cup. Not Attic. Etruscan imitation of work by Oedipus Painter. Second quarter fifth. Not after 450?(1) *CV, France 16, pls. 28-30 (facs.; much bibl.). Plaoutine, JHS 57 (1937) 22ff., pls. 1 and 2. Beazley, EVP 3 and 25-27, pl. 4,1-3. Festschrift Andreas Rumpf (Crefeld 1952) 10. E. Fiesel, JHS 50 (1930) 24. ARV(2) 451/under 1.
- B] Int.: komos of two satyrs. A-B: satyrs.
- C] Int.: an Etruscan inscription, Dip.: Avlesvpinas and below it: naplan(?); both retr.(2)
- D] Beazley: as Plaoutine saw, the outside of the cup copies the outside of a cup by the Oedipus Painter (imitator of Douris) in the Vatican, ARV(2) 451/1, A-B: satyrs.

(1)for the date see Beazley, EVP 26. (2)taken from EVP 3, 25 and 26: Avles Vipinas (possibly the artist); the second word is unclear.

6729.

Paris, Musée Rodin 1059.

- A] BF/WG lekythos. Pholos Painter.(1) First quarter fifth. *CV, France 16, pl. 20,1-2,4-5. ABV 572/1.
- B] Harnessing the Chariot: a woman with a horse; a chariot; a charioteer; Hermes.
- C] On the charioteer's long garment: nonsense: (ο)(ε)μ(γ)οι.
- D] T.C. 1059 (CV). Odd lettering. CV thinks perhaps a reflection of οἰμοι and compares Tillyard, Hope Vases (1923) 45/71 (BF plate).

(1)related to the Haimon Painter.

6730.

Paris, Petit Palais.

- A] RF bell krater. Altamura Painter. Second quarter fifth. *CV, France 15, pl. 23,1-5. ARV(2) 592/36.
- B] A: Gigantomachy: Zeus and Porphyron. B: Poseidon and a giant.
- C] A: to right of Zeus' head: Ζεύς. To left of the giant's head: Πορφυριῶν, retr.
- D] Tailed rho.

6731.

Paris, Petit Palais 302.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *CV, France 15, pl. 9,5-9,11. ABV 219/22.
- B] Shoulder: A, B, each: horseman and youths; below, satyrs and maenads. On each handle: a nude youth.
- C] Under one handle: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Under the foot: trace of a Dip. cleaned off.(1) Not in TGV.

(1)no doubt of PE as usual on Nicosthenic amphorae (CV).

6732.

Paris, Petit Palais 303.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *CV, France 15, pls. 9,10 and 10,1-2. ABV 221/38.
- B] Neck, A, B, each: a satyr and a maenad. Shoulder, A, B, each: a nose between eyes, between running women.

- C] A: under the left eye: Νικοσθενε[ς] εποισεν.(1)
D] Much restored.

(1)the final sigma is painted over a break.

6733.

Paris, Petit Palais 304.

- A] BF amphora. From Vulci. Unattributed. Ca. 525 (Johnston). *CV, France 15, pls. 7,1,3,5,6, 8,1-3, 48,5 (bibl.). Mus. Etr. 1829, 156-57, no. 1708, pl. 38 (inscriptions). *Photo. LIMC ii, pl. 544 Artemis 1215 (B). Beazley Archive db, no. 7949.
B] A: Athena in a chariot; Heracles; a man and youths; Hermes. B: Artemis(?) in a chariot, with Apollo and Hermes; a deer; a bird.
C] A: Nonsense.: at least thirteen short inscriptions. Under the foot, in the center, Gr.: X. On the side wall of the foot, Gr.: a stemless psi (Etruscan chi?). See TGV 122/8D 79, who gives the first sign, but some other sign with it.
D] Ex Canino and Pourtalès collections. Some of the inscriptions are clear in CV's photos.

6734.

Paris, Petit Palais 308.

- A] RF hydria. From Nola. Peleus Painter. Third quarter fifth. *CV, France 15, pl. 17,4-8. CIG 4.8075. ARV(2) 1040/22, Add.(2) 319. *AK 20 (1980), pl. 30,3,4. Script 1143. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 343 n. 89, 441/PE 26 (not ill.).(1)
B] Five women, some named as Muses.
C] Τερψιχορα. Καλλιοπ[η]. [Θ]αλεια. The fifth woman: καλη.(2)
The first woman (on the left) has no inscription.
D] Ionic alphabet. Stemless psi.

(1)the three names only. (2)so CV, text, but the photo., pl. 17,8, seems to show: καλι?κ?(?). Beazley does not mention this inscription.

6735.

Paris, Petit Palais 310.

- A] BF/WG hydria. From Vulci. Unattributed. Last quarter sixth. *CV, France 15, pl. 11 (bibl.). CIG 4.7414. J. Chittenden, Hesp. 16 (1947) 105, pl. 18,d (after Élite). ARV(2) 1589, ABV 668, Para. 317. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 128, pl. 58,a-c.
B] Hermes and Maia. Under the handles, goat, ram, lion, respectively.
C] Behind Maia's back, not facing her: Μαia. Behind Hermes' back: [ηερ]μες, retr. Above the heads, neatly centered: καλος Καρυστ(ι)ος.(1)
D] The same name occurs on London 1900.6-11.1, by Psiax (ARV(2) 8/13).

(1)the picture in Shapiro, pl. 58,c, suggests that the iota of Karystios is a thick line (not a blob) written over an omicron - i.e., a correction?

6736.

Paris, Petit Palais 322.

- A] RF Nolan amphora. Dresden Painter. Second quarter fifth. *CV, France 15, pl. 14,1. ARV(2) 656/14.
- B] A: a youth and a boy conversing; between them, a stool. B: a woman with a tainia.
- C] Nonsense, with imitation letters: A: to right of the youth at left, at a distance and below the face: γογιδ. To lower right of the boy at right: γουσι. B: above the woman's arm: ο(.).(1) At lower right: ο(γ)ογπι.

(1)extending to the end of the picture; visible in the photo., not mentioned in CV; (.): two parallel vertical strokes.

6737.

Paris, Petit Palais 323.

- A] RF bell krater. Group of Polygnotos.(1) Third quarter fifth. *CV, France 15, pls. 21,7-8 and 22,7,9-11. ARV(2) 1054/59. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 460/PGU 70 (not ill.).
- B] A: two young wrestlers; at left, a trainer. B: three youths.
- C] A: to right of the trainer's head: καλος. Above the wrestlers' heads: καλος.
- D] The two kalos' should refer to the two wrestlers.

(1)recalls somewhat the Menelaos Painter (Beazley).

6738.

Paris, Petit Palais 325.

- A] RF cup. From Tarquinia. Onesimos (O). First quarter fifth. *CV, France 15, pl. 20,1,4,6,9. ARV(2) 322/38, Add.(2) 215.
- B] Athletes: Int.: a javelin thrower; pick axe, halteres, discus bag. A: two athletes and a trainer. B: three athletes.
- C] Int.: on the discus bag, in BG: καλ<ος>. To right of the athlete's stomach and legs: ho παις. A: to right of the left athlete: ho πα[ις]. B: to right of the leftmost athlete: ho π[α]ις.

6739.

Paris, Petit Palais 326.

- A] RF column krater. From Agrigentum. Unattributed. Date? *CV, France 15, pl. 21,5 (old bibl.; no ill.).
- B] A: Heracles and satyrs.(1) B: two youths; at right, a youth in armor.
- C] B: around the (modern) horse on the armed youth's shield: letters, nearly illegible.

(1)mostly modern (CV).

6740.

Paris, Petit Palais 367.

- A] RF plastic rhyton (donkey's head). Colmar Painter. First quarter fifth. *CV, France 15, pl. 28. ARV(2) 357/74.
- B] Neck: komos: a bearded man dancing; a youth with an amphora and a drinking horn.
- C] On one ear, vertically down: [καλο]ς(?). On the other, diagonally upward: καλος. On the inside of the mouth: ho παις καλος. To right of the bearded man's face: (h)ο π(α)ις καλ[ο]ς.(1)

(1)the first letter is a nu: miswritten.

6741.

Paris, Petit Palais 374.

- A] RF plastic rhyton (ram's head). From Nola?(1) Painter of Bologna 417 (Penthesilea workshop). Second quarter fifth. *CV, France 15, pl. 29,4-6. ARV(2) 917/194. *H. Hoffmann, Attic Red-figured Rhyta (1962) 33/81, pl. 14,2 (shows part of the kalos to right of left youth's face. Horizontal).
- B] Neck: two youths and a woman with a flower and branch between them, running.
- C] Neck: to right of the left youth's head: καλος. To right of the woman's head: ho παις.
- D] I.e., καλος ho παις.

(1)for the previous history of this vase, see CV.

6742.

Paris, Petit Palais 382.

- A] RF pyxis. Thaliarchos Painter.(1) Last quarter sixth. *CV, France 15, pl. 21,1-2. ARV(2) 81/1, Add.(2) 169.
- B] Lid: a young helmet maker, seated. Body: BG.
- C] Lid: Θαλιαρχος καλος.
- D] The Thaliarchos Painter painted four small pyxides, once attributed to Epiktetos.

(1)related to Epiktetos.

6743.

Paris, Musée Guimet.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth. *ARV(2) 346/84.
- B] Int.: man with hare. A-B: athletes.
- C] Int.: Λυσις καλος.
- D] Much restored.

6744.

Once Paris.

- A] BF amphora. Unattributed. Date? *AA 1941, p. 872 (old dr.). Mon. Inst. 6/7, pl. 78.
- B] Gigantomachy.
- C] (.)-βιος. ηερμης, retr. ηε(.)ηεγαδος, retr. Αθε(.)αη. Πολυβοτες, retr.
- D] The Location in Paris is not specified. Unsatisfactory readings.

6745.

Once Paris, Bauville.

- A] RF lekythos. From Attica. Manner of Meidias Painter. Last quarter fifth. *ARV(2) 1326/67. A. Brueckner, 'Athenische Hochzeitgeschenke,' AM 32 (1907) 115. *I. Wehgartner, 'Das Ideal massvoller Liebe auf einem attischen Vasenbild,' JdI 102 (1987) 194 n. 39 (mention). *H.A. Shapiro, Personifications in Greek Art (1993) 237/31, 85, fig. 31 (dr. after RA 30 (1875), pl. 20). *L. Burn, The Meidias Painter (1987) 26, 114/MM 107 (not ill.). LIMC ii, 14, s.v. Aphrodite, no. 43 and 122, no. 1270; iv, 64, s.v. Eunomia, no. 6.

- B] Shapiro after Brueckner: Preparations for Marriage: a woman with a chest on her head and a woman with a branch(?), both moving toward an altar; a statue on a column; a seated woman, probably Aphrodite.
- C] Above the woman with the sprig, one name above the other, starting in the same place but hardly stoich.:
Θαλεια. Ευνομια.
- D] Brueckner suggested the ceremony of newly-weds in a sanctuary of Aphrodite Pandemos. Beazley in ARV(2) did not decide between Aphrodite and Hera; Burn thinks the statue is that of Aphrodite. The pairing of Thaleia and Eunomia shows knowledge of Hesiod, Theog. 909 (Shapiro). Collignon misapplied the names (Shapiro 85 n. 179). The women are given names of companions of Aphrodite.

6746.

Paris, Darthès.

- A] BF neck amphora (Nikosthenic shape). From Cervetri. Painter N. Nikosthenes potter. 530-520. *ABV 217/10.
- B] Neck: A: Nike. B: similar. Shoulder: A: vintage: satyrs picking grapes. B: similar. Midband: horsemen and warriors. Below: horsemen galloping and a youth running. On the topside of the mouth: dolphins. On each handle: a tripod.
- C] Signed Nikosthenes.
- D] Beazley does not give the text of the inscription.

6747.

Once Paris, de Witte.

- A] BF lip cup. From Capua. Unattributed. Myspios potter. Third quarter sixth. *ABV 167. Kretschmer, Vas. 74 and n. 6.
*Beazley, JHS 52 (1932) 178.
- B] Int.: a winged goddess. Lip: A: a horseman. B: similar.
- C] Handle zone: A: Μυσπιος : εποιησεν. B:
Μυσπιος <ε>ποιησεν.(1)
- D] In JHS, Beazley thinks the name is fishy, but refers to Kretschmer, where an Argive parallel is cited. LGPN ii accepts the name.

(1)after JHS. In ABV only the first inscription is given.

6748.

Once Paris, de Witte.

- A] RF Nolan amphora. From Nola. Ethiop Painter. Second quarter fifth. *Weege, JdI 31 (1916) 134, fig. 14 (dr., after Panofka). T. Panofka, Dichterstellen und Bildwerke (Abh. Berlin 1856), pl. 22,5. DS, s.v. Agon, fig. 180 (crude). ARV(2) 665/9 (bibl.).
- B] A: Hermes and a youth. B: a youth.
- C] A: nonsense: between the two faces: Λ<ov.(1)
- D] Ex Blacas.

(1)read by Panofka as Ayov; this was accepted by DS, Schreiber in Roscher, s.v., and in JdI, but not by Reisch in RE, s.v., or by Beazley.

6749.

Paris, Ganay.

- A] RF stamnos. Eucharides Painter. Early fifth. *Beazley, BSA 18,

226/15 and 232. Collection d'antiquités, Vente 18-20 Mars 1901 (Paris), pl. 3, 30, 30a.(1) ARV(2) 228/31. E. Langridge (ref.). Cat. Sotheby 5.12.87 Monaco no. 148.

- B] A: Peleus and Thetis. B: Nereus mounting a chariot.
C] A: καλος. B: καλος. "On an altar, καλος; on another, εισυγε (= εἰσύγε)." (2) I.e., καλὸς εἰσύγε.
D] Ex Bourguignon.

(1)cited in BSA as Cat. Vente Bourguignon, pl. 3, no. 30. (2)all inscriptions are taken from BSA.

6749a.

Paris, Ganay.

- A] Fr. of RF cup. From near Tarquinia. Douris. First quarter fifth. *V. Sabetai in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 334 n. 34. ARV(2) 436/97 (much bibl.).
B] Int.: symposium: a man reclining and a woman binding her head. A-B: men and a woman.
C] Int.: ηε παις καλε.
D] Ex Kopf. Cited by Serbetai a propos of a woman binding her head.

6750.

Paris, Hotel Lambert.

- A] WG lekythos. Unattributed. Date? *Fairbanks, Ath. Lekythoi (1907), Gp B, Class 4, series 1/27. Gaz. des Beaux-Arts 1866, II, 117.
B] A woman holding out her hands, as with a thread or wreath; a kalathos; a woman, with an alabastron in her hand, turning to go.
C] Above the kalathos: λαβέ.(1)
D] If the reading is right, could this be an imperative? Or is it a noun (λαβέ)?

(1)ΛABE, Fairbanks, printed letters, Attic lambda.

6751.

Paris, Niarchos.

- A] BF Nikosthenic neck amphora. [Painter N.] Nikosthenes potter. 530-520. *ABV 225/7 = 225/6, Para. 105. Burlington Fine Arts Club, Cat. 188m 42/93. Hoppin, BF, no. 25. Auktion 18 (M.M.), pl. 29/92.
B] Shoulder: A: two horsemen and two youths. B: fight. Body: men and boys courting, and komos: men, youths, and women, dancing.
C] Signed Nikosthenes.
D] Ex Westport, Sligo.

6752.

Paris, Niarchos.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *Schauenburg, Ars Antiqua AG, Luzern, Auktion 1 (2-5-1959) 43/118, pl. 57. ARV(2) 679/52.
B] Nike pouring a libation over a flaming altar.
C] Nonsense: imitation letters: to right of her face: six letters. On her lower right: five letters?(1)

D] Ex Hirsch collection. The inscriptions show in the photo., but are not mentioned in the text.

(1)I ignore some other dots in the photo.

6753.

Paris, Ortiz.

A] Fr. of RF cup. Ambrosios Painter. Last quarter sixth. *ARV(2) 1631/30 bis.

B] Int.: a woman running, with krotala.

C] Int.: h[---].

6754.

Once Paris, Paravey 76.+

A] Frs. of RF cup. Brygos Painter. First quarter fifth. *ARV(2) 370/11.

B] Int.: a woman spinning. A: Eos mounting a chariot. B: similar, but the woman is not winged: Selene?

C] B: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa[\alpha]\lambda\omicron\varsigma$.

D] +Vatican, Astarita 130.

6755.

Once Paris, Paravey 78.

A] EF cup. Unattributed. First quarter fifth. *ARV(2) 1598/27. *Luce, AJA 29 (1924) 302/3.(1)

B] Int.: Pholos awaiting the arrival of Heracles.

C] Int.: $\Lambda\upsilon\sigma\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.

D] Lost. Ex Canino (De Witte, no. 77), Fould (sale cat. no. 1319) and Paravey (sale cat., no. 78).

(1)Luce lists this cup as being located in Harrow, School Museum, presumably a confusion with the cup ARV(2) 356/53. It is therefore not clear to which cup the bibl. he lists refers: Baur, Centaurs 45. Hoppin, RF ii, 171/28, and one more obscure reference.

6756.

Once Paris, Pourtalès.

A] BG lekanis with lid. Unattributed. Later fifth. *Hesp. 27 (1958) 299, pl. 54, g. Letronne, Journal (1840) 428. *Hackl 54/601, pl. 3 (facs. after Letronne). TGV, 91/3B 5, and 163/16F 2.

B] No figured decoration,

C] Gr.: ΑΗ. (Attic pi). $\iota\chi\theta\upsilon\alpha\iota\ \Delta\text{||||}$ and further strokes.

D] 14 vessels used for fish.

6757.

Once Paris, Pourtalès 183.

A] RF stemmed dish. From St. Agata de' Goti. Perhaps Dish Painter (Beazley). Second quarter fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 190, TERPSIKOME 1. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 59, 96/v. C.O. Müller and F. Wieseler, Denkmäler der alten Kunst(2) (Göttingen 1854) II 2, 57/581, pl. 46. RE, s.v. Terpsikome. ARV(2) 788.

B] A maenad with a lyre and thyrsus.

C] The maenad: $\text{Τερσιχομε, for Τερψικώμη.}$

D] The spelling perhaps poorly reported by Panofka.

6758.

Once Paris, Pourtalès 388.

- A] RF cup. From Vulci. Manner of Douris ii. First quarter fifth. Period 2 (Beazley). *Photo. ARV(2) 450/22.
B] Int.: a naked woman squatting and about to drink from a penis-spouted skyphos; at left, a stool with clothes. Ext.: plain.
C] Int.: above her head: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.(1)

(1)the last word slightly separated.

6759.

Once Paris, Pourtalès 461.

- A] BG cup.(1) From Vulci. Unattributed. 530-520. *ABV 233/24. De Witte, Rev. phil. 2, 87.
B] No figured decoration.
C] On the foot(2): $\text{ΝΙΚΟΣΘΕΝΕΣ ΜΕΠΟΙΕΣΕΝ}$.
D] Ex Canino.

(1)of unknown type. (2)no doubt on the reserved foot profile; according to de Witte the foot may not belong.

6760.

Paris, Private.

- A] BF/RF eye cup. Group of Louvre F 125.(1) Class I of Standard Eye-Cups: Bilingual. Last quarter sixth. *ARV(2) 41/25, 161/3, Para. 337, Add.(2) 158 = 181. *Auktion 26 (M.M.) 65/123, pls. 41-42 (all).
B] sub: Int.: BF: Dionysus with a drinking horn, seated on a stool. A, B, each: a hoplite squatting.
C] Int.: starting to left of Dionysus' face and running along the margin up to the drinking horn: $\text{ΝΙΚΟΣΘΕ}^{\wedge}\text{ΝΕ}^{\wedge}\text{Σ ΕΠΟΙΕΙ}$.(2)
D] Ex Arlesheim, Schweitzer.

(1)probably by one hand (Beazley). (2)so the photo. in Auktion and the text. ARV(2) 41/25 reads the last letter as <, but on 161/3 as C. It is true that the last letter seems to have a knick in it, but I think ΕΠΟΙΕΙ is better than ΕΠΟΙΕ(Ο)⟨Ε⟩ . The inscription fits the space from the face to the drinking horn. The garment, stool and D.'s feet intervene.

6761.

Paris, Private.

- A] RF cup. Perhaps by Poseidon Painter (Beazley). Last quarter sixth. Ca. 510 (Cahn). *Auktion 26 (M.M.) 67/126, pls. 42 and 45. Para. 334.
B] Int.: a dancing girl with krotala. A, B, each: a battle between horsemen and hoplites.
C] Int.: $\kappa\alpha\lambda\epsilon$. A, B, each: numerous inscriptions (mostly near the margin), which Cahn could not read. Perhaps nonsense, although they look as if they might yield sense (the photos. show them very small). A: 4 inscriptions. B: 4 inscriptions. Each side has four figures.

6762.

Paris, Private.

- A] RF cup. Painter of Berlin 2268. First quarter fifth. Ca. 490 (Rouen cat.). *Musée Departemental des Antiquités, Rouen,

Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 164/71. ARV(2) 153/3 ter, Add.(2) 180.

- B] Boxers: Int.: a balding boxer, partly frontal, winding a strap (*himas*) around his hand; at right, clothes on a chair; at left, a sponge and aryballos hung up. A: two boxers; between them, a bearded trainer. B: two boxers, that in the center collapsing; at right, part of a trainer.
C] Int.: around the scene, along the margin: *ho pais kalos*.(1)
D] Ex Basel Market (M.M.).

(1)so Rouen cat. (in Italics), saying that the traces are hard to read.

6763.

Paris, Private.

- A] RF cup. Telephos Painter. Second quarter fifth. 470-460 (Cahn). *Auktion 26 (M.M.) 73/139, pl. 50 (all). ARV(2) 1671/40 bis, Para. 421.
B] Int.: a bearded man, seated, with stick and phiale; at right, a table with a flat bowl on it. A: in the center, a woman before a chair holding out a skyphos toward a draped youth, who is leaning on his stick; at right, a bearded man, seated, with his stick; a cloth and a basket hung up. B: in the center, a seated woman receives a bag (of money?) from a bearded man leaning on his stick; at right, a youth before a chair, with his stick. At left, tablets (satchel); in the center, a column.
C] Nonsense: Int.: *καυρ*.(1) Ext.: nonsense inscriptions.(2)
D] Type C. 'Damenbesuch'?

(1)so Cahn, text; he thinks for *καλος*, which I doubt.

(2)it is unclear whether they are on A and B or only on B (Beazley puts B first, as A).

6764.

Once Paris, Raoul-Rochette.

- A] RF pelike with lid. Group of Naples 3235 (Meidian). Last quarter fifth. *ARV(2) 1316/3. Roscher, ML 1,1, 386 (a name wrongly given as Antyllos). *C. Fränkel, Satyr- und Bakchennamen (1912) 75, 104/φ. RE, s.v. Batyllos (Wagner); s.v. Sybas (Gebhard). LIMC iii, s.v. Batyllos 1; s.v. Eirene 12; s.v. Erato IV 1; iv, s.v. Eurytion IV, no. 1. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 148-49, BATYLLOS 1; 154, EURYTION 1, etc. *H.A. Shapiro, Personifications in Greek Art (1993) 232/8, 47, fig. 9 (dr. after Jahn).
B] A: Dionysus with maenads and satyrs. B: Theseus and the Minotaur.
C] 1. After C. Fränkel: A: satyrs: Βατυλλος. Ευρυτιων. Συβας. Maenads: [Ε]ρηνη. Ερατω. Παν<ν>υ<χ>ις.(1) Πολυερατη. B: ΑΡΙΗΔΑ.(2) 2. After the dr. in Shapiro (i.e. Jahn's dr., which has many mistakes): A: inscriptions above heads: above an Eros: Ποθος. Above a seated maenad: Πανυισε.(3) Above a bald satyr: Ευδυ(μ)ιων.(4) Above a satyr with a tambourin: <Β>ατυλλος.(5) Above a maenad with thyrsus: Ποδυηρατη.(6) The youthful Dionysus stretching out his arms toward a maenad: Διονυσο<ς>. This maenad is ready to embrace him: Ιρηνη. A maenad with a goose: Ερατω. A satyr with a torch: Συβας. Shapiro himself gives only Irene and

Pothos.

(1)The spelling is unclear: both Fränkel and K.-D. print: Παν(ν)υ(χ)ις. (2)"For the name ΑΠΗΔΑ on B see Callimachus, Aetia iii fr. 67, 13, with Pfeiffer's note (Callimachus i, 73)." (Beazley). (3)so the dr.; misread for Παννυχις(?). (4)misread for Ενδυμιων(?). [But CAVI has Ευρυτιων, which is more likely.] (5)no sign of the beta. (6)misread for Πολυηρατη.

6765.

Paris, Seillière.

- A] BF amphora. From Vulci. Group E. Third quarter sixth. Ca. 550-540. *ABV 133/9, 674, Para. 55. Script 127.
B] A: Heracles and Geryon. B: three warriors leaving home, between two youths.
C] On a shield rim: Στεσιας καλος, retr.(1)

(1)it is not not clear whether this is on A or B.

6766.

Paris, Seillière.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, JHS 52 (1932) 176 (not ill.). ABV 181/2, Para. 75.
B] Int.: a centaur. Ext.: lip: plain.
C] Handle zone: A, B, each: the regular signature of Tleson.

6767.

Once Paris, Seyrig.

- A] RF lekythos. Related to Douris.(1) Second quarter fifth. Ca. 470. *Ullman Studies 21/5 (not ill.). Beazley, *AJA 52 (1948) 336-37, pl. 34; AJA 54 (1950) 318/17. ARV(2) 452/ bottom, 677/7, Add.(2) 242. E. Pöhlmann, Würzburger Jb. 2 (1976) 72/5.
B] A seated boy holding up a book roll and looking ahead at an imaginary companion or teacher.
C] On the book roll, non-stoich. two-liner: ἡρμῆς > | (ἀ)εῖδῶ.
D] Ex Beyrouth, Seyrig. Listed in Add.(2) as 'Once Neuchâtel, Seyrig'; as Neuchâtel, formerly Paris, Seyrig (Robertson, AVCA 312 n.39). Excerpt from a school scene, or youths at play. The text is the beginning of the shorter hymn to Hermes. The alpha lacks the cross stroke.

(1)and recalls Athens 12,781 (RF lekythos by the Cartellino Painter, ARV(2) 452/6).

6768.

Once Paris Market.

- A] BF neck amphora. From Capua. Painter of Berlin 1686. Third quarter sixth. *Beazley, AJA 33 (1929) 362. ABV 297/19.
B] Shoulder: A: Calydonian Boar Hunt. B: similar. Body: A: Death of Priam. B: Heracles on the way to Olympus: Hermes, Athena, Heracles. Below: animals.
C] Nonsense: A: ειοειοχειλιολε. ειοχειογ. ει(ατο)οχειο.(1)
D] Beazley compares an amphora in Oxford (1965.141, ex Northwick Park, Spenser-Churchill), in the manner of the Princeton Painter. For this type of inscription see Beazley, AJA 33 (1929) 361-62, and Berlin 1697.

(1)the bracketed letters are printed as upside down.

6769.

Once Paris Market.

- A] Fr. of BF hydria. From Orvieto. Unattributed. Date? *CB iii, 3, n. 2 (mention). Vente 11-14 mai 1903, 19/63. *CB iii, 3, n. 2 (mention).
- B] Ajax and Achilles playing a board game.
- C] Αχιλλεύς, retr. Αἶας.
- D] Listed as lost by Beazley.

6770.

Once Paris Market.

- A] RF cup. From Vulci. Unattributed. Last quarter sixth. *ARV(2) 103/11.
- B] Int.: a male kneeling with two amphorae on a pole over his shoulders (about to lift them?).
- C] Int.: προσαγορευō.
- D] Ex Canino.

6771.

Once Paris Market.

- A] RF cup. From Capua. (Mild-Brygan, perhaps.) First quarter fifth. *Amyx, AJA 49 (1945) 513 n. 20. ARV(1) 957. (Not in ARV(2)).
- B] Int.: a youth. A: a seated youth with a lyre, and youths. B: a seated boy and boys.
- C] Under one handle, Gr.(?): a large Π (Attic shape). Under the other a large O.
- D] Are these letters? Amyx. says the pi may be an inverted helmet bracket.

6772.

Paris Market (Feuardent).

- A] RF bell krater. Group of Polygnotos. Third quarter fifth. *Tillyard, Hope Vases (1923) 79/136, pl. 23 (A). ARV(2) 1053/39.
- B] A: Dionysus, Hephaestus, and, on a platform, a satyr (the chorus master from a satyr play). B: three youths.
- C] A: startung from Dionysus' mouth and stretching to the right of Hephaestus: καλος Ηφαίστος, for Ηφαιστος.(1)
- D] I give the inscription as one, but it is possible that καλος goes with Dionysus and Hephaestus is simply named; the latter is what Tillyard thought, declaring a kalos-name for Hephaestus impossible. This may be a scene from a satyr play (Dionysus persuading Hephaestus to return to Olympus?), or it may at least have a connection with the satyr play.

(1)so Tillyard, definitely not a misprint, but miswritten.

6773.

Paris Market (Mikas).

- A] BF neck amphora. Diosphos Painter. First quarter fifth. *Photo. Haspels, ABFL, no. 158.
- B] A: a youth with his stick and a hare; a dog; a woman. B: a woman crowning a seated man.
- C] A: nonsense inscriptions. B: nonsense inscriptions: ΧΟΧΤΕΧΠΧ. ΙΟΥΧΙΣ. (.)ΧΥΧΥΧΟ.(1)

(1)or retr.: (.)χυχυχο(?).

6774.

Paris Market (Mikas).

- A] BF prize Panathenaic. Manner of Kleophrades Painter (very close). First quarter fifth. *Beazley, AJA 47 (1943) 445 (not ill.). K. Peters, Studien (1942), pl. 8. Smets, no. 47 (Kyoto). ABV 405/1.
- B] A: Athena. B: discobolus, jumper, trainer (pentathlon).
- C] A: prize inscription.
- D] Said by Peters to be in the Kyoto Museum, but Beazley in AJA says that in 1938 it was still with Mikas and it is so listed in ABV.

6775.

Paris Market (Mikas).

- A] RF Nolan amphora. Manner of Painter of London E 342. Second quarter fifth. *ARV(2) 669/1.
- B] A: Nike with a fillet. B: a woman, muffled, is seated on a rock.
- C] A: Nonsense: (λ)vo(λ)(κ)v.(1)

(1)Printed letters in ARV(2): the first is = 'Argive' lambda; the fourth, = Attic lambda reversed; the fifth is miswritten.

6776.

Paris Market (Platt).

- A] WG lekythos. Carlsruhe Painter. Second quarter fifth. *ARV(2) 735/100.
- B] A woman with a basket at a tomb.
- C] Mock inscription in two lines.
- D] Ex Feuarent. Second white used.

6777.

Paris Market (Sabbatini).

- A] WG lekythos. Unattributed. Second quarter fifth. *ARV(2) 1582/27.
- B] A woman at a tomb.
- C] Γλαυκὸν καλο[s].
- D] No. 56 at Sabbatini.

6778.

Paris Market (Arthur Sambon).

- A] RF lekythos. Unattributed. Second quarter fifth. *ARV(2) 1582/26.
- B] Two horsemen.
- C] Γλαυκὸν καλὸς Λεαγρῶ.
- D] Mixed alphabet: Beazley prints Ionic gamma and lambda, as well as four-stroke sigma, but note omicron for omega.

6779.

Paris Market (Segredakis).

- A] Fragmentary BF Nikosthenic neck amphora. Painter N. 530-520. *ABV 222/47.
- B] Neck: A: lost. B: the heads of a man and a youth are preserved. Shoulder: A: male feet. B: between sphinxes: a seated figure and a naked male. Body: ivy; below, floral;

animals.

C] Potter's signature of Nikosthenes.

6780.

Paris Market (Segredakis).

A] RF stamnos. Tyszkiewicz Painter. First quarter fifth. *TGV 155/7F 8, 168/26F 4. Philippaki, Stamnos (1967), figs. 13 and 15. ARV(2) 291/23 (no bibl.).

B] Subjects are not mentioned in TGV.

C] [Under foot,] Grr.: includes $\chi\upsilon\omicron$. $\tau\mu\alpha(?)$. (1)

D] Ex Paris Market (Segredakis). Ex Swiss Market. Price inscription for $\chi\upsilon\tau\tau\alpha\upsilon(?)$.

(1)so TGV.

6781.

Paris Market (Segredakis).

A] WG lekythos. Near Inscription Painter. Second quarter fifth. Late (Beazley). *ARV(2) 749/3.

B] Warrior (a youth holding a helmet and spear) and a frontal woman (looking left, with casket and basket) at a tomb.

C] $\kappa\lambda\epsilon\sigma(\nu)\lambda(\kappa)$. (1)

D] The inscription, as rendered in ARV(2), looks more like an illiterate attempt at writing than a nonsense inscription.

(1)the nu and the second kappa are reversed. Ionic lambda? Three-stroke sigma.

6782.

Parma, Museo Nazionale C 2.

A] BF neck amphora. From Vulci. Unattributed. Last quarter sixth (CV). Early fifth? *M.P. Rossigniani, CV, Italy 45, III H, pl. 3,1-2; facs., p. 4. Heynemann, Hall. Winck.-Progr. 1879, 49/48. A. Frova and R. Scarani, Parma: Museo Nazionale di Antichità (1963) 25-26, pl. 17.

B] A: Peleus and Thetis, between two Nereids. B: fragmentary: Dionysus and Ariadne reclining, between two satyrs.

C] A: around the left Nereid's head and left shoulder: $\eta\omicron\pi\alpha\iota\varsigma$. Above Thetis' left shoulder and the right Nereid's head: $\nu\alpha\iota\chi\iota$.

D] Good letters. Perhaps early fifth?

6783.

Parma, Museo Nazionale C 4.

A] RF cup. Oltos. Last quarter sixth. *M.P. Rossigniani, CV, Italy 45, III I, pl. 6,1-2. ARV(2) 66/131, Add.(2) 166. A. Frova and R. Scarani, Parma: Museo Nazionale di Antichità (1963) 27-28 (ill. on back cover).

B] Int.: a woman dancing. Ext.: plain.

C] Int.: above her shoulders: nonsense: imitation letters: $(.)\sigma(o)(.)^{\wedge}\sigma o$. (1)

D] See the facs. in CV, p. 6; not visible in the photo. The reading is poor: is this really nonsense?

(1)Bruhn reads: $[-\sigma]\sigma$.

6784.

Parma, Museo Nazionale C 53.

- A] Fr. of RF column krater. Unattributed. Third quarter fifth (CV). *M.P. Rossigniani, CV, Italy 45, III I, pl. 5,4.
 B] A: on the vertical side of the rim: in BG silhouette: a ram; the leg and elbow of one kneeling.
 C] A: between the two: nonsense: [--]ι(o)γγ.
 D] From the rim decoration; the inscription is not mentioned in the text. Here read as Attic.

6785.

Parma, Museo Nazionale C 62a-b.

- A] Frs. of RF cup. Foundry Painter (CV).(1) First quarter fifth. 490-480 (CV). *M.P. Rossigniani, CV, Italy 45, III I, pl. 8,4-6. Para. 362, below (wrong number, wrong attribution?), Add.(2) 220.
 B] Int.: part of the maeander. A: parts of the legs of one running to left, past a column, in front of which a shield lies on the ground; at right, the foot of a runner. A or B: the upper part of a naked hoplitodromos holding up a helmet.
 C] A or B: to right of the hoplitodromos: [--(?)α[--(?) or [--(?)δι[--(?)].
 D] Two frs. Para. 367/40 ter gives for Parma 62 a description that fits Parma 66 (CV, pl. 8,1-3), clearly in error. The frs. Parma 62,a-b are listed in Para. 362, near the bottom, as Parma 58,a-b and attributed to the manner of the Antiphon Painter (Bothmer); this is corrected in Add.(2) but the first error is not corrected. The small facs. in CV, p. 7, looks more like alpha iota than delta iota, in which case we might have: [---π]α[ς---]. But Rossigniani is thinking of the common nonsense inscriptions in the Foundry Painter's cup interiors.

(1)Manner of the Antiphon Ptr. (Bothmer); but see `com', above.

6786.

Pella, Archaeological Museum 83/3852.

- A] Fr. of BF prize Panathenaic (one of several). From Pella, Agora, S Stoa. Unattributed. Third quarter fourth.(1) *M. Tiverios, Eph. 1991 (1993) 15/1, esp. fig. 3; cf. p. 19 n. 15.
 B] This fr.: A: part of a column shaft.
 C] A: to right of the shaft, kionedon: [---α]ρχων.

(1)cf. archon Pythodelos (336/5).

6787.

Pella, Archaeological Museum 87/847.

- A] Fr. of BF prize Panathenaic. From Pella, Agora, near S Stoa (surface find). Unattributed. 327/6. Archon Hegemon. *M. Tiverios, Eph. 1991 (1993) 28/4, fig. 11.
 B] A: at left, part of a column shaft.
 C] A: to right of shaft, kionedon: [---Ηγ]ημων.(1)

(1)only the lower tip of a left-hand vertical remains of the eta.

6788.

Perachora.

- A] Foot of RF skyphos. From Perachora. Unattributed. Date? *Photo.

- B] No figured decoration preserved.
 C] On the bottom, Gr.: a left-aligned two-liner:
 τας ἡρας | εἰμι.(1)
 D] The design of the inscription resembles that of the
 cup of Phidias at Olympia. Corinthian; epsilon in
 hour-glass form.

(1)non-stoich.

6789.

Pergamon.

- A] Fr. of BF prize Panathenaic. From Pergamon. Unattributed.
 Hellenistic. Third or Second century B.C. (Dow). *S. Dow,
 Hesp. 5 (1936) 50 and 52, fig. 1. M. Fränkel, Inschriften von
 Pergamon (Altertümer von Pergamon 8:2) 502/1328. Brauchitsch,
 no. 123. Schmidt, Achaistische Kunst, 84-86.
 B] A: no figured decoration preserved.
 C] A: kion.: [των Αθηνη]θεν αθλ[ων].
 D] Ionic alphabet. Apices.

6790.

Perugia 11.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth.
 *ARV(2) 342/11.
 B] Int.: an athlete. Ext.: plain.
 C] Int.: Λυκος and καλος, retr.

6791.

Perugia 89.

- A] RF cup. From Vulci. Onesimos (O). Euphronios potter. First
 quarter fifth. Ca. 490. *Hartwig, Meisterschalen, pls. 58 and
 59,1. *ARV(2) 320/8, Para. 359, Add.(2) 214. *photo (Int.).
 Script 506.
 B] Int.: Achilles slaying Troilos. A: Achilles dragging Troilos
 to the altar. B: arming.
 C] Int.: Τροῖλος. Αχιλλευ{υ}ς, retr. A: Τροῖλος, retr. --]λε,
 retr. Λυκος. B: Εὐφρονιος ἐποίησεν.
 D] According to the pls. in Hartwig, all rho's are tailed and
 all sigma's four-stroke, probably including the signature's;
 but ARV(2) gives three-stroke sigma in the signature.

6792.

Perugia, Private.

- A] BF lip cup. From Vulci. Phrynos Painter (Dareggi). Phrynos
 potter. Third quarter sixth. RendPontAcc 42 (1969-70) 65-67, figs.
 1-6 (Int., A, B, parts) (listed as Perugia, Private). *Add.(2) 401.
 A, B, parts). Beazley Archive db, no. 8217. *P. Heesen, CV,
 Netherlands 8, p. 62 (mention).
 B] A: a cock. B: a swan.
 C] A, B, each: Φρυνος ἐποίησεν· καίρε μὲν.(1)
 D] Heesen lists as Torgiano, Museo del Vino; ex Perugia, Private.

(1)καίρε is miswritten for χαίρε. On both sides?

6793.

Philadelphia, University Museum 2440.

- A] RF cup. From Vulci. Painter of Bologna 417 (Penthesilean).
 Second quarter fifth. *Vidi. ARV(2) 908/6, Para. 430.

- B] Int.: youth before an ithyphallic herm. A: Nike flying between a youth and a boy. B: similar, the center missing.
 C] Int.: to right of the youth's head: κ(α)λος. A: to left of Nike's head, horizontal and probably stoich.:
 [κα]λος | [καλ]ος.
 D] Ionic alphabet with one three-stroke sigma.

6794.

Philadelphia, University Museum 2444.

- A] Fragmentary RF cup. From Cortona. Manner of the Antiphon Painter. First quarter fifth. *Transactions of the Free Museum of Science and Art, University of Philadelphia 2 (1907) 140, pl. 35. ARV(2) 344/64, Add.(2) 220. *Vidi. University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995) A 29 (Ext.).
 B] A: a young athlete. A: a trainer and two wrestlers. B: three javelin throwers.
 C] Int.: to left of the athlete's head: καλος, retr.(1) By his lower middle: Λυκος. A: to left of the trainer's head: καλο(ς), retr. B: to left of the middle athlete's head: καλος, retr.

(1)ARV(2) has κα[λος], but I saw all five letters.

6795.

Philadelphia, University Museum 2448.

- A] Fragmentary RF cup. From Chiusi. Antiphon Painter. First quarter fifth. *Vidi. ARV(2) 337/24, Add.(2) 218. University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995) A 25 (Int.).
 B] Int.: acolyte: a boy with a sacrificial basket and a pig. Ext.: plain.
 C] To right of his middle: [h]ο παις. On his left, at the same height: κα[λ]ος. I.e.: κα[λ]ος ^ [h]ο παις.

6796.

Philadelphia, University Museum 2449.

- A] RF cup. From Chiusi. Painter of Philadelphia 2449.(1) Second quarter fifth. *Vidi. ARV(2) 815/1.
 B] Int.: a woman with a basket opening a large chest. A: three seated women (with flutes, wreath, krotala, respectively). B: a woman with a mirror, between two seated women.
 C] Int.: at the top right of the woman's head: καλος.
 D] Thick letters. The women on A, at least, ought to be hetaerae: are all of them?

(1)a follower of Makron.

6797.

Philadelphia, University Museum 3441.

- A] BF amphora. From Orvieto. Painter of Berlin 1686. Third quarter sixth. 550-530. *Vidi. *Museum Journal 3 (1915), 69-71 (ill.). *Beazley, AJA 33 (1929), 362. ABV 296/3, Para. 128, Add.(2) 77.
 B] A: Birth of Athena. B: Zeus and Hera, with Poseidon, Amphitrite, Ares, etc.
 C] Nonsense: A: ι[.]ειοιοινειοχει. εοχαιοχο. φοχε(ο)(.)(.)(ο). B: νορεισογ. σε[.]ι(α)ιο. νοια.

ειθιεχε(.)(.), retr.(1)

- D] Beazley compares Northwick, Spencer Churchill, ABV 299/1 (manner of the Princeton Painter; now Oxford 1965.141, q.v.) for the type of inscriptions. My readings differ somewhat from Beazley's in AJA.

(1)the bracketed omicrons are miswritten; the bracketed alpha is upside down.

6798.

Philadelphia, University Museum 3442.

- A] Fragmentary BF amphora. From Orvieto. Exekias. Third quarter sixth. 540-530. *Vidi. *Mus. Journal 6 (1915), 91-92. *Beazley, Dev.(1) 68-69 and 113, pl. 30; (2)pl. 69,1-2 (A, B). ABV 145/14, Para. 60, Add.(2) 40. Script 138. University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995) A 22 (A). *GAI ii, 108. *A. Steiner in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 159, figs. 4 (A) and 3 (B) (drs. showing inscriptions).
- B] A: Menelaus fighting a negro (Amasos); Ajax lifting the dead body of Achilles. B: Death of Antilochos.
- C] A: above Amasos: Αμασος. To right of Menelaus' raised arm: Μενελαος. Above Achilles' body: [Αχ]ιλ·λεος, retr.(1) B: To left of the prostrate body: Αντιλοχος, retr. To right of the rightmost of three warriors: Ευφορβος.
- D] Beazley in ABV combines both scenes on A as: death of Achilles - Ajax lifting the body. 'Gallery' says: Scenes from the Aethiopsis: A: Menelaus fights the Egyptian king Amasis; Ajax lifting the body of Achilles. [But Amasos does not look like a king.] Threatte discusses the irregular Attic gen. of names with foreign associations: perhaps Αμασινος, Αμασινδος or Αμασινος (the regular form is Αμασιδος). He also cites as a "slight possibility" my suggestions that the name is nom. For the lettering of Exekias, see Script. Amasos occurs in a fourth-century funerary inscription, Peek, AM 59 (1934) 54/12a. A dr. in Beazley's possession shows a triangular rho.

(1)Ajax' name is lost.

6799.

Philadelphia, University Museum 3497.

- A] BF amphora. From Orvieto. Unattributed.(1) Third quarter sixth. 540-530. *Vidi. *E. Hall [Dohan], Museum Journal 6 (1915) 85 ff., figs. 65-66. Hoppin, BF 111/17 bis. *P. Clement, Hesp. 24 (1955) 9, n. 15. *Para. 318. Script 990. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 121, pl. 53,d (B). University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995), p. A 5 (A, seen from the side; reversed?).
- B] A: Heracles and the Lion. B: Dionysus with a goddess with two children, and with a satyr and a maenad.
- C] A: along the left margin, facing in: [4-5]εκαλος, retr.(2) To right of Athena's shield: Αθηνας. Above Heracles' back: ηερακ[λες]. To right of Iolaos' raised arm: ιολεος, retr. B: to right of the satyr's (lost) chest: [--]ον.(3) To right of Dionysus' lower middle: Διονυσος. The

goddess and the maenad could have had names.

(1)"Recalls Exekian and the Lysippides Painter," Beazley.
(2)read originally [Ονετοριδ]εσκαλος, but there is not
enough space as R. Edwards apud Clement pointed out. (3)a
short name.

6800.

Philadelphia, University Museum 3499.

- A] Fragmentary RF cup. From Orvieto?(1) Wider circle of Nikosthenes
Painter. Last quarter sixth. *Vidi. *University of
Pennsylvania, Transactions of the Free Museum of Science and
Art 2 (1907) 134, pls. 33-34. ARV(2) 134/10, Add.(2) 177. F.
Lissarrague, L'autre guerrier: archers, peltastes, cavaliers,
dans l'imagerie attique (1990) 156f., fig. 90 (dr. after
Transact., pl. 33; A, B), 296/P 48.
- B] Int.: a warrior. A: battle of four. B: similar.
- C] Int.: below a shield on the left: ho (π)(α)[ις] κα[λος].(2)
Nonsense: A: to left of the second warrior's face: κλ(ο)γσ,
retr. Above the third: (ο)γ(ο)(ο)[-]. B: similar
inscriptions, very fragmentary.

(1)From Cervetri, not Vulci (Bothmer apud Add.(2)). (2)pi and
first alpha upside down.

6801.

Philadelphia, University Museum 4085.

- A] RF mug (tumbler). Undetermined Later Mannerist. Third quarter
fifth. *Vidi. ARV(2) 1122/20 (no bibl.), Add.(2) 331.
- B] Neck: two satyrs moving toward an altar. Lower part: fluted.
- C] Neck: between the heads and above the altar: κ?(α)λος.
- D] Mixed alphabet. Ionic lambda; three-stroke sigma.

6802.

Philadelphia, University Museum 4800.

- A] RF oinochoe (olpe). Unattributed. Dot-Ivy Class. Second half
sixth. Ca. 540-520 (Gallery). ABV 448/3, *Para. 194. Rumpf,
St. Etr. 2, 405. University of Pennsylvania Museum, The
Ancient Greek World: The Rodney S. Young Gallery (1995) A 15
(side).
- B] Fight.
- C] Etruscan Gr.: mi lakuthus.
- D] For the Gr., see Rumpf.

6803.

Philadelphia, University Museum 4830.

- A] RF stamnos. Hector Painter. Third quarter fifth. *Vidi. ARV(2)
1036/7, 1679. S.B. Matheson, Polygnotos and Vase Painting in
Classical Athens (1995) 100, 402/H 6, pl. 76.
- B] A: a young warrior (shield device: a lioness) leaving home
with two companions; woman. B: a woman with a phiale
between two youths.
- C] A: above the lioness: [κ]αλος. To right of the warrior's
head: καλ[ος].
- D] Ionic alphabet.

6804.

Philadelphia, University Museum 4842.

- A] RF cup. From a tomb in Orvieto. Eucharides Painter. Early fifth. Middle/late (Langridge). *Museum Journal 4 (1913), 156/10. *Vidi. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 401/E 161, pl. 64, top. ARV(2) 231/82, Add.(2) 200. J. Ober and C.W. Hedrick, eds., The Birth of Democracy (exhibition at National Archives, Washington, D.C. 15-6-1993 - 2-1-1994) 145, fig. 24,2. *University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995) A 12 (Int., small).
- B] Int.: a boy, seated and writing in a large writing tablet; at right, part of a chest (for book rolls?). Ext.: plain.
- C] Int: nonsense: along his back: $\lambda\chi\lambda\upsilon\chi\upsilon\chi$.(1) Above the tablet: $\sigma\upsilon\chi\sigma\upsilon\chi$.(2)
- D] Lambda and upsilon are hard to distinguish.

(1)my reading; Langridge agrees. (2)my reading; Langridge has: $\sigma\lambda\chi(\sigma)\upsilon\chi$.

6805.

Philadelphia, University Museum 4858.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. 550-530. *Vidi. Script, p. 48 n. 46.(1)
- B] Handle zone: A: nude runner; horseman; runner.
- C] A: to the horseman's left: $\omicron\phi\omicron$. On his right: $\omicron\phi\omicron$. Both inscriptions are complete.

(1)the description is in error; read: 'the inscriptions (nonsense) frame the horseman.'

6806.

Philadelphia, University Museum 4868.

- A] Fragmentary BF Nikosthenic pyxis. Unattributed. 530-520. *Vidi. Museum Journal 6 (1915) 178.
- B] Frieze of deities.
- C] In two places, near a woman: a row of dots.
- D] Cf. the lids of the pyxides Philadelphia MS 3439, 4844, 4845, 4865, 4896 which have similar rows of dots (which are however not found on the pyxides themselves).

6807.

Philadelphia, University Museum 4896.

- A] BF Nikosthenic pyxis.(1) Unattributed. 530-520. *Vidi.
- B] Lid: horsemen and hoplites. Body: satyrs and maenads.
- C] On the lid: rows of dots.
- D] See Philadelphia 4868 and the pyxis lids listed there.

(1)the lid is alien.

6808.

Philadelphia, University Museum 5399.

- A] RF amphora. From Vulci. Psiax. Menon potter. Last quarter sixth. 520-510. Bates, AJA 9 (1905) 107f. *Museum Journal 5 (1914), 31-37, figs. 17-20. Furtwängler, SB Munich 1905, II 259. D.M. Robinson, AJA 12 (1908) 431ff. and Bates, ibid. 435 f. *Beazley, JHS 47 (1927) 67, n. 23. ARV(2) 7/3. *Fifth Ep. Congress Cambridge 1967, 55/1. *Vidi. Script 313. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26

(1991) 64, figs. 22-23. GAI ii, 107 and 260.

- B] A: Apollo with a lyre between Leto and Artemis. B: a youth leading two horses.
- C] All inscriptions Grr.: A: to Leto's lower right: Λετώς. Similar: Απολλωνος. Similar: Αρτεμιδος. B: to left of the horses: Σκονθον.(1) To the horses' lower right: Πι[.]ιφ(.). To left of the warrior's face: Πυρες.(2) On the foot profile, also Gr.: Μενδν εποισεν.(3)
- D] The signature is under side A, I think pretty well centered.

(1)Σκονθον is my reading; Σχονθον, Beazley in JHS, wrongly. No doubt miswritten for Χσάνθος (a horse name, see Ep. Congress). The name of the other horse is not recoverable.

(2)Πυρες: see Anth. Pal. 13.13 and early examples cited in 'Ep. Congress'; cf. LGPN ii. For earlier readings, see Robinson in AJA. Probably not Πυρ<ρ>ες, although that occurs in PA 12,497 (fourth cent.). (3)The incision is more deeply cut, which in 'Ep. Congress' made me think of incision after firing and a different hand; but see now Script, p. 58 n. 6 and GAI ii..

6809.

Philadelphia, University Museum 5445.

- A] Fragmentary RF cup. From Orvieto? Unattributed. Date? *Vidi.
- B] Int.: a woman, her head to left. Ext.: plain.
- C] Int.: to left and right of her lower middle: κα^λε.

6810.

Philadelphia MS 5463.

- A] WG lekythos. From Athens. Achilles Painter. 460-450. Early. 450-445 (Oakley). *Vidi. ARV(2) 996/143. *J.H. Oakley, The Achilles Painter (1997) 62, 140/194, pl. 104A-B (both show inscription).
- B] Mistress and Maid: woman seated to right and holding a wreath; above and behind her, at the top, a sash hung up; above her, at the top, a mirror hung up; a woman, frontal, head to left, with offering tray with fillets; above and behind her, at the top, an oinochoe hung up.
- C] To right of the mirror, at the top, horizontal, stoich. left-aligned two-liner: Διφιλος|καλος.
.
.(1)
- D] The standing woman is here a servant (see Oakley). Ionic alphabet. Sigmas typical of Achilles Painter.

(1)the last two letters a bit misplaced.

6811.

Philadelphia, University Museum 5481.

- A] BF skyphos. Unattributed. First quarter fifth. *Vidi. Museum Journal 10 (1919) 15.
- B] A: Heracles and Nereus; two Nereids. B: Heracles entering Olympus; Hermes; Heracles; Athena.
- C] Nonsense: B: to Heracles' lower right: οεν. To Athena's lower right: ονε.

6812.

Philadelphia, University Museum 5682.

- A] RF bell krater. Dinos Painter. Last quarter fifth. *Vidi.

*Beazley, AJA 31 (1927) 351/14. *Amyx, Hesp. 27 (1958) 289-92, pl. 52,e (new latex impression). Beazley, Sotheby sale cat. 14-15 December 1925, no. 339 (first publication of Gr.). Museum Journal 19, 84, figs. 82-83. ARV(2) 1154/37, Para. 457, Add.(2) 336. TGV 161/14F 5. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 388/D 40 (not ill.).

B] A: hunters (four youths). B: two youths and a boy.

C] Under the foot, Gr.:

πελλινια : ΔΠΙ : |-

οξιδες : ΠΙ : |

κρατερες : ΠΙ : |-|-|-|-III.

Also a line crossing the foot.

D] A price Gr. The same Gr. is found on four other vases (by the Kadmos and Pothos Painters) listed in TGV 161/14F 1-4. All five are illustrated in Hesp., pl. 52. The Gr. line is not mentioned in TGV.

6813.

Philadelphia, University Museum 5695.

A] Fragmentary RF cup. Painter of Berlin 2268 (Coarser Wing iii). Last quarter sixth. *Vidi. ARV(2) 156/47.

B] Int.: a maenad. A: three satyrs and a maenad. B: similar.

C] Int.: starting to right of her head: ho παις κ[α][λος]. A: to right of the second satyr's head: κ(α)[λος]. To right of the next figure: (κ)(α)λο(ς). Similar for the next figure: <κ>(α)λ(ο)(ς). B: probably not inscribed.

D] Hasty letters, partly rubbed off.

6814.

Philadelphia, University Museum 30.44.4.

A] RF neck amphora. Group of Polygnotos. Third quarter fifth.

*Vidi. *Tillyard, Hope Vases (1923) 50/87, pl. 9. ARV(2) 1058/113, 1680. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 472/PGU 132 (not ill.). LIMC iv, 485 Hektor 18.

B] A: Hector Leaving Home: Hecuba with a jug; Priam; Hector; a young companion. B: a youth leaving home.

C] A: above Priam's head: Πριαμος.

D] No other inscriptions. The script seems early for this period.

6815.

Philadelphia, University Museum 31.19.2.

A] RF cup. From Italy. Foundry Painter. First quarter fifth.

490-480. *E. Dohan, Museum Journal 23, 34-38, and 42-43, figs. 16 and 18. *Beazley, 'Un realista greco,' Adunanze straordinarie per il conferimento dei premi d. Fond. A. Feltrinelli (Rome 1966), pls. 13-14. ARV(2) 402/20, Para. 370. *Vidi. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 81, pl. 58-59 (reprint of Beazley's 'Un realista greco,' 1966). ARV(2) 402/20, Para. 370. Expedition 30 (1988), no. 2, 26, fig. 8 (new restoration; inscriptions).

B] Int.: a youth with an oinochoe and cup before a large krater (cupbearer). Ext.: A: three warriors, one falling. B: a centaur between two warriors.

C] Nonsense. Int.: to left of youth's head: γ(ο)μ. At right: γνεισεγ.(1) Horizontal: A: to left of the leftmost warrior: (v)ευγ. On his right: γυνυι. To left of the rightmost warrior: χεγν. B: to right of the left warrior: γνυ. To

right of the centaur: (σ)υγ[.]υυ.(2)

- D] Many letters have curving lines. The inscriptions on the Int. are done without turning the vase. A good example of the hand of the Foundry Painter.

(1)the last letter could be a tau. (2)this could be two inscriptions.

6816.

Philadelphia, University Museum 48.30.3.

- A] RF stamnos. Oreithya Painter. Second quarter fifth. *Vidi. Mus. Journal 23, 65-69. ARV(2) 496/4. Expedition 30 (1988), no. 2 (restoration of vase and removal of alien frs).
B] A: A Warrior Leaving Home, between a woman with a phiale and another (modern) woman. B (modern): a man between women.
C] A: to left of the warrior's face, retr.: κα(λ)ος. To right of his head, retr.: [κα]λος.
D] Ex Hegemann (L 3-3). The lambda miswritten as two vertical strokes, and as a single vertical preserved.

6817.

Philadelphia, University Museum L.64.177.

- A] BF neck amphora. Diosphos Painter. Early fifth. *Haspels, ABFL, no. 139. ABV 509/139. *Vidi.
B] A: Athena in a chariot. B: a bearded driver in a chariot.
C] B: nonsense (imitation): above and below his goad: υυυ(υ)υ. υγ(χ)υ. Below the horses: τλχλχ(λ)χι.(1)
D] Inv. '99-169. Loaned by the Pennsylvania Museum of Art in 1935. A small vase.

(1)the bracketed lambda is perhaps an upsilon.

6818.

Philadelphia, University Museum L 64-182.

- A] BF lip cup. Unattributed. Third quarter sixth. *Vidi. Script 960.
B] Lip: A, B, each: a female head in outline.
C] A: φοφοφοφοσο[.] vac. B: |[-ca.10--]fχοφο vac.
D] Lent by the Pennsylvania Museum of Art, 1935 (label). On digamma in nonsense inscriptions, see Script.

6819.

Philadelphia, University Museum L 64-185.

- A] RF stamnos. From Vulci? Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *Pennsylvania Mus. of Art, Bull. Oct. 1906, 55, fig. 6. *E. Dohan, AJA 39 (1935) 451, fig. 1. ARV(2) 187/62, 1632, Add.(2) 188. *Vidi. *Script 486, Fig. 112. University of Pennsylvania Museum, The Ancient Greek World: The Rodney S. Young Gallery (1995), p. A 7 (A, a small picture).
B] A: Heracles and the Lion. B: Theseus and the Bull.
C] A: above Heracles, starting from his head: καλός εἶ, retr. B: to left of Theseus' head: κα(λ)ός εἶ, retr. Under the foot, Gr.: ligature of ΑΤΡ. Not in TGV.
D] On loan from the Pennsylvania Museum of Art, 1935.

6820.

Philadelphia, University Museum L-64-261.

- A] Fr. of RF cup. Onesimos (P or O). First quarter fifth. *Vidi. ARV(2) 329/124 (no bibl.), *Para. 361 and 507. *S. Buluç, AJA 70 (1966) 369-70, pl. 92, figs. 1 and 2 (photo. and dr.).
- B] Int.: upper part of a bearded man, playing the flutes.
Ext.: plain.
- C] Int.: to right of the forehead, above the flutes: [Λ]υ[κ]ος.(1)
Below the flutes, in two lines widely separated, each line roughly horizontal but not straight: ho ^ παις | καλος.(2)
- D] Beazley has duplicate entries in ARV(2) and Para.

(1)I read: [κα]λος, wrongly? Para. 361 has: `[Λ]υ[κ]ος(?)`

(2)there is a slight gap between the article and the noun.

6821.

Philadelphia, University Museum L-637-1B.

- A] Foot of BF cup (type A?).(1) From Vulci. Unattributed.
Nikosthenes potter. Last quarter sixth. Ca. 525-20. *AJA 88 (1984) 342, pl. 41, figs. 5-7. *Swindler, AJA 13 (1909) 143, fig. 1 (the signature). ABV 231/9, Para. 109, Add.(2) 60.
- B] No figured decoration preserved.
- C] On the reserved foot profile: Νι(κ)οσθενης ε(π)οιεσεν.
- D] On loan from the American Philosophical Society. Formerly on loan to the Academy of Natural Sciences. The kappa lacks the lower diagonal. Pi is two-stroke, with a slanting short hasta.

(1)wrongly attached to a RF cup by the Penthesilea Painter, ARV(2) 880/3.

6821a.

Philadelphia Market.

- A] LM cup. Tird quarter sixth? *Blatter, AA 1968, 1 n. 4 (mention). Hesperia Art Bulletin 38 (n.d.), no. 11.
- C] Drinking inscription.
- D] This cup is mentioned in CV, Netherlands 8, Allard Pierson Museum 2, p. 49 or 50; it is there said to have been attributed to the Tleson Painter by Fellmann, CV, Munich 10, p. 28, on the basis of script and palmettes. - It is not certain that this entry is not a duplicate of a vase in a different location.

6822.

Philadelphia Market.

- A] BF lip cup. Xenokles Painter?(1) Xenokles potter. Third quarter sixth. *Para. 77. Amyx, AJA 66 (1962), pl. 58,6 (part of A, signature).
- B] Lip: A: a panther. B: a fawn.
- C] Handle zone: A: Χσενοκλες : εποιεσεν. B: the same.

(1)add to the four lip cups (Beazley).

6823.

Philadelphia Market.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ARV(2) 122/3 (no bibl.).
- B] A: Dionysus with maenads and a satyr. B: similar. At each handle: a vine. On each handle: a warrior.
- C] Signed Nikosthenes.

6824.

Philadelphia Market.+

- A] Fragmentary RF hydria. Unattributed Pioneer. Last quarter sixth. *ARV(2) 34/9, 35, *1621. CV, Italy 8, III I, pl. 1, 15-16 (see Beazley, CF, 1 B 15). *photos. in Beazley Archives (useful for body only). Script 421.
- B] Shoulder: symposium. Body: Heracles with Athena and Dionysus.
- C] Shoulder: Εὐθυς. (1) χαίρει, retr. χαίρει, retr.?(2) ταῦτα, retr. (3) Body: between the lower bodies of Heracles and Athena: [h]ερακλες. To left of Athena's head: Αθηναις, retr. Between her legs and a seated figure: Εὐθυμος. (4) To right of Dionysus' middle: Διονυσος. (5)
- D] + Florence 1 B 15 (two frs.) + Basel Market. The Εὐθυς on the shoulder and Εὐθυμος on the body (my correction of an error by the painter, because of Beazley's remarks about sideways sigma) must be the same name; see note 4 below. I wonder if the name is a short form for Εὐθυμίδης, for Beazley compares Louvre G 41, which has the latter and has similar writing. Beazley does not specify to which of the figures any of the inscriptions might pertain. The inscriptions show a certain lack of literacy.

(1)complete (ARV(2) 1621). (2)given with a query in ARV(2) 24/9; not noticed when Beazley saw the vase (1621). (3)found on one of the Florence frs. Beazley in CF translates: 'yes' or 'right', citing (after LSJ) Ar., Peace 275. (4)Beazley prints Εὐθυμόν; the last letter is a clear nu, not a sideways sigma, but it must be a mistake for Euthymos, since Euthymon is not found (see PA, Pape, LGPN ii and the Greek inscriptions on the PHI disk), while Euthymos is common later. (5)Διονυσ, complete, Beazley.

6825.

Philadelphia Market.

- A] Fr. of RF cup (handle). Unattributed. Hieron potter. First quarter fifth. (1) *ARV(2) 1655 (add as no. 37 bis to vases with signatures of Hieron, potter). Cited by B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 92 n. 118. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 37, 209/457 (not ill.).
- B] No figured decoration.
- C] Gr.: hieron epoiēsen.
- D] Said to have been found together with the Makron cup 206 bis (ARV(2) 1654 and 1655), which is now in Bochum.

(1)Kunisch gives no date (see p. 37).

6826.

Plovdiv, Departmental Archaeological Museum inv. 298.

- A] RF hydria. From Duvanlij. Kadmos Painter. 430-420. *G. van Hoorn, Choes and Anthesteria (1951) 42-43 and n. 114, fig. 241 (dr., upper picture). B. Filow et al., Die Grabhügelnekropole bei Duvanlij in Südbulgarien (Sofia 1934) 75-77, pl. 14. ARV(2) 1187/36, 1686, Para. 460. A. Lezzi-Hafter, in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 365 (mention).
- B] Upper zone: theoxenia: lectisternium for the Dioscuri,

with other figures. Lower zone: Departure of Polyneices?(1)

- C] Upper zone: the inscriptions are unclear in van Hoorn's dr., perhaps in part nonsense with imitation letters: κο[υ]ρ[ο]ς(?) by the left Dioscurus. κομς(?) by the lyre player. κομος(?) by the woman at right. κο[υ]ρ[ο]ς(?) by the right Dioscurus.
- D] Very uncertain readings. This may be inv. 1527; it is so listed by M. Reho, *Archeologiya* (Bulgarian) 31 (1989) no. 1, in his article on Attic vases in Thracian funerary contexts, *ibid.*, 11-19, figs. 1-13; this vase: figs. 5-7; also by Lezzi-Hafter. She says: the Theoxenia for the Dioscouri could be linked to Thracian religious beliefs.

(1)Bothmer and Milne apud ARV(2) 1686; on p. 1187, Beazley says: 'arrival of youths.'

6827.

Plovdiv, Departmental Archaeological Museum inv. 1812.

- A] RF pelike. From Brezovo. Epimedes Painter (Polygnotan). Third quarter fifth. *ARV(2) 1044/9, Add.(2) 320. *Photos. Robinson-Fluck 78f. Webster, PP 49. M. Reho, (article on Attic vases in Thracian funerary contexts), *Archeologiya* 31 (1989), fasc. 2, 13 and n. 3., fig. 1 (A). *S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 280 and n. *55, 400/EP 9 (not ill.). Boardman, ARV ii, fig. 149.
- B] A: a young citharode on a three-stepped bema; on each side, two Nikai fly toward him, the upper two holding taeniae(?), the lower one at left, a wreath, and the lower one at right, a phiale and a flower. B: a youth with a lyre between two women.
- C] The citharode: Ἀλκιμαχος. On the middle step: καλος.(1) Horizontal above the Nikai: upper left: Μαραθῶνι. Upper right: Παν(α)θηναῖοις] Νικη. Lower Nikai: Νίκη Νεμέαι and Ἴσθμοί.(2)
- D] Ex Sophia. The vase celebrates a Periodonikes. Each of the four Nikai is labeled as a victory at a separate festival. Webster 49 identifies this Alkimachos with the kalos and with a youth on a vase by the Lykaon Painter (ARV(2) 1045/8). Matheson: Alkimachos is the name of the citharode; he is named on four other Polygnotan vases; two are: Warsaw 142,355 (as kalos, together with Axiopeithes) and London E 495 (a youth in a symposium), both by the Lykaon Painter. Axiopeithes is probably Alkimachos' cousin: see ARV(2) 1568 and H.A. Shapiro, 'Kalos-inscriptions with Patronymic,' *ZPE* 68 (1987) 107-18, esp. 113. [This is Alkimachos II.] For the games to Heracles at Marathon, see E. Vanderpool, 'Three prize vases,' *Delt.* 24 A' (1969) 1-5. Mixed alphabet.

(1)Beazley takes the kalos with Alkimachos (cf. p. 1562, Alkimachos II): tag- or portrait kalos. So also Webster. (Differently Matheson.) The spacing of καλος is peculiar: |.KA..L.OS|, with a large gap between alpha and lambda, but Beazley says a letter, apparently kappa, has been erased in that gap. The last two letters are close together. (2)or Ἴσθμοί(?). I do not know how the inscriptions are to be assigned to the two lower Nikai.

6828.

Plovdiv, Departmental Archaeological Museum inv. 2572.

- A] RF Nolan amphora. From Brezovo. Alkimachos Painter. Second quarter fifth. *Beazley, CB iii, 47/148 (under Boston 95.39). ARV(2) 529/11.
- B] A: an athlete. B: a trainer.
- C] A or B: a two-line nonsense inscription typical of this painter, mentioned by Beazley for comparison with Boston 95.39, q.v.

6829.

Polygyros, Archaeological Museum.

- A] BF krater. From Aphytis. Unattributed. Ca. 510 (Johnston). *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 479/B (not ill.). AAA 4 (1971) 365.
- C] Dedication to Dionysus.
- D] The inscription is not Attic.

6830.

Polygyros, Archaeological Museum 235.

- A] BF column krater. Painter of Louvre F 6 (Tiverios). Second quarter sixth? *Shapiro, *GVGettyMus* 4 (1989) 25 and 26, n. 73, fig. 15 (A). Tiverios, *Προβλήματα της μελανομορφής αττικής κεραμικής* (Thessalonike 1981), pls. 1-19, esp. pl. 7.
- B] A: Judgment of Paris. B:?
- C] A: nonsense: to right of each of the two goddesses in front, vertically down by their lower bodies: a row of six dots and a row of four dots.

6831.

Polygyros, Archaeological Museum 8.29.(1)

- A] Fragmentary BF prize Panathenaic. From Olynthus, 'Civic Center'. Akin to Kuban Group.(2) Last quarter fifth. End of fifth (Robertson).(3) *Beazley, *AJA* 47 (1943) 454 (not ill.). *ABV* 412, Add.(2) 107. N. Eschbach, *Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr.* (1986) 7/cat. 5, pl. 2,3-4 (details of A). Robertson, *AVCA* 276 and 322 n. 92.
- B] A: Athena. On the columns, Nikai. N: boxers.
- C] A: των Α[θηνηθεν αθλων]. The area for an archon inscription is missing.
- D] Ex Thessalonike 8.29 (R 100).

(1)near Olynthus. (2)but later and more debased (Beazley).

(3)Robertson compares the tyrannicides Panathenaics, which he dates 403/2.

6832.

Pontecagnano, Museo Nazionale dell'Agro Picentino.

- A] Fr. of BF cup. From Pontecagnano. Unattributed. Last quarter fifth. 530-500 (Cristofani). *M. Cristofani, *La scrittura nell'Italia antica* [special number of *Archaeo*, n.d.], p. 39.
- B] Int.: gorgoneion.(1)
- C] On the reserved rim of the foot: a Greek inscription incised at Paestum.

(1)the bowl of the cup is cut down to the tondo.

6833.

Pontecagnano, Museo Nazionale dell'Agro Picentino.

- A] BF eye cup. From Pontecagnano, tomb. Unattributed. Last quarter sixth. 520-510 (Johnston). *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 418, 457/H, pl. 77,3 (facs.). Torelli, *AION*, *Archaeol.* vi (1984) 277-80, Bailo Modesti, *ibid.*, 245/1. Lazzarini, *Riv. Fil.* 112 (1984) 407-12, fig. 1. SEG 34.1019.
- C] Under the foot, in a planned circle, Gr., retr.: Παρμένοντος· ἐμὶ· καὶ Στρίνπονος· ἐμὲ μεδέξ· ἀνκλε·π·τέτῶ.(1)
- D] Achaean alphabet. A single dot is used for punctuation.

(1)the pi inserted by me; cf. LSJ, suppl.(2).

6833a.

Populonia.

- A] BG skyphos. From Populonia. Unattributed. Second quarter fifth. *A. Romualdi in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 501 and n. 20 (not ill.). A. Maggiani in *Actes de la table ronde .. École Française de Rome*, 19-21 nov. 1987 (1990) 43-44.
- B] Undecorated.
- C] On the bottom, Gr.: metru suti plus a mercantile mark.
- D] Etruscan: North-Etruscan alphabet. Some think that metru refers to the same individual as that in a dipinto on Florence PD 66 (CAVI 3702). For suti see Romualdi n. 20. - Is the vase in Florence?

6833b.

Populonia.

- A] Fr. of WG calyx krater. From Populonia. Villa Giulia Painter (Paribeni) or manner (Romualdi). Second quarter fifth. *A. Romualdi in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 503ff., figs. 1-4 (2 and 4 are drs. with inscriptions; 1 and 3 (phs.) also show inscriptions).
- B] A: Kallisto and Arkas: at the top, part of rim palmettes; below, upper part of a woman to right.
- C] A: high above the woman, right under the rim, horizontal: Καλλιστό. At the fr.'s right, at some distance from the woman: Αρ(κ)(α)ς.(1)
- D] Romualdi discusses the myth of Kallisto at length. Attic alphabet with four-stroke sigma. - Is the vase in Florence?

(1)the letters after the first two are unclear.

6834.

Populonia 1087.

- A] Fr. of RF(?) cup. Unattributed. Last quarter sixth. *AJA 88 (1984) 351/42 (not ill.). *ARV(2) 129/27. *NSC 1957, 50, fig. 74,c.
- B] No figured decoration preserved.
- C] On the upper edge of the foot profile: [Παν](φ)αιος επο[ΙΕΘΕΝ].
- D] Part of the foot only. The phi resembles dotted theta. - Is the vase in Florence?

6835.

Port Sunlight, Lady Lever Art Collection 5019.

- A] BF pelike. Theseus Painter (Robertson).(1) Early fifth. *M. Robertson, Catalogue of Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight (1987) 27/17 (A, B). Tillyard, Hope Vases 37/30. Christie sale cat. 23-7-1917, no. 20,c. Bothmer, JHS 71 (1951) 43/27 (listed as Rawtenstall).
- B] A: Dionysus with Hephaestus on a donkey; a satyr. B: Dionysus seated, with a kantharos; Ariadne seated.
- C] A: below the donkey: nonsense: $\sigma\sigma(\alpha)\sigma$.(2)
- D] Ex Hope collection. Once on loan to Rawtenstall 55.3.23. The inscription is done from the photo., not mentioned by Robertson.

(1)by the same hand as Cab. Méd. 250, Para. 257, which Beazley attributes to the Theseus Painter. (2)the third letter perhaps an Attic gamma.

6835a.

Port Sunlight X 2142.

- A] RF bell krater. Pothos Painter. *M. Robertson, Catalogue of Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight (1987) 37/38, pls. 36 (A) and 38a (B). Christie sale cat. 23 July 1917, lot 116A. ARV(2) 1189/9 (bibl.), Add.(2) 342 (bibl.).
- B] A: Satyrs and Maenads: a maenad with thyrsus; a bearded satyr, seated, and leaning against an amphora, playing the flutes; a maenad standing frontally, head to right, with thyrsus, looking at a bearded satyr dancing.
- C] A: Nonsense: Imitation letters: above each figure "as if naming them" (Robertson): to right of the left maenad's thyrsus; above the seated satyr's head; above the heads of the right maenad and the dancing satyr.(1)
- D] Ex first Hamilton collection. Ex Hope collection (acqu. 1801). Acqu. by Lever 1917. Inscriptions in white. Typical for the Pothos Painter.

(1)done from text in Robertson, not visible in the ph.

6836.

Poseidi.

- A] BF band cup. From Poseidi, sanctuary of Poseidon. Unattributed. Third quarter sixth. *I. Vokotopoulou, Delt. 46 (1991), B 2, Chronika [pub. 1996] 288, pl. 107,γ.
- B] A, B, each: handle zone: Dionysus with maenads and satyrs.
- C] A: handle zone: numerous inscriptions (the ph. shows 6-7), probably nonsense. On the lip, on A, starting near the left handle, in large letters, a Gr.: Ζηνοθεμῖς μανεθηκεν.
- D] Poseidi is a promontory near Mende in the Chalcidice. The Gr. is not Attic.

6837.

Poseidi.

- A] Fr. of Attic skyphos (base). From Poseidi, sanctuary of Poseidon. Unattributed. Beginning fifth (Vokotopoulou).(1) *I. Vokotopoulou, Delt. 46 (1991), B 2, Chronika [pub. 1996] 288, pl. 108,β.
- B] No figured decoration preserved.
- C] On the bottom, a Gr.: according to Vokotopoulou, the entire

Ionic alphabet plus sampi. I could see in the ph.: from near the center, in a straight line to the margin: α, β, Ionic γ, δ, ε. Then the letters turn left and go along the margin, i.e., the row is retr., although the individual letters are not (note the kappa); visible are: ι, κ, Ionic λ, μ, ν. The Gr. probably continues along the margin; at the end I read: χ, stemles υ, ω, sampi.

- D] Poseidi is a promontory near Mende in the Chalcidice. Vokotopoulou thinks the alphabet is dedicatory. The alphabet is Ionic and not Attic.

(1)Vokotopoulou compares Agora 12, pl. 16/338-350, ca. 500-480, close to 480.

6838.

Poseidi.

- A] Fr. of plain cup. From Poseidi, sanctuary of Poseidon. Unattributed. First half fifth (V.). *I. Vokotopoulou, Delt. 45 (1990), B 2, Chronika [pub. 1995] 317, pl. 142, α.
- B] A: no figured decoration: the lip is BG; the handle zone is reserved.
- C] A: In the handle zone, in very large letters, a Gr. two-liner: [--]μαχος μαν[ε]θηκε | [---(?) Π]ρσειδωνι vacat.
- D] Poseidi is a promontory near Mende in the Chalcidice. I cannot see the first extant letter in line 2. Vokotopoulou mentions that there are many other Attic figured frs. from this excavation. The inscription is not Attic.

6839.

Prague, Charles University 81.1.

- A] RF cup. Villa Giulia Painter. Second quarter fifth. *J. Frel (verbal communication 1969). *Para. 399/105 bis, Add.(2) 271.
- B] Int.: a komast playing the flutes. A-B: komos.
- C] According to Frel, the vase has, roughly, kalos kalos.
- D] = inv. 512.

6840.

Prague, National Museum 18.52.3.

- A] BF kyathos. From Italy. Painter N. Nikosthenes potter. 530-520. *M.M. Eisman, letter of 10 February 1970. *ABV 223/63, Para. 104, Add.(2) 58.
- B] Satyrs and maenads.
- C] Above the second maenad's left arm: Νικος; between the second maenad and the third satyr: θενε; between the third satyr and the third maenad: εποιησεν; the final nu is raised to fit above the maenad's head.(1) I.e. Νικος^θενε^εποιησεν.
- D] Ex Rome (Basseggio). Ex Matternich. Eisman in the letter gives the number as 1242 (S128).

(1)taken from Eisman's letter.

6841.

Once Prague, Klein.

- A] Fr. of BF amphora or neck amphora. Unattributed. Third quarter sixth. *ABV 146/1. Script 35.
- B] Subject(s), if any, not mentioned.
- C] On the top of the mouth: Εχσεκ[ιας...].

D] Two other signatures of Exekias are on the topside of the mouth: Berlin 1720 and Vatican 344 (Script 132 and 136, both on vases painted by Exekias).

6842.

Prague, Private.

A] Fr. of RF bell krater. Attribution unknown. Second half fifth.

*J. Frel (verbal communication).

B] Part of a woman (muse).

C] [Καλλ]ιοπη.(1)

D] Unpublished as of 1969.

(1)said to be ending in eta: not early. My restoration.

6843.

Pregny, Baron Edmond de Rothchild.

A] RF Nolan amphora. Alkimachos Painter. Second quarter fifth.

*ARV(2) 530/15, 1595/5, Para. 383.

B] A: Nike. B: a youth.

C] A: Λιχας.

D] Ex Paris, Rothchild. Note that Beazley on p. 1595 does not mention the absence of καλος.

6844.

Princeton, University Art Museum.

A] BF column krater. Attribution not known to me. Date? *Vidi.

B] A: a warrior mounting a chariot, with five other warriors. B: five nude and bearded male dancers.

C] A: nonsense: to right of the horses' legs: π(ο)π(ο)π(ο)ν(ο).(1)

D] Low squat letters.

(1)the omicrons are reduced to dots.

6845.

Princeton, University Art Museum.

A] RF psykter. Kleophrades Painter. Ca. 500. Very early. 510-500.

*Museum card (invitation to symposium 4/21/90).

B] Symposium: the side shown has a youth reclining, playing kottabos and a bearded man reclining and filling his cup from another cup.

C] Nonsense: to right of youth's head: ιλεισ.

D] Not in Beazley. Two other psykters by the Kleophrades Painter are also very early (ARV(2) 188/65-66). The inscription is in the Pioneer style. There are no doubt other inscriptions.

6846.

Princeton, University Art Museum 29.180.

A] BF skyphos. From Sardes. Unattributed. Kritomenes(?) or Klitomenes(?) potter. Third quarter sixth. 550-530. *H.R.W. Smith, AJA 30 (1926) 432 ff, figs.1-4 (photos.), 5 (dr.). ABV 167, *Para. 69, Add.(2) 47. *Vidi.

B] Int.: a swan. Ext.: no figured decoration.

C] Handle zone: A: Κριτομεσεν for Κριτομενες.(1) B: εποιεσεν{σ}.(2)

(1)the last three letters are in reverse order. The second letter has been much discussed. I saw a curved stroke as for an omicron or D-shaped rho; definitely not part of a

lambda, as preferred by Smith (who says that Klitomenes occurs on Paros) and adopted by Beazley in ABV. Bothmer in Para. also opts for rho. I do not know the name Kritomenes, which however is accepted in LGPN ii. Smith rightly thinks the inscriptions copied from a draft, with copying errors. (2)uneven spacing: there are gaps after the first letter, after the omicron, before εν and before the extra sigma: ε^πο^εσ^εν^{}σ: 'syllabic' writing of sorts.

6847.

Princeton, University Art Museum 29.192.

- A] BF amphora. Manner of the Princeton Painter. Third quarter sixth. *Morey, AJA 11 (1907), 143 ff., fig. 1 (ph.), pls. 10-11 (drs.). ABV 330/9, Para. 130. *Vidi. I. Scheibler, 'Die Kouroi des Amasis-Malers,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 550-51, fig. 2 (B).
- B] A: Warriors Leaving Home, and a horseman leading a second horse. B: a horseman with men and a youth.
- C] A: Nonsense: imitation inscriptions: to right of the left man's legs: υ(λ)λ(χ)λλι, retr. To right of the left warrior's legs: χ(λ)λχλλ(ρ), retr. Under the horses: χ(ο)λχ(ο)υ, retr. π(λ)υ(λ)(ι)(ο)λ, retr. Above one horse's head: π(ο)(ο)χσο. B: similar: five vertical imitation inscriptions, one beginning with a large retr. epsilon. Under the foot, Dip.: X and X. Not in TGV.
- D] The drawings in AJA are inaccurate. Beazley compares Munich 1370 (ABV 303/3), by the Painter of Munich 1393. Attic and 'Argive' lambda.(1)

(1)the latter is not a real lambda.

6848.

Princeton, University Art Museum 29.203.

- A] RF column krater. Hephaistos Painter. Third quarter fifth. *TGV 133/9E 67, 135/10E 21, 167/24F 4 (after Smith, Chalc.). *Letter from H.R.W. Smith to Princeton Museum in 1930's. Idem, The Origins of Chalcidian Ware (1932) 110 n. 60. Amyx, Hesp. 27 (1958) 198. ARV(2) 1115/27.
- B] A: symposium. B: three youths.
- C] Under the foot, Grr.: API.(1) Κορ<ινθιουργής> μέ<γας>.(2) A Gr. line across.
- D] In his letter, Smith thinks Κορ-Με, but not the monogram, were incised before firing; the Gr. line he explains to enable the correct attachment of the foot with regard to front and back.

(1)so TGV? Amyx read ligature ΑΗ. In the letter, Smith reads a ligature ΑΡ. (2)so my copy from Smith's letter. Apparently in two lines. It could of course be plural; but it probably refers to the vase on which it is written.

6849.

Princeton, University Art Museum 31.5.

- A] RF alabastron. Group of Paidikos Alabastra (γ).(1) Last quarter sixth. *Vidi. ARV(2) 100/17.
- B] Between columns: two women facing an altar.
- C] Nonsense: on the top of the mouth, in a complete circle, in

BG: παιγογλοι. Around the head of the woman at left (the main figure): ιο(α)ιλο.(2)

- D] The inscription on the mouth may be an illiterate attempt to write ho παις καλος.

(1)manner of Euergides Painter; this group may be by one hand (Beazley). (2)it is not clear that this is complete.

6850.

Princeton, University Art Museum 33.34.

- A] RF cup. Painter of London E 55 (Guy).(1) First quarter fifth. *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 87/E 15, pl. 127. ARV(2) 444/232.
B] Int.: a woman with krotala (dancing?) at an altar; [at left, a column?].
C] Int.: to the woman's left, facing her, curving at the end: καλος.

(1)"Probably by Douris himself" (Beazley).

6851.

Princeton, University Art Museum 64.108.

- A] WG lekythos. Achilles Painter? Third quarter fifth. 450-445 (Oakley). *Museum card. *Conversation with F. Jones, curator, 7/28/67. Fairbanks i, 218/39. Princeton Record 24 (1965) 1, 22 (noted). Add.(2) 313, under 1000/188 (mention). Selections from the Princeton Art Museum (Princeton 1986) 27. *J.H. Oakley, *The Achilles Painter* (1997) 141/201, pl. 107C (inscription visible).
B] Mistress and Maid: woman to right with a bundle of clothes; woman to left.
C] Between the heads (closer to that on the left), below the top margin, horizontal stoich. two-liner, centered, fragmentary: The ph. shows: h[u](γ)ι[α]ι[ν]ο[ν] | καλο[ς]. (1)
./...///
..../
D] Ex Alden Sampson collection; given by his son Edward to Princeton, but kept in his house in Princeton in 1967 [now no doubt at the museum]. Refired (Oakley). - Much broken and in poor condition. This vase is not = ARV(2) 1000/188, which is not inscribed. I have not seen the vase. Gamma not recognizable. Heta almost like a nu.

(1)Oakley gives: h[u]γ[ι]αι[ν]ο[ν] | καλος. Fairbanks reports: Hygiaionon kalos.

6852.

Princeton, University Art Museum 1986-59a-d.

- A] Frs. of RF hydria (kalpis). Polygnotos (Guy). Third quarter fifth. *S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 76, 231-32 and n. *78, 360/66, pl. 59. To be published in CV, Princeton.
B] Shoulder: Death of Orpheus.
C] Shoulder: by Orpheus: [-]θευς.(1)

(1)so Matheson in her cat. and in n. 78; she thinks the name may have been [Πεν]θευς, although the scene is of Orpheus.

I wonder if this is not a case of a poorly written phi
(see phi S 11 in the chart, p. xxiii, in Script): [Op](φ)ευς(?).

6853.

Princeton, University Art Museum L.1984.56.+

- A] Frs. of RF neck maphora. Euphronios (Guy). Last quarter sixth. 510-500. *J.R. Guy, Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 149/25-26. *R. Guy in Antikenmuseum Berlin, Euphronios der Maler (exhibition Berlin-Dahlem 20-3 - 26-5, 1991) 163/25-26.
- B] A: fr. a: face and two hands of a satyr holding a bunch of grapes, and about to taste one. B: fr. b: face of a satyr in a similar pose, probably in a like occupation.
- C] A: under the head, to right of the hands, in large letters: [O]ινάρευς.(1) B: [O]--.(2)
- D] Princeton L.1984.56 (lent by A. Herrmann) and L.1984.57 (lent by J.R. Guy).

(1)-ρευς can be seen in the photo. Basel, Cahn 432, q.v., frs. of RF cup by the Sotades Painter, has Oinareus as a satyr name on B (see Kossatz-Deissmann, GVGettyMus 5 (1991)). (2)Guy does not identify the first letter: (?.)[.]. Fr. b (Guy's fr.) is thought to be from B and has another satyr name, but it is not listed in K.-D., presumably because Guy did not read an initial letter.

6854.

Princeton, University Art Museum L.1990.134.

- A] Frs. of RF cup. Euphronios (Guy). Last quarter sixth. 510-500. *J.R. Guy, Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 205/50 (ill.). Also in Berlin cat.
- B] A: banquet(?): fr. a: arm and hair of the head of one putting his arm behind his head. B: fr. b: a bearded head of a man singing.
- C] A: fr. a: above the scene: [Λεα]γρ[ος ---].
- D] Lent by P. Scherrer. Two frs., very probably from the same cup.

6854a.

Princeton, University Art Museum L. 1003.144 (loan).

- A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. Ca. 490 (Neils). *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 175/46, figs. on p. 36 (B) and p. 175 (A); see also 35-36 and nn.; 200 n. 28. *D. von Bothmer in Bothmer et al., Wealth of the Ancient World: the Nelson Bunker Hunt and William Herbert Hunt Collections, Kimball Art Museum (Fort Worth, Texas, 1983) 66/9 (ill., two phs. show inscriptions). N. Reed, 'The Euandria Competition at the Panathenaia Reconsidered,' Ancient World 15 (1987) 61, 64, figs. 5-6. Sotheby's, Catalogue of Antiquities (December 13, 1982) 64/231. M. Tiverios, Παναθηναϊκή Εικονογραφία, Thraikike Epeterida 7 (1987-90) 288-91, fig. 3. *Beazley Archive DB, no. 8574. Sotheby, The Nelson Bunker Hunt Collection (New York 19-6-1990) No. 9 (A, B, part). *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 139/5.101, cf. p. 234, pl. 43 (B).

- B] A: Athena. B:hoplitodromos(1) In the center, a man with two shields to right, looks back; at left, a man to right (judge? trainer?); at right, a crouching man to left, with a shield (slave, Bentz).. All are bearded.
- C] A: to right of left column: τον Αθηνεθεν αθλον. vacat 1.
- D] New York, Zoullas. Ex London Market, Sotheby. Ex Fort Worth, Nelson Bunker Hunt. Ex New York Market, Sotheby. Strong lettering.

(1)Bothmer interpreted B as pyrrhiche; Reed as an euandria contest; Tiverios as preparatory for the hoplitodromos, with Neils agreeing. See now Bentz, p. 139.

6855.

Providence 14.432 .

- A] BF lekythos. Unattributed. First half fifth. *CV, USA 2, pl. 12,2.
- B] Peleus and Thetis; at right, an altar; at the far right, Peleus and Thetis again.
- C] Nonsense: above the altar and going above the back of Peleus 2, diagonally upward: «χ υ. ονιπ.(1)

(1)there is one vacant space between the two parts.

6856.

Providence 15.005.

- A] RF neck amphora. From Vulci. Providence Painter. Second quarter fifth. *TGV 95/9B 23, 139/12E 24. CV, USA 2, pl. 18. ARV(2) 635/1, Add.(2) 273.
- B] A: Apollo. B: woman.
- C] Under the foot, Grr.: monogram (ΑΤ(?)). Ευξ<.
- D] The second is surely a name abbreviation. The same occurs on Vatican 16,572, q.v., also by the Providence Painter.

6857.

Providence 23.303.

- A] BF Nikosthenic amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *CV, USA 2, pl. 9,2 (bibl.). ABV 220/34. *TGV 81/21A 42.
- B] Shoulder: A: two horsemen; on either side, three youths. B: similar; a bird.
- C] Under one handle: Νικοσθενης εποισεν.
Under the foot, extremely faint, Gr.: ΣΟ, with three-stroke sigma.

6858.

Providence 23.323.

- A] RF Nolan amphora. Related to Nikon Painter. Second quarter fifth. *CV, USA 2, pls. 15,2 and 16,2. Tillyard, Hope Vases (1923), 50/88, pls. 9 and 10. ARV(2) 653/1, Add.(2) 276.
- B] A: combat of two warriors. B: a warrior coming to help.
- C] A: between the heads: κ(α)λος. Between the feet of the left (winning) warrior: Καλλιας.(1) I.e.: καλος Καλλιας.
- D] Tillyard's dr. on pl. 10 is not convincing.

(1)the alphas in Kallias are smeared in the center.

6859.

Providence 23.324.

- A] RF bell krater. Pothos Painter. 430-420. Late fifth (Shapiro).
*CV, USA 2, pl. 23,1. Tillyard, Hope Vases (1923) 83/140, pl.
23. Mem. Am. Acad. 6, pl. 20,2 (after Tillyard). C. Fränkel,
Satyr- und Bakchennamen auf Vasenbildern (1912) 63, 70-71, 104/p.
RE, s.v. Oinos 2 (Schmidt). ARV(2) 1188/1, 1686, Add.(2) 341. A.
Kossatz-Deissmann, GVGettyMus 5 (1991) 158, KOMOS 9 (bibl.). LIMC
iv, s.v. Eudia ii 3 (ill.). A. Queyrel, 'Scènes apolloniennes et
dionysiaques du Peintre de Pothos,' BCH 108 (1984) 127/7, 148, figs.
7a-b (A, detail of A) (bibl.). *H.A. Shapir, Personifications
in Greek Art (1993) 245.61, 121, figs. 74-75, 122.
- B] A: satyrs and maenads, with Eros (Pothos), flying and
playing the flutes. B: three youths.
- C] A: above the head of leftmost satyr: Κωμος. High above the
leftmost maenad's head: Θαλια. Above Eros: Ποθος. Behind
his knees, to right of Thalia's middle: κολος, for καλος.(1)
Behind his knees, to right of Thalia's middle: Ευδία. Above
the head of the second satyr (with a torch): Οινος.(2)
- D] Ex Hope Collection. There is much old bibliography on this
vase.

(1)so Tillyard; the same reading also in CV. I wonder if we
are to read: Ποθοςκαλος. (2)Pape has the ff. entry under
Οἶνος: epithet of Bacchus, Hsch; CIG iv, 7462. καλος, ibid.
7466, see Jahn,Vasenb., p. 17. Son of Σιλβανός: Anth. xi,
343. Human male: Jahn, loc. cit. - Anth. xiv, 81.

6860.

Providence 23.356.

- A] RF lekythos. Unattributed. Second quarter fifth. Ca. 470. *CV,
USA 2, pl. 19,3. Banks, Bull. 16 (1928) 52.
- B] A woman with a large bird; a stool; a chest.
- C] To right of the bird's neck: Λα(σ)ο<Λο(.).
- D] Very free, almost cursive, writing. See the dr. of the
inscription, CV, pl. 19,3b. I cannot identify all the
letters. Probably nonsense.

6861.

Providence 25.073.

- A] RF alabastron. From Greece. Painter of Berlin 2268. Last
quarter sixth. *dr. *CV, USA 2, pl. 17,3. ARV(2) 157/88.
- B] Satyr, holding up a full wineskin and a pelta with
outstretched arms; an amphora.
- C] To left of the wineskin, interrupted by the satyr's arm:
χα^λοι, for καλος(?). To left of the pelta, nonsense: σ(ι)τι.

6862.

Providence 25.077.

- A] Fragmentary RF cup. Epiktetos. Last quarter sixth. 520-510.
*S. Luce, AJA 32 (1928) 442 ff., figs. 5-7. *CV, USA 2, pl.
14,1 (A-B). L.D. Caskey, AJA 39 (1935) 628. ARV(2) 73/34, Add.(2)
168. *D.M. Buitron, Attic Vase Painting in New England
Collections (1972) 72/33 (ill., A, B; much bibl.). Script 347.
- B] Int.: a satyr and a maenad. A-B: Dionysus with satyrs and
maenads.
- C] Int.: ho [πα]ις κα[λ]ο[ς].(1) A: καλος. B: [κα]λος.
[ho] παις καλος.(2) καλος.(3)

(1)so CV. Luce gives it without brackets. (2)CV. Luce:
[ho] παις κ[αλο]ς. (3)Buitron's text: Int.: at right: ho
[π]αις; at left: καλο[ς]. A: no inscription is mentioned.
B: to left of the middle satyr: παις καλος, and to right:
καλος.

6863.

Providence 25.079.

- A] RF Nolan amphora. From Athens. Nikon Painter. Second quarter
fifth. *CV, USA 2, pls. 15,1 and 16,1. *ARV(2) 650/3.
B] A: Athena. B: a youth leaning on his stick.
C] A: to Athena's lower right: Τιμοχσενος καλος.

6864.

Providence 25.111.

- A] BG cup similar to a kantharos. From Greece. Unattributed.
Fourth century or later. *CV, USA 2, pl. 27,5.
B] Cornucopias and floral motives in appliqué.
C] Above, just below the rim: Φιλιας.
D] Ionic alphabet.

6865.

Providence 27.187.

- A] BG skyphos (glaux). From Tarentum. Unattributed. Second
quarter fifth. 475-450? (Johnston). *CV, USA 2, pl. 26,5. A.H.
Ashmead and K.M. Philips, Classical Vases: Museum of Art, R.
I. School of Design (1976) 65, pl. 115. D.W.J. Gill and R.A.
Tomlinson, BSA 80 (1985) 117-18. D.W.J. Gill, 'Metru.Menece:
an Etruscan Painted Inscription on a Mid-5th-century BC
Red-figure Cup from Populonia,' Antiquity 61 (1987) 82.
Catalogue of the Classical Collection, Rhode Island School of
Design, Classical Vases no. 65. Gill and Tomlinson, BSA 80
(1985) 117-18. *L.H. Jeffery, The Local Scripts of Archaic
Greece(2) (with supplement by A.W. Johnston 1990) 458/W (not
ill.).
B] No figured decoration.
C] On the base, Gr.:
ΑΥΤΟΜ(1)ΕΡΑΜΕΜ(1)Σ(2)ΕΘΕΡΕΣ(2)ΚΑΜΕΨΡΕΕΣ(2).
D] The vase is perhaps not Attic. The letters marked (1) are = M
with the second vertical shorter than the first; those
marked (2) are three-stroke sigmas. CV says the inscription
is in the language of the early inhabitants of Tarentum,
while written in Greek letters. Gill in 'Antiquity' thinks the
vase was made in a Lucanian workshop. An owner's Gr. under
the foot made before firing (Johnston).

6866.

Providence 1934.858.

- A] BF lip cup. Unattributed. Third quarter sixth. *D.M. Buitron,
Attic Vase Paintings in New England Collections (Fogg Art
Museum exhib. March 1 - April 5, 1972, pub. 1972) 22/5 (A, B,
Int.). S.B. Luce, Bull. Rhode Islld 24 (1936) no. 3, 36, fig.
2. *Photo. in Beazley Archive (B). J.-M. Moret, Oedipe, la
sphinx et les Thébains (Rome, 1984), pl. 64,1 (A). Beazley
Archive db, no. 30,249.(1)
B] Lip: A: a winged lion attacked by two men. B: a man
throwing a rock at a sphinx; at left, a dog.
C] Handle zone: A: χαίρε και πικεί τενδε.(2) B:

χαίρει καὶ πικρεῖ τευδε. (3)

- D] Squarish letters. Some spacing in groups of letters.
Miswritten.

(1)also(?) Beazley Archive db, no. 4179. (2)so the text;
Buitron's ph. is poor for the inscription, but it seems
clear that εἰ is omitted. (3)a good picture in Buitron.

6867.

Pyrgi.

- A] Frs. of RF phiale mesomphalos. From Pyrgi. Brygos Painter
(Caglionone). Onesimos (Williams). First quarter fifth. M.P.
Caglionone in J. Christiansen and T. Melander, eds., Proceedings
... 3rd Symposium ... Pottery (Copenhagen 1988) 17-21, figs.
1-2. D. Williams, 'Onesimos and the Getty Iliupersis,'
GVGettyMus 5 (1991) ...
- B] Int.: a banquet in the open (on the ground). Ext.: The
Slaying of the Suitors (at the banquet).
- C] The exterior frieze has inscriptions, but the author has
postponed reading them until all frs. have been studied.
His is a preliminary publication.
- D] More frs. were to be added.

6867a.

Pyrgi.

- A] Fr. of Attic cup. From Pyrgi, sanctuary of Apollo.
Unattributed. Date? *T.C.B. Ramussen, Archaeological
Reports 1995-96 (1996) 50, fig. 3 (dr.). For more bibl.
see ibidem, p. 50.
- B] No figured decoration preserved.
- C] Under foot, Etruscan Gr.: [---] mi : Suris : Cavathas [---],
retr.
- D] Foot only. The sanctuary is identified from Aelian.
Etruscan alphabet. Suri and Cavatha are Etruscan
divinities.

6867b.

Pyrgi.

- A] RF column krater. From Pyrgi, sanctuary of Apollo.
Unattributed. Date? *T.C.B. Ramussen, Archaeological
Reports 1995-96 (1996) 50 (not ill.). For further bibl.
see ibidem.
- B] A: Heracles at symposium.
- C] Etruscan inscription: mi fuflunusra.
- D] Colonna translates: 'I [am a] Bacchic [vase]'.

6868.

Ragusa, Museo Archeologico inv. 5623.

- A] SOS amphora. From Kamarina, tomb 454. Unattributed. After 600
(Johnston). *A.W. Johnston, BSA 73 (1978) 118/21, fig. 7,h.
Script 40. *M.T. Manni Piraina, 'Camarina - Riformiscolaro,'
Kokalos 33 (1987) 101 (facs.), pl. 16 (the inscription
misread).
- B] Undecorated.
- C] On the shoulder, Grr.: Σμορδονος and Σμορδονος<ς> ειμι.
- D] Both inscriptions are by the same hand despite some
variation. The name is apparently not Attic, see BSA 129;
it is listed with a query in LGPN ii.

6869.

Ragusa, Museo Archeologico inv. 26,556.

- A] RF bell krater. From Kamarina. Unattributed. Third quarter fifth. Ca. 440. *TGV 17, 34, 113/18C 59, fig. 6,c (facs.). G&R 21 (1974) 149.
- B] Subjects not mentioned.
- C] Under the foot, Grr.: a Gr. line crossing the foot. A I-III.
- D] A price Gr. Johnston 203 thinks the line means that the vase is reserved (ordered or even bought). The other Gr. is a price inscription: A, 9 obols (1 drachma, 3 obols).

6870.

Rancate, Züst.

- A] BF cup, type B. Compared to Pittsburgh Painter. First half fifth. *ms. Para, p. 522; not mentioned in the printed Para.
- B] No information on subjects.
- C] Etruscan Gr.: miunvial(?) (the text has milluvial, with the ll corrected into something I could not read).
- D] Rancate is in the Ticino; Züst is the Commendatore Giovanni Züst.

6871.

Reading, University.

- A] Frs. of BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *ABV 217/7 (no bibl.).
- B] Originally (see comments below): A: Heracles and the Lion. B: similar. At each handle, a siren.
- C] A or B: signed Nikosthenes(?) (if identical with the vase cited below).
- D] Ex London, Spinks. Perhaps identical with a vase from Cervetri, formerly Depoletti, then Basseggio: Brunn, no. 1; AZ 1885, 250; Hoppin, BF, no. 80. This was signed, but the signature was missing in the Spinks vase even before it was destroyed by enemy action in World War II. Frs. are at Reading.

6872.

Reading, University 35.v.20-22.

- A] Frs. of RF cup. Unattributed.(1) Third quarter fifth. Ca. 440 (Ure). *P.N. Ure and A.D. Ure, CV, Great Britain 12, pl. 24, ... (no bibl.).
- B] Int.: maeander. Ext.: part of a woman dancer and of a male leaning on his stick, watching her. Legs of a draped male with his stick. Palmette.
- C] Ext.: on the fr. with the dancer, in white: Σ[--].(2)
- D] Three non-joining frs. The sigma shaped = `3' reversed.

(1)Beazley apud CV: late work in the Penthesilean tradition.

(2)U. says that near the right edge there is a drooping lotus; this makes me think that the fr. preserves the right edge of the scene and I wonder if there is room for a name beginning with the sigma. The inscription could also be: [--]^σ[--], with the figure of the watcher intervening.

6873.

Reading, University 39.viii.2.

- A] Fr. of RF cup. From Etruria. Unattributed. Ca. 500 (Ure). *P.N. Ure and A.D. Ure, CV, Great Britain 12, pl. 24,3 (no

bibl.).

B] Int.: a bearded satyr.

C] Int.: starting at his mouth and ending at his foot:
κα[λ]ος, retr.

6874.

Reading, University 39.viii.3.

A] Fr. of RF cup. Chaire Painter. Last quarter sixth. *Photo.
ARV(2) 144/7 (no bibl.), Add.(2) 178. CV, Great Britain 12,
pl. 24,1.

B] Int.: a male with a pointed and wreathed amphora.

C] Int.: in a curve, following the lower edge of the amphora:
χαρ[ε], retr.

D] There are at least four other vases with the same inscription
by this painter.

6875.

Reading, University 39.viii.4.

A] Fr. of RF cup. Unattributed. Ca. 500 (Ure). *photo. *ARV(2)
1580. *P.N. Ure and A.D. Ure, CV, Great Britain 12, pl. 24,2.

B] Int.: upper part of a male head; above it, part of the
reserved tondo margin line.

C] Int.: above the head, along the margin: [--]ς Εὐθυδ[---].(1)
Below, horizontal and retr., directed toward the male's
forehead: [--]εστ^[--]? (2)

D] Good lettering. Mrs. Ure says that the only notable
Euthydikos is the dedicator of the famous kore. LGPN ii
does not list this vase and has: Εὐθυδημος, Εὐθυδικος,
Εὐθυδομος (4th cent. and later), and Εὐθυδοτος.
Ε[υ]θυδικος is found on a psykter by Smikros, Malibu
82.AE.53, Script 407. For [--]εστ[--], Mrs. Ure suggests
[h]εστ[α]ιος, another kalos-name (manner of Euthymides:
see ARV(2) 1580 and 1583).

(1) Beazley supplies: [καλ]ος and Εὐθυδ[ικος(?)], but there are
other possibilities: [--]ς could be the end of a name; the
gap makes the connection with the following name somewhat
uncertain; that name could also be different (see above).

(2) there is said to be room probably for only one letter at
the beginning, whence Mrs. Ure (apud ARV(2)) suggested
[h]εστ[α]ιος. The problem is that the letters run into the
face of the figure, hence perhaps [h]εστ^[α]ιος. The
inscription abuts the head and could continue on the other
side or turn around along the face or turn back in
end-boustr.

6876.

Reading, University 39.viii.5.

A] Fr. of RF cup. From Etruria. Douris. Ca. 480 (Ure). First
quarter fifth. Transitional II (Bare) (B.-O.). *ARV(2) 443/217.
*P.N. Ure and A.D. Ure, CV, Great Britain 12, pl. 24,4. *D.
Buitron-Oliver, Douris (Kerameus 9, 1995) 77/71, pl. 51.

B] Int.: the right edge of the Int. is preserved: elbow and
back of a male seated on a cushioned stool and playing the
lyre (which is lost). Ext.: plain.

C] Int.: along the right-hand margin line, ending at the
cushion: [Δορις εγρ]αφσεν.(1)

(1)the signature probably started to right of the back of the male's head; that would leave the area on its left for a kalos-name.

6877.

Reading, University 51.4.7.

A] Fr. of BF band cup. Unattributed. Third quarter sixth.

*Beazley Archive db, no. 7391. AA 1974, 207 n. 25. *K.

Schauenburg, AA 1981, 333, fig. 6.

B] Handle zone: A: a lion attacking a goat.

C] Handle zone: nonsense: to right of the scene, stretching to the right handle palmette: imitation inscription of 9 letters.

6878.

Reading, University 52.3.2.

A] RF squat lekythos. Makaria Painter.(1) Last quarter fifth. *ARV(2)

1330/7, Para. 479, Add.(2) 365. Cecil Smith, Cat., p. 76.

*Beazley, AJA 61 (1957) 8/xxii (not ill.). *H.A. Shapiro,

Personifications in Greek Art (1993) 238/33, 88, fig. 42, 117,

fig. 68, 172, fig. 132 (phs. of details). LIMC iv, 126, s.v.

Eutychia, no. 3; v. 425, s.v. Himeros, no. 9.

B] Aphrodite seated, with Himeros and two companions.

C] Inscriptions: (A)φροδιτη. ἡμερος.(2) (Ευ)τυχια.(3) [Μακ]αρια.(4)

D] The inscriptions are in thick white paint. For Makaria see AJA.

(1)`coarsish sort of Meidian,' Beazley, AJA. (2)high above the head, below the top margin: ἡμερος, the rho unclear in the photo. (3)the photo., fig. 42, seems to show: above the head: ντυχια, for Ευτυχια: miscopied N = EU(?). (4)the restoration [Mak]aria is by A. D. Ure, cf. Beazley, AJA 61 (1957) 8.

6879.

Reggio Calabria, Museo Nazionale.

A] Fr. of BF amphora. From Locri Epizephyrii. Unattributed. Third

quarter sixth. *Beazley, AJA 31 (1927) 346/4 (not ill.).

*Orsi, NSc. 1912, suppl. 21, fig. 23. ABV 673/2, Add.(2) 148.

B] A: Heracles and Triton.

C] A: above the scene(1): [Πο]ρδαχς καλ[ος].

D] The same kalos-name is found on Munich 1478, by the Lysippides Painter (ABV 255/13). The Reggio fr. is contemporary and kindred in style (Beazley).

(1)close to the top margin and well spaced.

6880.

Reggio Calabria, Museo Nazionale.

A] Fr. of RF cup. Euergides Painter. Last quarter sixth. *ARV(2)

1627/23 bis (no bibl.).

B] Int.: the left-hand portion of the picture: komast: a youth running with the cloak on his outstretched arm.

C] Int.: κ(α)λο[ς ---].

D] The alpha lacks the cross stroke.

6881.

Reggio Calabria, Museo Nazionale.

A] BF prize Panathenaic. From Locri. Achilles Painter.(1) Second

quarter fifth. 450-430 (Oakley). *NSc. 1917, 146, fig. 52 (A).

Beazley, AJA 47 (1943) 449. Smets, no. 71. ABV 409, Add.(2) 106

(with ref. to another vase, according to Oakley). J.H. Oakley, The Achilles Painter (1997) 157/N 19, pl. 165F (after NSc 1917) 146; A, shows inscription).

B] A: Athena. B: foot race.

C] A: to right of left column: [το]ν Αθηνεθεν αθλ[ον]. (2)

D] Mislaidd (Oakley).

(1)Berlin Painter - Achilles Painter series; by Achilles Painter rather than Berlin Painter (Beazley). Achilles Painter (Oakley). (2)the alpha is hardly vis., being mostly lost in a break.

6882.

Reggio Calabria, Museo Nazionale.

A] Frs. of RF pyxis. From Locris. Unattributed. Mid-fifth.

"Little later, if at all, than 450," Beazley. *CB iii, 72 (mention).

B] Fr. 1: an altar with the child Helen crawling out of an egg shell; at right, legs of a draped woman (Leda). Fr. 2: an open hand extended to right; head and shoulders of a woman (perhaps parts of fleeing women, from the left-hand portion of the scene).

C] Fr. 2: between the head and the woman's shoulders: καλον.

D] 2 frs. The only representation of Helen actually emerging from the egg (Beazley). Could καλον refer to the egg, or is the last letter a sideways sigma?

6883.

Reggio Calabria, Museo Nazionale.

A] Fr. of WG/RF cup. Unattributed. 450-400 (Bea. Arch.). *Beazley Archive db, no. 32,015. Numismatica e Antichità Classiche: Quaderni Ticinesi 15 (1986) 57, pl. 3,7 (dr.).

B] A youth. (1)

C] The youth: Φαῶν or Φαων.

(1)it is unclear in the Bea. Arch. whether the fr. is of the Int. or Ext., WG or RF.

6884.

Reggio Calabria, Museo Nazionale.

A] Fr. of RF krater (calyx or bell). From Locri. Polygnotos. Third quarter fifth. Ca. 440. *ARV(2) 1030/28 bis (no bibl.). Script 752. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 352/P 31 (not ill.). B. Giudice, Beazley's Locri Fragments (forthcoming in 1996).

B] Heracles squatting to left and drawing his bow (fragmentary).

C] Two-liner: [Πο]λυ[γνοτος] | εγραψ[εν].

D] I do not know if the inscription is stoichedon; see Script. Matheson prints the inscription in Ionic letters and as a one-liner.

6885.

Reggio Calabria, Museo Nazionale.

A] Fr. of BF stamnos. From Locri. Unattributed. Date? ARV(2) 1573, under `?Chion' (mention).

C] Name of a komast: Χιῶν.

D] Compare the name on Copenhagen inv. 3877, by Oltos (ARV(2) 63/87), where it may be a kalos-name. For the name, see

PA 15,552-55 and LGPN ii (this instance is not mentioned).

6886.

Reggio Calabria, Museo Nazionale?

A] Fr. of BF prize Panathenaic. From Locri Epizephyrii.

Unattributed. Date? *NSc. 1917, 155, middle (not ill.).

B] A: part of column shaft.

C] A: along the shaft: [τον Αθενεθ]εν α[θλον].

6887.

Reggio Calabria, Museo Nazionale.

A] BG fr. of pot.(1) From Reggio, Via Torriona, in 1960's.

Unattributed. Date? *F. Mosino, Klearchos 113-116 (1987)

21-23, fig. 1.

B] Undecorated.

C] Gr. in two lines, vertically down:

[--- τῷ]ν Χαλκιδέων | [---] νεκρός.(2)

D] Funerary; hence written on the pot, not the sherd.

(1)said to be Attic by Mosino. (2)Mosino thinks the Gr. Attic also, which I would doubt. There is perhaps a third line further down near the break.

6888.

Reggio Calabria, Museo Nazionale 4001.

A] Fr. of BF amphora. From Locri, sanctuary of Persephone. Manner

of Exekias.(1) Exekias (Schwarz). Third quarter sixth. Ca. 530

(Schwarz). *G. Procopio, 'Vasi a figure nere del Museo

Nazionale di Reggio Calabria,' Arch. Class. 4 (1952) 153ff.,

pls. 30,1 and 31-32. Orsi, Boll. d'Arte 3 (1909) 474 (not

ill.). *K. Schauenburg, JdI 68 (1953) 47 and n. 41 (not ill.).

H. Metzger, Recherches sur l'imagerie athénienne

(1965), pls. 1, below, and 2. A. Peschlow-Bindokat, 'Demeter

und Persephone in der attischen Kunst des 6. - 4. Jh.,' JdI 87

(1972) 73 and 146f. U. Bianchi, The Greek Mysteries (Leiden

1976), fig. 12. Boardman, JHS 95 (1975), pl. 1,a.

ABV 147/6, 714, Para. 61, Add.(2) 41. D. Williams, JbBerlMus 24

(1982) 28-29. *G. Schwarz, 'Athen und Eleusis im Lichte der

Vasenmalerei,' in J. Christiansen and T. Melander, eds.,

Proceedings of the Third Symposium on Ancient Greek and

Related Pottery (Copenhagen 1988) 575-77 and nn. 8-16, fig. 1

(after Arch. Class.) (much bibl.). H. *A. Shapiro, Art and

Cult under the Tyrants in Athens (1989) 70 n., 75, 78-81, 117

n., pl. 33,a. S. Matheson, GRBS 35 (1994) 364-66. *T. Hayashi,

Bedeutung und Wandel des Triptolemosbildes (Beiträge zur

Archäologie 20, 1992) 11, 13 with n. 42, 126/1, pl. 1,1-2.

Nilsson, GGR i(3) 860 (further bibl. by Nilsson, Hayashi 93 n.

26). E. Simon in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian

Potters and Painters: The Conference Proceedings (1997) 98, fig. 1.

B] Neck: Heracles and Cerberus. Body: A: Demeter mounting

a chariot, with Triptolemos, Athena, Heracles, Hermes and

Ploutodotas (= Iakchos).

C] Body: A: above Triptolemos' head: Τριπτολεμος, retr. To

right of Athena's forehead: Αθενας. Below the horses'

bellies: η[ερακλες or -κλεος]. To left of his face:

Πλουτοδο^τας, end-boustr. On the horse, Gr.: a dotted

circle and a sigma or snake(?): horse brands.

D] Found in the early century but not published til 1952. D.

Williams: the subject of A is perhaps appropriate to a Locrian sanctuary. He also discusses the 'non-Attic' forms of *Ploutodotas* and *Athenas*. Shapiro thinks that the vase celebrates the founding of the Lesser Eleusinian Mysteries in Athens. Schauenburg identifies Ploutodotas with Pluto; Beazley called the figure Pluton in ARV(2), but corrected it in Para. to 'strictly, Ploutodotas'; Procopio suggested Hades but left the identification open, saying that many divinities have this epithet [see LSJ, s.v. *πλουτοδότης*]. Shapiro has much discussion of other identifications. Simon suggests Dionysus-Iakchos. Shapiro himself thinks Ploutodotas the Orphic name of Zeus Meilichios. Cf. M.H. Jameson et al., *A Lex Sacra from Selinous* (GRBS Monographs 11, 1993) 95 n. 13. Matheson.: most scholars assume an Eleusinian setting but Boardman and Shapiro think of an Athenian connection: Boardman, JHS 95 (1975) 1-12. Shapiro, *Art and Cult* 78ff. Hayashi numbers the representation as type A, of which this is the only example. Nilsson referred it to the Hom. hymn to Demeter, which represented the Eleusinian rural religion. Hayashi argues against this (15f., 27f.): he relates the picture to the introduction of the Eleusinian cult to Athens under Solon. The handwriting is certainly not Exekias'.

(1)close to Exekias, Beazley, who compares Exekias' North Slope krater (ABV 145/19).

6889.

Reggio Calabria, Museo Nazionale 4070.

- A] Fr. of RF bell krater. From Locri. Villa Giulia Painter. Second quarter fifth. *ARV(2) 619/14 bis (no bibl.).
- B] A: Theseus Leaving Home? (Part of the left-hand figure).
- C] A: the left-hand figure: Αἶθρα.

6890.

Reggio Calabria, Museo Nazionale 4134.

- A] RF skyphos. From Locri. Manner of Lewis Painter (Polygnotos II). Second quarter fifth. *NSc. 1917, 122-23, fig. 27 (B, dr.). ARV(2) 975/3.
- B] A: a youth pursuing: B: a fleeing woman.
- C] A: above the head: [--]α[--].(1)

(1)[κ]α[λος](?).

6891.

Reggio Calabria, Museo Nazionale 4379.

- A] Frs. of RF volute krater. From Locri. Syleus Painter. First quarter fifth. *NSc. 1917, 146-49, fig. 53. ARV(2) 251/27, Para. 350.
- B] Birth of Athena.
- C] Above the head of a bearded figure: ηεφαι[στ]ος.(1)
- D] There are three frs.

(1)after a photo. in NSc., except for the final sigma, which is taken from the text.

6892.

Reggio Calabria, Museo Nazionale 5235.

- A] RF lekythos. From Locri Epizephyrii. Manner of Pistoxenos Painter. Second quarter fifth. *NSc. 1917, 128-29, fig. 34. ARV(2) 864/13 bis.
- B] A woman seated and holding a wreath; at left, a Doric column; at right, an object suspended.
- C] Above the woman's head: *καλος*. Under the foot, Gr.: H.

6893.

Reggio Calabria, Museo Nazionale 5347.

- A] WG alabastron. From Locri. Painter of New York 21.131.(1) Ca. 500. *NSc. 1917, 137-38, fig. 45 (dr.). ARV(2) 269/5.
- B] An Amazon archer, frontal, with face to left; a stool; a tree.
- C] To the Amazon's left: *καλο[s](?)*. On her right: *κ(α)λος*.(2)

(1)for the relation to the Negro alabastra and the Paidikos alabastra see ARV(2) 269. (2)the readings are based on the dr. in NSc.; I am unsure of both of them.

6894.

Reggio Calabria, Museo Nazionale 7560.

- A] Fr. of RF cup(?).(1) Unattributed. Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 352/55. ARV(2) 130/35, 1627-28.
- B] No figured decoration preserved.
- C] On the foot: *Πανφαίος ἐποίησεν*.
- D] ARV(2) 1627-28: Beazley, upon seeing the fr., doubted that it was from a cup.

(1)foot only.

6895.

Reggio Calabria, Museo Nazionale 11,656.

- A] Fr. of RF calyx krater or bell krater. From Locri. Chicago Painter. Second quarter fifth. *ARV(2) 629/22 bis, Add.(2) 272 (no bibl.).
- B] A: part of Apollo (head, part of a cithara); a floral border above.
- C] A: *Ἀπολλ[ῶν]*.

6896.

Reggio Calabria, Museo Nazionale 12,939 a-b.

- A] Frs. of WG calyx krater. From Locri. Villa Giulia Painter. Second quarter fifth. *ARV(2) 619/11 bis, Add.(2) 270.
- B] Fr. a: part of the left-hand figure (Athena). Fr. b: upper portion of a female figure holding a child (Astyoche? see below).
- C] A: *Ἀθην[α]*.
- D] Two frs. Second white used. Beazley: the figure on fr. b is the same as that on the RF alabastron Providence 25.088, by the same painter (ARV(2) 624/88), and on a RF skyphos by the Euaichme Painter, Boston 01.8097 (785/2), where the figure is named *Astyoche*.

6897.

Reggio Calabria, Museo Nazionale 27,202.

- A] Fr. of RF hydria. From Locri. Altamura Painter. Second quarter fifth. 470-460. *ARV(2) 594/55, Add.(2) 265 (no bibl.). Script 700.
- B] Tereus' head remains, with a small bird perched on it.

- C] Τερ[ευς].
D] Ex Tarentum, Museo Nazionale.

6898.

Rennes, Musée des Beaux-Arts et d'Archéologie D.863.1.29.

- A] RF eye cup. Manner of Epeleios Ptr. or self (Beazley).
Palmette Eye Cups. Last quarter sixth. Ca. 510 (CV). *CV,
France 29, pl. 22,1-4 (bibl.). ARV(2) 50/201, 1628 (foot),
Add.(2) 162.
B] Int.: a hoplitodromos running. Ext.: between palmettes
between eyes: a youth crouching and holding out a cup. B:
similar, but the cup is held by its foot.
C] Int.: to the athlete's left, starting near the head:
ho πα^ις.(1) Starting to right of the helmet: κα^λο^ς.(2) A:
to left of the back of the youth's head, and to its right,
very close to the lip: καλο^ς.(3)
D] Deposited by the Louvre in 1863. Listed in ARV(2) as 1932.725
(1909.375); by Add.(2) as D.863.1.29 (1932.725). B is not
illustrated.

(1)the right foot intervenes. (2)the shield and left leg
intervene. (3)the head intervenes.

6899.

Rhamnous.

- A] Attic cup.(1) From Rhamnous. Unattributed. Sixth or fifth (LGPN).
*Prakt. 1984 I (pub. 1988) 187. SEG 35.229 = 38.15b. LGPN ii,
s.v. Τιμαρχιδης 5.
B] No figured decoration mentioned.
C] Three times: Τιμαρχιδες.(2) A fourth line: Αναφλυστιος.
D] Is this funerary, or to mark the ownership by a member of a
club functioning in the sanctuary?

(1)probably a roof tile: DELETE ITEM! (2)LGPN reads: Τιμαρχιδε[ς].

6900.

Rhamnous.

- A] Fr. of [BG?] cup. From Rhamnous, Dexamene. Unattributed.
Mid-fifth. *Petrakos, Prakt. 1984, A', 186, no. 57, fig. 14
(dr.).
B] No figured decoration.
C] Gr.: Βιόν.
D] P. considers this an owner's mark, but the dr. looks as if
written on the inside. There are letters on a number of cup
feet (underneath) which are probably, as he says, owner's
Grr.; he thinks the cups belonged to workmen working on the
temple.

6901.

Rhamnous.

- A] Fr. of cup foot. From Rhamnous, temple fill. Unattributed.
Second quarter fifth (P.). *Petrakos, Prakt. 1984, A', 186-87,
fig. 27 (dr.).(1)
B] No figured decoration preserved.
C] Under the foot, circular: Φιλ[-]α vac.(2)
D] Another cup foot fr. has Φι twice [or Φι< and Φιλ[-](?)];
see fig. 27. Petrakos thinks these cups belonged to workmen
working at the temple.

(1)there are other Grr. on pottery in this article, which I have not copied. (2)Petrakos suggests: Φιλ[οκλειδ]α, but why the Doric genit.?

6902.

Rhitsona.(1)

- A] BF lip cup. From Rhitsona. Unattributed. Third quarter sixth. 550-530. *Burrows and Ure, BSA 14, 254/264, fig. 12,3 (facs.).
- B] Lip: A, B each: a horseman.
- C] Nonsense: handle zone: A: (.)γοσπιχονον. B: πγοσπιχο(.)ο.
- D] The first bracketed letter is a hook as for a rho with a small loop; the second, perhaps a partial sigma.

(1)probably in the Thebes Museum.

6902a.

Rhodes, Archaeological Museum.

- A] BF lip cup. Tleson potter. Third quarter sixth. *A.A. Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 460 and n. 37 (not ill.).
- B] Lip: A, B, each: between handle palmettes: a panther.
- C] Handle zone: A, B, each: Τλεσδν ho Νεαρχο εποιεσεν.
- D] Unpublished and uninventoried.

6902b.

Rhodes, Archaeological Museum.

- A] Fragmentary BF lip cup. From Ano Achaia. Unattributed.(1) 550-540 (Lemos). *A.A. Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 460ff., figs. 6-7 (A, B).(2)
- B] Lip: A: between pegasi at the handles: four pairs of a man and woman copulating. B: similar.
- C] Handle zone: A: nonsense: (.)σχαλοτουγνοσ(.)γνοσπου(.)ρσ. B: similar: only the beginning (4 letters) and end (8 letters) are preserved.
- D] No inv. number. Foot, stem and tondo are missing. Uncertain readings.

(1)Lemos compares the Xenokles Painter; in n. 63 she says that P. Heesen (who will publish a study of LM cups) prefers the workshop of the potter Hermogenes. (2)fig. 6 shows the letter forms well.

6903.

Rhodes, Archaeological Museum.(1)

- A] BF hydria. From Ialysos, tomb 10. Painter of Louvre F 6. Third quarter sixth. *A.W. Johnston, BSA 70 (1975) 153/48, fig. 3. ABV 124/11. L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 475/A (not ill.; listed as Rhodes, Museum).
- B] Shoulder: a youth between sphinxes, between lions. Body: a frontal chariot.
- C] Under the foot, Dip. in red: Αρχ(ι)δαμο εμι.
- D] The owner's Dip., discovered by Johnston, was clearly written after firing; not Attic.

(1)Johnston in BSA lists this under Ialysos.

6904.

Rhodes, Archaeological Museum.

- A] Attic cup. From Ialysos. Unattributed. 500-450 (Johnston).
*L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 475/B (not ill.).
Konstantinopoulos, *Archaia Rhodes*, 160.
- C] Under the foot: Gr. dedication to Athena by Ergocharis.
- D] The inscription displays the 'blue script' at Ialysos.

6905.

Rhodes, Archaeological Museum.

- A] Foot of a vase. From Ialysos, tomb 30. Unattributed. Date?
*A.W. Johnston, *BSA* 70 (1975) 163/152. Ialysos viii, 152.
- B] No decoration preserved.
- C] Under foot, Gr.: κλιονβροται.
- D] Incomprehensible to me. D-shaped rho.

6906.

Rhodes, Archaeological Museum.(1)

- A] BG cup foot. From Kamiros. Unattributed. Date? *A.W. Johnston,
BSA 70 (1975) 16/96, fig. 4.
- C] On the foot, Gr.: Αραιθιδε.
- D] Αραιθιδες(?)

(1)the location is uncertain. Johnson lists the fr. as
Ialysos 13,097.

6907.

Rhodes, Archaeological Museum.

- A] RF bell krater. From Ialysos. Unattributed. Date? *AA 1935,
158 under ZuSp. 492 (mention). Clara Rhodos 3, 248, fig. 245.
- C] Shield devices: A and E.

6908.

Rhodes, Archaeological Museum 6589.

- A] BF ovoid neck amphora (Tyrrhenian). From Ialysos. O.L.L. Group
(Bothmer).(1) Third quarter sixth. *CV, Italy 10, III H d, pl.
1,3-4. Bothmer, *Amazons* 6/7. ABV 99/55.
- B] A: Heracles and the Amazons. B: a man and a youth between
sphinxes. Below: a siren between sirens; a fawn between lions.
- C] B: two vertical rows of dots.

(1)near the Group, Beazley in CV, Oxford ii, p. 101.

6908a.

Rhodes, Archaeological Museum inv. 6591.

- A] BF (or plain?) LM cup. Unattributed. Third quarter sixth. *A.A.
Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian
Potters and Painters: The Conference Proceedings* (1997)
467 n. 35 (brief mention).
- B] Subject(s) not mentioned, if any.
- C] Handle zone: χαρπε και πιει ευ, or similar.

6909.

Rhodes, Archaeological Museum 10,527.

- A] BF lip cup. From Ialysos. Unattributed. Eucheiros potter. Ca.

550. *Clara Rhodos 3, 34. *Beazley, JHS 52 (1932) 178 (not ill.). *ABV 162/1, Add.(2) 47. *Kunze, AM 59 (1934) 106 n. 1. Script 239. F. Lissarrague, *The Aesthetics of the Greek Banquet*, tr. by A. Szegedy-Maszak (1990; orig. 1987) 65 and n. 39, fig. 47G (sketch of inscription on A).

B] Int.: Heracles and a centaur. Lip: A: Triton. B: a horseman.

C] Handle zone: A: καλόν : εἰμι ποτ[έ]ριον.(1)

B: Εὐχ[ε]ρος : ἐποίησεν ἐμε.

D] Kunze thought Εὐχρως or Εὔχρους also possible, as the cup is earlier and by a different hand from the two Eucheiros cups.

(1)εἰμι: see GAI i, 176. Lissarrague's sketch shows ποτέριον complete.

6910.

Rhodes, Archaeological Museum 11,822.

A] BF lip cup. From Ialysos. Unattributed. Third quarter sixth. *Beazley, JHS 52 (1932) 183 (not ill.). Clara Rhodos 3, 231, fig. 228 (A). CV, Rhodes 1, pl. 18,1-2 (A). Beazley Archive db, no. 14,405.

B] A-B: lip: plain. Handle zone: A: a warrior, setting out, between women between draped youths between palmettes. B: ?

C] Handle zone: A, B, each: nonsense: a mock inscription on each side of the warrior (four in all).

6911.

Rhodes, Archaeological Museum 12,296.

A] RF cup. From Camiros. Telephos Painter. Second quarter fifth. *CV, Italy 10, III I c, pl. 6,1,4. Clara Rhodos 4, 91, fig. 79. ARV(2) 819/48, Add.(2) 293. Studi Miscellanei ... Università di Roma 14 (1968-69), pl. 41, fig. 56.

B] Int.: a youth between a square base at left and a stele at right. Ext.: plain.

C] Int.: καλος πσ.

D] Two nonsense letters are added to sense; the inscription is taken from the text of CV.

6912.

Rhodes, Archaeological Museum 12,454.

A] RF pelike From Camiros. Erichthonios Painter. Third quarter fifth. *Clara Rhodos 4, 104, figs. 90-92. *CV, Italy 9, III I c, pls. 1,2-3 and 2,1. CB ii, 62 (not ill.). *F. Brommer, *Satyroi* (1937) 14. H. Metzger, *BCH* 68-69 (1944-45) 305, fig. 6 (after Buschor, *SB Bayr. Akad.* 1937,i, fig. 16). ARV(2) 1218/2, Add.(2) 349. C. Bérard, *Anodoi* (Rome 1974) 25f., 130f., 141, pl. 18, fig. 63 (A). Script 937. Zanker, *Wandel der Hermesgestalt* (1965) 81f., nn. 373 and 378. *A. Lembessi, 'Flagellation et autoflagellation,' *BCH* 115 (1991) 107 and n. 32, fig. 11 (A).

B] A: Anodos of Aphrodite, with Hermes and Pan flagellating.(1)
B: two youths running.

C] Above Aphrodite's head: Αφρ(ο)(δ)ιτε.

D] Brommer explains that the inscription Αφροδιτε is not a mistake and compares London E 467 and Syracuse 23,912; he also discusses the connection of Aphrodite with Pan.

(1)Hermes and Pan are beating themselves while Aphrodite rises. The purpose is to make her rise (Lembessi).

6912a.

Rhodes, Archaeological Museum inv. 12,584.

- A] BF LM cup. Unattributed. Third quarter sixth. *A.A. Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 467 n. 35 (brief mention).
- B] Int.: two confronting goats.
- C] Handle zone: χαιρε και πιει ευ, or similar.
- D] The Int. is similar to CV, Castle Ashby, no. 41, pl. 25,7, by the Tleson Painter (Lemos). [Now New York, Callimanopoulos, CAVI 5745.]

6913.

Rhodes, Archaeological Museum 12,894.

- A] BF band-skyphos. From Camiros. Unattributed. Second half sixth. *CV, Italy 10, III H e, pl. 20,1. *Karo, AA 1931, 304, bottom. Clara Rhodos 4, 169, figs. 175-76. Para. 90/54, Add. 54.
- B] A-B: lip: BG. Handle zone: palmettes.
- C] Under the foot, Gr.: 'Αφράθητος ἐδόκη τᾷ Λυέτῳ γυναικί.
- D] The gift inscription is here given after the text of CV. Described by Karo as a cup, if my note is correct.

6914.

Rhodes, Archaeological Museum 12,913.

- A] Plastic oinochoe (head vase: woman's head). From Camiros. Unattributed. Class G: London Class. Ho Midas potter. First quarter fifth. 490-480 (LGPN ii, s.v. Μίδας). *CV, Italy 10, III Ka-c, pl. 1,1-2. Karo, AA 1931 304, middle. Jacobsthal, GGA 1933, 10. JHS 55 (1935) 91. *ARV(2) 1535/25, 1697, Add.(2) 386. *Beazley Archive db, no. 218,382.
- B] No figured decoration.
- C] On one handle, in white: ὁ Μίδας ἐποίησεν.(1)
- D] Karo reads: Ομιλας ἐποίησεν. Bea. Arch.: Omigas (Beazley): wrongly, for Beazley in ARV(2) 1535/25 reads: OM|ΔΑΣ with dotted delta and four-stroke sigma and explains ὁ Μίδας, referring to Jacobsthal and JHS 55. Mixed alphabet. Dotted delta; four-stroke sigma.(2)

(1)so ARV(2); CV has: ο Μίδας ἐπο[ι]ε[σ]εν. (2)so ARV(2); CV has both three-stroke and four-stroke sigma.

6915.

Rhodes, Archaeological Museum 12,984.

- A] BF lip cup. From Camiros. Unattributed. Third quarter sixth. *CV, Italy 9, III H e, pl. 17,2. Clara Rhodos 4, 278, fig. 312.
- B] Int.: a winged figure. Ext.: lip: plain.
- C] A, B, each: handle zone: between palmettes: χαιρε και πιει ευ.

6916.

Rhodes, Archaeological Museum 13,281.

- A] BF Panathenaic amphora. From Camiros. Cf. Painter of Oxford 218 B.(1) Last quarter sixth. *CVA, Italy 9, III H f, pl. 1,1-3 (pl. 1,2 shows inscription). Para. 151/2 (add to ABV 339), Add.(2) 92.
- B] A: Athena between columns surmounted by cocks. B: four young runners (dolichos).
- C] A: to Athena's left, below her shield: καλε.

D] Not a prize vase; 34 cm high. The inscription should refer to Athena.

(1) Beazley in Para. says that the vase is "rather like" this painter.

6917.

Rhodes, Archaeological Museum 13,352.

A] RF cup. From Camiros. Manner of Epiktetos. Last quarter sixth.

*Photo. ARV(2) 80/11, 1624.

B] Int.: a young athlete using a pick axe. Ext.: plain.

C] Int.: at the left: $\eta\mu\pi\alpha\rho\chi\omicron\varsigma$.

6918.

Rhodes, Archaeological Museum 13,415.

A] BF neck amphora. From Camiros. Unattributed. Second half sixth. *CV, Italy 9, III H e, pl. 3,1-3. Clara Rhodos 4, 153-54, figs. 151-52. LIMC iii, pl. 334, Dionysos 331 (A).

B] A: Dionysus, seated, with a satyr and maenad (a libation scene). B: Gigantomachy: Athena fighting a giant; in the center, a fruit tree.

C] B: behind the giant, in a curve: six dots imitating letters.

6918a.

Rhodes, Archaeological Museum inv. 15,372.

A] BF (or plain?) LM cup. Unattributed. Third quarter sixth. *A.A.

Lemos in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 467 n. 35 (brief mention).

C] Handle zone: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\tau\epsilon\iota\ \epsilon\upsilon$, or similar.

6919.

Rhodes, Archaeological Museum 15,430.

A] BF cup with merrythought handles. From Ialysos (Marmaro). Marmaro Painter. Second quarter sixth (Bothmer). *Bothmer, Amazons 9/34 and 22 (not ill.). ABV 198/1, Add.(2) 53.

B] A: Heracles and the Amazons: nine combatants, including Heracles and Andromache. B: four mounted Amazons.

C] A: nonsense: imitation inscriptions.

D] An early use of imitation inscriptions.

6920.

Once Ribbesbuttel, Loebbecke.

A] RF Nolan amphora. Unattributed. Second quarter fifth. *ARV(2) 1588/8. Werke antiker Kunst: Sammlung A.Loebbecke-Braunschweig, etc. (Berlin 11/12/1930), pl. 3/455 (B).

B] A: a youth. B: an old man.

C] A: $\kappa(\alpha)\lambda\{\lambda\}\omicron\varsigma$. $\kappa(\alpha)\lambda\omicron\varsigma$. B: $\kappa(\alpha)\lambda\{\lambda\}\omicron\varsigma\ K(\alpha)\lambda\lambda\iota\alpha\varsigma$.

D] Kallias I, according to Beazley. The alphas are printed as lacking the cross-stroke.

6921.

Richmond, VA, Museum of Fine Arts 56.27.3.

A] BF amphora. Swing Painter (Beazley). Near Ptr. of Munich 1410 (Bohr). Third quarter sixth. *Vidi. Para. 133, Add.(2) 79. *E. Böhr, Der Schaukelmaler (1982), pls. 176-77 (A, B).

B] B: three pairs of warriors.

C] B: one shield device, a large, retr. K.

D] The same device is found on Zürich, University, ABV 305/27, also attributed to the Swing Painter. I take it to be a letter.

6922.

Richmond, VA, Museum of Fine Arts 56.27.5.

A] RF cup. Manner of Douris. First quarter fifth. *Vidi. *ARV(2) 450/24, Add.(2) 242.

B] Int.: a man and a boy. Ext.: plain.

C] Int.: from the man's mouth: ἀπόδος.

D] Cf. a BF lekythos, Once Lord Guilford, ABV 664, etc., and Script 439: ἀπόδος τὸ διαμῆριον, obscene. The delta is faint but clear.

6923.

Richmond, VA, Museum of Fine Arts 60.11.

A] BF neck amphora. Diosphos Painter. First quarter fifth. Ca. 500-490 (Shapiro). *H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 66/24. *Vidi. Para. 250, Add.(2) 128.

B] A: Heracles and Cycnus. B: Ares and Athena (both are participants in A).

C] Nonsense: imitation: A: to Heracles' upper left: υχ[^]υχ. To right of his face: η(ο)υχι. At the bottom, below Cycnus' legs: υχι(ο)υυ.(1) B: between Ares' legs: χχγχ. To Athena's lower right: (.) (.) (χ) χεχ.(2)

(1) followed by an accidental(?) dot. (2) hard to read in Southern's photo.

6924.

Richmond, VA, Museum of Fine Arts 60.23.

A] BF amphora. Group E. Third quarter sixth. *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 145/1, colored pl. on p. 144 (A), b&w at p. 145 (B) (much bibl.). Para. 56/48 ter, Add.(2) 36.

B] A: Birth of Athena: in the center, Zeus seated frontally; at left, Hermes and Eileithyia(?); at right, Hera and Ares. B: Heracles and the Lion, between Athena and Iolaus.

C] A: Nonsense: imitation: on Hera's lower right: a row of 9 blots, some resembling letters. On Ares' lower right: 9 blots.

D] B is not inscribed.

6925.

Richmond, VA, Museum of Fine Arts 62.1.9.

A] BF cup. Virginia Painter. Last quarter sixth. *Vidi. Para. 99 (no bibl.), Add.(2).

B] Int.: a horseman. Ext.: BG, with an ivy wreath around the rim.

C] Int.: scattered letters.

D] A large cup.

6926.

Richmond, VA, Museum of Fine Arts 62.1.11.

A] BF eye cup.(1) Unattributed. Nikosthenes potter. 530-520. *Para. 109, ARV(2) 122 n. 1, Add.(2) 60. *Auktion 22 (M.M.), pl. 43/135. *Boardman, ABFV, fig. 173 (A).

- B] Int.: gorgoneion. A: nose between eyes. B: similar.
 C] A: below the top margin and above the eye brows:
 Νικόσθενε^ς ἐπο[ι]έσεν.(2)

(1)with Nikosthenic foot plate. (2)after the pictures in
 Auktion 22 and Boardman; Cahn and Beazley give the
 inscription complete. A vertical black mark between the
 eye brows intervenes.

6927.

Richmond, VA, Museum of Fine Arts 62.1.19.

- A] BF lip cup. Unattributed. Third quarter sixth. *Vidi.
 C] Handle zone: nonsense.

6928.

Richmond, VA, Museum of Fine Arts 79.100.

- A] RF plastic vase: ram's head rhyton. Triptolemos Painter
 (Ohly-Dumm). Charinos potter. 480-470 (Neils). The latest
 signature of Charinos (Cohen). *Add.(2) 402. *R. Guy, "A Ram's
 Head Rhyton Signed by Charinos," BullVirginia 21 (1981) 2,3-5,
 figs. 2-6. *H.A. J. Neils in Shapiro, ed., Art, Myth, and
 Culture: Greek Vases from Southern Collections (New Orleans
 Museum of Art, Tulane University, 1981) 84/32. K. Schefold and
 F. Jung, Die Urkönige (Munich 1988) 67-68, figs. 66-67. LIMC
 iv, pl. 635 Erechtheus 78 (part). H. Hoffmann, 'Rhyta and
 Kantharoi in Greek Ritual,' GVGettyMus 4 (1989) 149, figs.
 17,a-b. W. Coulson et al., eds., The Archaeology of Athens and
 Attica under the Democracy (Oxford 1994) 77, fig. 5 (neck).
 Beazley Archive db, no. 7537 (much bibl.). B. Cohen, 'The
 Literate Painter: A Tradition of Incised Signatures on Attic
 Vases,' MetMusJ 26 (1991) 80 and nn. 169-172, fig. 58.
- B] Neck: RF: symposium of Attic kings: in the center, a
 bearded lyre player; at left, a bearded man and a
 white-haired bearded man reclining; at right, a youth and a
 bearded man reclining. Between the figures, three lyres
 hung up.
- C] Above the head of the left-most symposiast: Κεκροφς. The
 second figure's name is lost; Neils thinks he might be
 Erechtheus, Guy that he might have been Aegeus, less likely
 Erichthonios. The lyre player: [--]υποπ[--], which cannot
 be restored as a king's name, unless it is badly miswritten
 for Hippothoon; Neils thinks it may be the name of an
 unknown bard who is called in for entertainment; Guy
 suggests tentatively [E]υποκμπ[ος], as the name of a bard
 or amateur performer. Above the fourth symposiast: Θεσευς.
 The fifth figure (with white hair and beard) has: [--]δον,
 perhaps [Πανδι]δον, Theseus' grandfather. Along the middle
 of the ram's head, down, Dip.: Χάρινος με ἐποίησεν.
- D] A similar, but mortal, symposium is found on Berlin 2298,
 ARV(2) 364/52, by the same painter. Cohen says the signature
 was written by the Triptolemos Painter, not by Charinos.

6929.

Richmond, VA, Museum of Fine Arts 81.70.

- A] RF calyx krater. Nikias Painter (McPhee). Last quarter fifth.
 *Beazley Archive db, no. 10,158 (bibl.). AK 30 (1987), pls.
 18-19. Apollo 120 (Dec. 1985) 430, figs. 8-10 (A, B, part of
 side). K. Arafat, Classical Zeus (1990), pl. 15 (A, part of

A). Boardman, ARFV ii, fig. 322 (A). T.H. Carpenter, *Art and Myth in Ancient Greece* (1991), fig. 111 (A). LIMC iv, pl. 403 Hephaistos 221 (parts of A); pl. 632 Erechtheus 11 (A). Bull. Cleveland Museum 70 (1983) 277, fig. 7. *J.H. Oakley, 'A Calyx-krater in Virginia by the Nikias Painter with the Birth of Erichthonios,' *AK* 30 (1987) 123-30, fig. 1 (facss. of inscriptions), pls. 18-19.

- B] A: Birth of Erichthonios: above the left handle, Apollo seated with his laurel and a tripod; Hephaestus; higher up, the upper part of Hermes; Ge with the baby; Athena; an owl; Nike with a shield; Aphrodite seated; Zeus; above the right handle, a seated youth (Epimetheus or Prometheus). B: Eos pursuing Cephalus; at left, a companion of Cephalus, throwing a stone at the goddess.
- C] A: inscriptions above the heads: Απολλ(ο)(ν). Ηφαίστ(ο)(ς). (Ε)ρμης. Για(?) (1) Athena. (2) Ζ(ε)υς. Επειθε(ο)(ς). (3) B: to right of Eos' head: Εως. High above Cephalus' head: Κ(ε)φ(α)λος.
- D] Oakley says the tripod points to a dithyrambic victory as the occasion for the vase. The inscriptions are hard to read, since they are in applied white which has in part come off. The facss. are poor. The bracketed [()] letters are poorly preserved. Mostly Ionic, but there is a 3-stroke sigma in the name Εως.

(1) this is very unclear in the facs. (2) illegible in the facs.: νιν(?) (3) discussed by Oakley on p. 127: he says he reads: ΕΙΜΗΘΟΥΣ, but the facs. shows: ΠΙΜΗΘΟΥΣ. Both readings are probably wrong. Oakley also suggests that the third letter from the end could be an epsilon. He prefers Epimetheus to Prometheus. I go by xerox' of photos. kindly sent me by Oakley.

6930.

Riechen, Gsell.

- A] RF stamnos. Unattributed. Ca. 450 (Johnston). *TGV 6 and n. 19; 177/suppl. list 1, 29. Auktion 16, 120.
- B] Subjects not mentioned.
- C] On the shoulder, Gr.: "an obviously numerical mark." Cahn read 10,900. Johnston suggests: 10 χ'οες' and 9 η'εμκοτυλα'. He calculates the actual capacity of the vase as only a little more.

6931.

Riechen, Hoek.

- A] BF skyphos. (1) Unattributed. Hermogenes potter. Third quarter sixth. *Para. 68, 87/6, Add. (2) 47. W. Hornbostel, ed., *Aus Gräbern und Heiligtümern: Die Antikensammlung Walter Kropatschek* (Mainz 1980) 85, below (A, B).
- B] A: love making. B; similar.
- C] A: ηρμογενε(ς) εποίησεν εμε. B: at left: ηρμογενε(ς). At right: "another inscription, hard to read," Beazley.
- D] The last letter of the name is each time given as a simple dot in Para. Is the second part of the inscription on B something other than epoiesen eme? If so, cf. the illiterate combination of different types of inscriptions on some Munich LM cups.

(1) of Hermogenean type.

6932.

Riehen, Private.

A] BF lip cup. Unattributed. Hermogenes potter. Third quarter sixth. *Para. 68/4 (no bibl.).

B] Lip: ivy.

C] Handle zone: A: $\eta\epsilon\rho\mu\omicron\gamma\epsilon\nu\epsilon\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. B: similar.

D] "Just as Munich 2155 ([ABV] 165, foot)," Beazley; q.v.

6933.

Riehen, Private.

A] BF/WG lekythos. Athena Painter. First quarter fifth. 490-480 (Schauenburg). *Ars Antiqua iii, 42/98, pl. 42. Para. 261, Add.(2) 131. *J.-C. Poursat, BCH 92 (1968) 573/15, fig. 21.

B] A bearded flautist between two armed dancers (pyrrhiche); two stools with clothes.

C] Nonsense: the photo. in A.A. shows four inscriptions: one behind the back of the flautist; another starting from the head of the right pyrrhicist: 4 letters; a third along his shield: 4 letters. A fourth, below the shield and roughly along his left leg: 4 letters.

D] Ex Lucerne market (A.A.). This is a near replica of Tarentum I.G. 4573 with very similar inscriptions.

6934.

Rimini.

A] BF hydria. Manner of Lysippides Painter. Near Mastos Painter. 530-520. *ABV 261/61, 665, Para. 115. Arch. Class. 2, 114, pl. 28.

B] Shoulder: fight. Body: Heracles mounting a chariot, with Athena. Predella: fight.

C] Shoulder: [-]τομενος καλος.

D] According to Arch. Class., the name ends in -ος, not -ες. Beazley suggests this is a mistake for [Αυ]τομενες καλος, which occurs also on Boulogne 417, manner of Lysippides Painter, ABV 260/32, and Florence 81,601, RF cup by Oltos, ARV(2) 64/96. - The inscription might be misread rather than miswritten.

6935.

Riverdale, NY, Spears.

A] RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *Add.(2) 393, 403. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/68, pl. 50.

B] Int.: athlete (a naked youth with his stick, running). Ext.: plain.

C] Int.: starting above the raised right leg of the youth, along the margin: Δορις εγραψε: Χαιρεστρατο^ς καλος.(1)

D] Delta and rho are normal.

(1)the youth's elbow intervenes.

6936.

Rochester 515.

A] RF lekythos. Unattributed. Second quarter fifth. Ca. 460-450. *Vidi.

B] Nike to right, with a taenia.

C] Nonsense: imitation letters: on her left, kion.(?):

(.)Θν(o).(1) On her right, similar: (.)Θ(.)υ.(2)

D] A small vase. The letters are unclear: large and thick, but hasty.

(1)(.) = two short verticals. The Θ perhaps a wide open omicron. Nu: the third stroke is separated. The omicron is a blot. (2)the first three letters are as in the other inscription; the last letter is disjointed.

6937.

Rome, Antiquarium Forense.

A] Fr. of BF skyphos.(1) From Rome. Unattributed. Hermogenes potter? Third quarter sixth. *Para. 68 (no bibl.).

B] A: no figured decoration preserved.

C] A: [ἡρμογεν]ες ἐποι[εσεν](?).

(1)of Hermogenean type.

6938.

Rome, Antiquarium Forense.

A] Frs. of lip cup. From Rome. Unattributed. Third quarter sixth. *Photos. in Beazley Archive.

B] Handle zone: fr. a: handle palmette.

C] Handle zone: fr. a: [---ἐπο]ι[εσεν]. Fr. b: [---ἐπο]ι[εσεν].

D] Two very small frs. Apparently not in ABV or Para.

6939.

Rome, Antiquarium Forense.

A] Frs. of BF lip cup. From Rome. Unattributed. Third quarter sixth. *Photos. in Beazley Archive. *Enea nel Lazio: Archeologia e Mito (Campidoglio, Pal. Cons. 22-9 - 31-12 - 1981) 127/C 9. E. Paribeni, EC 77 (1959-60) 117 n. 38, pl. 9. Gjerstad, Early Rome iii, 439, fig. 276,6; iv, 2 (1966) 514ff., fig. 168,2.

B] Lip: frs. a and b, each: forepart of a grazing deer to right.

C] Handle zone: fr. a: nonsense: εὐ(α)κ[---].(1)

D] = Antiquarium Comunale. Two frs.

(1)the alpha is triangular. Kappa is uncertain. At left there may be a vacat of one space. `Enea' gives the reading euka, but I cannot make that out in the photo.

6940.

Rome, Antiquarium Forense.

A] Fr. of RF cup. From Rome. Unattributed.(1) Late sixth. *dr. *ARV(2) 1593/34.

B] Int.: maeander. A: komos: two youths, that at right seated.

C] A: above the head of the seated youth: Λεαγρο[ς---].

(1)akin to Proto-Panaitian Group.

6941.

Rome, Antiquarium Forense.

A] Fr. of RF cup. From Rome. Related to Antiphon Group.(1) First quarter fifth. ARV(2) 1598/23.

B] Int.: a komast.

C] Int.: Λυσ[ς---], retr.

(1)akin to, Beazley; "the Adria Painter comes to mind."

6942.

Rome, Antiquarium Forense 200.

A] Fr. of RF cup. From Rome. Unattributed. Last quarter sixth.

*ARV(2) 1557/6.

B] A: palmette?

C] A: [--- επ]οι[εσεν].

6943.

Rome, Antiquarium Forense 17,419.

A] Plain lip cup. From Rome. Unattributed. Third quarter sixth.

*Beazley Archive db, no. 4358. Enea nel Lazio: Archeologia e Mito (Campidoglio, Pal. Cons. 22-9 - 31-12 - 1981) 127/C 8.

B] No figured decoration.

C] [Handle zone:] A: inscription between palmettes. B: not mentioned in Bea. Arch.

D] = Rome, Antiquarium Comunale.

6944.

Rome, Conservatori?

A] BF Nikossthenic pyxis. Unattributed. Sixth century. *photo.

B] Centauromachy.

C] Nonsense: imitation inscriptions: rows of signs in the shape of 'arrow' gamma and blobs.

D] Ex Rome, Museo Artistico Industriale? This is clearly not the miniature pyxis of the Swan Group in the Conservatori ABV 656/63, Para. 315.

6945.

Rome, Conservatori?

A] RF cup. From Tarquinia. Onesimos (O). First quarter fifth.

*Photo. ARV(2) 329/129, Add.(2) 217. Archeo, no. 47, Jan. 1989, p. 67 (The picture reversed.)

B] Int.: a young athlete drawing water from a well; at right, aryballos, etc., suspended. Ext.: plain.

C] Int.: above the head: ho παῖς. To youth's lower right, below the aryballos, etc.: καλός.

D] Rome, Museo Artistico Industriale (so listed in ARV(2) and Add.(2), but these vases appear to be in the Conservatori). = Rome, Capitoline Museum.

6946.

Rome, Conservatori 23 M.A.I.

A] WG lekythos. From Greece. Achilles Painter, early.

460-450. 460/55-450 (Oakley). *Fairbanks (1907) B 4. 3/11 (not ill.). RM 13, 84, pl. 4. Buschor, Grab(1) 34 = (2)41. ARV(2) 996/136, Para. 438. *J.H. Oakley, The Achilles Painter (1997) 139/186, pl. 101A (shows inscription).

B] Mistress and Maid: woman to right with offering tray; bird (crow(?)); woman to left holding an object.

C] Between the heads, below the top, horizontal stoich. left-aligned three-liner: Διφίλος | καλός | Μελανοπῶ.

.....

.....

.....

D] Ex Rome, Museo Artistico Industriale. Ionic with omicron for omega. Normal four-stroke sigma.

6947.

Rome, Conservatori 6.

- A] BF oinochoe. Unattributed. Third quarter sixth. *CV, Italy 36, pl. 28,3-4. ABV 176, 671/3, Para. 317, Add.(2) 148. *Script 299, Fig. 73.
- B] Achilles and Ajax playing a board game.
- C] On the BG base that serves as the gaming table, horizontally in two lines, Gr.: Νεοκλειδες κιαλος, the last four letters retr., i.e., end-boustr. Attic alphabet.
- D] Listed in ABV as # 30(87).

6948.

Rome, Conservatori 39 (69).

- A] BF neck amphora (Tyrrhenian). Timiades Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *CV, Italy 36, pl. 12,1-3, and p. 5 (facs.). ABV 98/44, 684, Para. 37, Add.(2) 26. Script 176. *J. Kluiver, BABESCH 70 (1995) 67/46 and 72/46 (inscriptions done by C.J. Ruijgh), fig. 43 (does not show inscrr.).
- B] A: Centaureomachy. B: between sirens: komos of dancing youths.
- C] A: traces of three inscriptions. Under the bellies of two centaurs: two illegible inscriptions. Between the lapith's legs: Καινευς, retr. I.e.: A: [...]. [...]. [K]αιν[ευς], retr. [...]. The only reff. kn K. are to CVA and Immerwahr.

6949.

Rome, Conservatori 51.

- A] BF/WG oinochoe. Circle of Athena Painter. Sèvres Class. Early fifth. Late sixth/early fifth (CV). *CV, Italy 36, pl. 44,1-2. ABV 525/10, Para. 263.
- B] A naked horseman with two javelins, preceded by a dog; at left, a herm decorated with bows.
- C] Nonsense: to right of the horse and above the dog: οσπσοα(.)(1)

(1) I cannot read the last letter in the ph. CV, text, reads: ισπσοα and a reversed Θ.

6950.

Rome, Conservatori 57.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520 (CV). *CV, Italy 36, pl. 23,4-6 (bibl.). ABV 220/29, Para. 104.
- B] Neck: A, B, each: palmette-lotus cross. Shoulder: A: a similar cross between two panthers. B: siren between two panthers. Body: top: palmette frieze. Below: floral. On each handle: a man.
- C] Shoulder: A: Νικοσθενε[ς] εποι?εσεν.
- D] Partly cleaned.

6951.

Rome, Conservatori 85.

- A] BF neck amphora (Tyrrhenian). From Cervetri. Prometheus Painter (Bothmer). Middle period (K.). Second quarter sixth. 560-550. *CV, Italy 36, pl. 8 and p. 3 (facs.). ABV 96/17, Para. 36. Script 170. *J. Kluiver, BABESCH 70 (1995) 59/9 and 65/9 (inscriptions done by C.J. Ruijgh), figs. 5, 12-13.

- B] A: Calydonian Boar Hunt. B: a horse race.
 C] A: Μελανιδων, retr. Ανκαιος, retr. Above the boar: Γοργος,
 retr. Below the boar: [--]αρπος, retr.(1) Behind the boar:
 [...]. B: Οφριππος. [--]ιππος. Ποσ[--].(2)
 D] The inscriptions done from CV, p. 3. The epsilon is miswritten.

(1)R. apud K.: "A reconstruction of [--]αρπος as καρπος,
 'boar', would have fitted well." I.e.: read: [κ]α?ρ?πος for
 καρπος(?). (2)Ruijgh apud K. reads the inscriptions on B as
 sense inscriptions, noting that Orrippos occurs also on
 Berlin 1705 and Cervetri (K.'s no. 17), both by this
 painter. My readings as nonsense are said to be in error as
 are the readings of B in CV. R. must be right.

6952.

Rome, Conservatori 87.

- A] BF oinochoe (olpe). Unattributed. Last quarter sixth. Ca. 520
 (CV). *CV, Italy 36, pl. 19,1; facs. on p. 13 (no bibl.).
 B] Heracles and Triton; at left, Nereus; at right, two Nereids.
 C] Nonsense: above the scene, widely spaced:
 (.)α(.)οο(.)γ(ο)γγγος.(1)
 D] ABV 176 lists the number 87 (wrongly?) for Conservatori 6.

(1)I may have put in too many `(.)'. Done from the facs.,
 which is poor. CV suggests: καλος καλος καλος(?). The photo.
 is unclear: I can see οο twice, also perhaps a nu; the rest
 is obscured. Attic alphabet unless the gammas are Ionic
 lambdas.

6953.

Rome, Conservatori 98.

- A] BF amphora. Manner of Princeton Painter. Third quarter sixth
 (CV). *CV, Italy 36, pls. 19,3 and 20,1. Hampe. Sagenbilder
 86. ABV 300/5, 692.
 B] A: Priam killed by Neoptolemos; at left, a man; at right,
 Hecuba and a warrior. B: duel of two warriors between two
 men.
 C] A: between the legs of Hecuba and the warrior: nonsense:
 imitation letters: a row of 10 blots.

6954.

Rome, Conservatori 168.

- A] RF Panathenaic amphora. Syleus Painter. First quarter fifth.
 490-480 (CV). *G.Q. Giglioli and V. Bianco, CV, Italy 39, III
 I, pls. 19,2 and 20,1-2. ARV(2) 249/8, Para. 350.
 B] A: Athena. B: a youth.
 C] A: between Athena's left side and her spear: traces of καλος.
 D] ARV(2) gives the number as 27.

6955.

Rome, Conservatori 375.

- A] RF cup. Unattributed. First quarter fifth. 490-480 (CV). *G.Q.
 Giglioli and V. Bianco, CV, Italy 39, III I, pls. 27,1 and
 30,6 (no bibl.).
 B] Int.: a naked youth at a large column krater on his right;
 behind him, a flute case.(1)
 C] Int.: all around: remains of an inscription rendered in
 CV as: παιδιον ευ...(?).

D] The surface much damaged. The reading must be wrong.

(1)CV says a bag with balls.

6956.

Rome, Conservatori 376.

A] RF cup. Splanchnopt Painter. Second quarter fifth. 460-450 (CV). *G.Q. Giglioli and V. Bianco, CV, Italy 39, III I, pls. 28,1-2 and 30,1,5. ARV(2) 893/30, Para. 429.

B] Int.: a youth and a boy. A: in the center, a boy holding out a flute case; at right and left, a youth with his stick; above, between the two left figures, a satchel (tablets) hung up. B: a bearded man between a youth and a male (the head missing); between the two right-hand figures, a satchel (tablets) hung up. The man seems to hold out a basket to the youth on his left.

C] Int.: to left of the youth on the left, vertically in two lines, not stoich.: $\text{ho } \pi\alpha\iota\varsigma | \kappa(\alpha)\upsilon\iota\omicron(\lambda).$ (1) A: under the satchel, a two-liner: $\text{ho } \pi\alpha\iota\varsigma | \kappa\alpha\lambda\omicron\varsigma.$ Between the first and second persons, two-liner: $\text{ho } [---] | \kappa\alpha[--].$

D] The photos. show very few letters, on the Int. and A only.

(1)the last word is taken from the text; it is faint in the photo.

6957.

Rome, Conservatori 377.

A] RF cup. Unattributed. First quarter fifth. 490-480 (CV). *G.Q. Giglioli and V. Bianco, CV, Italy 39, III I, pls. 27,2 and 30,7 (no bibl.).

B] Int.: a young warrior carrying a shield in his right hand, his helmet in the left. Ext.: plain.

C] Int.: around the upper part of the youth, along the margin: $[\text{h}]\omicron \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma.$

D] The letters are small in the photo.

6958.

Rome, Conservatori 389.

A] RF cup. Manner of Onesimos. First quarter fifth. *Photo. Ph. R.I. 57.501. *G.Q. Giglioli and V. Bianco, CV, Italy 39, III I, pls. 29,1 and 30,2,4. ARV(2) 332/31.

B] Int.: an acontist in rear view; at left, a discus in a bag, hung up; at right, two spears; below, a pick axe. Ext.: plain.

C] Int.: at the upper left: $\text{ho } \pi\alpha\iota\varsigma.$ At right: $\lambda(\kappa)(\alpha)\lambda\omicron^{\wedge}\varsigma.$ (1) Under the foot, an Etruscan Gr., retr.: a vac. apas.te. (2)

D] = Musei Capitolini. Done from a post card which is a true photo.; the letters are small; and from CV. For the Gr. see the cups Vienna 3698 and 3699 (CV).

(1)miswritten: The second letter = 'Argive' lambda. Alpha lacks the cross stroke. CV has: $\kappa(\alpha)(\cdot)\lambda\omicron\varsigma.$ (2)so CV's text. The photo., pl. 30,2 shows: A {vacat of 2 letters} APAS.TE. There is no vacat after APAS, but a single dot as punctuation.

6959.

Rome, Vatican.

A] Fr. of lip cup. Unattributed. Third quarter sixth. *ABV 187/7.

B] A: no figured decoration preserved.

C] [---]σεν.

6960.

Rome, Vatican.

A] Frs. of BF lip cup. A son of Eucheiros, potter. Second quarter sixth. 560-550. *ABV 163, Para. 68. JHS 52 (1932) 179, fig. 11. Script 243.

B] Int.: a winged male.

C] Handle zone: A: Ευχερῶς ἡνιχὺς.(1) B: ἡο(·)[--3--] ἡνιχὺς.(2)

(1)"complete fore, but not necessarily aft," Beazley. (2)see Beazley: if the trace of a letter after the omicron is an epsilon, read: ἡο Ε[υχερῶς] ἡνιχὺς.

6961.

Rome, Vatican.

A] Fr. of LM cup. Unattributed. Neandros or Sondros potter. Third quarter sixth. *ABV 159/2.

B] No figured decoration preserved.

C] A: handle zone: [--]δρo[ς ---].(1)

D] Beazley suggests Neandros or Sondros.

(1)in theory, the name could also be in the genitive.

6962.

Rome, Vatican.

A] RF cup. From Vulci. Ambrosios Painter. Last quarter sixth. Early (Beazley). *Photo. ARV(2) 174/30.

B] Int.: an Amazon with spear and pelta. Ext.: plain.

C] Int.: in a semi-circle on the Amazon's right:

ἡο π^αις ^α: καλ^αος.(1)

D] Clear letters.

(1)head, shield and foot intervene. The area following the inscription is missing, so there may have been another word.

6963.

Rome, Vatican.

A] RF amphora. From Vulci. Kleophrades Painter. Late sixth. Very early; before 500 (Beazley). * Beazley, Der Kleophrades-Maler (1933), no. 2, p. 11, pl. 1 (details). ARV(2) 182/3 (much bibl.), Para. 340, Add.(2) 186. Script 439.

B] A: Heracles and Athena, with Iolaus. B: komos: two youths with a lyre-playing bearded man in the middle.

C] A: to left of Athena's open mouth, but written toward her:

χαίρει. B: nonsense: to right of the lyre player's mouth: νοτπο.

6964.

Rome, Vatican.

A] RF plastic kantharos (janiform head vase: women's heads). From Vulci. Unattributed. Class G: The London Class. First quarter fifth. *Beazley, JHS 49 (1929) 47/3 (not ill.). ARV(2) 1533/7.

B] RF palmettes; a black band below.

C] On the black band, Grr.: A: ἡο παις καλος, ναί. B:

ἡο παις καλος.

D] For the decoration, including similar Gr. kalos-inscriptions, see the plastic kantharos (head of a black female) Vienna 3714,

ARV(2) 1534/18. Also Boston 98.926, ARV(2) 1534/9, and Villa Giulia 50,571, 1534/10; in both of these the inscriptions are not incised, but in white, and there are checkers above the palmettes.

6965.

Rome, Vatican.

A] RF cup. From Vulci. Apollodoros. Early fifth. *Photo.

*Beazley, JHS 53 (1933) 70, fig. 1. ARV(2) 121/21, Add.(2) 175.

B] Int.: a young trumpeter, armed.(1) Ext.: plain.

C] Int.: on the trumpeter's left, ending near his face:
ho παῖς [κ]αλός. On the rim of the shield, in BG, filling
the rim completely: καλ[ε] v.(?), ναί.

D] The position of the first inscription is typical for this
painter; see Mississippi, University (ex Robinson), ARV(2)
121/25, and (according to my note) London E 57, ARV(2) 120/9.

(1)perhaps an Amazon: see Bothmer, Amazons 159.

6966.

Rome, Vatican.

A] RF cup. From Vulci. Manner of Antiphon Painter. First quarter
fifth. *Photo. (Int.). *ARV(2) 347/106.

B] Int.: a man leaning on his stick. A-B: Centauromachy.

C] Int.: to left and right of his head: Λαχες ^ καλός.

6967.

Rome, Vatican.

A] RF cup. From Vulci. Colmar Painter. Euphronios potter
(Bloesch), First quarter fifth. *Photo. (Int.). Bloesch, FAS
79/44. *ARV(2) 355/48.

B] Int.: hoplitodromos. A-B: komos.

C] Int.: on the shield rim, in BG: Λ[υ]οῖς. At left, ending at
the head: ho παῖς.(1)

(1)was there a kalos at right?

6968.

Rome, Vatican.

A] Fr. of RF cup. Douris. First quarter fifth. Middle period
(B.-O.). *ARV(2) 432/53, 1653, Add.(2) 237. Albizzati, Vasi ...
Vaticano (1929), p. 155 n. 1. *D. Buitron-Oliver, Douris
(Kerameus 9, 1995) 78/97, pl. 63.

B] Int.: symposium? (Part of a woman's head). A: symposium.

C] Int.: along the margin, at the top of the picture:
[Δορ]ις εγραφε[σεν].

D] The fr. was inserted in antiquity into the repair of a RF
stamnos by the Copenhagen Painter, ARV(2) 257/13 (Beazley and
B.-O.). After separation, the fr. was stolen and went on the
Paris Market, was bought by Th. Reinach and was returned to
the Vatican by him (B.-O.). Very clear and firm letters.
Tailed rho.

6969.

Vatican 16,571.

A] RF amphora. From Vulci. Achilles Painter. 450-440. 445-440 (Oakley).

*FR iii, 293-95, pl. 167,2 (dr.) and p. 293, fig. 137 (phot.).

ARV(2) 987/1 (bibl.), 1676, Para. 437, Add. 151 (bibl.).

Simon, GV, pls. 198 and xliii (A and part). Robertson, AVCA

194-95. TGV 145/15, fig. 9u. Boardman, ARFV ii, frontispiece and p. 15, chart 5. *J.H. Oakley, The Achilles Painter (1997) 545-55, 114/1, fig. 27B (profile), pls. 1 (A and detail of A showing inscription) and 2A (B) (bibl.).

- B] A: Achilles 'doryphoros'. B: woman with oinochoe (probably Briseis).
C] A: above Achilles' head, horizontal: Ἀχιλλεύς. Under foot, Gr.: ligature ΠΕ.
D] For the subject of A see Beazley in JHS. Type of Berlin Painter's amphora. Oakley 55 discusses whether the figure on B is Briseis. Ionic alphabet.

6969a.

Rome, Vatican.

- A] RF stamnos. From Vulci. Midas Painter.(1) [Third quarter fifth.] *GAI i, 488 (mention). ARV(2) 1035/1, 1679 (bibl.).
B] A: Eros driving a chariot (quadriga). B: maenad, satyr, and a young satyr.
C] GAI mentions a reading Λαπον, for Λάκων(ν), saying that the final nu is turned on its side.
D] Other inscriptions? - Probably the name of a horse, as it is on London E 449 (CAVI 4597), by the same painter; it could also be the name of a satyr (see Cervetri, CAVI 3126), but Kossatz-Deissmann does not list this vase for that satyr name.

(1)near Polygnotos.

6970.

Once Rome, Vatican 229.

- A] Plain LM cup.(1) Chiron potter. Third quarter sixth. *ABV 161. *Albizzati, p. 111 n. 1. Philippart, Coll. de cér. gr. en Italie (1931) 23. Beazley, JHS 52 (1932) 192. Script 70.
B] No figured decoration; handle palmettes.
C] Twice: Χιρὼν ἐποίησεν.
D] Not known if the same as the Cheiron of ABV 59/14 (Beazley). According to Albizzati the vase disappeared about 1880, perhaps stolen by a visitor on a tour conducted by Helbig. Beazley had not seen the vase, but Philippart had.

(1)or the like (Beazley).

6971.

Rome, Vatican 319.

- A] BF lip cup. From Vulci. Unattributed. Tleson (Albizzati). Third quarter sixth. *Albizzati 112, pl. 34, fig. 92. Museum Etruscum Gregorianum (1842) ii, pl. 68,1. Helbig, Führer, no. 547.
B] Int.: sphinx. Ext.: lip: plain.
C] A: χαίρει καὶ πίνει. B: the same.
D] I think that the vase is not in Beazley.

6972.

Rome, Vatican 321.

- A] BF lip cup. Taleides Painter. Third quarter sixth. 550-530. *Albizzati 113, pl. 35. ABV 175/17. *Photo (B). *Script 266, Fig. 51.

- B] Lip: A,B, each: sphinx.
 C] Handle zone: A: T(α)λειδε(ς) π:*οιεσεν.(1)
 B: Tαλειδες π:*οιοσ[εν].(2)
 D] Irregular letter forms.

(1)i.e., <ε>π{*}οιεσεν. (2)the rendering in ABV is not quite accurate.

6973.

Rome, Vatican 322.

- A] Plain lip cup. Tleson Painter? Tleson potter. Third quarter fifth. *Albizzati 113, pl. 34. Beazley, JHS 52 (1932) 182 (not ill.). ABV 182/20.
 B] No figured decoration.
 C] Handle zone: A: Tλεσδν ho Νεαρχδ εποιεσεν. B: Tλεσδν h<ο> Νεαρχδ εποιεσεν.(1)
 D] The foot is alien.

(1)so Albizzati's text. He prints the heta as |-.

6974.

Rome, Vatican 323.

- A] Plain lip cup. Unattributed. Third quarter sixth. *Albizzati 113, fig. 54.
 B] No figured decoration.
 C] Handle zone: nonsense: mock inscriptions. A: εποιεαοναονασεα. B: εποιεανανονεα.(1)
 D] The inscriptions imitate a potter's signature.

(1)both inscriptions after Albizzati's text; the picture is very small, enough only to show that the gaps indicated by him do not exist. The inscription on B is rendered by him as: εποιε α<ο>ν αον <α>σεα.

6975.

Rome, Vatican 324.

- A] BF band cup. From Vulci. Unattributed. Third quarter sixth. 550-530. *Albizzati 113-14, pl. 31. Museum etruscum Gregorianum (1842), pl. 68 (64), 4. Script 1050.
 B] A: boars and bulls. B: similar.
 C] Nonsense inscriptions in groups of ca. 10 letters, all horizontal: A: (.)ε(v)εοε(v)ε[.]ε(.), complete. χα[.]ρε(v)ε(v)(.), complete.(1) B: an illegible inscription above the first boar: --?j(.).ιρε(v)ε(v)οε(.). Further: χα[.]ι(.)(.)πιπι?(.)(unclear). χα(.).ι(v)(.)(.)ιε(v), complete.
 D] Done from photos. in Albizzati and hence uncertain. The letters are small, part imitation letters. High-kicking alphas. Nu reversed. D-shaped rho. The round blobs here rendered (.) are probably omicrons.

(1)I have a record of only 1/2 of the handle zone on A.

6976.

Rome, Vatican 325.

- A] Frs. of BF band cup.(1) Unattributed. Third quarter sixth. 550-530. phot. Alinari 35821. Bulletin Antieke Beschaving 49 (1974) 108, fig. 7. *Albizzati 114-15, fig. 55, pl. 36. Mon. Linc. 28 (1923) 265, fig. 3. *Script 230, Fig. 66. Bulletin Antieke

- Beschaving 49 (1974) 108, fig. 7. Dev.(2) pl. 46, fig. 8.
- B] Ext.: an arming scene with many warriors looking on.
- C] Nonsense: the inscriptions fill the available spaces. Frs. 1 + 2, joining: λυσσιτφ. ευποσοσφ. λτεποσοσφ. --](.)υτυ. (υ)ι and above: πλτ. σιστστ. στφτοτο. σολτσοστ. φτιστ(.)σ. φιοστφ. [--(?)ιτσοσ(π)ο. σιφ[.]τιτς. λτς. οπιος. Two inscriptions are unclear. Fr. 3: two letters. στ[.]οστ. An unclear inscription. A small fr. has two letters.
- D] Done from the photos. in Albizzati. Nu's and one pi are reversed.

(1)5 frs.

6977.

Rome, Vatican 328.

- A] BF band cup. Unattributed. Third quarter sixth. *Albizzati 116-17, pl. 35. Museum Etruscum Gregorianum (1842) ii, pl. 29 = (2)20.
- B] Handle zone: A: a horseman between, on each side, a draped male and a runner. B: similar.
- C] Handle zone: nonsense: B: rows of dots to the right of several figures.(1)

(1)illustrated on pl. 35. I have no information on A, which ought to be the same.

6978.

Rome, Vatican 343.

- A] BF stemless cup with merrythought handles. Unattributed. Third quarter sixth. *Albizzati 123-24, pls. 37-38. Museum Etruscum Gregorianum (1842) ii, pl. 72,2. H. Mommsen in Tainia (Festschrift Hampe 1970) pl. 34,1-3. H. Froning, JdI 103 (1988) 190 and 191, figs. 17-18. LIMC i, pl. 97 Achilles 287A, B. K. Schefold, Gotter- und Heldensagen (1978) 246, figs. 330-31 [sic? 30-31?].
- B] A: Ajax and Achilles, seated, playing a board game (one holds a piece); two birds facing; at left, youth, man, and warrior; at right, warrior, man, youth. B: similar, except the heroes are crouching.(1)
- C] A, B. each: many nonsense inscriptions. B: similar.

(1)these are different heroes; they are shaking hands (Froning).

6979.

Rome, Vatican 344.

- A] BF amphora. From Vulci. Exekias. Third quarter sixth. 540-530. *Albizzati 127-33, figs. 62-68, pls. 40-42. *FR iii, 65-72, fig. 35 (facs. of signature), pls. 131-32. Kretschmer, Vas. 185. Beazley, Dev.(1) 65-67, pls. 28-29 (B); *(2), pls. 64-66; 66,1 (ph. of signature, very hard to read). Bloesch, JHS 71 (1951) 29, n. 2. ABV 145/13, 686, Para. 60, Add.(2) 40 (vast bibl.). M. Moore, 'Horses by Exekias,' AJA 72 (1968) 358/10, pl. 119, fig. 1 (A). CEG, no. 437. *Script 136, Fig. 29. H. Mommsen, 'Zur Deutung der Exekias Amphora im Vatikan,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 445-54 (bibl.). H. A. Shapiro, Art and Cult under the

Tyrants in Athens (1989) 152 n. 67 (bibl.). H. Mommsen in *Taenia* [Hampe festschrift] 139ff. Idem, 'Zur Deutung der Exekias Amphora im Vatikan,' in J. Christiansen and T. Melander, eds., *Proceedings of the Third Symposium on Ancient Greek and Related Pottery* (Copenhagen 1988) 445-54 (bibl.). GAI ii, 417 (τρία); 418 (τέσσαρα).

- B] A: Achilles and Ajax playing a board game. B: Castor and Pollux, with Tyndareus and Leda.
- C] On the reserved topside of the mouth:
 [Εχσε]κίας εγραψε κάποιος με. (1) A: to left of Achilles' back: Εχσεκίας εποισεν. To left of Achilles' helmet: Αχιλλεύς, retr. From near Achilles' mouth: τέσσαρα. To left of Ajax' mouth: τρία, retr. Above Ajax' head: Αϊαντος, retr. To right of Ajax' back: Ονετοριδες καλος. B: above Pollux' head: Πολυδευκης. To left of Leda's back, facing her: Λεδα, retr. Below Castor's horse: Ονετοριδες καλος, retr. (2) Above his head: Καστορ. To right of Castor's horse's hind legs, facing them: Κυλλαρως. To left of Tyndareos' face, facing him: Τυνδαρ(ε)δς, retr. (3)
- D] Mommsen thinks A is not political propaganda but heroizes Ajax after the conquest of Salamis. Moore: Κυλλαρως = a horse whose back is incurving, see F. Jeschonnek, *De nominibus quae Graeci pecudibus domesticis indiderunt* (diss. Königsberg 1885) 48. Arias, *A History of Greek Vase Painting*, tr. Shefton, pl. 17, figs. 62-63. S. Markman, *The Horse in Greek Art* (Baltimore 1943) 49. [Note the horse is named as a stallion but the genitals are not shown.] Moore, p. 365, discusses the subject of B: Hauser, FR iii, 67, and Neutsch, *MarbJb* 15 (1949) 59, opt for departure; Beazley, *Dev.* (1) 66, argues for homecoming. E. A. Mackay, *AJA* 83 (1979) 474-76, pl. 66, fig. 1 (B) also argues for homecoming, but from accustomed activities, not an adventure. A. Hermay, 'L'image de l'apothéose des Dioscours,' *BCH* 102 (1978) 61 (summarizes the interpretations of B).

(1) an Iambic trimeter, as on Berlin 1720, but not so carefully planned as a half-circle; by my calculation, the inscription takes considerably less space. It is not well preserved and both Albizzati, fig. 63, and FR 35 (facs.), show a number of imperfect letters. (2) omitted in ARV(2), or rather conflated with the inscription on A, which is not retr. (3) the epsilon is miswritten, see *Script*, p. 139, bottom (the sign is omitted on p. 33, but see the chart, p. 35).

6980.

Rome, Vatican 358.

- A] BF neck amphora. From Vulci. Towry Whyte Painter. (1) Third quarter sixth. *Albizzati 143-45, pl. 47, figs. 75-78. *ABV* 142/7, Para. 58.
- B] Shoulder: A: lions stalking a fawn. B: similar. Body: a wedded pair in a chariot. B: The Recovery of Helen by Menelaus.
- C] Body: A: on the third horse, a horse brand: probably a four-stroke sigma (the shape is more like a sigma with two half circles); hardly a snake. Under the foot: Dip.: ΙΑ. Gr.: TV.
- D] The vase is not found in TGV's index.

(1)near Group E.

6981.

Rome, Vatican 359.

- A] BF neck amphora. From Vulci. Near Towry White Painter. Third quarter sixth. *TGV 91/3B 1. Corpus Inscriptionum Italicarum 2188. ABV 142, Para. 59.
- B] A: Dionysus and a goddess with children. B: uncertain subject (Zeus and Thetis between youths?).
- C] [Under the foot,] Gr.: ΑΠ and ΑΠΙ, retr.?(1)

(1)so Johnston, despite the continuity of lettering. CII read ARICA, retr., which should be correct.

6982.

Rome, Vatican 361.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *Albizzati 146-47, pl. 48. ABV 216/1.
- B] Neck: A: Dionysus and a maenad. B: a maenad (or Artemis?), with lions. Body: A: fight. B: similar.
- C] Under one handle, in a horizontal double curve: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
- D] The handle, under which the signature is found, may be at the point where the subject (otherwise continuous between A and B) is broken, i.e. begins and ends.

6983.

Rome, Vatican 362.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *Albizzati 146-48, pl. 48, figs. 83-84. Hackl 21/34. ABV 218/12, Para. 104, Add.(2) 57. TGV 124/3E 2.
- B] Neck: A, B, each: winged Nike. Shoulder: A: boxers. B: similar. Body: animals.
- C] Shoulder: A: between the legs of the left boxer, horizontal: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.(1) Under the foot, Dip.: ligature ΕΡ.

(1)the men's calves intervene.

6984.

Rome, Vatican 363.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *Albizzati 148-49, pl. 48, fig. 85. ARV(2) 221/43.
- B] Neck: A, B, each: lotus palmette. Shoulder: between eyes: A: a warrior with a horse; dog; bird. B: similar. Body: friezes of flowers.
- C] Shoulder: A: below the right eye, horizontal: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

6985.

Rome, Vatican 364.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *Albizzati 149-50, pl. 48, figs. 86-87. ABV 219/20.
- B] Neck: A, B, each: lotus palmette. Shoulder: boxers with a krater between them; on each side, horsemen. B: similar.

Body: A-B: satyrs and maenads dancing.

C] Shoulder: A: under one handle: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

6986.

Rome, Vatican 368.

A] BF cup.(1) From Vulci. Wraith Painter. 530-520. *Albizzati 152-53, fig. 92. ABV 200/8, 689.

B] A: Amazonomachy: three pairs fighting. B: Amazonomachy, similar, but with two Greeks (or Greek and Trojan) in the center.

C] A, B, each: nonsense: imitation inscriptions (letters and blobs).

(1)type A or similar.

6987.

Rome, Vatican 369a.+

A] Fragmentary BF eye cup. Amasis Painter. Amasis potter. 530-520. 520-515, Bothmer. *Bothmer, The Amasis Painter and His World (1985) 223/62 (ill). *Beazley, JHS 51 (1931) 266-70, figs. 11-13, pl. 10. Dev(1) 61-62, 112, n. 61; (2), pls. 58,3, 59,3, 60,3 (all). ABV 157/87, 688, Para. 65, Add.(2) 46. *Script 161, Fig. 41.

B] Int.: gorgoneion. Between eyes: A: a bearded komast. B: a woman (hetaera) holding a lyre.

C] A: above the left and right eyebrows: [Αμασι]ς and επο[ι]εσεν. B: below the eyebrows and the eyes: Αμασις and εποιεσεν.

D] Part ex Boston 03.850 and Dorchester. For the publication of the frs. see ABV.

6988.

Rome, Vatican 370.

A] BF amphora. From Cervetri. Leagros Group.(1) Last quarter sixth. *Albizzati 160f., pl. 49, figs. 101-103. ABV 367/95, 696.

B] A: Ajax with the body of Achilles; at left, a woman; at right, a warrior and an archer. B: Dionysus mounting a chariot; a satyr with a lyre; two maenads.

C] A: nonsense: between Ajax' legs: γαυο. To left of the right warrior's face: ρο. Between his legs: σ, and far below: αι.(2) To left of the archer's face: ασ. To left of the archer's legs: γαιχ.(3)

D] All groups of letters seem to be complete.

(1)note by Beazley: "Workshop, no doubt, of the Leagros Group, but not fully Leagran in drawing." (2)I thought perhaps some letters might be combined into καλος.
(3)hardly ναιχ<.

6989.

Rome, Vatican 372.

A] BF amphora. From Cervetri. Leagros Group (Antiope Group I). Last quarter sixth. 510-500. *Albizzati 161-63, fig. 1106, pl. 50. H.R.W. Smith, CV, USA 10, 30. ABV 368/107, Para. 162, Add.(2) 98. *Script 447, Fig. 93.

B] A: Heracles and Cerberus. B: Ariadne mounting the chariot of Dionysus.

C] A: nonsense: to right of Heracles' legs: νχδεο. To left of

Hades' face: νοη(λ)χδι, retr.(1) Above Cerberus' head:
(ν)δχυ, retr.(2) To right of Hades' shoulder: (.)χασ, retr.(3)
Above Persephone: five letters, not legible in Albizzati's
photo.

- D] (1)the lambda is not retr.; the delta may be a rho. This last
holds true of all `deltas', whence perhaps Smith got the
idea that these painters play with the name of Nearchos,
although he too reads νχδεο. (2)the nu is not retr. (3)the
first letter is a blob.

6990.

Rome, Vatican 374.

- A] BF prize Panathenaic. From Vulci. Unattributed (A). Michigan
Painter (B).(1) Last third sixth. *Albizzati 164, pl. 51, fig.
107. Brauchitsch, no. 8. *Brandt, Arch. Panath. I, 7/63. ABV
344, Para. 156 (add as ABV 343/7 bis to Michigan Painter),
Add.(2) 94.
B] A: Athena. B: pankration: discobolus, acontist, trainer.
C] A: in the regular position: τον Αθηνεθεν αθλον.(2)

(1)see Para.; in ABV the vase is said to bear some
resemblance to a vase that recalls the Michigan Painter.
Brandt attributes both sides to the Michigan Painter. (2)the
dotted letters are nearly destroyed.

6991.

Rome, Vatican 375.

- A] BF prize Panathenaic. From Vulci. Berlin Painter. First
quarter fifth. Late Berlin Painter (Beazley). *Albizzati
165/375, pl. 51. Brauchitsch, no. 35. E.A.A. v, 927, fig. 1138
(A). ABV 408/3, ARV(2) 1634, Para. 177, Add.(2) 106. Dev(2) pl.
97,3 (B).
B] A: Athena. B: foot race: 5 boys.
C] A: along the right side of the left column:
τ(ο)ν Αθηνεθεν αθλον.(1)
D] A good example of the Berlin Painter's hand. - J.H. Oakley, The
Achilles Painter (1997) 71 n. 9: on B: Oakley thinks perhaps youths'
race, although it is not certain that there were already 3 age groups
in the 5th cent.

(1)one omicron has a central dot (= theta).

6992.

Rome, Vatican 381.

- A] BF neck amphora. From Vulci. Unattributed.(1) Third quarter
sixth. *Albizzati 168-69, pl. 53, figs. 110-111, ABV 671, 714,
ARV(2) 1603. Beazley Archive db, no. 306,452.
B] A: Gigantomachy: Athena and Heracles in a chariot; a
falling giant. B: duel of two warriors; Athena between
them.
C] A: to right of the heads of Athena and Heracles:
Νικοστρατος καλος.(2)
D] The Nikostratos on RF vases [of about 480] must be another
(Beazley).

(1)akin to vases in the manner of the Lysippides Painter.
(2)Νικοστρατος, ABV; Albizzati prints Νικοστρατος; I thought I
saw in his photo., much distorted, Νικοστροτος.

6993.

Rome, Vatican 389.

- A] BF neck amphora. Group of Würzburg 199 (Antimenean).(1) 530-520.
*Albizzati 172, pl. 55. *Kretschmer, Vas. 169. ABV 288/8,
Para. 126.
- B] A: Heracles and the Bull. B: Achilles and Memnon.
- C] B: to left of Achilles' leg: Ἀχιλλεύς. To left of
Memnon's head: Μεμόνων, retr., for Μειμόνων.
- D] For the form Μεμόνων see Kretschmer.

(1)"Most of these, or all, should be by one hand" (Beazley).

6994.

Rome, Vatican 413.

- A] BF pelike. Unattributed.(1) Last quarter sixth. *Albizzati 183,
pl. 61. C. Robert, Bild und Lied (1881) 81ff. Kretschmer, Vas.
80. Richter, ARFV(2) 15 and n. 27 (M.J. Milne). Guarducci, EG
iii, 465-66, fig. 183 (A, B). T.B.L. Webster, Potter and
Patron (1972) 61. Script 967. H.A. Shapiro in J.H. Oakley, W.D.E.
Coulson, O. Palagia, Athenian Potters and Painters: The Conference
Proceedings (1997) 64-65, figs. 2-3 (A, B).
- B] A: oil seller. B: oil seller.
- C] A: starting to right of the seated seller's middle:
ὁ Ζεῦ(.) πάτερ, αἶ(θ)ε πλούσιος γεν[οίμαν].(2) B: from the
mouth of the seller (who is standing at left):
ἔδε μὲν ἔδε πλέον· παραβέβακεν.(3) To the seller's left:
ιο[2-3], retr.(?).(4) Under the foot AP, retr., TGV 133/9E,86.
- D] C. Robert, Hermeneutik (1919) 118 believed the two
inscriptions are thought, not spoken; cf. F. Lissarrague,
`Graphein: écrire et dessiner,' in C. Bron and E.
Kassapoglou, eds., L'image en jeu (1992) 201 n. 31. - Robert
also thought the letters λο were to be restored to ὀκτώ,
the number of fingers extended, but this is disproved by an
examination of the vase as restored and cleaned, performed
by F. Buranelli in 1990 who showed that this inscription,
incomplete at the beginning, ends in -οι. See Lissarrague,
n. 32. [The inscription is said to be near the figure on
the right on A; it does not show in the dr., Lissarrague,
fig. 14.] - Shapiro in P&P, n. 16, gives a list of BF and RF
pelikai showing the sale of oil. - The theta lacks the dot.
The rho is tailed.

(1)Bothmer attributes this as the name piece to his `Plousios
Painter', see Revue du Louvre 27 (1977) ca. 216. (Ref. from
N. Leipen et al., Glimpses of Excellence: a Selection of
Greek Vases and Bronzes from the Elie Borowski Collection
(exhib. 18 Dec. 1984 - 30 June 1985) 11/under no. 7.)

(2)Albizzati's photo. shows a trace of a letter, or blob, by
a break after Ζεῦ; could it be Ζεὺς?, nom. for voc.(?).

(3)Kretschmer and Albizzati read παραβέβακεν, but A.'s photo.
shows παραβεβακεν, a hybrid dialect form; see Milne apud
Richter. Perhaps πλέον = πλέων (cf. Robert's alternative) is
preferable, sc. ὁ ἀμφορεύς. (4)or ἰφ[---, or [2-3]οι, not
retr.(?).

6995.

Rome, Vatican 416.

- A] BF hydria. From Cervetri. Leagros Group. Last quarter sixth. 510-500. *Albizzati 185-86, figs. 126-27, pl. 63. *ABV 365/65, 695, Para. 162. Script 895.
- B] Shoulder: athletes with a flautist and trainer. Body: two horsemen.
- C] Body: to left of the left horseman, along the margin and facing it: Ολυμπιοδορος νν. καλος.(1) To right of the left horseman's head, along the upper margin: Λεαγρος καλος.(2) Between the legs of one horse (which is white): 'Αρετῆ. To right of the same horse (but no doubt referring to the other): Θρα(σ)ος. Under the foot, Gr.: ΛΕ, Ionic lambda; see TGV 142/17E,9.

(1)the first lambda is perhaps repainted. (2)the words are separated by the right horseman's head.

6996.

Rome, Vatican 418.

- A] BF hydria. From Vulci. Madrid Painter. Third quarter sixth. *TGV 115/1D, i 5 and 204; pl. 20 (ph. of Gr.). Hackl 303. ABV 329/1, Add.(2) 89.
- B] Shoulder: Warriors Leaving Home, with chariots. Body: Heracles and Cynus. Predella: lions and boars.
- C] Under the foot, Gr.: ΑΘΙ.
- D] = Vatican 16,451. Johnston takes this with the inscription ΑΘΙ which he derives from Ατθις. See for details Würzburg 186. Cartwheel theta.

6997.

Rome, Vatican 429.

- A] BF hydria (kalpis). Unattributed. Second half sixth. *Albizzati 198, pl. 66 (no bibl.).
- B] Shoulder: a charioteer (in white garment) in his chariot. Body: palmettes.
- C] Shoulder: to right of his mouth: κγι(?). Under the horses' bellies: letters. To right of the horses: letters.
- D] No doubt nonsense inscriptions.

6998.

Rome, Vatican 453.

- A] Fragmentary BF eye cup. From Vulci. Unattributed.(1) Pamphaios potter. Last quarter sixth. Ca. 520. *Albizzati 206-207, fig. 153 and pl. 68. ABV 235/2, Add.(2) 60. *AJA 88 (1984) 348/4, pl. 42, fig. 9.
- B] Int.: gorgoneion. Between eyes: A: a frontal chariot. B: Heracles and an Amazon.
- C] A: above the left eye brow: Πανφαιος επο[ι]ε[σε]ν.(2)

(1)see ABV 235. (2)the photo. shows εποιεσεν, but the bracketed letters are restored.

6999.

Rome, Vatican 456.

- A] BF eye cup. From Vulci. Unattributed.(1) Nikosthenes potter. Third quarter sixth. 540-530. *Albizzati 208-209, figs. 156-58, pl. 68. Bloesch, FAS 9/3. ABV 235. *Script 226, Fig. 68. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987), fig. 43 (sketch with inscription).

- B] Int.: a central dot with two circles. Ext.: between eyes:
A: heads of Hermes, Athena and Heracles. B: Gorgon. Under
each handle, a cock.
- C] Int.: around the outer circle, in a near semi-circle, facing
out: χαίρε και πει, complete.

(1)but cf. ABV with a comparison to the BF eye cup, Malibu
S.80.A.E.300 [ex Bareiss 82], ABV 230/1, Para. 109, Greek
Vases, Walter and Molly Bareiss Collection (Getty Museum,
1983) 75/94 and 27/14 (ill.), signed with the potter's
signature of Nikosthenes.

7000.

Rome, Vatican 499 (part 1).

- A] BF/RF eye cup. From Vulci. Scheurleer Painter. Last quarter
sixth. *Albizzati, pl. 69 (text vol. not published). ARV(2)
45/114, 169/4, Add.(2) 183.
- B] Int.: BF: a youth with his stick, running.(1) Ext.: RF:
between eyes: a javelin thrower, bending forward. B:
similar but not bending forward.
- C] Int.: around the youth, starting at upper left and ending
above his head: in BG: ho ^ παι^ς κ(α)λος.(2) A: above the
athlete: an inscription shows in the photo.,
perhaps a letter plus καλο.. (end of picture here).
- D] = Vatican 16,515. The attached foot (with the signature of
Pamphaios; now removed) is alien and from an earlier cup;
see ABV 236/5.

(1)a hunter rather than a komast (Beazley). (2)widely spaced;
only one letter space remains between the beginning and end.
Two legs intervene.

7001.

Rome, Vatican 499 (part 2).

- A] Foot with Nikosthenic foot plate.(1) From Vulci? Unattributed.(1)
Pamphaios potter. Last quarter sixth. *AJA 88 (1984) 344,
348/8, pl. 42, figs. 10-11. ABV 236/5, Add.(2) 60.
- B] No figured decoration preserved.
- C] On the reserved foot profile, in BG: Πανφαιος μεποιεσεν.(2)
- D] The cup to which this foot was attached is alien and RF; see
ARV(2) 169/4, Scheurleer Painter. The foot has now been
detached from the cup.

(1)it is unclear whether the foot was from a BF, RF or, most
likely, a BG cup. (2)the inscription is by the same hand as
that on a cup foot in Chapel Hill, NC, Ackland Museum
84.11.1 (see Para. 333 and AJA, loc. cit., 348/9).

7002.

Rome, Vatican 500.

- A] RF eye cup. Near Scheurleer Painter. Last quarter sixth. *ARV(2)
170/2, 50/189, Add.(2) 183. Albizzati, pl. 69 (no text).
- B] Int.: a warrior. Ext.: between palmettes and eyes: A:
a discobolus. B: a jumper.
- C] Int.: Αντι[μ]αχος καλος.
- D] = Vatican 16,516.

7003.

Rome, Vatican 504.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter sixth. *Albizzati, pl. 70 (no text published). ARV(2) 150/39, 1629, Add.(2) 179.
- B] Int.: a jumper. A: three athletes. B: similar.
- C] Int.: *ho παῖς*, etc. A: letters visible are: *σι πο*.
B: letter visible: *σ*.

7004.

Rome, Vatican 505.

- A] BF cup. From Vulci. Bonn Painter. First quarter fifth.
*Photos. *Albizzati, pl. 70 (no text published). ARV(2) 351/4.
- B] Int.: a centaur with a rock. A: Theseus and the Bull. B: battle of nude hoplites.
- C] Int.: starting to right of his face: *ho παῖς*. Above the centaur's back: *καλέ*, retr.(1) Ext.: *καλος* or similar.

(1)or = *καλή*(?).

7005.

Rome, Vatican 506.

- A] RF cup.(1) From Vulci. Epiktetos. Last quarter sixth. 520-510.
*ARV(2) 73/27, Add.(2) 168. Albizzati, pl. 70 (Int.). Wrede, AM 41 (1916), no. 181, pl. 34 (A).
- B] Int.: a pyrrhichist and a flautist. A: the chariot of Athena and Heracles. B: komos of seven nude youths.
- C] Int.: *εποιεσεν*. A: *εποιεσεν*.(2) B: between the fourth and fifth youths: *εποιεσεν*.
- D] = H 540. For *εποιεσεν* without the name, see AJA 88 (1984) 345 n. 28.

(1)type A. (2)so JdI; ARV(2) gives *εποε[ι]-εσεν*, which is probably a misprint. Wrede has A: *επο^ε?σεν*. The figure of Heracles intervenes.

7006.

Rome, Vatican 632.

- A] RF skyphos. Lewis Painter. Second quarter sixth. Ca. 465-460.(1)
*H.R.W. Smith, *Der Lewismaler* (1939), no. 25, pls. 16-17; 33,e-f and 30,i (sides and Gr.). ARV(2) 974/28, 1676.
- B] A: a Greek(2) pursuing (or following) an Amazon. B: two Amazons fleeing.
- C] A: to right of the Greek's forehead: *καλος*.(3) Over the Amazon's head: *καλη*.(4) B: on both sides of the top of the head of each Amazon: *κα^λη* and *κα^λη*.(5) Under the foot, Etruscan Grr.: see CV, pl. 30,i.(6)
- D] Mixed alphabet. Attic lambda; four-stroke sigma.

(1)so H.R.W. Smith: late Lewis Painter. (2)Smith says Theseus. (3)the photo. shows: *[κ](α)λος*, with the alpha lacking the cross stroke. (4)the photo. shows *καλη*. (5)photos. show letters incomplete. (6)the same Grr. on a skyphos by the Penelope Painter and a BF amphora: see Smith, *Lewis-Maler*.

7007.

Rome, Vatican 16,526.

- A] RF stamnos. From Vulci. Hermonax. Second quarter fifth. Late (Beazley). 460-450 (K.-D.). *S. Kaempf-Dimitriadou, *Die Liebe*

der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.
(11th Beiheft, Antike Kunst 1979) 22, 24, 95/233, pl. 14,5-6
(A, B) (bibl.). ARV(2) 484/21, Add.(2) 248. Boardman, ARV i, fig.
351 (A). H.E. Langenfass, Hermonax (Diss. Munich 1872) 91 and
98/43.

- B] A: Zeus pursuing Aegina between two companions. B:
companions approaching king Asopos. (There are altogether
seven companions of Aegina on the vase.)
C] A: Zeus. Aigina. B: Asopos.

7008.

Rome, Vatican 16,535.

- A] RF oinochoe. From Vulci. Unattributed.(1) 430-420. *FR iii,
307-11, fig. 147, pl. 170,1. Hesp. 27 (1958) 54 and n. 30
(bibl.; not ill.). E. Löwy, Polygnot (1929), pl. 21. M.
Wegner, Meisterwerke der Griechen (1955) 80. Buschor,
Griechische Vasen 227, fig. 235. H. Walter, Griechische Götter
(1971) 182, fig. 164. Brommer, Vasenlisten(3) 407 B 13. Helbig(4),
no. 977. ARV(2) 1173, Para. 460, top, Add.(2) 339. *Script 780,
Fig. 140. H.A. Shapiro, 'The Origins of Allegory in Greek
Art,' Boreas 9 (1986) 11. *Lezzi-Hafter, Der Eretria-Maler
(Kerameus 6, 1988) 184, 187, 338/210, pl. 133. *H.A. Shapiro,
Personifications in Greek Art (1993) 260/130, 192, fig. 150
(dr. after FR, pl. 170,1). LIMC ii, 969, s.v. Athena, no. 112;
iv, 543, s.v. Helene, no. 272 bis.
B] Menelaus and Helen.
C] Inscriptions above the heads: Πειθω. Μενελεως. Αφροδιτη.
Ἥελενη.
D] = Vatican H 525. Ionic alphabet, but with syllabic heta.
Differently GAI i, 46.

(1)"some connection with Berlin inv. 30,036 [by the Heimarmene
Painter], and more faintly with Polion," ARV(2).

7009.

Rome, Vatican 16,536.(1)

- A] RF oinochoe. From Vulci. Mannheim Painter. Third quarter
fifth. Ca. 440. *Buschor, FR iii, 296-97, pl. 168,1. ARV(2)
1065/8, Add.(2) 324.
B] The Persian queen with a rhyton; the Persian king; a
Persian woman.
C] To right of the queen's forehead: βασιλῖς. Above the king's
head: βασιλεύς.
D] Buschor thinks the libation is chthonic; he compares the
WG lekythos Tübingen E 67 (ARV(2) 850/270, by the Sabouroff
Painter); after Aeschylus' Persians (ghost of Darius),
perhaps a revival. Mixed alphabet. Ionic lambda;
three-stroke sigma.

(1)the number is given in Add.(2); ARV(2) gives no number.

7010.

Rome, Vatican 16,541.

- A] RF cup. From Vulci. Oedipus Painter.(1) Python potter. First
quarter fifth. *photo. (Int.). *Beazley, AJA 31 (1927) 349
(not ill.). *Hartwig, Meisterschalen, pl. 73. ARV(2) 451/1,
1654, Para. 376, Add.(2) 242 (much bibl. in all reff.). Script
1174.

- B] Int.: Oedipus and the sphinx. A-B: satyrs.
- C] Int.: to the upper right of Oedipus' head, ending over the sphinx's head: Οἰδιποδες. To left of the sphinx' mouth: [κ]αῖ τρι<α>, retr.(2) R. Guy tells me that on the exterior are inscriptions in the preliminary sketch which were not copied on the glaze.
- D] Oedipus' mouth is slightly open. For the words of the sphinx see Beazley in AJA. An Etruscan cup, Paris, Musée Rodin 980, copies the exterior of this cup; see ARV(2). H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 80-82, fig. 41 (dr. [probably after Hartwig]). H. speculates much on a secondary meaning of `τρία' as spoken by the sphinx.

(1)close to late Douris. (2)there is room for only one letter before the face of Oedipus; hence τρι<α>.

7011.

Rome, Vatican 16,545.

- A] RF cup. Douris. Python potter. First quarter fifth. Middle period (B.-O.).(1) *Arias-Hirmer, pl. 147 (Int.). ARV(2) 437/116, 1653, Para. 375, Add.(2) 239. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 29 (bibl.), 82/156, pl. 92.
- B] Int.: Jason disgorged by the dragon; above, the golden fleece; at right, Athena. A-B: men and youths.
- C] Int.: below Jason's face: Ι(α)σδν. Under the foot, Gr. OE, retr. The omicron is angular. Apparently not in TGV. See the facs. in B.-O.'s cat.
- D] The Ext. has a youth with a large sprig; hence Hartwig's `Meister mit der Ranke'. Some think that Jason went down the dragon's throat and cut out his tongue so that he could not swallow him. This version is not otherwise known. See AJA 87 (1983), pl. 55,3 and text. Alpha lacks the cross stroke.

(1)late, 480-470 (Shefton).

7012.

Rome, Vatican 16,549.

- A] RF hydria. From Vulci. Phiale Painter. Third quarter fifth. 435-430 (Oakley). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 81/92, pls. 7,a and 73,a-b, fig. 11B (much bibl.). Richter-Hall i, 204 nn. 7 and 11. *ARV(2) 1020/92, Para. 441, Add.(2) 316.
- B] Thamyras crowned as victor: two muses; Thamyras seated; Argiope crowning him.
- C] Above the heads of the muses at left: Χορονικα. Above Thamyras' head: Θαμυρας. Above Argiope's head, widely spaced vertically, two-liner: Ευαιδὼν κ(α)λος.
- D] One muse and Argiope (the mother of Thamyras) are apparently not named.

7012a.

Rome, Vatican 16,551.

- A] RF cup. From Vulci. Jena Painter (Int.); style B (Ext.). First quarter fourth. *GAI i, 214.1 and 390. ARV(2) 1513/24 (bibl.), 1697 (bibl.), Add.(2) 384 (bibl.). RendPontAcc 50 (1977-78) 275, figs. 81-83 (all; after restoration).
- B] Int.: Triptolemos. A: Dionysus with Nike and youth. B:

a torch-runner and youths.

- C] Int.: Τριπτολομος, for Τριπτολεμος.(1)
D] The same form occurs on Malibu 89.AE.73 (or 79?), CAVI 5029,, ca. 470.

(1)taken from GAI i: regressive and progressive assimilation combined [sic].

7013.

Vatican 16,554.

- A] RF hydria. From Vulci. Syleus Painter. First quarter fifth. 480-470 (Beazley). *CB ii, 89 (mention). ARV(2) 252/47, Add.(2) 203. *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 26, 98/268, pl. 18,4. L
B] Poseidon pursuing Aethra.
C] Aithra is inscribed. According to K.-D. Poseidon is also inscribed (he also carries the trident).

7014.

Rome, Vatican 16,563.

- A] RF cup. From Vulci. Manner of Douris.(1) Python potter. First quarter fifth. *Photo. *E. Wolff, Heldensagen der Griechen (1936), pl. at 304 (after photo. Alinari). ARV(2) 449/2 (much bibl.), Para. 376, Add.(2) 242.
B] Int.: Heracles on the sea in the bowl of Helios. A: duel of Achilles and Hector. B: similar.
C] Int.: above Heracles' head: καλος.
D] = H 545.

(1)Coarse imitation of the Hippodamas style (Beazley); Hartwig attributed the cup to Douris.

7015.

Rome, Vatican 16,570.

- A] RF neck amphora. From Vulci. Hector Painter. Third quarter fifth. *Photo. (A). *Beazley, AJA 45 (1941) 596 (not ill.). ARV(2) 1036/1 (much bibl.), 1679, Add.(2) 318. Boardman, ARFV ii (1989), fig. 130. Robertson, AVCA 214. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 100, 272, 401/H 1, pl. 77. LIMC iv, 476 Hekabe 17; ibid., pl. 284 Hektor 19.
B] A: Hector leaving home (holding a phiale); at left Priam, frontal; at right, Hecuba with an oinochoe. B: a man and women.
C] A: above Priam's head: Πριαμος.(1) To right of the face, a horizontal non-stoich. quasi two-liner: καλος|ηεκτωρ. Above Hecuba's head: Εκαβη.
D] Portrait-kalos of a mythical figure. Ionic alphabet.

(1)so the photo. in Matheson, pl. 77.

7016.

Rome, Vatican 16,572.

- A] RF neck amphora with twisted handles. From Vulci. Providence Painter. Second quarter fifth. *TGV 95/9B 24, 139/12E 25. ARV(2) 635/2, Add.(2) 273.
B] A: a citharode. B: a youth.

- C] Under the foot, Grr.: Ευξ<>. Monogram (ΑΤ(?)).
 D] The same marks also on Providencec 15.005 by the same painter. Ευξ<> is surely a name abbreviation.

7017.

Rome, Vatican 16,574.

- A] RF pelike. From Vulci. Lykaon Painter. Third quarter fifth.
 *ARV(2) 1045/4. CIG 4.7540. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 87, 431/L 4, pl. 67.
 B] A: Warrior Leaving Home. B: a king, and two women holding armor.
 C] A: the warrior is called Σκεπαρνος.(1) GAI i, 346, lists another inscription: ΟΙΥ<Ε>ΥΣ.
 D] Replica of London E 379, where the warrior is Lykaon. LGPN ii lists Skeparnos as a possible historical name (only here) with the caveat `(fict.?)'. A similar relation between mythical and non-mythical naming occurs between London E 455, E 456 and Once Gotha 51; see the entry London E 455.

(1)`adze'.

7018.

Rome, Vatican 16,582.

- A] RF cup. From Vulci. Brygos Painter. Brygos potter. First quarter fifth. *Photos. *A. Cambitoglou, The Brygos Painter (Sydney 1968), pls. 2,2 and 4. ARV(2) 369/6, 1649, Para. 367, Add.(2) 224.
 B] Int.: symposium: a youth playing the flutes and a man singing, both reclining. A-B: Hermes and the cattle of Apollo.
 C] Int.: above the scene, nonsense: υσείσι. Ext.: similar letters.
 D] This seems rather different from other Brygan nonsense. Cf. the Briseis Painter?

7019.

Rome, Vatican 16,583.

- A] RF cup. From Vulci. Brygos Painter. First quarter fifth.
 *Photos. (all). ARV(2) 373/48, 1649, Para. 367, Add.(2) 226.
 B] Int.: arming: a youth putting on greaves; an old man. A-B: arming.
 C] A, B, each: nonsense: letters υε, etc.

7020.

Rome, Vatican 16,596.

- A] BF lip cup. From Vulci. Phrynos Painter. Ca. 550. *Albizzati 111-12, pl. 34. Beazley, JHS 52 (1932) 199, pl. 6,1. ABV 169/4, Add.(2) 48. Steuben, Sagendarstellungen 66, fig. 32 (Int., dr.). Dev(2), pl. 45,1-2 (Int., A).Script 879.
 B] Int.: Ajax carrying the body of Achilles.
 C] Int.: to right of Ajax' head: ΑΙΑΣ. On his left: Αχιλλ<λ>ευσ. Handle zone: A: χαιρε και πιει.(1) B: χαιρε και <πι>ει.
 D] = Vatican 317. Done from Albizzati.

(1)GAI ii, 458.

7021.

Rome, Vatican 17,848.

- A] RF stamnos. Achilles Painter. Third quarter fifth. *Beazley, AJA 31 (1927) 351/2 (not ill.). ARV(2) 992/68, 1677. TGV 162/14F vii 20; cf. p. 229. E. Hofstetter, *Sirenen* (1990), pl. 27/A 179. *J.H. Oakley, *The Achilles Painter* (1997) 127/95, pl. 61C-D (detail of A, and A); pp. 14 and 15, chart 5 (Gr.).
- B] A: shoulder: a small siren.
- C] Under the foot, Gr.: $\pi\epsilon\lambda\lambda\langle\iota\nu\iota\alpha\rangle(?)$.
- D] Johnston 229 doubts the 'relevance' of this inscription.

7022.

Rome, Vatican G 13.

- A] BF neck amphora (Tyrrhenian). From Vulci. Guglielmi Painter (Bothmer: Komos Painter). Late period (K.). Third quarter sixth. 550-530. *Beazley and F. Maggi, *La raccolta Benedetto Guglielmi I* (1939) 25/13, pl. 2 (A, B). Bothmer, AJA 48 (1944) 170/6 (Komos Painter = Guglielmi Painter). ABV 99/56, 684, Para. 38. *Photo. Script 190. J. Kluiver, *BABESCH* 71 (1996) 21/217 (inscr. not mentioned). Idem, *ibid.* 1993, 192, fig. 3f. See further under Villa Giulia 50,700, for the inscription on an Amazon's shield, with bibl.
- B] Shoulder: A: Amazonomachy. B: duel between women and horsemen.(1) Body: three animal friezes.
- C] Shoulder: nonsense: A: between the feet of the leftmost warrior: $(.)\omicron(.)\omicron\mu\omicron\gamma$. Between the central warrior's feet: $\upsilon\omicron\mu\omicron\upsilon\omicron$. Between the legs of the warrior at right: $\upsilon\omicron\upsilon\omicron\upsilon$. B: to right of the left horse: $\iota\gamma\omicron\phi\omicron\nu(\omicron)$, retr. Between the legs of the left warrior: $\epsilon\omicron\upsilon\omicron\upsilon\omicron\sigma$, retr. Similarly between the right warrior's legs: $\omicron\upsilon\tau\omicron(.)\tau\omicron\nu$, retr.
- D] Large clear letters, squarish. B is in thinner letters, perhaps by a different hand.

(1)Bothmer: A: a Trojan Amazonomachy; B, Achilles and Memnon.

7023.

Rome, Vatican G 59.

- A] BF lip cup. From Vulci. Unattributed.(1) Second quarter sixth. 550 or a bit earlier (Beazley). *M. Scheller, *MusHelv* 38 (1981) 222 n. 2. *Beazley and F. Magi, *La Raccolta Benedetto Guglielmi I* (1939) 54/59, pls. 20 and 22 (details of A and B, showing inscriptions). ABV 172.
- B] Lip: A, B, each: Heracles and the Lion.
- C] Handle zone: A: $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\iota\ \tau\epsilon\langle\upsilon\rangle\delta\iota$. (2) B: $\{\chi\alpha\iota\}\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\iota\epsilon\iota\ (\pi)\epsilon$. (3)
- D] Very neat lettering.

(1)Beazley compares the scenes with Heracles and Lion groups under the handles of Cambridge 60, signed Hischylos and Sakonides, but says G 59 is earlier and finer; he also compares Lydos. (2)Beazley prefers $\tau\epsilon\delta\iota$, 'here', following a similar suggestion by Panofka. (3)Scheller describes a pi pinched in. But Beazley reads $\rho\epsilon$ and notes that the inscription is inserted into a split $\chi\alpha\iota\text{-}\rho\epsilon$, a joke by the painter. But Scheller may be right, in which case the inscription is miswrittten.

7024.

Rome, Vatican G 60.

- A] Fragmentary BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. 550-540 (Beazley in Racc.).
*Photo. *Beazley and F. Magi, *La Raccolta Benedetto Guglielmi I* (1939) 55/60, pls. 20 and 22. ABV 179/14.
- B] A: sphinx to right. B: sphinx to left.
- C] A: Τλεσὸν ὁ Νε[α]ρχὸς ἐποίησεν.(1)
B: [Τ]λεσὸν ὁ Νεαρχὸς ἐποίησεν.(2)
- D] Hand of Tleson Painter.

(1)so pl. 22. (2)so text.

7025.

Rome, Vatican G 61.

- A] BF lip cup. From Vulci. Group of Vatican G 61. Third quarter sixth. *Photo. (A). *Beazley and F. Magi, *La Raccolta Benedetto Guglielmi I* (1939) 56/61, pl. 21 (A). *Para. 77/2.
- B] A, B, each: lip: two swans.
- C] Handle zone: A: χαίρε καὶ πι{α}εῖ τ' ἐνδε.(1) B: probably similar.(2)
- D] Beazley, in Para., reads: χαίρε καὶ πιδιενναε. He compares this with the inscription on Basel Market (M.M.), Para. 77/1 [see above, no. 2107], which he reads χαίρε καὶ πιαιεννδε, saying that both inscriptions are by the same hand. [I separate: πιαιεννδε] He makes a further comparison with Brussels R 386 and 'perhaps' with Sydney 53/14 (Para. 77/3 and no number), which have no error and which he does not say are by the same hand. He thought that the 'perversion' on the first two vases was deliberate. I wonder if the two inscriptions are not copied from a misunderstood model by a semi-literate.

(1)the intrusive (pointed) alpha is larger than the other letters, extending below the line. Para. has the last alpha as a delta; but Basel Market (M.M.), Para. 77/1, appears to have alpha. (2)B is not illustrated and not given in the text.

7026.

Rome, Vatican G 71.

- A] RF hydria (kalpis). From Vulci. Euthymides. Last quarter sixth. 510-500. *Beazley and F. Magi, *La Raccolta Benedetto Guglielmi I* (1939), iii, pl. 25. ARV(2) 28/14, Add.(2) 156. *photo. and *dr. by Beazley. *Vidi. *Script 380, Fig. 91. AJA 99 (1995) 441, fig. 17 (a fair picture).
- B] Komos: a man between two youths.
- C] Nonsense: along the left margin: χχαι.(1) To right of the left youth's head: εχυκ. Below the last: κτοτλε. By the man's foot: π. To right of his middle: [-2-](λ)υτ.(2) Along the right margin, facing in: κχυο. Under the foot, Gr.: π. TGV 115/2D 8.
- D] On this type of nonsense inscriptions, characteristic especially for kalpides of the Pioneer Group, see Script, p. 71 n. 35. My reading in Script differs slightly from the above.

(1)or σχει(?). (2)I read: λυτ, retr.

7027.

Rome, Vatican G 74.

- A] BF (BG) cup.(1) From Vulci. Unattributed. Nikosthenes potter. 530-520. Ca. 520 (Beazley and Magi). *ABV 233/19. *Photo. *Beazley and F. Magi, *La Raccolta Benedetto Guglielmi I* (1939) 64/74, pl. 22. Beazley, *JHS* 52 (1932) 201.
- B] No figured decoration; BG except for tongues under each handle.
- C] On the reserved torus-shaped foot profile, in BG, vertically well centered: Νικοσθενε(ς) μεποεσεν.
- D] Offset lip. The missing final sigma is confirmed by the photo. Theta has a vertical stroke in the lower half of the circle. Definitely not the hand of Painter N.

(1)of special shape, somewhat akin to type A.

7028.

Rome, Vatican, Astarita.

- A] BF lip cup. From Orvieto. Sakonides. Third quarter sixth. *ABV 688 (add as no. 7 bis). *Riv. indo-greca-italica* 15 (1931) 141-42. Glotta 2, 226. *Guarducci, *EG* iii, 494, fig. 199 (A or B).
- B] A, B, each: lip: a female head in outline.
- C] A or B (ph. in Guarducci): handle zone: well centered in small letters: nonsense: εγοεισ(.)ο?(.)σοσιτυιοσε(ν)(ε)ν.(1)
- D] Listed in ABV as Naples, Astarita, w/o number. The cup lacks the foot. Not all letters are certain. Beazley says that the monstrous interpretation in *Riv.* is noted in *Glotta*.

(1)a break runs through letters 8-10. Letter 7 is a smudge; letter 9 is the bottom of a vertical stroke; letter 20 is a reversed nu; the epsilon, letter 21, has very short strokes and is unclear.

7029.

Rome, Vatican, Astarita.

- A] Fr. of BF lip cup. From Cumae. Unattributed. Third quarter sixth. *ABV 664/2. *Mon. Linc.* 22 (1913) 494, b. Beazley, *JHS* 52 (1932) 184. Fellmann, *CV*, Germany 56, under pl. 24, 1-4 (mention).
- B] A: [lip:] a lion or panther.
- C] A: [handle zone:] Ανδρίας [---].
- D] The name appears as a kalos-name on the fr. of a lip cup in Munich (9421; ABV 664/1; *CV*, Germany 56, pl. 24, 1-4): Ανδρίας καλ(λ)ιστος.

7030.

Rome, Vatican, Astarita 3.

- A] RF cup. Brygos Painter. First quarter fifth. *ARV(2) 375/63 (no bibl.).
- B] Int.: a youth or man leaning on his stick; a boy. A-B: men and boys (two men hold hares); a Maltese dog.
- C] Int.: ho παι[ς] and [καλο]ς.

7031.

Rome, Vatican, Astarita 5.

- A] RF cup. From Vulci? (See below.) Euergides Painter. Last quarter sixth. *ARV(2) 96/131, 102/2.
- B] Int.: a jumper.
- C] Int.: Πα[ιδ]ικος.

D] The cup may be the same as a lost cup, Once Canino, with the same subject, which was from Vulci (Beazley, ARV(2) 96); on p. 102 there are two cups Once Canino listed, the second having as its subject "male with vessels" and the inscription Παϊδικος (no bibl.). Is this the cup referred to? Beazley connects the group (by means of an alabastron) with the potter Pasiades and wonders if Paidikos was not a nickname of Pasiades.

7032.

Rome, Vatican, Astarita 47.

A] RF eye cup. Oltos. Kachrylion potter. Last quarter sixth. *ARV(2) 57/39, 47/152, Add.(2) 164.

B] Int.: an Amazon trumpeter. Ext.: between eyes: A, B, each: a bull.

C] Int.: [Χα]χυρλ[ιδν] ε[π]οιεσ[εν].

7033.

Rome, Vatican, Astarita 48.+

A] Fragmentary RF cup. Douris. First quarter fifth. Middle period (B.-O.). *ARV(2) 433/63, Add.(2) 237. *CV, Italy 8, pl. 12 B 38 (Florence fr.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 79/109, pl. 68.

B] Int.: upper part of a warrior. A-B: fight.

C] Int.: starting to right of the warrior's helmet and running along the margin: Δορις ^εγραψε. (1) B: [---]ς. (2)

D] Ex Roman Market (Basseggio); + two frs. in Florence, 12 B 38, the other ex Villa Giulia. Dotted delta. Untailed rho.

(1)the warrior's spear separates the words. (2)on the VG fr.

7034.

Rome, Vatican, Astarita 84.

A] Band cup. Xenokles. Third quarter sixth. *ABV 688 (add as no. 12), Para. 76.

B] No figured decoration.

C] [Handle zone:] A: Χσενοκλες : εποιεσεν :. B: [---] εποιε[σεν :].

D] For Xenokles as perhaps both potter and painter, see Script, p. 54.

7035.

Rome, Vatican, Astarita 104.

A] Fr. of RF Nolan amphora. Providence Painter. Second quarter fifth. *ARV(2) 637/25 (no bibl.).

B] The upper part remains: A: a youth setting out: frontal, looking back, right arm extended, spears in the left hand. B: a draped youth, his right arm extended.

C] A: καλος.

7036.

Rome, Vatican, Astarita 124-7.+

A] Frs. of RF cup. Kodros Painter. Third quarter fifth. Ca. 430 (Beazley, AJA; Shapiro). *Beazley, AJA 64 (1960) 219-21, pl. 53,2. *ARV(2) 1269/6. Script 789.(1) *H.A. Shapiro, Personifications in Greek Art (1993) 259/128, 200, fig. 128 (1 fr.).

B] Unexplained subject: Shapiro: Helen and Paris? (Beazley thought, Birth of Aphrodite.) Fr. a: torso and head of an

elderly Prometheus; Leda; Athena. Fr. b: the outstretched arm of Peitho beside a head with horns (Pan); two more frs. may have parts of the same figures. The American frs.: three more women's heads, including that of Timandra, daughter of Tyndareus and Leda.

- C] Fr. a: upper part of a white-haired man, who is leaning on his stick. To right of his head: Προμεθ[ευς].(2) Αθεν[αία]. Αηδα. Πεθω. US fr.: Timandra.
D] Four Astarita frs. + two formerly in an American private collection. Mixed alphabet.

(1)the entry needs correction. (2)so AJA 64; Προμε[θευς], ARV(2).

7037.

Rome, Vatican, Astarita 131.+

- A] Frs. of RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/63, pl. 46. ARV(2) 431/43, Add.(2) 236.
B] Int.: Hermes at an altar. A: gods and goddesses on Olympus (Zeus, Hera, Ganymede; Poseideon and Amphitrite; Dionysus). B: Achilles and Hector fighting; at left, Athena and Thetis.
C] Int.: along the margin: [Δο]ρις εγρα[φεν]. B: to right of Thetis' head: Θε[τις]. Αχ[ιλλεύς].
D] Five frs. + New York 1973.212.1, now in Rome. ARV(2): "I have given my part (AJA 1955, 71, left) to Astarita." Tailed rho?

7038.

Rome, Vatican, Astarita 142.

- A] Fr. of RF cup. Oltos. Last quarter sixth. *ARV(2) 66/120. *Bothmer, Amazons 150/41, pl. 77,5.
B] Int.: an armed Amazon with raised spear and shield. Ext.: not preserved.
C] Int.: below the shield: [Μεμν]όν. Behind the Amazon's back, facing out: [καλ]ός.

7039.

Rome, Vatican, Astarita 280.

- A] Fr. of RF cup. Oltos? Last quarter sixth. *ARV(2) 1623. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 166, PHLE... 1.
B] A: upper part of a satyr.
C] A: the satyr's name: Φλε[-].
D] Damaged. Beazley compares Phlebippos on a RF cup by Oltos, Naples 2617 (ARV(2) 65/107) and Phlebodokos on a RF pelike by Phintias, Louvre C 10,784 (23/3). K.-D. adds Phlebon as a third possibility.

7040.

Rome, Vatican, Astarita 281.

- A] Fr. of RF cup. Brygos Painter. First quarter fifth. *ARV(2) 376/80 (no bibl.).
B] Int.: a boy's head; at left, aryballos and strigil hanging.
C] Int.: [Near the head]: [κ]αλ[ος].

7041.

Rome, Vatican, Astarita 297.

- A] Fr. of RF cup. Unattributed. Hischylos potter. Last quarter sixth. *Beazley, AJA 61 (1957) 6, pl. 6, fig. 4. ARV(2) 161/2,

Add.(2) 182. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' *MetMusJ* 26 (1991) 58 and n. 60 (not ill.).

B] A: part of the ground line; part of the tendril of a handle palmette.

C] A: under one handle, Gr.: *ἡσυχυλος επι[οιεσεν]*.

D] Another Gr. signature of Hischylos appears on the BF/RF eye cup Cambridge 37.14, ARV(2) 161/1, and a third on Geneva Market (Koutoulakis), ARV(2) 1621/40 bis and 1630; for the former see B. Cohen, fig. 15; for the latter, *ibid.*, 58 and n. 60.

7042.

Rome, Vatican, Astarita 428.

A] Frs. of RF psykter. Myson. First quarter fifth. *Bothmer, *Amazons* 125/10 and 129-30 (not ill.). S. Drougou, *Der attische Psykter* (Beiträge zur Archäologie 9, 1975) 17/A 28, 75, pl. 16, 1 (part). ARV(2) 242/77, Para. 349, Add.(2) 202.

B] Theseus abducting Antiope: an Amazon rushing; Antiope and Theseus; Peirithoos; an Amazon archer shooting; an Amazon hoplite and archer; there is perhaps space for two additional figures, although Bothmer doubts it.(1)

C] The rushing Amazon: *[--]δα. [Αντιοπ]εια. [Α]νδροδαμει[α]*.
The hoplite Amazon: *Ευρυπυλ[α]*, retr.(2)

D] 60+ frs.

(1)the description is taken from Bothmer 128-30. (2)Bothmer's emendation.

7043.

Rome, Vatican, Astarita 514.

A] Fr. of RF cup. Epiktetos. Last quarter sixth. *ARV(2) 76/66 (no bibl.).

B] Int.: upper part of a running satyr.

C] Int.: *[επο]ιεσεν*.

D] For epioiesen without the name see AJA 88 (1984) 345 n. 28.

7044.

Rome, Vatican, Astarita 572.

A] Frs. of RF cup. Epiktetos. Last quarter sixth. *ARV(2) 74/44 (no bibl.).

B] Int.: komast or satyr (small parts).

C] Int.: *[--]π[--]*.

D] Two frs.

7045.

Rome, Vatican, Astarita 584.

A] RF palmette eye cup. Unattributed. Class of Palmette-eye Cups. Last quarter sixth. *ARV(2) 50/190 (no bibl.), 1564/2.

B] Int.: acontist. Ext.: between palmettes (which are between eyes): A: a satyr carrying a wineskin. B: a satyr leading the way.

C] Int.: *Α]ντ[ι]μα[χος]---*.

D] Listed by Beazley as a kalos-name.

7046.

Rome, Vatican, Astarita 656.

A] RF cup. Eucharides Painter. Ca. 490 (Bothmer). Middle/late

(Langridge). *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 402/E 162, fig. 43.g (facs. of Gr.) (otherwise not ill.). ARV(2) 231/83. E. Pöhlmann, *Wüzb. Jbb. n.s.* 2 (1976) 57 n. 25, 72/4 bis. *Bothmer apud Immerwahr, AK 16 (1973) 143/4 bis.

B] Int.: a seated youth holding a book roll. Ext.: plain.

C] Int.: the right-hand portion of the roll is preserved:

[---]ου

[---]vos

[---]ι

[---]ι.(1)

D] = 35,620. Bothmer is right in saying that this is not nonsense; it is probably a continuous text, but what about the last iota? For book rolls, see now Script, p. 99 n. 6.

(1)my reading from the xerox of a ph. in Langridge; her reading agrees.

7047.

Rome, Vatican, Astarita 701.

A] Fr. of RF cup. Oltos. Last quarter sixth. *ARV(2) 1523/66 ter.

*A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 184, MELOUSA 1.

B] A: a maenad; the arm of a satyr(?).

C] A: the maenad: Μέλου[σα].(1)

D] For ou for o (spurious diphthong) see GAI i, 240/4.

(1)or Μέλλουσα or Μέλουσα(?) with eta. G. Neumann apud K.-D. translates: 'die Singende.' Mel(1)ousa is not in C. Fränkel as a maenad name. It occurs in a Christian inscription: [Thessalia; Trikala; 1363-1372 ac] Greece [Chr]. InvThess.24.10-11: πρὸ ὥρας τῆς [παρού]σης αὐτοῦ ζοῆς, ἀποστερηθεῖη κ(αὶ) τῆς Μελοῦσης, but nowhere else in the TLG or PHI disks. Pape has Μελλουσα or Μελουσα as the name of a woman in Inscr. [CIG] 3.5585. Pape also has Μηλουσα as the name of an island near Iberia, in Hecat. apud Steph. Byz. See also New York 44.11.1.

7048.

Rome, Vatican, Astarita 731.

A] RF pelike. Sylius Painter. First quarter fifth. *ARV(2) 1632, 1639/17 bis. *TGV 242/15C n. 1 (xexan).

B] A: Zeus and Hera, seated; Nike standing between them. B: a woman and two men.

C] On the mouth, an Etruscan Gr.: Chechan.

D] Companion piece to Vatican, Astarita 732. For the provenance see ARV(2) 1632, under Astarita 735.

7049.

Rome, Vatican, Astarita 732.

A] RF pelike. Sylius Painter. First quarter fifth. *ARV(2) 1632, 1639/17 ter. *TGV 242/15C n. 1 (xexan).

B] A: three women at a laver. B: a citharode with a man and a youth.

C] On the mouth, Etruscan Gr.: Chechan.

D] Companion piece to Vatican, Astarita 731. For the provenance see ARV(2) 1632, under Astarita 735. ARV(2) 1639 gives Chechana [different from the Chechan of 731].

7050.

Rome, Vatican, Astarita 763.

- A] BF/RF cup. Oltos. Last quarter sixth. *ARV(2) 1623/64 bis, Add.(2) 165. *A. Kossatz-Deissmann, 'Nestor und Antilochos: zu den spätarchaischen Bildern mit Leberschau,' AA 1981, 568-69, 575/K 13, figs. 9-10. *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 73 and n. 521 (mention).
- B] Int.: a maenad. A: Heracles and the Amazons. B: a goddess(?) mounting a chariot; at left, extispicy: a young warrior (Antilochos?) inspects the entrails held by a nude boy; an old man (Nestor) faces the warrior: preparations for the war with Troy?
- C] B: the old man: Νεστώρ. To right of 'Antilochos': [-(λ)ος, probably from a kalos-inscription.(1)

(1)so K.-D.; but could it be [Αντιλο]χος(?). I am not sure that the figure of 'Antilochos' was inscribed.

7051.

Rome, Villa Giulia.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. Para. 105/6 bis, Add.(2) 57.
- B] Neck: A: a panther felling a deer. B: similar. Body: A: Dionysus and satyrs. B: satyrs and maenads. Under each handle: siren.
- C] Signed Nikosthenes.

7052.

Rome, Villa Giulia.

- A] Frs. of BF Nikosthenic amphora. From Cervetri. Painter N. Nikosthenes potter. 530-520. *ABV 222/51, Para. 104 (no bibl.). *Vidi.
- B] Neck: A: Nike. B: similar. Shoulder: floral is preserved. Body: fight. On the topside of the mouth: leaves.
- C] On the topside of the mouth: [N]ικος[θενης εποισεν].(1)
- D] Ex Cervetri. TGV 124/16 may be this vase (see p. 125, but there is a misprint there and the description is not quite the same); if so, add: under the foot, Dip.: ligature EP.

(1)"More of the signature may be preserved, but this is all I saw." (Beazley). I saw more letters, but did not think I saw all: [Nικ]ο[σ]θενε[ς] --- εποι[ε]σ[εν]. The inscription is in groups of 1 or two letters between the leaves.

7053.

Rome, Villa Giulia.

- A] BF Nikosthenic neck amphora. From Cervetri, Painter N. Nikosthenes potter. 530-520. *ABV 219/25 (no bibl.). *Vidi.
- B] Shoulder: A: Centauromachy. B: similar. Below: Dionysus seated, with satyrs and maenads. On each handle: a satyr.
- C] Near the bottom of one handle: Νικοσθενης εποι[ε]σεν].(1)

(1)my interpretation of Beazley's remark: "the last four letters missing." It could be εποικεσεν, although I thought the four letters were now missing.

7054.

Rome, Villa Giulia.

- A] Fr. of Nikosthenic neck amphora.(1) From Cervetri. Painter N. 530-520. *ABV 222/56.(2)
- B] No figured decoration preserved.
- C] Under the foot: "the usual red dipinto, and also an Etruscan graffito." (Beazley).
- D] The usual Dip. on vases by Painter N is a ligature EP; see TGV 124/3E (i). Another mercantile inscription on these vases is ΣΟ (with three-stroke sigma), but it is incised (ibid., p. 81/21A (vi). Beazley gives no reference for the Etruscan Gr.

(1)foot only. (2)not in TGV?

7055.

Rome, Villa Giulia.

- A] BF one-handled kantharos. From Cervetri. Perizoma Group. Group of Vatican G. 58. Last quarter sixth. *Photo. (part). ABV 345/4, Para. 158.
- B] Battle of hoplites. Shield devices white on black except for the following.
- C] One shield device: BG on white: E, retr.
- D] Done from the photo. so far as visible; there could be more letters as devices.

7056.

Rome, Villa Giulia.

- A] Fr. of BF hydria. Unattributed. Last quarter sixth. *ABV 677.
- B] Women at a fountain.
- C] Καλᾶλῆς and κα[λ]ε, the second word retr. except for the epsilon.
- D] A fountain hydria.It is not certain, but likely, that the kale goes with the name (Beazley). Kallis is the name of a woman on the fountain hydria (fountain Kallirhoe), Acr. i, 732 and of a maenad on the BF cup Naples Stg. 172 (ABV 203, top. See also LGPN ii, s.vv. Κάλλης and Καλλίς.

7057.

Rome, Villa Giulia.

- A] BF neck amphora. From Cervetri. Three-line Group. Last quarter sixth. *Vidi. *ABV 693/8 bis, 672/8, 673/2, Para. 140, Add.(2) 86.
- B] A: Heracles and Triton. B: Departure of a Warrior: a warrior with shield and lance places a flower on an altar; a woman faces him, holding a helmet and girdle.
- C] A: in large letters: above the scene, filling the space between the palmettes: Ονετοριδες καλος. To left of the scene: ηερακλες. At right: χαιρε. Below the last: Τριτων. B: in large letters: at left: Φιλδον καλος. Above the warrior: ηιππομεδων. Below the warrior's mouth, at some distance: ὄναχς (invocation). Along the woman's back: Πολυκαστε.
- D] Is Hippomedon here the ruler of Mycenae, one of the Seven against Thebes? (He is praying.) Polycaste is apparently not known in this connection. Rho with extended vertical. Three-stroke sigmas of different shapes.

7058.

Rome, Villa Giulia.

- A] BF column krater. Leagros Group. Last quarter sixth. 510-500.
 *Vidi. ABV 376/230 (no bibl.).
- B] A: Heracles and the Bull between two women; behind, a tree with his quiver suspended. B: four komasts.
- C] A: above the central scene: nonsense:
 προχ^ασε^(σ)(ε)ο(κ)ολοι.(1)
- D] = M. 452.

(1)the bracketed letters are very uncertain. Heracles' head and the tree intervene.

7059.

Rome, Villa Giulia.

- A] Fr. of lip cup. From Cervetri, Unattributed. Nearchos potter? Second quarter sixth. *ABV 83 (no bibl.).
- B] No figured decoration preserved.
- C] B: handle zone: Νεαρ[χος---].
- D] "In bold letters," Beazley, who suggests the signature as probable.

7060.

Rome, Villa Giulia.

- A] Fr. of BF skyphos.(1) Unattributed. Hermogenes potter. Third quarter sixth. *ABV 166/2, Para. 87/2 (no bibl.). Beazley, JHS 52 (1932) 203 (not ill.).
- B] No figured decoration preserved.
- C] A: ηερμογε[v]ε[s] [ε]πο{ο}ισεν.(2) B: [--- επο]ισεν(?).(3)
- D] "[A] seems somewhat garbled." (Beazley).

(1)of Hermogenean type. (2)see the rendering in capital letters in ABV. (3)on another fr., which may belong.

7061.

Rome, Villa Giulia.

- A] Plain lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive (A, B).
- B] Ext.: no figured decoration.
- C] Handle zone: nonsense: A: a long inscription ending in: ... λχυχv. B: εποχεχποχvχ(v).(1)
- D] B is easier to read than A, as it has larger letters. By a different hand?

(1)the last letter is a reversed nu.

7062.

Rome, Villa Giulia.

- A] BF lip cup. Unattributed. Third quarter sixth. *Photos. in Beazley Archive (all).
- B] Int.: remains of a goat or chimaera; around the scene, a tongue pattern framed by four parallel lines. Lip: A: white and black cocks facing each other, on either side of a lotus blossom. B: similar. Handle zone: sphinxes instead of palmettes.
- C] Handle zone: in small letters: A: χαίρε και πει τενδε.
 B: χαίρε και πει τενδε.
- D] Neat writing. The rho's have extended verticals.

7063.

Rome, Villa Giulia.

- A] Fragmentary BF lip cup. Xenokles Painter? Xenokles potter?
Third quarter sixth. *Vidi.
- B] Lip: A: a bull to right, between lions.
- C] Handle zone: A: ΧϞΕΝΟΚΛ : Ε(Π)ΟΙΕΘ[ΕΥ].
- D] I cannot find this in Beazley; perhaps my reading of
Xenokles is wrong?

7064.

Rome, Villa Giulia.

- A] BF lip cup. Unattributed. Third quarter sixth. *Vidi. *Photos.
in Beazley Archive (small).
- B] Int.: gorgoneion. Lip: A: a sphinx facing a lion. B: similar.
- C] Handle zone: nonsense: A: twenty thick blobs in a wavy
horizontal line, filling most of the space between the
handle palmettes. B: similar?

7065.

Rome, Villa Giulia.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth.
*Vidi.
- B] Lip: A: a lion attacking a boar. B: a lion attacking a
fawn(?).
- C] Handle zone: nonsense: imitation letters: A: a short row of
dots. B: similar.
- D] This could be the vase in Villa Giulia of which I saw a
photo. in the Beazley Archive: Int.: gorgoneion by the same
hand as that on a lip cup with A and B: a sphinx facing a
lion, q.v. In that case B should not have a fawn.

7066.

Rome, Villa Giulia.

- A] Fr. of RF calyx krater(?). From Vignanello. Unattributed.(1)
Last quarter sixth. *ARV(2) 1582. NSc. 1916, 84.
- B] Subject not mentioned by Beazley.
- C] A: Γλαυκ[--].
- D] Glaukon or Glaukos or Glaukytes?

(1)time of Oltos.

7067.

Rome, Villa Giulia.

- A] RF pelike. From vicinity of Viterbo. Euphronios. Last quarter
sixth. 520-515 ('Euphr.'). *Musée du Louvre, Euphronios (exhib.
9-18 - 12-31 1990) 154/29 (ill.). *Antikemuseum Berlin,
Euphronios der Maler (exhib. 20-3 - 25-5 1991) 167/29 (bibl.).
*CV, Italy 64, pls. 17-18, fig. 5; facss., p. 21. ARV(2) 15/11
(no bibl.), Add.(2) 153. Moon, ed., Midwestern 136. TGV 149/24E
10.(1)
- B] A: a youth leading a horse; a bird flying to right. B: a
youth, with the himation slung around his waist, seated and
threatening an ithyphallic boy with a sandal.
- C] A: between the horse and the youth, downward in two lines,
roughly stoich.: Λεαγρος|καλος.
.....
.....
B: between the figures' middles, roughly horizontal, in
two lines: Λεαγρος|καλος.(1) Under the foot, Gr.: ΠIV||.(2)

D] Shapiro in Neils et al., Goddess and Polis (1992) 54, fig. 32,c, cites Vienna IV 1870 = 318 (ABV 671, JdI 30 (1915) 39, fig. 2), another chastizing of a boy with a sandal. On this subject, see Boardman, 'A Curious Eye-cup,' AA 1976, 286.

(1)so the 'Euphr.' cats. CV omits the final sigma of kalos; from the facs. it seems that the final sigma of Leagros might have done double duty: Λεαγρος καλος. The epsilon is out of alignment. (2)the Gr. after TGV; CV has a different reading.

7068.

Rome, Villa Giulia.+

- A] RF pelike. From Cervetri. Euphronios. Last quarter sixth. 520-515 (Euphr.). *Antikenmuseum Berlin, Euphronios der Maler (exhib. 20-3 - 25-5 1991) 164/27 and 165/28 (ill.). Also Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990). *Photo. and dr. VA 30. ARV(2) 16/12, Add.(2) 153.
- B] A: a seated youth, holding his stick and having his sandal tied by a boy. B: a seated youth, with his stick, playing with a marten.(1)
- C] B: to the youth's upper right, facing him: Λεαγρος. On the youth's left, not facing him: καλος.(2) Under the foot: a long Etruscan Gr.
- D] + Chicago, University 1967.115.187. Firm letters.

(1)according to Beazley; see CB iii, text. (2)for the shape of the sigma see my article in Euphronios und seine Zeit (1991) 52. The two sigmas are not lying sideways, but are written without turning the vase.

7069.

Rome, Villa Giulia.

- A] RF calyx krater. From Cervetri. Epiktetos. Andokides potter. Last quarter sixth. 520-510. Early (Beazley). *ARV(2) 77/90, Add.(2) 169. Ricci, Mon. Linc. 42, 889-91 (ill.). *Photo. Script 306. *B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 89 n. 68. K. Huber in Euphronios und seine Zeit (Colloquium Berlin 19-20 April 1991) 60 (foot does not belong). Robertson, AVCA 17-18 and n. 37. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 88 and n. 6.
- B] A: komos. B: Dionysus and maenads.
- C] A: above the scene, Gr.: Επικτε[τος ε]γρασφεν, for εγρασφεν. On the foot, Gr.: [Ανδο]κιδες εποε (1), complete at end.
- D] Very early, his style not yet formed, recalls his teacher Psiax (Robertson). "Ricci ... rejects the signature of Epiktetos and is reminded of Psiax: I think the drawing is by Epiktetos, although there are certain resemblances to Psiax; compare also [London, Victoria and Albert Museum 275] the Brachas vase (p. 9)," Beazley. Cohen states that the foot (with the sig. of Andokides) does not belong and is perhaps from an amphora; see 'Literate Potter' and Huber. For Gr. inscriptions in early RF see Script, pp. 58-59.

(1)cf. GAI i, 328 and ii, 511.

7070.

Rome, Villa Giulia.

- A] Frs. of plastic mug (head vase: negro's head). Unattributed. Charinos potter. Last quarter sixth. 510-500 (Cohen). *ARV(2) 1531/1. *NSc 1916, 53 (facs.). *Beazley, JHS 49 (1929) 43/1. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 79 (not ill.).
- B] The bowl is checkered, on white ground.
- C] On the handle, in two lines, Grr.: [X]αρινος εποιεσεν and [-]ικος καρτα καλος.

(1)in ARV(2), Beazley gives one sigma as four-stroke, but in JHS and NSc. all sigmas are three-stroke.

7071.

Rome, Villa Giulia.

- A] Fr. of RF plate. Epiktetos. Last quarter sixth. *ARV(2) 78/99. Beazley, *AJA 39 (1935) 480, fig. 5.
- B] Hand (of one dancing?).
- C] [Επ]ικτ[ετος ---].

7072.

Rome, Villa Giulia.+

- A] Fr. of rhyton or kantharos (head vase?, see below). From Veii. Syriskos Painter. First quarter fifth. *ARV(2) 265/76 (no bibl.).
- B] Boy, and youth leaning on his stick; between them, a pillar.
- C] On the pillar: καλος.
- D] + a (misaid?) fr. of a cat-head rhyton that may belong.

7073.

Rome, Villa Giulia.

- A] RF oinochoe. From Cervetri. Terpaulos Painter. First quarter fifth. *Vidi. *ARV(2) 308/1 (no bibl.), Add.(2) 212. Helbig(4), vol. 3 (Tübingen 1969), no. 2647 (Greifenhagen). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 173, TERPAULOS 2.
- B] Satyr playing the flute.
- C] Above the flutes: Τερπ{π}αυλος (the satyr). Above the satyr: καλος, retr. At right: ho παis καλος. On a wineskin, in BG: καλος, retr.
- D] The red letters are fine, the BG letters are large. - I do not think the καλος goes with the name.

7074.

Rome, Villa Giulia.

- A] RF oinochoe. Dutuit Painter.(1) First quarter fifth. *Vidi. ARV(2) 1644.
- B] On the neck: a youth (boy), and a man leaning on his stick.
- C] In white: καλος(?) and other letters.
- D] I saw a companion piece (youth with dog to left) which did not seem inscribed; this must be ARV(2) 307/15.

(1)probable (Beazley).

7075.

Rome, Villa Giulia.

- A] RF oinochoe. From Cervetri. Terpaulos Painter. First quarter fifth. *Beazley, AJA 61 (1957) 6/xii (not ill.). ARV(2) 308/3, Para. 357. *Vidi (part of inscriptions(1)). *GAI ii, 340.
- B] A young warrior retreating under a shower of arrows.
- C] The inscriptions are horizontal: in the field:

Λυσέας καλός, ναίχι δοκεῖ τοι, (1) and: καλός, retr. On the band serving as a ground line: Λυσεας καλός. From the youth's mouth: παπαί, retr. Also: γονυ.(2)

D] ARV(2) gives the name Lyseas twice; I saw it only once.

(1)for a discussion of τοι see GAI ii, 340-41. (2)there may be more at the end (Beazley). Is γονυ(γόνυ?) a military posture? It seems to be the equivalent of 'at ease', cf. e.g. Diodorus Siculus 15.32.5. - I take ναίχι and γονυ from Beazley as I did not see these words.

7076.

Rome, Villa Giulia.

- A] Fr. of RF plastic rhyton (sphinx). From Vulci. Unattributed. Sotades potter. Second quarter fifth. *ARV(2) 772/ζ (no bibl.). B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 82 and n. 183 (misprint: the vase is not illustrated). H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 155/E 4 (not ill.).
- B] No figured decoration preserved.
- C] Gr.: Σωταδης εποιησεν.
- D] In whose hand is the signature? The alphabet varies in the signatures, but Cohen assumes they are by the potter. Mixed alphabet (mainly Ionic).

7077.

Rome, Villa Giulia.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Early RF (Beazley). *ARV(2) 1557/2 (no bibl.).
- B] Int.: a jumper: part of a halter remains.
- C] Int.: [---]εν.

7078.

Rome, Villa Giulia.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Early RF (Beazley). *ARV(2) 1557/4 (no bibl.).
- B] Int.: part of a foot?
- C] Int.: [---] επ[---].

7079.

Rome, Villa Giulia.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Early RF (Beazley). *ARV(2) 1557/10 (no bibl.).
- B] Int.: a warrior: part of a helmet and of a shield remain.
- C] Int.: [---] επ[---].

7080.

Rome, Villa Giulia.+

- A] Fragmentary RF cup. Paseas (Cerberus Painter). Last quarter sixth. *Photo. (Int.). *CV, Italy 8, III I, pl. 1 B 8-9 (part), etc. *CF, pl. Y, 1 (Int.). W. Kraiker, Katalog ... Heidelberg (1931), pl. 4 (Heidelberg fr.). ARV(2) 163/10.
- B] Int.: a woman, running and carrying on her left arm a phallus-bird kissing her lips. A: Heracles and Geryon. B: unexplained: Artemis and males (fragmentary).
- C] Int.: below the left arm: εἴ κ[αλῆ](?)(1)
- D] + Heidelberg 20. + ex Florence 1 B 8-9; 25-26 B 40; 6 B 29; 11 B 65; 12 B 37; 20 B 55.

(1) this follows a suggestion by Beazley in CF. I wonder if something (a name?) did not precede these words. Usually εἶ is not found at the beginning of a kalos statement, but see London E 398, RF pelike, unattributed, BSA 29 (1929-28) 197-98, which has εἶ σφόδρα καλή. Louvre G 136, RF cup, Eucharides Painter, ARV(2) 231/78, has: εἶ σὺ καλός and Ἀριστείδες, which can be read before or after the kalos statement.

7081.

Rome, Villa Giulia.

- A] RF cup. From Cervetri. Oltos. Last quarter sixth. *ARV(2) 1623/66 bis, 1699, Para. 327, Add.(2) 165. *C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 162, fig. 224 (A, central portion: shows some letters to left and right of the two wrestling heroes).
- B] Int.: a boy about to set down a cock for the cock fight. A: Heracles and Nereus. B: a procession to an altar, with two bulls.
- C] Int.: καλὸς Μενυδῶν.
- D] Ex Rome, Fondazione Lerici.

7082.

Rome, Villa Giulia.+

- A] Fragmentary RF palmette eye cup. Oltos. Last quarter sixth. *ARV(2) 58/48, 49/173. *CV, Italy 8, pls. 1 B 23 and 12 B 98 (parts).
- B] Int.: a woman cup-bearer. Ext.: between palmettes between eyes: A: Dionysus(?) reclining. B: a maenad.
- C] Int.: Μενυδῶν, retr., and [καλός, retr.
- D] + ex Florence. + Vatican, Astarita 301.

7083.

Rome, Villa Giulia.+

- A] Fragmentary RF cup. Oltos. Kachrylion potter. Last quarter sixth. Early middle (Beazley). *ARV(2) 59/60. *CV, Italy 8, pl. 1 B 51 (part). *Beazley, CF.
- B] Int.: an archer. A: duel, with a horseman. B: a satyr and a maenad with a donkey.
- C] Int.: Χαχρυλ[ι]ῶν and [ε]ποι[ε]σε(ν), the last retr. Θρ[α]σ[ε]ς(ς), for Θρασέας.(1) A: Θρασες. [-]ας and below it: [καλός.(2) B: the maenad: Θαλία.
- D] + a fr. ex Florence. + Vatican, Astarita 298. The inscriptions after CF, and, for the Astarita fr., ARV(2).

(1) Θρ[α]σ[ε]ς shares the sigma with the nu of [-]εσεν. (2) the last two words on A are on the Astarita fr. In CF, Beazley (the Astarita fr. not yet included) also reads [-]ος; thus there are perhaps two names and a kalos-name on A, unless [-]ος is another kalos.

7084.

Rome, Villa Giulia.+

- A] Fragmentary BF/RF eye cup. Epiktetos. Hischylos potter. Last quarter sixth. *ARV(2) 70/2 = 45/101, 71/9 = 46/139, *Add.(2) 166. *CV, Italy 8, pl. 3 B 1 (part). *CF, pl. Z,8 (part). Beazley, JHS 51 (1931) 40/2 (erroneous reading). Kraiker, Katalog ... Heidelberg (1931), pl. 5 (Heidelberg fr.). *Cohen, Bilinguals, pls. 93,3 and 94,1-2 (all).

- B] Int.: BF: a warrior. Ext.: between eyes: A: a male squatting.
B: a horse.
- C] Int.: ἡ[σ]χυλος[---]. B: between the left-hand brow and
eye: Επικτετος[---].
- D] + ex Florence 3 B 1 and CF, pl. Z, 8. + Heidelberg 18. +
Villa Giulia fr. (ARV(2) 46/139 = 71/9). The verbs were no
doubt in the missing parts.

7085.

Rome, Villa Giulia.

- A] RF cup. Nikosthenes Painter. Last quarter sixth. *Photo.
(Int.). ARV(2) 124/6 (no bibl.).
- B] Int.: komast: a naked youth running and holding a wineskin
with both hands.
- C] Int.: in a circle around the scene, starting to right of the
feet and moving upward: ὁ παῖς καλός.

7086.

Rome, Villa Giulia.+

- A] RF cup.(1) Unattributed. Last quarter sixth. *ARV(2) 1564/5
(no bibl.).
- B] Int.: a naked komast running with psykter and stick.
- C] Int.: Ἀν[τι]μαχος καλο[ς].
- D] + Vatican, Astarita 14.

(1)of type A.

7087.

Rome, Villa Giulia.+

- A] Frs. of RF cup. Epiktetos. Last quarter sixth. *ARV(2) 76/76. W.
Kraiker, Katalog ... Heidelberg (1931), pl. 4 (Heidelberg
fr.).
- B] Int.: a youth grooming a horse. Ext.: plain.
- C] Int.: ἐποίησε[v].
- D] + Heidelberg 17. Two frs. For ἐποίησεν without the name,
see AJA 88 (1984) 345 n. 28.

7088.

Rome, Villa Giulia.

- A] RF cup. From Vulci. Epiktetos. Last quarter sixth. *ARV(2)
76/77. *Photo. Beazley, JHS 51 (1931) 44 (not ill.).
- B] Int.: a naked woman using an olisbos (μῆλησιαζουσα) over a
large skyphos. Ext.: plain.
- C] At left: ἐποίησεν.
- D] Ex Canino (Mus. etr. 1824). For ἐποίησεν without the name,
see AJA 88 (1984) 345 n. 28. Sloppy writing.

7089.

Rome, Villa Giulia.+

- A] Frs. of RF cup. Manner of Epiktetos. Last quarter sixth. Late
(Beazley). *ARV(2) 79/3. *CV, Italy 8, pl. 4 B 1, 6 B 5, and
probably 12 B 72.
- B] Int.: lost. A: between pegasi, maenads. B: between pegasi,
fight.
- C] A: [ἐποιε]σε[v].
- D] + ex Florence. For ἐποίησεν without the name, see AJA 88
(1984) 345 n. 28.

7090.

Rome, Villa Giulia.

A] RF cup. From Falerii. Manner of Epiktetos. Late (Beazley).
Last quarter sixth. *ARV(2) 79/4 (no bibl.).

B] Int.: a komast with a wineskin. A: Dionysus reclining, with
satyrs. B: four warriors.

C] Int.: εποίησεν.

D] For εποίησεν without the name, see AJA 88 (1984) 345 n. 28.

7091.

Rome, Villa Giulia.

A] Fr. of RF cup. Manner of Epiktetos. Last quarter sixth. *ARV(2)
80/9 (no bibl.).

B] Int.: part of a warrior's shield (device: a satyr's head in
outline).

C] Int.: [---]ε[---].

D] Could be from a signature.

7092.

Rome, Villa Giulia.

A] RF cup. Manner of Epiktetos. Last quarter sixth. *ARV(2) 80/14
(no bibl.).

B] Int.: a woman (maenad) running. Ext.: plain.

C] Int.: [ho π]αι[ς] καλος.

7093.

Rome, Villa Giulia.

A] RF cup. From Cervetri. Skythes. Last quarter sixth. Very early
(Beazley). *ARV(2) 82/1, Add.(2) 169.

B] Int.: a warrior. A: Heracles and Eurystheus. B: athletes.

C] B: [Σκυ]θες μ[ε]γροφ[εν].

7094.

Rome, Villa Giulia.+

A] RF cup. Skythes. Last quarter sixth. *ARV(2) 82, 83/8, Add.(2)
169. AJA 78 (1974), pl. 88, fig. 4 (Toronto fr.).

B] Int.: komast.

C] Int.: [---]ς καλος εγ[ραφ]σεν.

D] + Toronto 923.13.11. Beazley (p. 82) compares Louvre G 10:
Επιλυκος[εγροφ]σεν καλός. (So I would read, rather than
καλῶς). My guess is that this is a conflation of the
kalos-inscription favored by Skythes, and his signature.
The VG inscription might thus be restored with [Επιλυκο]ς
or [Σκυθε]ς.

7095.

Rome, Villa Giulia.

A] RF standlet of Sosian type. From Cervetri. Skythes. Last
quarter sixth. *ARV(2) 85/24 (no bibl.). *Photo.

B] Symposium: a youth reclining.

C] In a large curve starting at the upper right and running
along the margin to below the exergue line at right:
Επιλυκος καλο^ς.

7096.

Rome, Villa Giulia.

A] RF cup. Manner of Euergides Painter. Last quarter sixth. *ARV(2)
97/11 (no bibl.).

- B] Int.: a youth running, with a wrap on both shoulders. Ext.: plain.
C] Int.: [---]υ[---].

7097.

Rome, Villa Giulia.

- A] Fr. of RF cup. Perhaps Hermaios Painter.(1) Kachrylion potter.
Last quarter sixth. *ARV(2) 111 (no bibl.). *Photo.
B] Int.: hunter: head and shoulders of a man carrying a fox on
a pole.
C] Int.: at upper left: [Χαχ]ρυλιὸν [---].

(1)but little is preserved (Beazley).

7098.

Rome, Villa Giulia.

- A] RF cup. Unattributed. Last quarter sixth. *ARV(2) 1609/2 (no
bibl.). Beazley, AJA 54 (1950) 317 (mention; not ill.). TAPhA
103 (1972) 181-86 (bibl.).
B] Int.: a satyr running.
C] Στεσαγοραῶς καλός.
D] This is a younger Stesagoras than the brother of Miltiades
(the victor of Marathon), who is celebrated on a BF pyxis by
Exekias, cf. ARV(2) 1699 and Script 144.

7099.

Rome, Villa Giulia.+

- A] BF/RF eye cup. Pheidippos. Hischylos potter. Last quarter
sixth. *ARV(2) 165/7, 44/97, Add.(2) 182. *CV, Italy 8, pl. 4
B 29 and 12 B 106 (parts). CF, pl. Z,4 (A, part). W. Kraiker,
Katalog ... Heidelberg (1931), pl. 3 (Heidelberg fr.).
B] Int.: BF: a satyr with a pointed amphora. Ext.: between
eyes: A: a hoplitodromos. B: a nose.
C] Int.: ηισχυλος [επ]οιεσεν.
D] + Florence frs. + Heidelberg 8.

7100.

Rome, Villa Giulia.

- A] Fr. of RF cup. Poseidon Painter.(1) Last quarter sixth. *ARV(2)
136/9 (no bibl.).
B] Int.: an athlete running; between his feet, a discus on
which are an owl and some letters.
C] Int.: letters on the discus.

(1)Coarser Wing ii.

7101.

Rome, Villa Giulia.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. *ARV(2) 1590
(no bibl.).
B] Int.: part (middle) of a satyr.
C] Int.: [--?κ]ρατε[ς ---].
D] Beazley suggests Krates, but realizes that the name may
have been longer.

7102.

Rome, Villa Giulia.

- A] RF cup. Unattributed. Last quarter sixth. *ARV(2) 1597/3 (no
bibl.).

- B] Int.: a warrior, bearded and naked except for a helmet, greaves and a cloak around the waist, runs with spear and shield; in the field, an arrow and a stone.
 C] Int.: Λυσικλ(ε)ς καλ[ο]ς, ν[αι](?). (The first five letters are retr.)(1)
 D] The epsilon is of an unusual shape.

(1)Beazley: hard to read; the reading is suggested only.

7103.

Rome, Villa Giulia?

- A] Fr. of RF cup. From Vignanello (prov. of Viterbo).
 Unattributed. First quarter fifth. Severe style (NSc). *NSc.
 1924, 248/(c) (not ill.).
 B] Int.: the back of the head, and one hand of a figure. Ext.:
 plain.
 C] Int.: καλος.
 D] The vases from Vignanello seem to be in the Villa Giulia.

7104.

Rome, Villa Giulia.+

- A] Frs. of RF cup. Apollodoros. First quarter fifth. *ARV(2) 120/4,
 Add.(2) 175. JHS 53 (1933) 69-70, pl. 6 (all). Hartwig,
 Meisterschalen, pl. pl. 69,1 (the Cahn fr.). CV, Great Britain
 15, Castle Ashby, pl. 41,2.
 B] Int.: a warrior. A: fight. B: warriors advancing (βοηθοι).
 C] Int.: [Ευρυπτολ]εμ[ος καλος]. B: [Απολλ]οδορος εγρα(φ)σεν.
 D] + Cahn 487 (ex Northampton, Castle Ashby). Phi = cartwheel
 theta.

7105.

Rome, Villa Giulia.+

- A] Frs. of RF cup. Onesimos (P). First quarter fifth. *ARV(2)
 328/118, 357/66, Add.(2) 216, 221.(1)
 B] Int.: two acontists. Ext.: plain.
 C] Int.: καλος, retr.
 D] + Vatican, Astarita 6.

(1)no bibl.

7106.

Rome, Villa Giulia.

- A] Fr. of RF cup. Manner of Onesimos (O).(1) First quarter fifth.
 *ARV(2) 331/19 (no bibl.).
 B] Int.: hair(?) and line border. A: komos: a youth and a man
 dancing.
 C] Int.: [h]ο παις.(2)

(1)"Seemed Onesiman rather than Antiphontic, but I am not
 sure" (Beazley). (2)incomplete?

7107.

Rome, Villa Giulia.

- A] RF cup. From Falerii. Antiphon Painter. First quarter fifth.
 *Photo. ARV(2) 335/6 (no bibl.).
 B] Int.: komast: a youth with a stick and cup. Ext.: plain.
 C] Int.: to left and right of the head: ho πα^ις ^ καλο[ς].(1)
 D] Tiny letters widely spaced.

(1)head and cup intervene.

7108.

Rome, Villa Giulia.

A] RF cup. Antiphon Painter. First quarter fifth. *Photo. ARV(2) 336/19 (no bibl.).

B] Int.: a warrior with a phiale and an upright spear. Ext.: plain.

C] Int.: ho pais kalos.

7109.

Rome, Villa Giulia.+

A] Fragmentary RF cup. Antiphon Painter. First quarter fifth. *ARV(2) 337/28, Add.(2) 218. *Beazley, CF, pl. 6 B 2. Boll. d'Arte 59 (1974) 3-4, 175, figs. 8-12 (all frs.).

B] Int.: a youth with his stick. A: a youth leading a horse toward a seated youth. B: two youths and a horse (one youth holding a stick, the other a brush).(1)

C] Int.: [h]ο παῖς καλός. A or B?: on the croup of one horse, a horse brand(?): γρ.(2)

D] + two VG frs. + Florence 6 B 2 and another Florence fr. + Vatican, Astarita 266.

(1)see ARV(2) for a description of the individual frs. (2)so Beazley in CF: "as if by way of a brand."

7110.

Rome, Villa Giulia.

A] Fr. of RF cup. Manner of Antiphon Painter.(1) First quarter fifth. *ARV(2) 347/103.

B] Int.: an acontist (mid-section only). A: a foot to right.

C] Int.: [---]α[---].

(1)may be by self (Beazley).

7111.

Rome, Villa Giulia.+

A] Frs, of RF cup. Colmar Painter. First quarter fifth. *ARV(2) 353/16. *Beazlet, CF, pl. 9 B 1.

B] Int.: hoplitodromos. A, B, each: hoplitodromoi.

C] Int.: $\Lambda\upsilon[\sigma\iota\varsigma]$ καλός.(1) A or B: on one Florence fr.: foot and [---] παῖς [---].

D] + Florence 9 B 1.

(1)in CF, Beazley gives $\Lambda\upsilon[\sigma\iota\varsigma]$ καλός.

7112.

Rome, Villa Giulia.

A] Frs. of RF cup. Brygos Painter. First quarter fifth. *ARV(2) 375/64 (no bibl.).

B] Ext.: palaestra. Fr. a: a male elbow; aryballos and strigil suspended; head and shoulder of a youth. Fr. b: aryballos and strigil suspended; nose, upper lip and arm of a youth leaning on his stick. Fr. c: parts of aryballos and strigil; arm of a male leaning on his stick.

C] Fr.: a: the youth: [κ]αλ[ος]. Fr. b: the youth leaning on his stick: κα[λος]. Fr. c: the male leaning on his stick:

[---]vo[---].

D] Three frs.

7113.

Rome, Villa Giulia.+

A] Frs. of RF cup. Painter of Munich 2676.(1) First quarter fifth.

*CV, Italy 8, pl. 7 B 44, etc. *Beazley, CF. ARV(2) 392/16.

B] Int.: a man holding a fillet; a boy with a lyre.

C] Int.: [---]γ[---].(2)

D] 3 Villa Giulia frs. + (ex) Florence 7 B 44, etc. (5 frs.);
+ Heidelberg 71.

(1)weak Brygan. (2)so Beazley in CF; CV thinks gamma or alpha.

7114.

Rome, Villa Giulia.

A] Frs. of RF cup. Douris. First quarter fifth. Middle period

(B.-O.). *Photo. (Int.). ARV(2) 432/50 (no bibl.). *D.

Buitron-Oliver, Douris (Kerameus 9, 1995) 78/91, pl. 60

(inscription not mentioned).

B] Int.: concert (aulodia?): a boy and a youth (singing and
playing the flutes respectively?) standing on a two-stepped
platform; at left, a seated man; at right, a standing male
(listeners). A: school scene? The remains are similar to B
of the Douris school cup, Berlin 2285.

C] Int.: on the bottom step, no doubt in BG: ho πα[ις].(1)

D] Two frs. Very neat writing.

(1)It is not clear whether there was space for καλος. There
is a slightly wider space between the article and the noun.

7115.

Rome, Villa Giulia.

A] Fr. of RF cup. Douris. First quarter fifth. Middle period

(B.-O.). *ARV(2) 433/67 (no bibl.). *D. Buitron-Oliver, Douris

(Kerameus 9, 1995) 79/112 (not ill.).

B] A: small pieces of helmet crest and shield.

C] A: η[ι]π[πο]δαμας[---].

D] B.-O. lists the fr. as: Florence, Museo Archeologico, ex
Villa Giulia. Rim fr.; a small rim fr. in Florence with
a crest recalls this (Beazley).

7116.

Rome, Villa Giulia.

A] Fr. of RF cup. Douris. 480-470. Late period (B.-O.). *ARV(2)

444/235. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 85/226,
pl. 110.

B] Int.: a man (Heracles?) (club?), baldrick, left arm
extended). Ext.: plain.

C] Int.: along the margin: ho πα[ις] καλος.

D] R. Guy has added another fr. in Villa Giulia. Beazley in
ARV(2) says the figure faces left and so does B.-O. But the
ph. in pl. 110 shows the figure facing right. The latter
must be right if the inscription is not retr., which is
unlikely (and not so registered in B.O.'s cat.). Bothmer
interprets the scene as Heracles in the bowl of Helios.

7117.

Rome, Villa Giulia.+

- A] Frs.(?) of RF cup. Makron. First quarter fifth. *ARV(2) 476/277 (no bibl.) and 476/278? Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 30.
- B] Int.: at left, parts of a satyr, probably attacking a maenad, part of whom may be on the other fr. A: feet.
- C] Int.: [--]υο[--].
- D] + a VG fr. may belong (ARV(2) 476/278).

7118.

Villa Giulia.+

- A] Frs. of RF cup. Makron. First quarter fifth. Hauptwerk I (Kunisch). *ARV(2) 477/305 and 477/305. *N. Kunisch, *Makron* (Kerameus 10, 1997) 173/121, pl. 42 (shows inscription).
- B] Int.: woman to right, holding flutes (hetaera); at upper left, crotala; at lower right, parts of a stool.(1)
- C] Int.: to right of the woman, vertically up and not facing her: [P]οδο[πις].(2)
- D] Three frs. Type B. ARV(2) 473/230 and 477/305, plus one fr. added by Guy.

(1)ARV(2) 473/230 adds: A: (stick?, and edge of himation); but this is probably an error. Kunisch does not mention any Ext. decoration. (2)Kunisch without query; Beazley's suggestion, supplied with a question mark.

7119. [Cf. 7120.]

Rome, Villa Giulia.+

- A] Frs. of RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *J.R. Guy in N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (1984) 14, notes to no. 10 (mention). CV, Italy 18, pl 20 B 73 (part). ARV(2) 473/220 and 482/38. Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 30 (change of location). *B. Cohen, 'The Literate Potter,' *MetMusJ* 26 (1991) 92 n. 118. *N. Kunisch, *Makron* (Kerameus 10, 1997) 7, 8, 203/399, pl. 139 (shows inscription).
- B] A: middles of a male in himation, frontal, and of a woman in a chiton to right, with her arm bent up. Ext.: more males.
- C] On the remaining fragmentary handle, in the BG area, Gr.: ηιερον [--].
- D] Type B. Three frs.: 1. ARV(2) 469/164. 2. VG, part ex Florence; 473/220: Florence 20 B 73 (2 frs. now also in VG); plus 3. a fr. with part of Hieron's signature. The inscription is listed by Beazley in ARV(2) 482/38 as on a fr. in VG (and is so listed in CAVI under no. 7120).

7119a.

Rome, Villa Giulia.

- A] Fr. of RF cup. Makron. 480-470. Late (Kunisch). *N. Kunisch, *Makron* (Kerameus 10, 1997) 213/511, pl. 165 (shows inscription). ARV(2) 478/321.
- B] Int.: a man seated to right and playing the flutes; a naked youth with a satyr tail, frontal, head missing.(1) Ext.: plain.
- C] Int.: starting to right of the youth's feet, passing between them and ending under the man's stool, upside down:

D] Type B. A very odd position for the inscription. Attic lambda and four-stroke sigma.

7120. See 7119.

A] Fr. of RF cup.(1) Unattributed. Hieron potter. First quarter fifth. *ARV(2) 482/38 (no bibl.).

C] On the handle, Gr.: $\eta\epsilon\rho\acute{o}\nu$ [---].

7121.

A] RF pelike. From Cervetri. Hermonax. Second quarter fifth.
470-460 (CV). *ARV(2) 485/25. M. Pallottino, Studi sull'arte di
Hermonax (Memorie della R. Accademia d'Italia vi,1,1) (1940),
figs. ... Andreae, AA 1957, 251 n. 255 (mention).(1) *CV, Italy
64, pls. 27-28, fig. 12; fasc., p. 31.

C] A: to right of Perseus' upper leg, left-aligned stoich.

$$\text{ἡερμονα}[\chi\varsigma] \mid \varepsilon(\beta)\rho[\alpha]\phi\sigma\epsilon\nu. (3)$$

Under the foot, Gr. (see CV).

(1)Andreae cites: F(asti) A(rch). 6 (1951) 1465. (2)Beazley gives the first sigma as four-stroke; my note has both sigmas as three-stroke. The phi: only part of the circle is preserved. (3)the 'beta' must be a miswritten Attic gamma.

Rome, Villa Giulia.

A] RF pelike. From Cervetri. Hermonax. Second quarter fifth. 460 (CV). *Vidi (sig. only). *AA 1941, 406-10, figs. 33 and 34. *CV, Italy 64, pls. 25-26 and facs. F.P. Johnson, AJA 51 (1947) 234 (not ill.). ARV(2) 485/33, Para. 379, Add.(2) 248. CV, pls. 25,1-2 and 26,1-4, fig. 11: two facss. p. 29.

C] A: to right of Boreas' middle, left-aligned stoich.
two-liner: $\eta\epsilon\rho\mu\omicron\nu\alpha\chi\varsigma|\epsilon\gamma(\rho)\alpha\phi\sigma\epsilon\nu?$. Above Oreithyia's head:
 $\omicron|\rho\epsilon\iota\theta\upsilon|\iota\alpha?$. (1) B: $\eta\epsilon\rho\mu\omicron\nu\alpha\chi\varsigma|\epsilon\gamma(\rho)\alpha\phi\sigma\epsilon\nu?$.

(1)done from AA.

Rome, Villa Giulia.+

A] Frs. of RF cup. From Italy. Eretria Painter. Third quarter fifth. 435-30 (L.-H.).(1) *Lezzi-Hafter, Der Eretria-Maler

- (Kerameus 6, 1988) 156, 314/26, pl. 21. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 156, KISSOS 2. ARV(2) 1253/63 (Florence B 8, 19 and 40), 1253/65 (Florence, no no.), and 1253/71 (VG, no no.).
- B] Int.: two satyrs dancing. A: satyr and maenad; perhaps two dancing satyrs.(2) B: satyr and maenad; two dancing satyrs.
- C] A: to right of the left-most satyr: Κιο[σο]. B: to left of the left-most satyr: Σ[--].(3)
- D] + Florence 16 B 8, B 19 (joins the last), and B 40. Beazley lists the frs. under Florence.

(1)Late (Beazley, ARV(1) 728/53), but R. Guy's combination of the frs. shows that the vase is early. (2)satyr and maenad, maenad (Beazley). (3)so L.-H.; not in K.-D. Could it be Σ[μιος](?). Three-stroke sigma.

7124.

Rome, Villa Giulia, tomb 6,12.

- A] Fr. of SOS amphora. From Cervetri. Unattributed. Early sixth (Johnston). 7th-6th (LGPN). *Johnston, BSA 73 (1978) 120. *BSA 50 (1955) 69/11, fig. 1,7. Guarducci, Arch. Class. 4 (1925) 241-42, pl. 57,2. *Idem, EG iii, 333, fig. 112. LSAG 77/10h. Script 37.
- B] No figured decoration.
- C] Shoulder: Gr.: Κορακος επι[ι], retr.(1)
- D] Only the shoulder is preserved. Attic alphabet. The sigma is reversed.

(1)Johnston, LSAG(2) 433: "The reading of 10b [error for 10h] is now established as Κορακος." I.e.: Θώρακος; see LGPN ii, s.v. Θώραξ, citing M.A. Rizzo, Anfore da trasporto i (Studi di Archeologia 3, 1990) 61/1; but the inscription is listed also for the old reading, s.v. Κόραξ.

7125.

Rome, Villa Giulia M 538.

- A] BF oinochoe. From Vulci. Leagros Group. Last quarter sixth. 510-500. *P. Mingazzini, Vasi della Collezione Castellani (1930) pl. 85,1. *Photo. ABV 378/251, Para. 163. *Script 917, Fig. 96 (part).
- B] Gigantomachy: Enkelados crouching to right; Athena, standing to left.
- C] Starting to left of Athena's face, widely spaced and curving down at the end: Αθηναιας, retr. By the knee of the falling Enkelados: Ενκελαδος.
- D] Dotted delta.

7126.

Rome, Villa Giulia 754.

- A] Fragmentary BF lip cup. From Falerii.(1) Unattributed. Third quarter fifth. *CV, Italy 3, III H e, pl. 25,1-2. Beazley Archive db, no. 13,088 (no other bibl.).
- B] Lip: A, B, each: a stag.
- C] Handle zone: A: nonsense: an imitation inscription. B: lost.

(1)Civita Castellana (Bea. Arch.).

7127.

Rome, Villa Giulia 861.

- A] BF oinochoe (olpe). From Falerii Veteres, necropoli di Celle, tomb 60. Unattributed. (1) Last quarter sixth. 510-500. *Vidi. *CV, Italy 3, III H e, pl. 51,2. ABV 382, middle.
- B] An Amazon in hoplite costume, with a dog.
- C] Nonsense: to the Amazon's left: $\chi\epsilon\gamma\omicron\lambda\gamma\sigma$, retr. On her right: $(\sigma)\epsilon(\pi)(.)\nu\epsilon\omicron$. (2)

(1) goes with other olpae in the Villa Giulia, which are closely connected; one is VG M. 540, another 25,002, q.v. (see ABV 382), a third VG 50,394, q.v. (2) it is not certain that the first letter is a sigma.

7128.

Rome, Villa Giulia 866.

- A] RF astragalos. From Falerii. Syriskos Painter. Syriskos potter. Second quarter fifth. 470-460. *Boll. d'Arte 10, 345-46. *CV, Italy 1, III I c, pls. 1,-2. ARV(2) 264/67, 1641, Para. 351, Add.(2) 205. *Script 1096, Fig. 111.
- B] Nike; Eros; a lion.
- C] Near the top: $\tau\upsilon\mu\alpha\rho\chi\omicron\varsigma\ \kappa\alpha\lambda[\omicron\varsigma]$. In the field near the bottom: $\Sigma\upsilon\rho\iota\sigma\kappa\omicron\varsigma\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Robertson, AVCA 136 and 140: an important discussion of all Syriskos signatures; see Unlocated, Private and Mulgrave Castle (RF skyphos and cup skyphos). Attic alphabet with one four-stroke sigma.

7129.

Rome, Villa Giulia 867.

- A] RF plastic rhyton (hunting dog's head). From Falerii. Brygos Painter. First quarter fifth. *CV, Italy 1, III I c, pl. 2,3. ARV(2) 382/187, 1649, 1701, Para. 366, Add.(2) 228.
- B] Neck: symposium: A: a youth with skyphos and lyre; a man with a skyphos; both reclining. B: a man reclining, with a lyre.
- C] A: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$. B: $\kappa\alpha\lambda\omicron[\varsigma]$.

7130.

Rome, Villa Giulia 916.

- A] RF cup. From Falerii. (1) Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *ARV(2) 471/197. *CV, Italy 2, III I c, pls. 30 and 31,1-3 (31,3 is a detail of the signature). Bloesch, FAS 92/24. H.-G. Hollein, Bürgerbild und Bildwerk der attischen Demokratie (1988) 352/29. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 204/400, pl. 138 (shows location of inscription) (bibl.).
- B] Int.: maeander. A: men and boys; a youth and a boy. B: men and boys.
- C] On handle B/A, in BG area of right hasta, Gr.: $\eta\iota\epsilon\rho\omicron\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu?$. (2)
- D] For Hieron signatures see B. Cohen, 'The Literate Potter,' MetMusJ 26 (1991) 70 and Bothmer in D. Kurtz and B. Sparkes. eds., The Eye of Greece (1982) and now Kunisch 7-8.

(1) necropoli di Celle, tomb 61. (2) done from the sketch, Kunisch, p. 204.

7131.

Rome, Villa Giulia 1129.

- A] RF pelike. From Falerii Veteres, Valsiarosa cemetery.
Tyczkiewicz Painter. First quarter fifth. *CV, Italy 64, pl.
21, fig. 7, facs., p. 24 (bibl.). ARV(2) 293/49 (no bibl.). CIE
8291. *TGV 154/5E 1, 158/9F 48, fig. 12h.
- B] A: a seated woman, and a youth leaning on his stick. B: a
woman with a wreath and a bearded man leaning on his stick.
- C] Under the foot, Gr.: NVIKVII.
- D] Johnston does not read this as Etruscan [but as NYIKYII(?)].
KV<>: KÚΛIKES 2(?).

7132.

Rome, Villa Giulia 1225.

- A] BF eye cup. From Falerii.(1) Unattributed. 530-520. *CV, Italy
3, III H e, pl. 29,2 (bibl.). Script 1105.
- B] Between eyes: A: Heracles shooting an arrow; at left,
Athena. B: Geryon. Under the left handle, a youth lying on
his back with a sword through his stomach. Under the right
handle, a seated youth.
- C] A: nonsense: above Heracles: ασοκχο. To right of Athena's
helmet crest: εσοι.
- D] Large letters.

(1)necropoli di Celle, tomba LXXII.

7133.

Rome, Villa Giulia 2382.(1)

- A] RF bell krater. From Falerii.(2) Near Talos Painter.(3) Talos
Painter (Nicole). Last quarter fifth. *FR i, pl. 20 (often
reproduced). *CV, Italy 2, III I d, pl. 1 (much bibl.).
*Photo. (one inscr. noted). ARV(2) 1339/4 (much bibl.), Para.
481, Add.(2) 367.
- B] A: Heracles entering Olympus: Hermes; Hera; Zeus seated;
Nike flying; Athena; Heracles; Hebe with Eros. B: two
maenads and two satyrs.
- C] A: inscriptions above the figures: Ηρα. Ζευς. Νικη.
Αθηναα.(4) Ηρακλης.
- D] The names of Hermes and Hebe are lost. Ionic alphabet.

(1)Duplicate of 3765 (Gela), q.v. (2)Sopolcreto di Valsiarosa,
tomb CI 1886. (3)"at least very close," Beazley. (4)so my
reading; CV prints: AOHNAA.

7134.

Rome, Villa Giulia 3556.

- A] BF hydria. From Falerii.(1) Antimenes Painter. 530-520. *CV,
Italy 3, III H e, pls. 53-54. *Vidi. *Photo. ABV 269/35, Para.
118, Add.(2) 70. *Y. Korshak, Frontal Faces (1987), fig. 49.
*J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 42, 94/130,
pl. 127.
- B] Shoulder: three chariots racing. Body: Perseus killing
Medusa, with Athena. B: two Gorgons running.
- C] Body: starting to left of Perseus' face: Περ<ρ>εεϋς, retr.
Above Medusa and to left of Athena's raised arm: Αθεναα, retr.
- D] Unusual decoration in front and back, similar to Basel BS
498. The writing compares well with the Antimenes Painter's
hand. Rho with extended vertical.

(1)sepolcro della Penna, tomb 80.

7135.

Rome, Villa Giulia 3559.

- A] Fragmentary BF band cup. From Falerii.(1) Group of Villa Giulia 3559. Ptr. of VG 3559 (Brijder). Third quarter sixth. *CV, Italy 3, III H e, pls. 27,4 and 28. ABV 195/1, Add.(2) 52.
- B] Handle zone: A: Heracles and the Lion, with many spectators. B: similar.
- C] A, B, each: nonsense: imitation: many rows of dots and blots.
- D] A multfigured band cup.

(1)Necropoli della Penna, tomb 147 (formerly 80).

7136.

Rome, Villa Giulia 3579.

- A] RF column krater. From Falerii.(1) Group of Naples 3169.(2) Second quarter fifth. *CV, Italy 2, III I c, pl. 17. Della Seta, Museo di Villa Giulia (1918) 64/3579. ARV(2) 514/3.
- B] A: Tereus with a sword, reclining; a chest, from which protrudes Itys' leg; at left, Procne and Philomela, fleeing. B: two groups of a youth and a boy.
- C] A: below women's heads: καλος. Near Tereus: καλος.
- D] CV cites Savagnini as identifying the myth as that of Thyestes.

(1)sepoltura della Penna. (2)near Painter of Bologna 228, iii.

7137.

Rome, Villa Giulia 3581.

- A] RF cup. From Falerii.(1) Eretria Painter. Third quarter fifth. *CV, Italy 2, III I c, pls. 34,5 and 36,2-3. A. Della Seta, Museo di Villa Giulia (1918) 64/3581. *ARV(2) 1254/75. *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 313/22, pl. 17.
- B] Int.: two nude athletes. A: four standing athletes. B: similar.
- C] Int.: Κισσος. A: Κισσος A. B: Κ[-]σος.(2)
- D] Della Seta refers to the vase painter Kittos and compares Hesych., s.v. κίττος, Laconian for καλός; he thinks the inscriptions were written by a foreigner in an Attic workshop. But the word is not in LSJ, nor is κισσος there given this meaning. I think it should be a name: Pape has both Κισσος and Κίττος. LGPN ii has Κισσος in 5-4 B.C. in POxy and Isoc.; also in the 3rd cent. A.D.; it also has Κίττος which is much more common from the 4th cent. B.C. on. L.-H. does not discuss this. The alpha is unexplained. Attic sigmas.

(1)necropoli della Penna, tomb 150 (formerly 88). (2)so ARV(2) (κ...σος); κ[.]σος, CV.

7138.

Rome, Villa Giulia 3585.

- A] Rf cup. From Falerii.(1) Sabouroff Painter. Second quarter fifth. *CV, Italy 2, III I c, pls. 34,4 and 35,2-3. ARV(2) 839/33. A. Della Seta, Museo di Villa Giulia (1918) 67/3585.
- B] Int.: the center is missing: a light-armed man throwing a

stone. A: at left, a youth with a stick; at right, a seated woman with an alabastron and a woman with a large alabastron. B: three women (with taenia, basket, alabastron respectively).

C] Int.: at left: AΛV. A: καλ[--]. B: καλεΕ.

D] Apparently traces of kalos poorly read in CV. Ionic lambdas.

(1)necropoli della Penna, tomb 151 (formerly 89).

7139.

Rome, Villa Giulia 3590.

A] RF cup. From Falerii.(1) Providence Painter. Second quarter fifth. *CV, Italy 2, III I c, pl. 38,1. ARV(2) 644/129, Add.(2) 275.

B] Int.: a youth leaning on his stick; at left, a stool; at right, a column. Ext.: plain.

C] Int.: ho παῖς and retr. κα[λος].

(1)sepolcreto di Valsiarosa, tomb 152 (formerly 96).

7140.

Rome, Villa Giulia 7847B.

A] Frs. of BF band cup. From Falerii.(1) Unattributed. Third quarter sixth. *CV, Italy 3, III H e, pl. 25,12,13.

B] Handle zone: A: parts of three runners, between two draped men. B: a draped man; foot of a runner.

C] Handle zone: nonsense: A: three imitation inscriptions between the figures. B: similar: two imitation inscriptions.

D] Two frs.

(1)necropoli della Penna, tomb of the tripod (tomb 182).

7141.

Rome, Villa Giulia 9205.

A] RF skyphos. From Narce. Lewis Painter (Polygnotos II). Second quarter fifth. *H.R.W. Smith, Der Lewismaler (1939) no. 4, pl. 4. ARV(2) 973/4.

B] A: a woman welcoming a youth.(1) B: Departure: a woman with a phiale and a youth.

C] B: the woman: [κ]αλε.

(1)Smith thinks probably Aithra and Theseus.

7142.

Rome, Villa Giulia 15,708.

A] RF cup. Sabouroff Painter. Second quarter fifth. Still early (Beazley). *CV, Italy 2, III I c, pls. 35,1,4 and 36,1. Cultrera, 'Vasi di Villa Giulia,' Mon. Linc. 24, 361ff., figs. 2 and 206, pl. 8, fig. 20. ARV(2) 839/35, Para. 423.

B] Int.: a seated woman; a woman; a chest. A: three women (one seated) and two youths. B: similar, but two seated women.

C] Int.: ηε παῖς, and opposite: ναῖ. A: ηε παῖς καλε. B: h[ε παῖς] κ[α]λε. Under the foot, Grr.: letter; star; an unclear sign. Λυ(σ)◊. The sigma = >.(1)

D] The inscriptions seem to refer to the figures.

(1)Cultrera has facss. of the Grr. Not in TGV.

7143.

Rome, Villa Giulia 18,558.

A] Fragmentary RF cup. From Falerii. Onesimos (P). First quarter fifth. Still early (Beazley). *Beazley, Hesp. suppl. 8 (1949) 4/6, pl. 2,2 (Int.). ARV(2) 326/92.

B] Int.: komast: a man with a stick, squatting and vomiting.
A-B: symposium.

C] Int.: [---] καλος.(1)

(1)after Beazley, who has: ... καλος.

7144.

Rome, Villa Giulia 20,747.

A] BF neck amphora. From Cervetri. Painter N. Nikosthenes potter. Ca. 530-520. *CV, Italy 3, III H e, pl. 23,1-4 and 24,3. *NSc. 1937, 424/78/2 and 434/78 (the Gr.). ABV 221/42. Script 1001. TGV 81/21A 45.

B] Belly: an animal frieze.

C] A: a sphinx is under the left handle: the inscription is downward along the wing and then horizontal along the bottom and between a lion's legs: Νικοσθενης εποιησεν.(1)
Under the foot, Grr.: CV gives ιλναιαλ, retr., in the text, as an incomplete Etruscan Gr. NSc. gives "in fondo al cavo del piede": ΣΟ.(2)

(1)the theta is dotted normally and not = phi as given in the text of CV. (2)This is the only Gr. mentioned in TGV under this number.

7145.

Rome, Villa Giulia 20,749.

A] RF pyxis(1) with lid. From Cervetri. Nikosthenes Painter. Nikosthenes potter. 530-520. *ARV(2) 127/30, 1627, Para. 333 (wrong number), Add.(2) 176.

B] Lid: chariots rushing and warriors running. Body: athletes.

C] On the foot: Νικοσθενης εποιησεν.

D] Not 21,079.

(1)of Nikosthenic shape.

7146.

Rome, Villa Giulia 20,760.

A] RF cup. From Cervetri. Skythes. Last quarter sixth. 520-510. *Vidi. *CV, Italy 2, III I c, pls. 23, 25,1, 26,1 and 27. *Rizzo, Mon. Piot 20 (1913) 108-15, pls. 6 and 7,1. Studi etr. 1, pl. 35,b. ARV(2) 83/14 (much bibl.), 1624, Para. 329, Add.(2) 170. Script 1003.

B] Int.: komast: a youth with a lyre. A: Theseus and the Sow.
B: Theseus attacking a youth.(1)

C] Int.: behind the komast's back: Σκυ(θ)ες. From his mouth (which is open): εγραψεν. A: from Theseus' head and over the sow, a two-liner, the second line above the first, three letters stoich.: Ἐπιλυκος|καλος.::..

B: on the left, near Theseus: καλος.

D] Theta = circular phi.(2) Tailed rho.

(1)Procrustes, CV. (2)taken from the photo. in CV.

7147.

Rome, Villa Giulia 20,761.

- A] RF cup. From Cervetri. Near Painter of Berlin 2268. Last quarter sixth. *Vidi. ARV(2) 1629.
- B] Int.: cup bearer: a youth with an oinochoe. A: young warriors with horses. B: a similar subject.
- C] Int.: to left and right of the youth's head: *καλος*, retr. and *ho παῖς*. A: widely scattered and well-written letters: ho pais kalos. On a shield in small letters, in a complete circle: *ho παῖς καλος*. More? B: ?

7148.

Rome, Villa Giulia 20,764.

- A] RF cup. From Cervetri. Epidromos Painter. Last quarter sixth. *ARV(2) 118/12 (no bibl.).
- B] Int.: Dionysus seated. Ext.: plain.
- C] Int.: [Επ]ιδρομος καλος.

7149.

Rome, Villa Giulia 20,776.

- A] BF cup.(1) From Cervetri. Unattributed. Third quarter sixth. *Vidi. *M. Guarducci, 'Due o piu donne sotto un solo manto in una serie di vasi greci arcaici,' AM 53 (1928) 53/3 (not ill.). R. Mengarelli, Studi Etruschi 1 (1927), pl. 32,a (B).
- B] Int.: a dot and a circle. A: two women in one mantle between three men on each side. B: similar, but there is only one woman.
- C] A, B, each: a nonsense inscription for each figure.

(1)of type A.

7150.

Rome, Villa Giulia 20,839-40.

- A] BF/WG oinochoe. From Cervetri. Unattributed. 530-520. *Vidi. *ABV 673 (no bibl.). H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 43 and n. 210 (brief mention; unpublished).
- B] A bearded citharode mounting a bema.
- C] At right, in large BG letters, non-stoich. two-liner, vertically down: Πολυ[κλ]ῆς | κα[λ]ος.(1)
 / ? . .
 . . / . .
Both lines stop at the steps of the bema (step 1 and 2 respectively).
- D] Polykles occurs on Louvre G 103, a RF calyx krater by Euphronios (ARV(2) 14/2), as the name of a boy flautist who is mounting a bema. Note the difference in age on vases that must be close in date.

(1)the missing space in the name is 1-2 letters; hence it is possible that the lambda had been omitted.

7151.

Rome, Villa Giulia 20,846.

- A] RF pelike. From Cervetri. Painter of the Birth of Athena. Second quarter fifth. 450-440? *Mon. Linc. 42, 291-2, figs. 47a-b, pl. 5. ARV(2) 494/2, Add.(2) 250. *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 26f., 55, 95/234 =

- 99/281, pl. 18,6-7 (A, B). *Vidi. *Script 691. *CV, Italy 64, pls. 29-30, fig. 13. TGV 89/2B 4 and 179/s.l. 2, 28.
- B] A: Poseidon and Amymone. B: Zeus pursuing a woman.
- C] Horizontal: A: to right of the forehead: Αφροδίτη. Similar: Ποσειδών. Above the head: Αμυμώνη. B: two inscriptions: Ποσειδών. Αμυμώνη, retr. Under the foot, Dip.: ligature AM.
- D] There is confusion between this and Villa Giulia 20,847 in the literature; they are replicas. According to CB ii, 90, the inscriptions on B are misapplied. The facss. in CV are very poor. Mixed alphabet. I saw no dotted delta.

7152.

Rome, Villa Giulia 20,847.

- A] RF pelike. From Cervetri. Painter of the Birth of Athena. Second quarter fifth. 450-440? *Mon. Linc. 42, 293-94. NSc. 1937, 431(138)1, *435/138. CB ii, 90. *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 26, 95/235 = 99/282 (not ill.). ARV(2) 494/3, Add.(2) 250. *Vidi. *Script 692. *CV, Italy 64, pls. 31-32, fig. 14. TGV 89/2B 5 and 179/s.l. 2, 29.
- B] A: Poseidon and Amymone. B: Zeus pursuing a woman.
- C] In the same position as on 20,846: A: [Αφ]ροδίτη. Ποσειδών. Αμυμώνη, retr. B: Ποσειδών. Αμυμώνη, retr. Under the foot, Dip.: ligature AM.(1)
- D] There is confusion in the literature with Villa Giulia 20,846, a replica. I saw no dotted deltas. The facss. in CV are very poor. Mixed alphabet.

(1)TGV 244/8E n. 4 speaks of an Etruscan graffito on this vase. [I do not have this Gr.; cf. however 20,747?]

7153.

Rome, Villa Giulia 20,863.

- A] BF neck amphora. From Cervetri. Painter N. Nikosthenes potter. Ca. 530-520. *CV, Italy 3, III H e, pls. 22, 23,5 and 24,1-2. NSc. 1937, 430 (124) 1 and 435/124 (Gr.). ABV 218/14, Para. 104. Script 1002.
- B] Shoulder: A: a Lapith and a centaur. B: vintage (satyrs). Middle: Dionysus on a donkey, with satyrs and maenads.
- C] Shoulder: A: between the legs: Νικόσ(θ)ένες εποίεσεν. Under the foot, Gr.: ΑΕ. See TGV 124/3E 14 (the delta listed as rounded).
- D] Listed in ABV as 20,748. According to Johnston, TGV 244/8E n. 4, the vase has an Etruscan graffito. Theta = circular phi.

7154.

Rome, Villa Giulia 20,915.

- A] BF/WG oinochoe. Unattributed. Date? *Vidi.
- B] A flautist and javelin throwers.
- C] Nonsense: large letters: ν, vv, etc. Once εν. Once ov and ν.

7155.

Rome, Villa Giulia 25,002.

- A] BF oinochoe (olpe). Unattributed.(1) Last quarter sixth. 510-500. *CV, Italy 3, III H e, pl. 51,1. ABV 382/8.
- B] An Amazon; a dog.

- C] Nonsense inscriptions: on the Amazon's left: eight letters.
Above the dog: (.)(.)πε, retr.(2) On Amazon's right, curving
to left at end: eight or more letters.

(1) this goes with two other olpae in the Villa Giulia, which
are closely connected; one is VG 861, q.v. See ABV 382.

(2) probably incompletely read; the first two letters are
black squares.

7156.

Rome, Villa Giulia 25,006.

- A] RF cup. Telephos Painter. Second quarter fifth. *CV, Italy 2,
III I c, pl. 39. Paribeni, Vasi del Museo Kirkeriano, 301/8,
figs. 10-11. ARV(2) 819/39, Add.(2) 293.
B] Int.: a seated woman with a mirror; at right, a chest. A: a
seated woman; a column; a youth; a woman. B: a woman between
two seated women.
C] Int.: in the exergue, in BG: κ[α]λος.

7157.

Rome, Villa Giulia 26,039.

- A] RF cup. From Vignanello (Agro Falisco).(1) Manner of Euergides
Painter.(2) Last quarter sixth. *CV, Italy 2, III I c, pl. 28.
*NSc. 1916, 45, fig. 4 (A, B). ARV(2) 90/37, 1625.
B] Int.: the center is missing: a wreathed youth (holding a
garment?).(3) A-B: battle.
C] Int.: to left and right of the youth' head: ho παῖς and
καλός, retr.
D] CV prints the kalos retr., but with each letter facing to
the right; I assume this is meant for true retr.

(1) see more precisely in CV. (2) In ARV(2) 90, the cup is
attributed to the painter; on p. 1625, it is said to be
very rough and hardly by the painter himself. (3) so Beazley;
dressing(?), CV. NSc. compares a vase in London (Gerhard;
AVB 179, Reinach, Rep. ii, p. 89), which I have not identified.

7158.

Rome, Villa Giulia 26,040.

- A] RF stamnos. From Vignanello. Kleophrades Painter. First
quarter fifth. Late (Beazley). *CV, Italy 2, III I c, pls. 6
and 7, 2-3. *NSc. 1916, 46b-52, figs. 5-7 (often copied). ARV(2)
188/63, Para. 341, Add.(2) 188.
B] A: Patroclus taking leave of Achilles, with Odysseus and
Phoenix. B: a young warrior leaving home (holding a phiale);
a woman pouring a libation.
C] A: καλός. καλός.

7159.

Rome, Villa Giulia 27,250.

- A] RF cup. From Todi. Nikosthenes Painter. Pamphaios potter. Last
quarter sixth. *CV, Italy 2, III I c, pls. 24, 25, 2-3 and
26, 2. *AJA 88 (1984) 344 and 349/25. ARV(2) 124/8. Add.(2) 176.
B] Int.: Odysseus under the ram; a palm tree. A: The Struggle
for the Tripod: Heracles and Apollo, with Iolaus and a
chariot; Athena. B: the chariot of Dionysus: a satyr
mounting it; a maenad.
C] On the reserved foot profile, filling exactly 1/2 of the

circle: Παν(φ)αῖος ἐποίησεν.

D] A planned inscription. Phi lacks the vertical stroke.

7160.

Rome, Villa Giulia 27,252.

A] RF cup. From Todi, San Raffaele. Eretria Painter. Third quarter fifth. 440-435 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 20, 140-41, 313/20, pl. 15. ARV(2) 1254/88. M. Moretti, Il Museo Nazionale di Villa Giulia (1962) 331, fig. 216 (Int.). Helbig(4) 2989.

B] Int.: a victorious lyre player and a youth holding out a wreath. A: four youths, one with a lyre. B: four youths, one with a dice bag and a lyre.

C] A: above the scene, along the top margin: Αλ[κιμαχος] καλος. B: similar: Θεοφρων καλος.

D] These kalos-names are not listed in ARV(2) 1254/88. For Theophron see LGPN ii (fourth and second centuries B.C.). Both inscriptions are widely spaced. Mixed alphabet: Ionic lambda; three-stroke sigma.

7161.

Rome, Villa Giulia 27,253.

A] RF cup. From Todi, San Raffaele. Eretria Painter. Third quarter fifth. 440-435 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 155, 312/11, pls. 6 and 53,a. ARV(2) 1255/99.

B] Komasts: Int.: a youth with a lyre and a youth with his stick, facing each other. A, B, each: four komasts.

C] A: between the second and third komast: καλο?ς. B: between the first and second: [-]ῶν.(1) Between the second and third: καλ[ο]ς.

D] Mixed alphabet: Ionic lambda; three-stroke sigma(2).

(1)remains of a proper name (kalos-name?). (2)L.-H., text.

7162.

Rome, Villa Giulia 42,048.

A] Fr. of LM cup. Unattributed. Third quarter sixth. *CV, Italy 3, III H e, pl. 25,3.

B] No figured decoration preserved.

C] Handle zone: [X]αρε και πι[ιει].(1)

D] The picture in CV is probably reversed, as it shows the inscription retr. I do not know another instance of a retr. drinking inscription.

(1)the inscription could be longer.

7163.

Rome, Villa Giulia 42,048 bis.

A] Fr. of BF LM cup (band cup?). Unattributed. Third quarter sixth. *CV, Italy 3, III H e, pl. 25,4.

B] At left, the lower part of a frontel chariot.

C] Handle zone: below the horses' legs: four blots. To right of the horses: nonsense: seven letters are extant, but the beginning and end are not preserved.

7164.

Rome, Villa Giulia 42,884.

- A] BF/WG lekythos. Unattributed. Date? *Vidi.
 B] Introduction of Heracles to Olympus: Hermes, Athena, Dionysus, Heracles, Ares.
 C] To Hermes' right: $\eta\epsilon^{\wedge}\gamma\mu(\sigma)^{\wedge}(\lambda)$. (1) Above Dionysus' head: $\lambda\alpha\chi(\sigma)\epsilon^{\wedge}$. (2) To right of Heracles' back, facing him: $(h)\epsilon\rho^{\wedge}(\alpha)\kappa\lambda\epsilon\varsigma$. (3)
 D] Written by an illiterate: misshapen and misunderstood letters. Attic alphabet so far as discernable.

(1)the bracketed sigma is a four-stroke sigma lying on its back; the lambda has the 'Argive' form (not a real lambda). The caduceus and a hand intervene. (2)the bracketed sigma resembles an upside down sideways sigma, but with soft corners. The inscription runs into an arm. (3)the heta resembles a reversed nu, the alpha is a triangle. A spear intervenes.

7165.

Rome, Villa Giulia 43,966.

- A] Frs. of BF cup. From Vignanello. Unattributed. 550-500 (Bea. Arch.). *CV, Italy 3, III H e, pls. 32,3 and 33,1-2. NSc. 1924, 186, fig. 6 (part). Beazley Archive db, no. 13,020.
 C] A, B, each: rows of dots.

7166.

Rome, Villa Giulia 44,314.

- A] Fragmentary BF neck amphora. Probably from Vei. Unattributed. Date? *CV, Italy 3, III H e, pl. 18,1-2 (no bibl.).
 B] A: Apollo citharoedus, with a panther, between two goddesses. B: Gigantomachy? (mostly missing): at left, Athena to left, fighting; a helmet crest (of a giant)?
 C] B: to left of Athena's face, but closer to the helmet: nonsense: $\alpha\chi\sigma\sigma\iota$, retr. $\iota\omega\iota$. (1)

(1)so CV; I read: $\iota\omega\omega\chi\alpha$, not retr. $\iota\omega\iota$.

7167.

Rome, Villa Giulia 47,231.

- A] BF amphora. From Cervetri. Euphiletos Painter. 530-520. *Vidi. *Photo. (A). *Beazley, AJA 47 (1943), 443/16. ABV 323/24, 666 (no bibl.).
 B] A: Athena mounting a chariot; behind it, Apollo; Dionysus; in front of the horses, a seated male. B: Dionysus with satyrs and maenads.
 C] A: above the horses' heads, below the top margin, in the right-hand corner: $\epsilon\upsilon\phi\iota\lambda\epsilon\tau\omicron\varsigma$. Between their legs: $\kappa\alpha\lambda\omicron\varsigma$.

7168.

Rome, Villa Giulia 47,233.

- A] RF cup. From Cervetri. Manner of Epiktetos. Last quarter sixth. *ARV(2) 80/13 (no bibl.).
 B] Int.: a woman lifting something (a hydria?). Ext.: plain.
 C] $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. $\epsilon\gamma\rho[\alpha\phi\sigma\epsilon]\nu$.

7169.

Rome, Villa Giulia 47,466.

- A] BF/WG oinochoe (olpe). From Cervetri. Gela Painter. First quarter fifth. *Vidi. ABV 475/28 (no bibl.).

- B] Two warriors leading horses.
 C] Nonsense: between the horses: vvv. At right: οτ(.)ν.(1)

(1)(.) looks like a solid square with a small L next to it:
 miswritten.

7170.

Rome, Villa Giulia 47,467.

- A] BF hydria. From Cervetri. Unattributed. Date? *NSc. 1937, 420
 (49) 1 and 434/39 (inscr.).
 C] On the rim, Gr.: ΟΘ.
 D] Dotted theta. Square omicron.

7171.

Rome, Villa Giulia 48,104.

- A] Fr. of cup (foot). From Cervetri. Unattributed. Date? *NSc.
 1937, 417 (30) 1 and 433/30 (inscr.).
 B] No figured decoration preserved?
 C] Near the outside edge of the foot, Gr.: ΟΙ.(1)

(1)is this complete?

7172.

Rome, Villa Giulia 48,238.

- A] RF pelike. From Cervetri, Banditaccia cemetery. Matsch
 Painter.(1) First quarter fifth. Ca. 480 (CV). *Photo. (A).
 *Vidi (B). *CV, Italy 64, pl. 28, fig. 8; facss., p. 25 (much
 bibl.). F. Brommer, 'Herakles und Geras,' AA 1952, 60.
 Beazley, 'Geras,' BaBesch 23 (1948) 19. ARV(2) 284/1, Add.(2) 208.
 *H.A. Shapiro, Personifications in Greek Art (1993) 239/36,
 93, fig. 47 (A). LIMC iv, 181, s.v. Geras, no. 5.
 B] A: Heracles and Geras. B: Dionysus with a kantharos and a
 maenad pouring for him.
 C] A: from Heracles' (closed) mouth to near Geras' face:
 λαυεο vac. 2.(2) B: nonsense: between the upper bodies:
 χλ(υ)χε(γ).(3)

(1)akin to the Flying-Angel Painter. (2)uncertain reading from
 the photo., not certainly complete. There is a slight gap
 between the third and fourth letters. CV reads: (κ)λάύσαι,
 'you will weep,' which seem dubious also, but is reported
 by Shapiro. I too thought that this inscription, which I
 read only imperfectly and incompletely, might be something
 spoken by Heracles, but in view of the inscription on B,
 which is clearly nonsense, this is perhaps unlikely.
 (3)complete. The bracketed letters are clear but disjointed.

7173.

Rome, Villa Giulia 50,321.

- A] Frs. of RF skyphos. From Gela. Unattributed. 475-425 (Bea.
 Arch.). *Photos. *P. Orsi, NSc 1900, 276/(c). *AA 1928, 168
 (mention). *Beazley Archive db, no. 15,306. Boll. d'Arte 7
 (1927) 319, fig. 20 (A, B). JHS 68 (1948) 27, fig. 1 (A).
 B] A: Death of Hipparchos: parts of Harmodius, Hipparchos
 (raised arm holding [a sword] above the head; at left, a
 bearded man). B: warriors; woman.
 C] A: Ιππ[α]ρχος, retr. [Αρμ]οδιος, retr.(1) B: one warrior:
 Παντιθεος.

D] Duplicate entry: 3765 (Gela), q.v. Orsi gave the location as Palermo?, but Beazley, if rightly quoted by Webster, gave Gela. The vase is now in the Villa Giulia.

(1) Orsi gives the inscriptions in the Ionic alphabet, but I am not sure that this is right.

7174.

Rome, Villa Giulia 50,327.

- A] Fr. of RF cup. Manner of Douris. (1) First quarter fifth. *ARV(2) 450/20.
B] Int.: an athlete with a discus.
C] Int.: [Χαιρεστρο]ατ[ος κα]λος.

(1) a rough imitation of period 2 (Beazley).

7175.

Rome, Villa Giulia 50,329.

- A] Fr. of RF rhyton (or kantharos?). Manner of the Tarquinia Painter. Second quarter fifth. Ca. 460. *Beazley, AJA 58 (1954) 190, pl. 31, fig. 5 (after Boll. d'Arte). *ARV(2) 872/26.
B] A man reclining and singing, grasping the back of his neck with his right hand.
C] From the mouth, retr.: σοὶ καὶ ἐμ'οί.
D] In ARV(2) Beazley compares Aberdeen 748 (the same attribution, 871/9) and Meggen, Kappeli (by the Tarquinia Painter, 868/45). In AJA 58 he referred to Theognis 1055 ff.: ... αὐτὰρ ἐμοὶ σὺ | αὔλει καὶ Μουσῶν μνήσομεθ' ἀμφότεροι. | αὐτὰι γὰρ τάδ' ἔδωκαν ἔχειν κεχαρισμένα δῶρα | σοὶ καὶ ἐμοί, <μελέ>μεν δ' ἀμφιπερικτίοσιν. M. Lang pointed out to Beazley that Mimnermus 8 should also be considered: ἀληθεῖ δὲ παρέστω | σοὶ καὶ ἐμοί, πάντων χρῆμα δικαιοτάτον. But Beazley's suggestion seems more appropriate.

7176.

Rome, Villa Giulia 50,384.

- A] RF hydria. From Cervetri. Kleophrades Painter. First quarter fifth. Later (Beazley). *Beazley, Der Kleophrades-Maler (1933), no. 56 (not ill.). ARV(2) 189/75, 1632, Add.(2) 189.
B] A youth and a boy.
C] Nonsense: στυν.
D] According to Beazley, the vase is close to Naples 242 (ARV(2) 189/74); but there the inscriptions are not nonsense.

7177.

Rome, Villa Giulia 50,385.

- A] RF cup. From Cervetri. Wider Circle of Nikosthenes Painter. Pamphaios potter. Last quarter sixth. Bloesch, FAS, 66/32. *Vidi (incomplete). *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 21,641, pla. 109,3-4, 111,1-2, A, figs. 1,6 and B, fig. 3 (facss.). J. Harrison and D. MacColl, Greek Vase Paintings (1894), pl. 29,1,3 (A, B, after JHS). ARV(2) 134/7, 1628, Add.(2) 177. *I. Caruso, Collezione Castellani: Le Ceramiche (1985) 32, no. 34 (A). LIMC ii. pl. 352 Dionysos 450 (B).
B] Int.: a naked woman running, with a basket and alabastron. A: Odysseus under the ram. B: Dionysus mounting a chariot between two satyrs.

- C] Int.: letters around the circumference, probably nonsense, although Mingazzini thinks they represented an original $\kappa\alpha\lambda\omicron\varsigma\eta\omicron\pi\alpha\iota\varsigma$. A: I could not see whether this side was inscribed. Mingazzini: $\kappa(\alpha)\lambda(\omicron)\varsigma$.(1) B: scattered, near the top: $h(\omicron) \wedge [\pi](\alpha)^{\wedge}\iota^{\wedge}$ and $\kappa(\alpha)\lambda^{\wedge}\omicron\varsigma$, retr. Perhaps more. Mingazzini: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma$.(2) Under the foot, Gr.: A. (High-kicking alpha, disjointed).(3) Caruso's readings are: Int.: $\kappa\alpha\lambda\omicron\varsigma\eta\omicron\pi\alpha\iota\varsigma$. A: $\kappa\alpha\lambda\omicron\varsigma$. B: $\eta\omicron\pi\alpha\iota\varsigma\kappa\alpha\lambda\omicron\varsigma\upsilon\alpha\iota$.
- D] Very sloppy writing. - Caruso reports that Mingazzini attributes Int. and A to the Nikosthenes Painter, and B to the Pithos Painter. Caruso agrees that B is much less carefully done.

(1)the second and fourth letters are smeared. (2)to judge by the facs., which gives a string of of nonsense letters, this is nonsense, but the facss. in M. are unreliable. (3)not in TGV.

7178.

Rome, Villa Giulia 50,388.

- A] RF cup. From Cervetri. Oltos. Last quarter sixth. Late (Beazley). 520-500 (Mingazzini). *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 15/638, pls. 101,6,7 and 103,1-2. Beazley, BSR 11 (1929) 16 n. ARV(2) 65/114, Add.(2) 166. I. Caruso, *Collezione Castellani* (1985), 31, no. 32,a-b (Int.; handle with parts of A and B).
- B] Int.: a priest holding out an oinochoe. A: Heracles and the Hydra, with Iolaus and chariot. B: between pegasi: Gigantomachy: Dionysus and giant.
- C] A, B, each: nonsense letters.

7179.

Rome, Villa Giulia 50,394.

- A] BF oinochoe. Unattributed. Date? *Vidi.
- B] An Amazon(?) and a dog.
- C] Nonsense: at left: $\pi\eta(\cdot)^{\wedge}(\omicron)\sigma$, retr.(1) At right: $\upsilon^{\wedge}(\nu)\sigma\epsilon$.(2)
- D] Ex Castellani.

(1)the third letter is an upright BG rectangle; the fourth is miswritten or corrected from something. Spears intervene.
(2)the nu is reversed. Spears intervene.

7180.

Rome, Villa Giulia 50,396.

- A] RF cup. From Cervetri. Makron. Hieron potter. First quarter fifth. Bloesch, FAS 92/12. *ARV(2) 465/82, 491, 1654, Para. 378, Add.(2) 245. *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 29/645, pls. 112,4, 114,2-3, 115,1-2, 116,1-2, 117,1, D, fig. 3, and F, fig. 9 (facss.) (much bibl.). *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 45. I. Caruso, *Collezione Castellani: Le Ceramiche* (1985), pl. 4 (Int., A). ... *N. Kunisch, *Makron* (Kerameus 10, 1997) 6, 8, 167, /63, fig. 14 (detail), pl. 25 (shows part of inscription).
- B] Int.: Dionysus. A-B: komos.
- C] On the handle A/B, on the reserved portion of the right arm, Dip. in red(1): $\eta\iota\epsilon\rho\omega\nu\epsilon\pi\pi\omicron\iota\epsilon\sigma\epsilon\nu$. Under foot, Etruscan Gr.: apas (see below).
- D] For the painted Hieron signatures see also B. Cohen, 'The

Literate Potter, 'MetMusJ 26 (1991) 70. F. Eichler, CV, Austria [1], Vienna, Kunsthistorisches Museum 1 (1951), under pls. 13,3-4, etc. (Vienna 3698, q.v.): an Etruscan Gr. containing the word *apas* according to Eichler. - Mingazzini reads the Etruscan Gr.: *avilesca* (not retr.); also *ALAS* and another mark. (2) The pi in the signature is drawn like a rho with an open loop.

(1)so Kunisch; my earlier note said 'in BG'. (2)so pl. D, fig. 3. Not in TGV.

7181.

Rome, Villa Giulia 50,398.

- A] RF hydria (kalpis). Kleophrades Painter. Early fifth. 500-490. Early (Beazley). *Vidi. *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 60/667, pls. 138,5 and 140,1 (poor pictures), pl. E, fig. 8 (facs.). *Beazley, *JHS* 36 (1916) 128/(1) (not ill.). Beazley, *Kleophradesmaler* (1933) 27/51. ARV(2) 188/69, 1632, Add.(2) 188. Schnitzler, *Opusc. Athen.* 2 (1955) 48. *Script* 439. I. Caruso, *Collezione Castellani: Le Ceramiche* (1985) 38/41 (shows inscription small).
- B] Heracles and the Lion; at left, the club, upright; above Heracles, his sword in its sheath.
- C] At the upper left, below the top margin and to right of Heracles' club, above the sword: $\kappa\alpha\lambda\omicron\varsigma \wedge \epsilon\tilde{\iota}$. (1)
- D] Typical strong writing. The inscription could perhaps refer to Heracles. The facs. in Mingazzini wrongly shows the inscription as retr.

(1)a loop intervenes.

7182.

Rome, Villa Giulia 50,404.

- A] RF cup. Unattributed. (1) First quarter fifth. *Photo. (Int.). *Vidi. (Int.). *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 35/649, pls. 117,7, 119,2 (shows Int. inscriptions), 120,1-2, 121,1-2, B, fig. 1 and E, fig. 1 (facss. A and Int.). Klein, L. (1898) s.v. Aristagoras. *ARV(2) 1565/1, Add.(2) 388 (bibl.). G. Vorberg, *Ars erotica* (1926), pl. 9 (Int.); *Gloss. erot.* (1932) 493. L. Deubner, *Attische Feste* (1932), pl. 4. *I. Caruso, *Collezione Castellani: Le Ceramiche* (1985) 39/44 (Int.; the ph. (Int.) shows traces of the inscriptions on the BG, and clearly that on the phallus).
- B] Int.: two hetaerae at the Halos festival: they dance around a phallus supported by stylized testicles as a base. ['dancing' seems better than 'erecting a phallus'. It could be that the right hetaera who is nude is erecting it, or holding it upright, while the left one, who is draped, dances around it]. A: komos of four dancing youths. B: komos of four figures, two fighting and two bearded.
- C] Int.: above the scene, near the margin: $\kappa\alpha\lambda\omicron\varsigma$; on the middle and lower right, similar: $\eta\omicron\pi\alpha\iota\varsigma$. Caruso reads: Int.: $\omicron\pi\alpha[\varsigma]\kappa\alpha[\lambda]\omicron\varsigma$. On the phallus, vertically down, in BG: $\kappa\alpha\lambda\epsilon$. (2) A: $\Phi\rho\iota\sigma\tau\alpha\gamma\omicron\rho\alpha\varsigma\kappa\alpha\lambda\omicron\varsigma$, for $\text{A}\rho\iota\sigma\tau\alpha\gamma\omicron\rho\alpha\varsigma$. Beazley reads: $\Phi\rho\iota\sigma\tau\alpha\gamma\omicron\rho\alpha\varsigma\kappa\alpha\lambda\omicron\varsigma$. [sic]. A: under the rim: $\kappa[\alpha]\lambda\omicron\varsigma\omicron\pi[\alpha]\iota\varsigma$. Caruso: traces of illegible letters.
- D] Beazley thinks the writer may have had another kalos in

mind and changed after the first letter; he notes that on Louvre C 10,917+ the name is coupled with Phaidrias. - M.'s reading of the inscriptions on the Int. is roughly correct, but for A he gives only $\kappa[\alpha]\lambda\omicron\varsigma$ ho $\pi[\alpha]\iota\varsigma$ and no name. The facss. make no sense.

(1)Mingazzini attributes to Oedipus Ptr., a follower of Douris. (2)very sloppy: kappa = chi 1; alpha = delta S 1; lambda = gamma 2 (lambda 5), unless the inscription is to be read retr., whence lambda would be 2; epsilon near 8 (see the chart in `Script').

7183.

Rome, Villa Giulia 50,407.

- A] RF cup. Foundry Painter (Beazley). Brygos potter. First quarter fifth. 500-490 (Mingazzini). *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 40/650, pls. 122,1-3 and 123,1, A, figs. 4,5,8, C, fig. 1, D, fig. 5, and F, fig. 3 (facss.). ARV(2) 402/24, 1651, Para. 370, Add.(2) 231.
- B] Cavalry: Int.: a horseman. A: in the center, a hoplite; on either side, a horse with a horseman. B: a horseman between two horses; on each side, a column with superstructure.
- C] Int.: a nonsense inscription, typical of the Foundry Painter: see Mingazzini, the ph. and the facs., pl. C, fig. 1. B: nonsense inscriptions.(1) Under the foot Gr.: see Mingazzini, pl. F, fig. 3.(2)

(1)oddly cut up in the facss.: pls. A, figs. 4,5,8 and D, fig. 5. (2)three letters: epsilon, four-stroke sigma(?) and another. Not in TGV.

7184.

Rome, Villa Giulia 50,413.

- A] Fragmentary RF cup. Unattributed. First quarter fifth. Ca. 490 (Mingazzini). *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 43/652, pl. 123,2,4; C, fig. 4 (no bibl.).
- B] Int.: a woman lifting a large oinochoe. Ext.: plain.
- C] Int.: nonsense: $\upsilon\chi\>(\omicron)\omicron$.
- D] Ruined. The inscription is taken from the facs., but the letters are unclear.

7185.

Rome, Villa Giulia 50,422.

- A] RF cup. Pan Painter. First quarter fifth. Ca. 480. *Beazley, *Der Pan-Maler* (1931) 26/79, pl. 6,5 (after Philol.). *P. Mingazzini, *Catalogo della Collezione Augusto Castellani II* (1971) 66/670, pl. 141,3,5. Hauser, *Philologus* 54 (1895), pl. 1. Harrison, *Themis* (1957) 325, fig. 94. L. Deubner, *Attische Feste* (1932) pl. 32,1. ARV(2) 560/156, Para. 387, Add.(2) 259. Script 698.
- B] Int.: a boy in an embroidered robe holds some branches and prays before a laver; at right, a column.
- C] On the bowl of the laver, in BG: $\kappa\alpha[\lambda]\omicron[\varsigma]$. On the base of the laver, which is cut off by the margin, in BG: $\alpha\varsigma$, complete. Perhaps intended for: $\<\rightarrow\alpha\varsigma|\kappa\alpha[\lambda]\omicron[\varsigma](?)$.
- D] Mingazzini in accordance with others says that the boy is in female clothing; he disagrees with Hauser who connected

the scene with the oschophoria. Harrison thinks of a rain ritual. Deubner also rejects the oschophoria but has no solution. Mingazzini considers instead the thallophoria and cites Beazley who thinks of the pyanepsia. It is at any rate a precise ritual in which a boy immerses a branch (of myrtle or olive, not a vine) into a laver. I think the painter is indicating the end of a word, which would have filled the base: <--->ας.

7186.

Rome, Villa Giulia 50,430.

- A] RF cup. Antiphon Painter. First quarter fifth. *Photo. (A or B). *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 51/659, pls. 129,2, 130,1-2, 132,1, E, fig. 2, and F, fig. 7 (facss.). Bloesch, FAS, pl. 21,1a. ARV(2) 340/62, Para. 361, Add.(2) 218.
- B] Int.: a bearded man with his stick (restored). Ext.: young athletes: A: a runner(?); a discobolus; a jumper with one halter; a pick axe. B: wrestlers (see Mingazzini as against Gardiner); a youth leaning on his stick, watching.
- C] A: in the field: καλος, retr.(1) B: along the lip: h[oπ]ας, retr. Continuing further down: καλος, retr.(1)
- D] On the subject of B, Mingazzini thinks it is the παλη, in which one wrestler tries to move an impassive opponent off the ground; Gardiner speaks of 'ground wrestling'.

(1)so the facss., but I wonder if it is right. The facss. are drawn as retr. on other vases, where I know they should not be.

7187.

Rome, Villa Giulia 50,433.

- A] RF cup. Brygos Painter. First quarter fifth. *Photo. *Vidi. *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 47/656, pls. 127,1-2 and 128,2-3, C, fig. 5 (facs.). ARV(2) 373/45, 1649, Add.(2) 226.
- B] Int.: a bearded man (erastes) leaning on his stick. Ext.: komos: A: a flute case; a youth leaning on his stick; a youth with a lyre; a boy with a stick and basket. B: fragmentary: a youth; lower parts of two males.
- C] Int.: nonsense: widely spaced around the figure: Mingazzini's ph., pl. 127,1, shows: an omicron at lower left: higher up, a sigma(?); behind the head, a gamma; to right of the head, a sideways upsilon and upsilon, omicron, sigma. I.e.: ο(σ)[-]γ^(υ)υοσ.
- D] Ex Castellani. Small and casual letters.

7188.

Rome, Villa Giulia 50,448.

- A] RF eye cup. Bowdoin-Eye Painter. Last quarter sixth. 510-500 (Mingazzini). *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 14/637, pls. 101,5,8, and 102,1-2, D,2 (facs.). VA 13 n. 3. ARV(2) 167/7, 49/179, Add.(2) 183.
- B] Int.: komast: a naked youth, holding out an oinochoe and carrying a wineskin on his back. Ext.: between eyes and palmettes(1): A: a nude athlete with a pick axe. B: a jumper.
- C] Int.: at the bottom, curving along the margin, facing out: hoπ[α]ς, retr.(2)

D] Castellani collection.

(1)the eyes are nearest the handles, the palmettes inside.
(2)so the facs., but I wondered if this is right. The text of
CV says: κ[αλ]ος ho π[α]ις (retr. not mentioned).

7189.

Rome, Villa Giulia 50,450.

A] BF neck amphora. Leagros Group. Last quarter sixth. 510-500.

*Vidi. P. Mingazzini, Catalogo della Collezione Castellani
(1930), pls. 74,6, 75,4 and 76,4. ABV 371/140, Para. 162.

B] A: Heracles in battle(1), with a falling warrior, between
Athena and Hermes. B: athletes with a flautist.

C] A: on Athena's right: (A)θεναα, retr. To right of
Heracles' face: ηερακλες. Nonsense(?): to Athena's lower
right: (κ).. Between Heracles' legs: ιος. (The last
two inscriptions probably go together). By the falling
warrior: Νικο[?] (complete?). Near Hermes: η[ε]ρ[μ]ες.

D] = M. 1195. B is near the Acheloos Painter, A not so near
(Beazley). One of the inscriptions should be the name of
Heracles' opponent; is Kyknos possible? Attic alphabet. The
letters are smeared.

(1)see Para. ABV has: Heracles striking down a warrior
(Kyknos?).

7190.

Rome, Villa Giulia 50,458.

A] RF cup. From Cervetri. Ambrosios Painter. Pamphaios potter.

Last quarter sixth. 510-500. *ARV(2) 173/5, 1564, 1590, *1608,
Para. 338, Add.(2) 184. M. Pallottino, Studi sull'arte di
Hermonax (Memorie della R. Accademia d'Italia vi,1,1) (1940), figs. ...

*P. Mingazzini, Catalogo della Collezione Augusto Castellani II
(1971) 18/640, pls. 107,1-2, 108,2-3, 109,1-2, A, figs. 2,7, D, figs.
1,4,6 (all). VA 20/1. CB iii, 78 (on Kleinias). Beazley, AJA 54 (1950)
316 (mention; not ill.). AK 27 (1984) 13 and nn. 22-23. I. Caruso,
Collezione Castellani: Le Ceramiche (1985) 29/30,a-b (Int.; A, part).

B] Int.: komast: a youth with his stick and a cup. Ext.:
symposium: A: at left, two bearded men on either side of a
youth who holds a cup and a skyphos; at right, a youth
playing the flutes; all reclining. B: a bearded man with
frontal face; a youth (his head missing) playing
kottabos(?); at right, a youth playing the flutes and a
bearded man holding a cup and singing.

C] Int.: above the scene [probably to right of the komast's
head]: καλος. Around the lower margin and stretching
upward: Αν[?]ο[.]. Αν[τιμαχ]ο[ς].(1) A: Mingazzini's text
has: Κλινιας. Αντιμαχος. Κομαρχος, and another word
without clear sense.(2) A or B: Pythodelos.(3)

D] Mingazzini does not have Pythodelos. His readings (esp. the
facss.) are unreliable. I do not know the distribution of
the inscriptions on A and B. For the identification of
Kleinias see AK. Komarchos occurs also on Munich 2307 by
Euphronios and is not infrequent in Attica; see LGPN ii,
s.v. Κώμαρχος, esp. 9.

(1)so ARV(2) on p. 1564 (with a query on p. 173); another
suggestion by Beazley is Αν[βροσιος]καλος, but he seems

to prefer Antimachos. The facs. in Mingazzini (pl. D,1)
has: Αν[τιμαχ]ο[ς] and καλος. I think Αν[βροσι]ο[ς] is
equally good. (2)Mingazzini, pl. A, 2 has Κλωνιας with
L-shaped lambda; pl. D,4 has Αντιμαχος. Pl. D, 6 has
Κομαρχος. (3)ARV(2) 1608; LGPN ii, s.v. (1).

7191.

Rome, Villa Giulia 50,459.

- A] RF pelike. From Cervetri. Hermonax. Second quarter fifth.
*ARV(2) 485/27, 1655, Add.(2) 248. M. Pallottino, Studi sull'arte
di Hermonax (R. Acc. d'Italia, Memorie 7,1,1, 1940) 18-24. AA 1941,
411-14. *P. Mingazzini, Catalogo della Collezione Augusto Castellani
II (1971) 73,675, pls. 146,2,3,5, 147,1-4, 148,1-4. F, fig. 5 (facs.
of signature) (much bibl.). VA 124/18. Johnson, AJA 43 (1947) 247ff. N.
Weill, BCH 1962, 64-94. I. Caruso, Collezione Castellani: Le
Ceramiche (1985) 41/47 (A).
- B] A-B: Dionysus with maenads and satyrs.
- C] A, and under the right handle: to Dionysus' right is a
satyr playing the flutes and on his right, under the
handle, another, dancing. Between the two, a left-aligned
stoch. two-liner: ηερμονα[.]|εγραφσεν.(1) Under foot, `graffito non
chiaro' (Caruso).
- D] For Hermonax' signatures, see Script, p. 102. Mingazzini has a
long dscussion of Hermonax. Attic alphabet. Tailed rho.

(1)Mingazzini, who shows the end of the name as missing and
restores a xi; the facs. shows only one empty space if both
words are of equal length. But restoring [xς] is certainly
possible, assuming that the end is really missing. ARV(2) has
the name complete. Caruso also reads: Ηερμονα[ξ]εγραφσεν.

7192.

Rome, Villa Giulia 50,467.

- A] BF oinochoe. Unattributed. Date? *Vidi.
- B] Warrior at a burning altar.
- C] Nonsense. Imitation letters in form of `quotation marks'.
- D] Ex Castellani Coll.

7193.

Rome, Villa Giulia 50,472.

- A] BF band cup. BMN Painter. Third quarter sixth. 540-530. *Vidi.
*Beazley and Payne, JHS 49 (1929) 268. ABV 227/16.
- B] Handle zone: A, B, each: foot race: two runners.
- C] Nonsense: A: at left: τσοινι. At right: (σ)ε(σ)ι(.)οε(π).(1) B: at
left: χποοιεν.(2) At right: seven nonsense letters.
- D] = M. 596. Ex Castellani Collection. "A kind of band cup,"
Beazley and Payne in JHS; they compare London B 600.40.

(1)(σ) resembles reversed nu: it is probably a sideways
sigma. (.) is the bottom of an upright stroke. The pi is
reversed. (2)so Beazley and Payne; my note has: χποοιεν. My
error?

7194.

Rome, Villa Giulia 50,500.

- A] BF oinochoe. Unattributed. Date? *Vidi.
- B] Heracles and the Lion.
- C] Nonsense in small letters.

D] Ex Castellani Coll.

7195.

Rome, Villa Giulia 50,506.

A] BF miniature amphoriskos. Unattributed. First half sixth. *Vidi.

B] Neck: SOS pattern. Shoulder zone: running figures: a girl to left; a boy to right, etc.

C] Shoulder zone: between the figures, a vertical row of dots (blobs), one row for each figure.

7196.

Rome, Villa Giulia 50,535.

A] RF cup. From Cervetri. Ambrosios Painter. Hieron potter (Bloesch). Ca. 500 (Mingazzini). *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 23/642, pls. 110,1-2 (A, B), 112,1 (Int.), 3, A, fig. 9 (facs.). VA 20/10. Bloesch, FAS 94, Hieron 26. ARV(2) 174/15, Add.(2) 184.

B] Int.: a youth leaning on his stick and holding a live hare. A: athletes (boxers, wrestlers). B: a deer hunt.

C] Int.: above the youth and to his right, along the top margin: $\text{ho } \pi\alpha\iota[\varsigma] \kappa[\alpha\lambda\omicron\varsigma]$.

D] Beazley in ARV(2) mentions a new fr., which Mingazzini could not find. Small and fine letters.

7197.

Rome, Villa Giulia 50,558.

A] BF neck amphora. Painter N. Ca. 530-520. *P. Mingazzini, Vasi della Collezione Castellani (1930), pls. 59, 60,1 and 61,1,3 (bibl.). Bothmer, Amazons 74/39. ABV 221/37, 690, Para. 104, Add.(2) 58. *Script 304, Fig. 72. *I. Caruso, Collezione Castellani: Le Ceramiche (1985) 23/18 (A). *Script 304, Fig. 72.

B] Shoulder: A: in the center, duel of Greek and Amazon, between a woman and a horse. B: (not ill.): duel over a fallen warrior. Body: A-B: palmette frieze. Below it: komos: naked men and dressed women dancing.

C] Shoulder: A: between the feet of the duelists, in a wavy horizontal line: $\text{Νικοσθε}^{\wedge}\text{νε}^{\wedge}\text{ς ε}^{\wedge}\text{ποιε}^{\wedge}\text{σεν}$. (1)

D] = M 462. Typical hand of Painter N, but the picture in Caruso is small.

(1)feet intervene.

7198.

Rome, Villa Giulia 50,559.

A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter. 530-520. *Bothmer, Amazons 74/38 (not ill.). P. Mingazzini, Cat. della Collezione Castellani (1930), pls. 58,4-5 and 60,2-4. ABV 220/31, Add.(2) 58. I. Caruso, Collezione Castellani: Le Ceramiche (1985) 25/22 (the ill. must be of B (pace Add.(2)), as it does not show the inscription).

B] Shoulder: A: Amazonomachy. B: similar.(1) On each handle: naked woman. Body: ivy wreath and below: large double floral.

C] Shoulder: A: (not ill.): $\text{Νικοσθε}^{\wedge}\text{νες ε}^{\wedge}\text{ποιε}^{\wedge}\text{σεν}$.

D] - M. 461. Ex Castellani Coll.

(1)[the picture on B shows 4 armed figures, 3 male, one female, so it is not a duel, as Caruso says it is on A; I

think the subject on both sides is an Amazonomachy].

7199.

Rome, Villa Giulia 50,570.

- A] RF plastic kantharos (janiform: women's heads). Unattributed. Class K: Toronto Class.(1) Second quarter fifth. 470-460 (Mingazzini). *P. Mingazzini, Catalogo della Collezione Augusto Castellani II (1971) 72/674, pls. 145,1-2, and 146,1,4, F, fig. 2 (facs.). Beazley, JHS 49 (1929) 76. ARV(2) 1537 (no bibl.).
- B] Neck: symposium: A: a youth reclining to left; at left, a basket; at right, a cup; both hung up. B: fragmentary: similar, but the figure faces right.
- C] A: above the youth's head: καλος. [To left of his head: a similar inscription?](2)

(1)probably, Beazley. (2)there may also be a the trace of an inscription on B in the photo., pl. 145,2.

7200.

Rome, Villa Giulia 50,571.

- A] WG plastic kantharos (janiform: heads of a white & a black woman). From Tarquinia? (Caruso). Unattributed. Class G: The London Class.(1) First quarter fifth. 510-500 (Caruso). *Photo. *Vidi. *Beazley, JHS 49 (1929) 47/2 (not ill.). *ARV(2) 1534/10, 1697, Add.(2) 386. BCH 97 (1973) 214-16, figs. 12-14. J. Proietti, ed., Il Mus. Nazionale Etrusco di Villa Giulia (1980) 187, figs. 239-40. P. Mingazzini, Cat. della Collezione Castellani ii (1971), pls. 113, 114,1, no. 644 (A, B). I. Caruso, Collezione Castellani: Le Ceramiche (1985) 32, no. 33,a-b, pl. 3 (A, B, side).
- B] White-ground with black checkers.
- C] On the lip, above the checkers, on a white band, in BG: above the black woman: ho παις καλος, vai. Above the white woman, similar: ho παι[ς κα]λος, vai.
- D] Ex Castellani. The inscriptions in large and well-spaced letters, approximately from handle to handle; planned.

(1)Formerly the Castellani Class. Painter of the Castellani Group (Caruso).

7201.

Rome, Villa Giulia 50,580.

- A] BF kyathos. Painter N. Nikosthenes potter. 530-520. *ABV 223/60.
- B] Amazonomachy. On each side, a youth with a horse.
- C] In an undulating line from the upper left to the lower right of the central scene: Νικοσθενες επο. Around the male figure: ιεσεν.(1) Read: Νικοσθενες επο^ιεσεν.
- D] = M. 581.

(1)Eisman in a letter to me of 10 February 1970.

7202.

Rome, Villa Giulia 50,599.

- A] Fragmentary BF dinos. From Cervetri. Exekias. Third quarter sixth. 540-530. *P. Mingazzini, Vasi della Collezione Castellani (1930) text, pl. I, 446 (inscriptions). ABV 146/20,

- 686, Add.(2) 41. *Guarducci, EG iii, 338 (ill.). *I. Scheibler, Griechische Töpferkunst (1983), figs. 47,a,b (inscriptions). Script 142. *Vidi. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) figs. 9-10 (signatures; same pictures as in Scheibler).
- B] The body is black. Inside the mouth, ships; outside it, ivy.
- C] On top of the shoulder, above the tongue pattern, Grr.:
A: Εχσεκίας μεποίησε. B: Ἐπαίμετος μεῖδ' ἔδωκεν Χαρόπῳ.
- D] (M 446). "Both inscriptions were added by Exekias after the vase was complete, doubtless at the request of the purchaser Epainetos; Epainetos was probably a Sicyonian; or Charopos was, or both were." (ABV). However, Cohen n. 56 cites J. Escher in RE iii, col. 2184, no. 4 (1899) who says Charopos was an epithet of Heracles. But I am not sure that ἔδωκεν is used of dedications. The inscriptions are well centered by their middles on the two sides. Both inscriptions are by the same hand. Attic (signature). Sicyonian (gift inscription).

7203.

Rome, Villa Giulia 50,627.

- A] BF oinochoe. Unattributed. Briachos Class. Third quarter sixth. Ca. 530 (H. G.). *Vidi. ABV 432/4, Add.(2) 111. F.M. Schoeller, Darstellungen des Orpheus in der Antike (1968), pl. 1,3. *H. Gropengiesser, AA 1977, 606, fig. 30. Shapiro in Neils et al., Goddess and Polis (1992) 69 and n. 94 (wrong # for ABV ref.).
- B] A young Orpheus with a cithara mounting a bema.
- C] At lower left: χα[ι]ρε. At right: Ορφευς.(1)
- D] = M. 534. Ex Castellani Coll. Nom. for Voc.? The earliest representation of Orpheus in Attic art (Shapiro).

(1)Reinach, Rep. i, 451/2 reprints AZ 1884, 272 (dr.), which shows χαῖρε'Ορφεῦ. Is the sigma certain?

7204.

Rome, Villa Giulia 50,631.

- A] BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Very early period (K.). Third quarter sixth. 550-530. *P. Mingazzini, Vasi della Collezione Castellani (1930), pls. 53,1, 54,3 and 55,2,4. *Photo. ABV 100/73, Para. 38. Script 209. G.M. Hedreen, Silens in Attic Black-figure Vase-painting (1992), pl. 40,a-b. J. Kluiver, BABESCH 71 (1996) 7/124 (inscriptions not mentioned), figs. 9-10 (10 shows one nonsense inscription).
- B] A: fight. B: satyrs and maenads.
- C] A: shoulder: nonsense inscription, diagonally by the central satyr's lower body: apparently 6 letters shaped like gammas and blotches.
[Info. from picture in Hedreen.]
- D] = M 453. Listed by K. as 50,631 (50,640).

7205.

Rome, Villa Giulia 50,652.

- A] BF neck amphora (Tyrrhenian). Castellani Painter. Third quarter sixth. *Vidi. ABV 98/42, 683, Para. 37, Add.(2) 26.
- B] A: Centauromachy. B: Amazonomachy.
- C] A:(1) nonsense: between the legs of the leftmost warrior: γρεφα.(2) Above the branch held by a centaur: γχοη(ο)vh.(3)
Under the centaur's belly: γτ[--].

D] Note that all three inscriptions seem to begin with gamma. Odd writing.

(1)done from autopsy on the assumption that this is the vase listed in ABV and the bibliography in Beazley. (2)a doubtful interpretation of the letters, which are peculiar: the first koppa has a large head with a very short vertical; epsilon and `alpha' are written kionedon; the second koppa has a vertical above and below the circle and might be a phi; the final alpha has a vertical cross stroke (arrow alpha). (3)the bracketed letter could be a badly written alpha; the hetas could be etas.

7206.

Rome, Villa Giulia 50,654.

A] Plain lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *Vidi. *ABV 182/21. Beazley, JHS 52 (1932) 182. Boehringer, AA 1928, 165-66 (mention).

B] No figured decoration.

C] A: Τλεσὼν ὁ Νεαρχὸς (ε)ποίησεν. B: Τλεσὼν ὁ Νεαρχὸς ἐποίησε(ν). (1)

D] = M. 608. Ex Castellani Collection. Probably by the hand of the Tleson Painter, in his sloppy style.

(1)"No final N on B." (Beazley); vidi.

7207.

Rome, Villa Giulia 50,679.

A] BF lip cup. Unattributed. (1) Third quarter sixth. 550-530. *Beazley, JHS 52 (1932) 174. P. Mingazzini, Vasi della Collezione Castellani (1930), pls. 89,6 and 94,4-5. *ABV 188/1.

B] Lip: A: a stag. B: a fawn.

C] Handle zone: on one side: A^(.)κλες : ποίεσεν. (2)

D] = M. 604.

(1)by the same hand as Berlin 1766 and with a similar inscription; not far from the Xenokles Painter (Beazley). (2)seen by Beazley on one side; according to Mingazzini's facts. the other side had the same inscription. Klein and Hoppin think it is Archikles, Mingazzini prefers Sokles or Prokles. On Berlin 1766, Klein and Hoppin interpret the inscription as Anakles, doubtfully (see Beazley further). The second letter is a mere dot; it is preceded by a blank space, here marked by ^; cf. Berlin 1766.

7208.

Rome, Villa Giulia 50,696.

A] Plain band cup. Xenokles Painter. Xenokles potter. Third quarter sixth. *Vidi. *ABV 185/6.

B] No figured decoration.

C] A: Χσενοκλες : ἐποίησεν. (1) B: the same.

D] Ex Castellani Coll. No misspellings; but Beazley says the handwriting is the same as on the figured cups by the Xenokles Painter.

(1)Beazley does not give the interpoint.

7209.

Rome, Villa Giulia 50,700.

- A] BF amphora. Manner of Princeton Painter. Third quarter sixth.
*Vidi. ABV 300/4, Add.(2) 79. J. Kluiver, BABESCH 71 (1996), p. 80.
- B] A-B: Amazonomachy.
- C] A: nonsense: on a shield, which is shown in side view, along the rim, in large white letters, well centered:
vovov.
- D] = M. 465. Ex Castellani Coll. - K. thinks the nonsense inscription on an Amazon's shield, by the Princeton Painter [sic] (he gives: NONNON, if my note is correct), is copied on the Tyrrhenian neck amphora Vatican 34,526 [G 13], ABV 95, 99/56, 684, Para. 38, Beazley and Magi (1939), pl. 2, left, by the Guglielmi Painter. K. also cites, for the VG vase: R. Bartoccini et al., Antiquarium e Collezione dei Vasi Castellani (1961) 42, pl. 27.

7210.

Rome, Villa Giulia 50,714.

- A] BF neck amphora. Manner of Acheloos Painter. Last quarter sixth. 510-500. *Vidi. ABV 386/9, Add.(2) 102.
- B] Athletes: A: discobolus, flautist, acontist. B: jumper, flautist, acontist.(1)
- C] A: nonsense: between the two figures at left:
(v)χορησ[...].(2) Between the the right-hand figures:
(v)κρ^(ο)ι.(2) B: not inscribed.
- D] = M. 494. Ex Castellani Coll. Leagran-type writing.

(1)Beazley reverses A and B. (2)the nu's may be sideways sigmas. The bracketed sigma in the second inscription is a four-stroke sigma lying on its back. A spear intervenes.

7211.

Rome, Villa Giulia 57,223.

- A] Small BF neck amphora. Unattributed. Date? *Vidi.
- B] A: a youth between two warriors. B: a chariot.
- C] B: the front horse has a brand in a position a bit forward of the usual; it may be a four-stroke sigma leaning a bit backward and having rounded corners, or a snake.

7212.

Rome, Villa Giulia 57,912.

- A] RF cup. From Cervetri. Epiktetos. Last quarter sixth. *Ciotti, Arti Figurate 2 (1947) 8-21, pls. 1-8. *Photo. (Int.). *Vidi (Int.). *ARV(2) 72/24, 1623, Add.(2) 167. Koch-Harnack, Erotische Symbole (1989) 167, fig. 35 (Int.). *Script 355, Figs. 82-83.
- B] Int.: a naked woman riding a phallus-bird. A: Achilles and Memnon, with Psychostasia. B: Heracles and Bousiris.
- C] Int.: on the woman's left: ἡππαρ?^χος.(1) A: ΕΠΙΚΤΕΤΟΣ. B: εγραψεν.
- D] The letters on the Int. are squat and sloppy. Those on A and B are widely spaced along the margin.

(1)the neck of the bird intervenes.

7213.

Rome, Villa Giulia 63,643.+

- A] BF amphora and lid. From Vulci. Unattributed. Nikosthenes potter. 530-520. *Vidi. *ABV 229/v, Para. 108, Add.(2) 59.

- B] A, B, each: duel of two draped men.
- C] A: at right: Νικοσθενες με. Between the legs: εποιησεν.(1) B: at the lower right, bending to left at end: Νικοσθενες(2). Between the legs: εποιησεν, retr.
- D] The lid is VG 63,644. For the shape see ABV. A small vase. Nicosia C 440, ABV 109/28, by Lydos, is by the same potter and has the same unusual lid (Beazley). Attic alphabet. The sigmas on A are reversed.

(1)there is no gap before με. (2)so my reading; ABV gives Νικονθενες: a misprint?

7213a.

Rome, Villa Giulia 64,216.

- A] BF neck amphora (Tyrrhenian). From Vulci. Guglielmi Painter (Bothmer). Late period (Kluiver). J. Kluiver, BABESCH 71 (1996) 21/221 (inscrr. not mentioned), figs. 28-29 (29: A, center; shows inscriptions). G. Riccioni and M.T. Falconi, La tomba Panatenaica di Vulci (Quaderni di Villa Giulia 3, 1968) 27/16.
- B] Shoulder: A-B: komos of naked men and youths. Below: floral; then three rows of animals.
- C] Shoulder: A: nonsense: the ph. in Kluiver, fig. 29, shows: below a man's middle, diagonally down: υ(ο)νϝ (uncertain reading). Below another man's raised foot, downward: (τ)οοτε, retr. (the first letter upside down). Between two figures' lower legs, vertically down: τ(ρ)ο(ϝ)(ο) (the second letter vertical, not certainly a rho; the `digamma' with the horizontals pinched together, not certainly a digamma; sigma reversed). Similar, further to right: γο(γ)οι (the third letter, an arrow gamma). One more inscription shows, distorted. There may be more.
- D] Ex Vulci, Museo del Castello. Large and coarse letters of sometimes uncertain identification.

7214.

Rome, Villa Giulia 64,217.

- A] BF amphora. Painter of Berlin 1686. Third quarter sixth. *J. Boardman, CV, Great Britain 14, text to pl. 31,2 (mention). Para. 129/3 ter, Add.(2) 77.
- B] A: Birth of Athena. B: similar.
- C] Nonsense inscriptions similar to others by the Painter of Berlin 1686.

7215.

Rome, Villa Giulia 64,220.

- A] BF prize Panathenaic. From Vulci. Mastos Painter. Third quarter sixth. *Brandt, Arch. Panath. I, 5/29. D.G. Kyle in Neils et al., Goddess and Polis (1992) 204 n. 42. Para. 115/27 bis, Add.(2) 68, top.
- B] A: Athena. B: foot race (sprint).
- C] A: prize inscription.
- D] Ex Vulci, Castello. Brandt 5 note 4 says this vase is not in Villa Giulia but exhibited in Vulci; he lists it as Vulci, Castello. But see Para. and especially Add.(2).

7216.

Rome, Villa Giulia 64,606.

- A] RF hydria (kalpis). From Pescia Romana. Villa Giulia Painter. Second quarter fifth. 460-450. *CV, Italy 64, pls. 40-41, fig. 21, facss., p. 43. *Vidi. Beazley, 'The Master of the Villa Giulia Calyx Krater,' RM 27 (1912) 286ff. R. Vighi, Il Nuovo Museo di Villa Giulia (1955) 36. Helbig and Amelung, Führer(3) (1969) 505/2533. M. Moretti, Museo Nazionale di Villa Giulia (1971) 44. Idem, Vulci (1982) 59, notes 77-79. G. Riccioni, 'Musaïos e le muse su hydria attica a figure rosse del Pittore di Villa Giulia,' Aquileia Nostra 57 (1986) 729ff. ARV(2) 623/70 bis, *1662, *Para. 398. GAI i, 49/13. Script 715.
- B] Musaeus and Seven Muses: left to right: a muse standing in front of a column and a chair, holding a stylus and open tablets; a muse (Calliope) seated on a chair, playing the flutes; a heron; a muse greeting Calliope and holding a lyre; a muse seated on a rock and playing an instrument; Museus seated on a rock, playing the lyre; a muse holding a lyre; a muse (Ligeia) seated on a rock, with the chin in her hands; a muse with a lyre.
- C] Καλλιόπα.(1) Μωσαῖος.(2) Λιγεία. Under the foot, Gr.: A.
- D] For the inscription Mosaïos, Beazley compares London E 271, by the Peleus Painter, ARV(2) 1039/13: Musaeus plays the lyre, one muse plays the flutes, another the magadis. Ligeia is listed in Pape as a daughter of Nereus; as a siren; and as an island in South Italy. There is no book roll. Probably mixed alphabet; some letters miswritten.

(1)so CV; I had read Καλ<λ>ιοπα, perhaps wrongly. (2)my reading; CV has Μωσαῖος.

7217.

Rome, Villa Giulia 74,967.

- A] BF prize Panathenaic. From Etruria. Near Mastos Painter. Third quarter sixth. *TGV 6 (mention); 177/suppl. list 1, 7. M. Moretti, Nuove scoperte ed acquisizioni nell'Etruria Meridionale (1975) 214/5 (publication).
- B] A: Athena. B: ?
- C] A: prize inscription. On the lip, Gr.: η<ο>.
- D] I think the Gr. is a dedicatory formula; cf. New York 51.11.3, BF amphora related to Lydos. Johnston however, on p. 6, says that since the vase was found in Etruria, the Gr. here might be mercantile. On p. 6 he lists other vases that have a Gr. of heta only (which I have not entered in CAVI). The vase is not in Brandt, Arch. Panath. I. Probably not = Para. 115/27 bis, by the Mastos Painter.

7218.

Rome, Villa Giulia 74,972.

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 5570. M. Moretti, Nuove scoperte e acquisizioni nell'Etruria Meridionale (1975), pl. 55, no. 7 (Int.). G. Battaglia et al., Il Museo Nazionale di Villa Giulia (1980) 219, fig. 291 (Int.).
- B] Int.: deer. [Lip: A, B: plain.]
- C] Handle zone: A, B, each: an inscription between handle palmettes.

7219.

Rome, Villa Giulia 79,525.

- A] Fr. of BF lip cup.(1) Unattribued. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 4/24, 64, 24 (ph.).
- B] A: lip: grazing deer to left.
- C] A: handle zone: [-]στενφ[--].(2)

(1)from the rim. (2)Hannestad gives the inscription as
complete: στενφ. Is this sense or nonsense?

7220.

Rome, Villa Giulia 79,531.

- A] Fr. of band cup.(1) Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 18/138, 86, 138 (ph.).
- B] A: handle zone: no figured decoration preserved; at right,
a palmette.
- C] A: handle zone: higher than the middle of the zone, in
very small letters: nonsense: [--]πα vacat.
- D] Very similar to Villa Giulia 1,020,101, q.v.; I think
perhaps from the other side of the same vase. Hannestad
calls the letters illegible.

(1)from the rim.

7221.

Rome, Villa Giulia 79,532.

- A] Fr. of band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 18/139, 86, 139 (ph.).
- B] A: handle zone: no decoration preserved.
- C] A: handle zone: [χα]πε [--](?).(1)

(1)so Hannestad.

7222.

Rome, Villa Giulia 79,533.

- A] Fr. of LM cup.(1) Tleson Painter? Tleson potter. Third quarter
sixth. *L. Hannestad, The Castellani Fragments in The Villa
Giulia: Black Figure volume i (Aarhuis 1989) 7/58, 68, 58
(ph.).
- B] No decoration preserved.
- C] A: [Τλεσο]ν ho N[εαρχο εποιησεν].
- D] The lettering resembles that of the Tleson Painter.

(1)part of the handle zone. Hannestad thinks it may also be
from a Gordion cup.

7223.

Rome, Villa Giulia 79,534.

- A] Fr. of band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 19/140, 86, 140 (ph.).
- B] A: handle zone: at right, a bit of the handle palmette.
- C] A: handle zone: [-- ε]ποιησεν vacat.
- D] A bit of a back hand [cf. Hermogenes?]. Not in Beazley it
seems.

7224.

Rome, Villa Giulia 79,535.

- A] Fr. of LM or Gordion cup.(1) Unattributed. Sondros potter? Third quarter sixth. 550-540. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 7/56, 68, 56 (ph.).(2)
- B] A: no decoration preserved except the tip of a palmette in the handle zone.
- C] A: handle zone: to right of the palmette, widely spaced and in strong letters: Σοῦ[δρος---].
- D] If this is Sondros, this would be a third signature in the VG and a third hand. Three-stroke sigma.

(1)Hannestad. (2)Hannestad has no ref. to Beazley, and he does not have the fr., if ABV 173/6 is part of VG 102,563 (it has four-stroke sigma).

7225.

Rome, Villa Giulia 79,536.

- A] Fr. of LM or Gordion cup. Unattributed. Neandros or Sondros potter? Third quarter sixth. 550-540. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 7/57, 68, 57 (ph.).
- B] No decoration preserved.
- C] A: handle zone: [--]νδρος : [--].
- D] Good letters. Not in Beazley.

7226.

Rome, Villa Giulia 79,537.

- A] Frs. of BF lip cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 8/68, 71, 68 (ph.).
- B] No decoration preserved.
- C] Handle zone: nonsense: fr. a: vac. τογ vac.(2) Fr. b: [--]ο(ο)χοργουγχ vacat. Fr. c: v. οχγ(h)χο(α)ψ[--]. See below.
- D] Three frs.: they could be rearranged to make one inscription of side A: c+a+b:
υ. οχγ(h)χο(α)ψ[--]τογ[--]ο(ο)χοργουγχ vacat. Fr. a, if it belongs, shows that some of the letters were written in groups. At any rate,there were one or two long nonsense inscriptions. The koppas are perhaps all (or in part?) omicrons with a dot at the bottom; they have a large circular top and a short vertical at the bottom. This is a known shape.

(1)handle zone with BG line above and BG area below. (2)a short vacat at each break, but probably: [--]τογ[--].

7227.

Rome, Villa Giulia 79,538.

- A] Fr. of LM cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 8/61, 68, 61 (ph.).
- B] No decoration preserved.(2)
- C] A: handle zone: vacat χαρ[ε---].

(1)Hannestad says from a band or Gordion cup, but I do not understand her reasoning. The fr. includes part of the

handle zone and an area below, with a reserved band below.

7228.

Rome, Villa Giulia 79,539.

- A] Fr. of LM cup or Gordion cup (Hannestad). Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 7/59, 68, 59 (ph.).
- B] No decoration preserved.
- C] A: handle zone: [χ]αίρε κ[αί ---].
- D] A small piece from the handle zone and the BG area below.

7229.

Rome, Villa Giulia 79,540.

- A] Fr. of LM cup or Gordion cup (Hannestad). Unattributed. Tleson potter. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 7/60, 68, 60 (ph.).
- B] No decoration preserved.
- C] A: handle zone: [Τ]λεσὸν ἡο Νεαρ[χ]ὸ ἐπο[ι]εσεν].
- D] Handle zone only. Almost certainly = ABV 182/46; Beazley, JHS 52 (1932) 193 (not ill.).

7230.

Rome, Villa Giulia 79,554.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 15/114, 82, 114 (ph.).
- B] A: handle zone: a nude male running; hind quarters of a feline.
- C] A: handle zone: between the two: nonsense: κο(λ)(ο)ι.(1)
- D] Lambda and sigma are uncertain.

(1)complete.

7231.

Rome, Villa Giulia 79,563.

- A] Fr. of LM or Gordion cup (Hannestad). Sondros potter(?). Ca. 550. *Beazley, JHS 52 (1932) 184, fig. 15,2. ABV 173/7. Script 262. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 7/54, 68, 54 (ph.).
- B] No decoration preserved.
- C] A: handle zone: Σονδρος : με[ποιεσεν(?)].
- D] Not by the same hand as Villa Giulia 102,563. Rho with extended vertical and a large loop. Four-stroke sigma.

(1)Hannestad prints Σονδρος : με[---], perhaps to fit her reading of Villa Giulia 102,563.

7232.

Rome, Villa Giulia 79,564.

- A] Fr. of BF lip cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 5/39, 65, 39 (ph.).
- B] A: lip: the head of a ram is preserved.
- C] A: handle zone: [--]οχ[ο][--].(2)

(1)from the rim. (2)done from the photo. Hannestad has:
[--](.)X(.)[--].

7233.

Rome, Villa Giulia 79,579.

- A] Frs. of BF band cup. (1) Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 17/125, 83, 125 (ph.).
- B] A: handle zone: fr. a: at left, a palmette; a horseman. Fr.
b: upper part of a horseman; the head of a horse.
- C] A: nonsense, imitation letters approaching blots or dots,
between and beside the figures: fr. a: on the horseman's
left: four letters; on his right, five letters, but the end
is not extant. Fr. b: between the figures: four blots, the
first very faint.
- D] Two frs. Is the subject a horse race?

(1)from the rim.

7234.

Rome, Villa Giulia 79,587.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 19/142, 86, 142 (ph.).
- B] A: handle zone: upper part of a man in a short cloak; a
horseman; a nude male; the lower part of a cloaked male;
part of a handle palmette.
- C] A: handle zone: nonsense: imitation letters: short strokes
diagonally downward: between the first male and the back of
the horse: four strokes; between nude and cloaked males:
three strokes are preserved: [--](.)(.)(.).

7235.

Rome, Villa Giulia 79,589.+

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 20/144, 87, 144 (phs.).
- B] A: handle zone: fr. a: a man with a spear; an armed
horseman; legs of a running man. Fr. b: hindquarters of a
rearing horse; a woman; an indeterminate trace.
- C] A: handle zone: nonsense: fr. a: to right of the top of the
spear: six letters. Below the horse's belly: 12 letters.
Fr. b: three similar nonsense inscriptions around the rear
of the horse.
- D] Two frs. Nonsense, but not in imitation letters. Hannestad
thinks that the ff. frs. may be from the same vase: 79,590
(H., no. 147); 79,592 (no. 145); 79,593 (no. 146) (all
illustrated, all having similar inscriptions).

7236.

Rome, Villa Giulia 79,608.

- A] Fr. of BF lip cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 5/33, 65, 33 (ph.).
- B] A: handle zone: sphinxes, instead of palmettes, facing the
handles.
- C] A: handle zone: [χα]ρε και περι με. (1)
- D] Good letters.

(1) vacat's before and after. $\pi\rho\iota\omicron$ is $\pi\rho\iota\omega$, 'buy'. Hannestad gives a different text: $\delta\epsilon\rho\epsilon\kappa\alpha\iota\pi\rho\iota\omicron\mu\epsilon$, which must be wrong.

The photo. shows: a vacat then perhaps one or two traces of letters (?), then a missing piece of ca. 5 letters, then a tiny piece of a rho, the rest clear. At right, another vacat. Hannestad compares Louvre El(aious) 98, CV, France 14, pl. 89, 1-3 and restores: $\chi\alpha\rho\epsilon\kappa\alpha\iota\pi\rho\iota\delta\mu\epsilon$. [See London B 414.]

7237.

Rome, Villa Giulia 79,631.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. 550-540 (Hannestad). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 13/102, 80, 102 (ph.).
- B] A or B: combat: fr. a: upper part of a warrior with shield and Corinthian helmet. Fr.b: at left, the lower part of a warrior lying prone, covered by his shield; at right, leg and shield of a warrior. Fr. c: at left, a horse's hoof; lower legs of two fighting over a warrior lying prone; a horse's hoofs.
- C] A or B: fr. a: on the warrior's left: $\epsilon\lambda\epsilon()$ [--].(1) At right, above the shield and a spear: [--] σ , retr.(2) Fr. b has no inscription. Fr. c: in the left-most corner of the sherd: $\pi\epsilon(o)$.(3) To right of the right warrior's thigh: \omicron [--].(4) Below the lower hoof of the right horse: ϵ [--].
- D] Three frs. Of unusually fine quality. It is unclear to me whether this is sense or nonsense, especially if Hannestad's reading $\sigma\epsilon\nu$ is right.

(1) Hannestad reads $\epsilon\tau\epsilon$, which would be retr. (2) sigma three-stroke reversed; my reading (doubtful). (3) sideways sigma; Hannestad reads: $\sigma\epsilon(v)$ with reversed nu. (4) of the second letter only the lower vertical remains.

7238.

Rome, Villa Giulia 79,638.

- A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 6/49, 67, 49 (ph.).
- B] A: lip: no decoration preserved.
- C] A: handle zone: end of a long nonsense inscription: imitation letters: [--] $\iota\omicron\epsilon\gamma\omicron\gamma$.(2)

(1) from the rim. (2) so Hannestad; the photo. seems to show, in faint letters: [--] $\iota\epsilon\sigma(o)\lambda$.

7239.

Rome, Villa Giulia 79,640.

- A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) ...
- B] A: lip: no decoration preserved.
- C] A: handle zone: at left, a palmette; to right, after a vacat: σ [--] or Σ [--].(2)
- D] Not suitable for Sondros; perhaps Sakonides, by one of the painters writing this inscription, but most likely nonsense.

(1)from the rim. (2)so the photo.; Hannestad says: a bit of an inscription.

7240.

Rome, Villa Giulia 79,642.

- A] Frs. of lip cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 6/43, 66, 43 (ph.).
- B] A, B: lip: no decoration preserved.
- C] Handle zone: A: fr. a: at left, a palmette. At right: $\chi\alpha\rho\epsilon$ [---]. B: fr. b: $[\chi\alpha\rho]\epsilon\kappa\alpha[\iota\text{---}]$. A or B: fr. c: [--- $\pi\iota$]ει(?).
- D] Three frs. If the frs. are from one cup, fr. c shows that the inscription (probably on both sides?) was:
 $\chi\alpha\rho\epsilon\kappa\alpha\iota\pi\iota\epsilon\iota$.

7241.

Rome, Villa Giulia 79,662.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 9/72, 73, 72 (ph.).
- B] A or B: handle zone: fr. a: a naked man running. Fr. b: at left, a handle palmette; hand and leg of a man. Fr. c: upper part of a horseman. Fr. d: at left, traces of a figure or handle palmette? At right, a galloping horseman.
- C] A or B: nonsense: imitation inscriptions around the figures: fr. a: at left: $\sigma\upsilon$ [--]. To the runner's right, in a curve away from him: $(.)().\omicron\omicron\omicron$. Fr. b: to left of the figure, not clear whether facing it, possibly retr.: $[-]\iota\chi\omicron\sigma\iota\chi\iota$. Fr. c: behind the horseman: $[-]\omicron\lambda\omicron(.)$ vac.
On the horseman's right: $\epsilon\iota$ [--]. Fr. d: at the horse's lower left: $\phi\iota\chi$. Above the horse's rear: $\tau\omicron().\sigma\omicron\chi$.
- D] Four frs. The second omicron on fr. c is open at the bottom but is not an omega.

7242.

Rome, Villa Giulia 79,666.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 10/80, 75, 80 (ph.).
- B] A: handle zone: upper part of an old man; at right, a handle palmette.
- C] A: handle zone: nonsense: imitation letters: to the man's left: $[-](.)().()$.
- D] Very small `letters'.

7243.

Rome, Villa Giulia 79,668.

- A] Frs. of BF band cup. Runner Painter.(1) Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 10/76, 74, 76 (ph.).
- B] A or B: handle zone: fr. a: a naked man running; a horseman; legs of a runner. Fr. b: a horseman; upper part of a runner.
- C] A or B: Fr. b: to right of the horse: nonsense: imitation letters: $(.)().()[-]$.
- D] Two frs.

(1)for this painter, see Hannestad (ref. to Brijder).

7244.

Rome, Villa Giulia 79,871.

- A] Fr. of BF LM cup or Gordion cup. Unattributed. Third quarter sixth. 560-550 (Hannestad). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 8/67, 71, 67 (ph. of Int. only).
- B] Int.: tondo tongue border; hind part of a horse.
- C] A: handle zone: [---ε]ποιεσεν ευ.
- D] Exceptionally fine and thin ware. The combination *epoiesen* with *eu* is found also on Louvre F 54 (ABV 146/2; Exekias *epoiesen* signature) and in a signature of Charitaios (Rome, Torlonia; ABV 161/1). [The VG fr. is apparently not in Beazley.]

7245.

Rome, Villa Giulia 79,873.

- A] Frs. of Gordion cup.(1) Unattributed. Hermogenes potter. Third quarter sixth. Ca. 560-540 (Hannestad). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume 1 (Aarhuis 1989) 9/69, 71, 69 (ph.).
- B] No figured decoration preserved.
- C] Handle zone: A: fr. a: [h]ερμογες <ε>ποι{ι}εσεν.
B: fr. a: [---]ιεσεν vac.
- D] Two frs. Large and clear letters but badly miswritten. In Script 51 I stated that the Hermogenes signatures show few irregularities: add this example to the contrary. Is it by the main hand listed there? It has the typical rho with extended vertical and the back-hand. It should be very early. Not in Beazley. The skyphos, Villa Giulia, no no., ABV 166/2, also has an error.

(1)from the rim; Int. BG; no reserved line inside the lip.

7246.

Rome, Villa Giulia 79,877.+

- A] Frs. of BF lip cup. Unattributed. Third quarter sixth. 550-540 (Hannestad). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 2/7, 62, 7,a-b (ph.).
- B] Fr. a: lip: sphinx. Fr. b: lip: hindquarters of a sphinx.
- C] Handle zone: nonsense: fr. a: [--]νιεχ(.) vacat. Part of right handle palmette. Fr. b: [--]αλ[--].
- D] + Villa Giulia 79,878. Two frs., from the rim. Hannestad compares Münzen und Medaillen, Attische schwarzfigurige Vasen (1964), no. 58.

7247.

Rome, Villa Giulia 79,910.

- A] BF cup.(1) Painter of Nicosia Olpe or very near (Hannestad). 540-530 (Hannestad). *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 32/239.
- C] Long strings of nonsense (imitation letters), mostly vertical.

(1)type proto-A.

7248.

Rome, Villa Giulia 79,911.

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 26/195 (facs. of Gr.), 94, 195 (ph.).
- B] A: handle zone: horsemen and men.
- C] A: in the BG area below the reserved band: a much damaged Gr., incomplete at left: six letters, badly worn.
- D] Three frs. The Gr. is illegible and incomprehensible. Is there a second line?

7249.

Rome, Villa Giulia 79,957.+

- A] Frs. of BF band cup. Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 29/212, 98, 212 (ph.).
- B] A: handle zone: fr. a: deer; cloaked man; swan; cloaked man. Fr. b: lower parts of: swan; cloaked man; deer.
- C] A: handle zone: nonsense: imitation letters: blots: fr. a: to right of each figure: a vertical string of blots. Fr. b: to a swan's right: the end of one string is preserved.
- D] Two frs. + 79,962 (not joining).

7250.

Rome, Villa Giulia 79,985.

- A] Fr. of BF lip cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 2/9b, 62,9 (ph.).
- B] A: lip: head of a horse.
- C] A: handle zone: nonsense: [--]ovov vacat.
- D] Good letters.

(1)from the rim.

7251.

Rome, Villa Giulia 79,988.

- A] Fragmentary BF cup. Unattributed. Early fifth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 51/336.
- B] Int.: a bearded man dancing.
- C] Int.: on his right, curving and widely spaced: nonsense: dots.

7252.

Rome, Villa Giulia 80,153.

- A] Fr. of BF band cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 26/196, 95, 196 (ph.).
- B] A: handle zone: upper part of a horseman.
- C] A: handle zone: to left of the horseman: nonsense: imitation letters: three or four letters before a break.

(1)from the rim.

7253.

Rome, Villa Giulia 80,155.+

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *L.

- Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 23/173, 90, 173 (ph.).
- B] A: handle zone: part of a handle palmette; part of a horseman.
- C] A: handle zone: nonsense: below the horse's tail, incomplete: εδειφ. Above the tail: ρει. Above the horse's back: οφτφ.
- D] + 80,192 (joins). Done from the text as the photo. is unclear; it is uncertain where the inscriptions are incomplete.

7254.

Rome, Villa Giulia 80,165.

- A] Fr. of BF band cup. Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 24/177, 91, 177 (ph.).
- B] A: handle zone: head of a horse; staff(?).
- C] A: handle zone: χ[---], retr.
- D] A very slight fr. The inscription, if not retr., could be the beginning of a drinking inscription but I know no form of it that is retr.

7255.

Rome, Villa Giulia 80,190.

- A] Fr. probably of BF band cup. Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 32/233, 103, 233 (ph.).
- B] A: handle zone: foot of a cloaked male with a staff or spear; lower legs of another; lower part of a shield and spear.
- C] A: handle zone: nonsense: imitation letters: near dots: to right of the second male from the left: [--](.)(.)(.)(.), i.e. four dots are preserved.

7256.

Rome, Villa Giulia 80,194.

- A] Fr. of BF band cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhuis 1989) 23/168, 90, 168 (ph.).
- B] A: handle zone: the head of a man; at right, a handle palmette.
- C] A: handle zone: behind the man's head, a nearly obliterated inscription.(2)

(1)from the rim. (2)only one blot shows in the photo. No doubt nonsense.

7257.

Rome, Villa Giulia 84,466.

- A] BF kyathos. From Vulci, Osteria necropolis, tomb 145. Lydos the slave. Last quarter sixth. *F. Canciani and G. Neumann, 'Lydos der Sklave?', AK 21 (1978) 17-22, fig. 1 (facs. of inscription), pl. 6. Tiverios, ho Λυδοῦς 376. M. Robertson, 'Beazley and After', MüJb. 27 (1976) 29ff. and 42 (mention). SEG 28.823 and 31.887. Numismatica e Antichità Classiche, Quaderni Ticinesi 9 (1980) 40-45, pls. 1-4; ibid. 10 (1981) 55, pl. 1 (part). I. Scheibler, Griechische Töpferkunst (1983) 113, fig. 103, bottom (dr. after AK 21); 179, fig. 158 (part). H. Kalcyk et al., eds., Studien zur Alten Geschichte: Festschrift Siegfried Laufer (Rome, 1986) 3, pl. 1. M.A.

Rizzo, ed., *Un Artista Etrusco e il Suo Mondo: il Pittore di Micali* (Rome, 1988) 88, fig. 155. Script 126. Add.(2) 400. *M. Guarducci, *Università di Roma, Istituto de Epigrafia e Antichità Greche e Romane, Tituli 2, Miscellanea* (1980) 7-10. Robertson, AVCA 137. *Beazley Archive, no. 6247. *H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 97, 136 (bibl. n. 27) and 137, 158, 162, pl. 63,a-c (good for inscription).

B] Assembly of Gods: eleven divinities with Heracles, in six pairs: a male (Zeus?), and a female holding a fruit (Hebe?); a male (Hephaestus?), and a female (Aphrodite?) holding a flower; Heracles and Athena; in the center, Dionysus; Poseidon and Amphitrite(?); a male, and lower part of a female divinity.

C] At the top of the scene, above and between heads, right under the top margin, starting to right of 'Hephaestus' head and ending to left of the right handle root:

Add.(2):

Λυδὸς ἔγραψεν δολοσονμυδεασσευγε[...].ο.

Guarducci:

Λυδὸς ἔγραψεν δῶλος ὄν Μυδέας [sic] εὐλέκ[τ]ῶ. She translates: 'Lydos dipinse, essendo schiavo di Midea (o Mideia) dal bel talamo', giving an erotic meaning. She postulates Μυδεας for Μιδεας or Μιδειας; the double sigmas are above the head of Amphitrite. [I am not aware of the occurrence of double sigma at word end or before a vowel.]

Neumann:

Λυδὸς ἔγραψεν δῶλος ὄν Μυδερενέυς ἔ[....].ο. 'Lydos

hat es gemalt, der ein Sklave ist, (stammend) aus Myrina."(1)

HRI: many letters are unclear:

Λυδὸς ἔγραψεν δ{the delta has a dot under it}ῶλος ὄν Μυδ{the 'rho' looks like a delta}ερ{this letter looks like tailed and pointed rho; perhaps a reversed sigma written over an iota?}εὐλ{Neumann's sigma looks like Attic lambda}εϋ{the tip of a diagonal stroke, like the left-hand stroke of upsilon} {the gap is marked by N. as four letters, but the female's head probably intervened; hence only 2-3 letters might be missing}.ο. {The letter (dots) after (and below) the omicron mentioned by Canciano seem to me doubtful}. Λυδὸς ἔγραψεν (δ)οῶλος ὄν Μυδερενέυ[...].ο(?) (2)

D] Robertson: the late weak style has no connection with the great Lydos. He is another man of the same ethnic origin. I.e. Lydos is a slave name. Canciani 17 and n. 2 interprets the two unique signs above 'Amphitrite's' head not as letters but as 'Krebsscheren', appropriate to this goddess. LGPN ii wrongly identifies this Lydos with the famous vase painter.

(1)Myrina should be the coastal Aeolian city, not that on Lesbos. [But Pape gives Μυριναιος]. (2)Bea. Arch. gives: LYDOS EGRAPHSEN DOLOSONMURENEUS. This is Neumann's reading.

7258.

Rome, Villa Giulia 102,086.

A] Fr. of BF lip cup. Unattributed. Third quarter sixth. *L. Hannestad, *The Castellani Fragments in The Villa Giulia: Black Figure volume i* (Aarhuis 1989) 4/25, 64, 25 (ph.).

B] A: lip: hind quarters and legs of a deer.
C] A: handle zone: [---]δε.
D] Perhaps [χαίρε και πειτεν]δε, but the end of the inscription comes under the rear legs of the deer so that it would have been written very much on the left side of the handle zone.

7259.

Rome, Villa Giulia 102,088.

A] Fr. of BF lip cup.(1) Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhus 1989) 4/28, 64, 28 (ph.).

B] A: lip: front part of a goat.

C] A: handle zone: below the goat: three illegible letters
are preserved: [--](.)().([--].

(1) from the rim.

7260.

Rome, Villa Giulia 102,091.

A] Fr. of lip cup.(1) Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhuis 1989) 6/46, 67, 46 (ph.).

B] A: lip: no decoration is preserved.

C] A: handle zone: at left, a palmette; at right, close to it:
λωτε[---].(2)

D] Probably nonsense. No doubt, a long inscription.

(1) from the rim. (2) a fifth letter should show near the break but does not; the spacing was probably irregular.

7261.

Rome, Villa Giulia 102,096.

A] Fr. of BF lip cup.(1) Unattributed. Third quarter sixth. *L.
Hannestad, The Castellani Fragments in The Villa Giulia: Black
Figure volume i (Aarhus 1989) 7/52, 67, 52 (ph.).

B] A: lip: a man running to left, looking back.

C] A: handle zone: right-hand portion of a very short nonsense
inscription (imitation letters) ending under the foot at
right: [--]X(.)(.).

D] Tiny latters, barely formed. The man is apparently
bearded(?), with bare chest but perhaps shorts(?). The
photo. is not very clear.

(1) from the rim.

7262.

Rome, Villa Giulia 102,563.

A] Fr. of lip or Gordion cup. Unattributed. Sondros potter. Ca. 550. *L. Hannestad, *The Castellani Fragments in The Villa Giulia: Black Figure volume i* (Aarhus 1989) 7/55, 68, 55 (ph.). ABV 173/6 (part). Script 261.

B] A: Handle zone: palmette remains at left. No other decoration preserved.

C] A: handle zone: Σον[δρος] : με εποτεσε[ν].

D] The individual letter forms seem very different from those of VG 79,563, more informal and later. But the model seems to have been the same. However, my note also says that

Hannestad's rendering is not accurate. The rho nearly a triangle. Four-stroke sigma.

(1)One fr. seems to be Beazley, ABV 173/6, although it is not identified by Hannestad, but she seems to have more of the vase than Beazley did, to judge by the second part of the inscription.

7263.

Rome, Villa Giulia 1,020,100.

- A] Fr. of band cup. Unattributed. [--]les potter. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhus 1989) 14/104, 80, 104 (ph.).
- B] Apparently plain except for the inscription.
- C] A: handle zone: [--]λες εποιε.(1)
- D] Is the museum number correct? 102,100? Not in Beazley? Small and hasty letters, some strokes thicker than others. Hannestad prefers Sokles to Xenokles because of the absence of punctuation, but the writing does not much resemble either.

(1)my reading from the photo. Hannestad reads: εποιοσεν, but I did not see the last three letters.

7264.

Rome, Villa Giulia 1,020,101.

- A] Fr. of band cup.(1) Unattributed. Third quarter sixth. *L. Hannestad, The Castellani Fragments in The Villa Giulia: Black Figure volume i (Aarhus 1989) 14/105, 80, 105 (ph.).
- B] A: no decoration preserved.
- C] A: handle zone: nonsense: [--]χδρ(.) vacat.
- D] Is the museum number correct? 102,100? Not in Beazley? In tiny letters. Uncertain reading. Hannestad calls the inscription illegible. The letters are closer to the top than the bottom margin. Probably imitation letters. Very similar to Hannestad's no. 138 (VG 79,531, q.v.): is it from the other side of the same cup?

(1)from the rim.

7265.

Once Rome, Braun.

- A] RF cup. Unattributed. Last quarter sixth. *ARV(2) 1593/35. Redford, JHS 35 (1915) 116 (mention).(1)
- B] Int.: symposium: a man reclining. A: boxers. B: jumper and discus throwers.
- C] Int. Λεαγρος. A: Λεαγρος. B: on a discus: καλος.

(1)wrongly identified by Redford with Klein, L.(2) 73, fig. 13, which is 1593/45.

7266.

Once Rome, Braun.

- A] RF plate. Epiktetos. Last quarter sixth. *Kraiker, JdI 44 (1929) 160/12, fig. 8 (dr., after Hartwig). *ARV(2) 78/98.
- B] Dionysus and a satyr.
- C] At left: Επικτετος. At right: εγρασεν. For ἔγραψεν.
- D] Ex Civitavecchia, Bucci.

Once Rome, Curtius.

- 7268.

Once Rome, Feoli.

- 7269.

Rome, Marchesa Isabella Guglielmi.

- 7270.

Rome, Marchesa Isabella Guglielmi.

- (1)the head is wearing a pilos and does not look like a Hermogenean head. (2)the upsilons are miswritten chi's.

7271.

Rome, Marchese Giorgio Guiglielmi.

- (1)after JHS text; slightly different in ABV.

7272.

Once Rome, Hirsch de' Minerbi.

- A) BF LM cup.(1) Unattributed. Third quarter sixth. *ABV 675/3.

Klein, L. 50/2.

- B] A: Heracles and the Lion. B: similar.
C] [Handle zone:] A: Στροιβ[ος] καλος. B: χαιρε και πει.
D] Klein is the source for Beazley's entry.

(1)as assumed by Beazley.

7273.

Rome, Nogara.

- A] Frs. of Lip cup. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 182/24.
B] No figured decoration preserved.
C] On one fr.: [Τλεσῶ]ν ho Νεαρ[χῶ] ἐποίησεν].
D] Two frs. A third fr., with a palmette, might belong. Possibly from the same cup: Once New Haven, Conn., Clairmont (182/22), later Boston 62.615 (Para. 76). The attribution is based on the letter forms (and palmettes?).

7274.

Once Rome, Petersen.

- A] Frs. of RF cup. Manner of Epiktetos.(1) Last quarter sixth. Not early. *ARV(2) 1624/15. Hartwig, JdI 7 (1892) 117 (dr.).
B] Int.: symposium: a satyr reclining, holding a pointed amphora.
C] Int.: [ho] πα[ις] καλος](?).(2)
D] Two frs.

(1)may be by self. (2)so Hartwig, who also suggests as "possibly": Πα[νφαιος] ἐποίησεν], which seems unlikely; Beazley does not list it.

7275.

Rome, Pollak.

- A] RF bell krater. From Ruvo. Painter of Munich 2335. Third quarter fifth. *ARV(2) 1163/32 (no bibl.).
B] A: Nike; citharode; judge. B: youths and a woman.
C] Gr.: E.

7276.

Once Rome, Spagna.

- A] RF cup. Euergides Painter. Last quarter sixth. *Beazley, AJA 31 (1927) 347/6. Kretschmer, Vas. 138 n. 4. Berlin App. 21.95 (dr.). ARV(2) 92/67.
B] Int.: a naked youth, bending forward. A: a panther attacking a fawn; a youth running up. B: two youths hunting a fawn.
C] Int.: ho παλ(ο)ς. A: Αιγοβιος. B: Ευφιβο...
D] Beazley's source is the dr. in Berlin. παλος miswritten for παις καλος; see now GAI ii, 278-79. Aigobios: Beazley compares Μηλόβιος, Οινόβιος. A name for a country gentleman. Kretschmer misread the inscription and has the wrong explanation. Eufibo... is unintelligible, perhaps incorrectly reported.

7277.

Rome, Mrs. E. Strong.

- A] Fr. of RF calyx krater. Group of Polygnotos. Third quarter fifth. *ARV(2) 1056/93 (no bibl.). L. Ghali-Kahil, Les enlèvements ... d'Hélène (1955), 95/78. Hesp. 27 (1958) 54 n. 33 (mention). S.B. Matheson, Polygnotos and Vase Painting in

Classical Athens (1995) 466/PGU 103 (not ill.) (no bibl. except ARV(2)).

- B] A: Menelaus and Helen: Menelaus moving to right; Eros flying to left with phiale; one arm of Aphrodite.
C] Μενελαός. Αφρο[δίτε].

7278.

Rome, Torlonia.

- A] BF lip cup. From Cervetri. Unattributed. Charitaios potter. Third quarter sixth. *Beazley, JHS 52 (1932) 175 (not ill.). *ABV 161/1.
B] Int.: Heracles and the Lion.
C] Handle zone: A: Χαριταίος : *εποίησεν εμε : *ευ.(1) B: Χαριταίος εποίησεν με.
D] Note that A is the preferred side.

(1) in JHS, Beazley gives both interpoints as three dots, while in ABV the second has only two.

7279.

Once Rome, Torlonia.

- A] Fr. of BF lip cup. Tleson Painter? Tleson potter. Third quarter sixth. *ABV 183, middle. Helbig, Bull. dell'Istituto 1880, 144. Beazley, Proc. Brit. Acad. 33 (1943) 196 (mention).
B] [Lip:] A: a swan preening.
C] [Handle zone:] A: signature of Tleson.
D] Found at the Torlonia excavations at Vulci and now lost. Known only from Helbig's description.

7280.

Rome, Torlonia.

- A] RF cup. From Vulci. Oltos. Cachrylion potter. Last quarter sixth. Early (Beazley). *ARV(2) 59/56, Add.(2) 164.
B] Int.: a warrior. A-B: athletes.
C] Int.: Χαχρυλ[ιθ]ν [εποι]εσεν. A: Μεμνὼν καλός.

7281.

Rome, Torlonia.

- A] RF cup. From Vulci. Epiktetos. Last quarter sixth. *ARV(2) 75/58. Kraiker, JdI 46 (1929) 173/25.
B] Int.: a komast balancing a skyphos on his thigh. Ext.: plain.
C] Int. : in a circle around the figure: Επ[ικ]τετος εγραψε.ν.
D] Kraiker's reproduction (in his text) is less complete.

7282.

Rome, Torlonia.

- A] RF hydria. From Vulci. Unattributed.(1) Third quarter fifth. 440-430 (Hesp.). *Hesp. 27 (1958) 54 and n. 32 (mention). Noel des Vergers, L'Étrurie et les Étrusques (1862-64), pl. 39. R.I. 23, 55. ARV(1) 702, bottom. Not in ARV(2) or Para. L. Ghali-Kahil, Les enlèvements ... d'Hélène (1955), 89/68, pl. 57,2.
B] Menelaus pursuing Helen (his sword is falling), with Apollo, Aphrodite and four women.
C] Μενελαός. ηλένε. Απολλών. One of the four women: ΑΥΤΙΟΠΕ.(2)

(1) ARV(1): perhaps Group of Polygnotos, but perhaps rather

connected with the Painter of the Louvre Centauromachy;
repeated in Hesp. (2)Hesp. says that two of the four women
are named, but gives only one name.

7283.

Rome, Torlonia 73.

- A] RF hydria (kalpis). From Vulci. Hypsis. Last quarter sixth.
510-500. *Furtwängler, FR ii, 114-15, fig. 28 (after Hartwig,
Antike Denkmäler ii, pl. 8), p. 337 (Hauser). Kretschmer, Vas.
119, n. 1. ARV(2) 30/2, Add.(2) 157.
- B] Two women at a double fountain (the left spout, a satyr's head;
the right spout, a lion's head).
- C] At the satyr's head: Διονυσία. At the lion's head: κρένῃ.
To the fountain's upper right, above the girl at right: ὑψοίς.
- D] Small letters. Διονυσία had been referred to a girl, but
Furtw. and Hauser rightly refer it to the fountain; Hauser
reads Διονυσία κρένῃ and compares Paus. 4.36,7. Hartwig had
read Ὑψίς as a girl's name, but it is clearly a signature
without ἐγραφεῖν. D-shaped rho.

7284.

Rome, Torlonia 158.

- A] BF/RF eye cup. From Vulci. Epiktetos?(1) Hischylos potter. Last
quarter sixth. *ARV(2) 45/104, *78 (no bibl.).
- B] Int.: BF: a stag. Ext.: between eyes: A: a jumper (bending
forward with halteres). B: a nose.
- C] In.: [ἡ]σχυ[λ]ος ἐποίησε[ν].

(1)seemed, through glass, to be by Epiktetos (Beazley).

7285.

Rome, Torlonia 1879.32.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N.
Nikosthenes potter. 530-520. *ABV 217/8, Para. 104.
- B] Neck: A: boxers; a tripod between them. B: similar.
Shoulder: A: Nike and runners. B: similar. Body: Nike and
youths. B: animals. Below: geese feeding.
- C] Signature of Nikosthenes.

7286.

Rome, Van Buren.

- A] Fr. of RF cup. From Orvieto, Brygos Painter. First quarter
fifth. *Van Buren, JHS 39 (1919) 79ff, figs. 1-2. ARV(2) 376/81.
- B] Int.: a komast. Ext. : ground line.
- C] Int.: a kappa.

7287.

Roman Market.

- A] BF Nikosthenic neck amphora. Painter N.? Nikosthenes potter.
530-520. *ABV 224/1. Brunn, no. 18. Hoppin, BF, no. 84.
- B] Neck: A, B, each: boxers. Body: A: a woman between
warriors. B: similar. Under one handle: a lion. Under the
other: a panther. On one handle: a satyr. On the other: a
maenad.
- C] Signed Nikosthenes.
- D] Known only from a description.

7288.

Roman Market.

- A] BF band cup. Group of Rhodes 12264 or near (Greifenhagen). Third quarter sixth. *A. Greifenhagen, AA 1978, 540, fig. 64 (A).
- B] A: Theseus and the Minotaur (multifigured).
- C] A: numerous vertical bands of nonsense (imitation) letters.
- D] Used as comparison for a lost band cup, AA 1978, 539/40 and 539, fig. 63 (dr. in DAI Rome.), q.v.

7289.

Roman Market.

- A] BF cup. Unattributed.(1) Last quarter sixth. *ARV(2) 103/9.
- B] Int.: a naked youth at a laver.
- C] Int.: on the laver: προσαγ<ορευ<ο>.

(1)not connected with the Euergides Painter (Beazley).

7290.

Roman Market?

- A] RF cup. Painter of Paris Gigantomachy. First quarter fifth. *JHS 23 (1903) 278, fig. 8 (Int., A). Hartwig, Meisterschalen 394. *Hauser, JdI 10 (1895) 190, fig. 15 (Int., A). ARV(2) 418/28, 1652, Add.(2) 235.
- B] Int.: two hoplitodromoi to right of a pillar (goal post). A: hoplitodromoi: two on each side of a youthful trainer. B: javelin throwers.
- C] Int.: starting to right of the pillar: ho παῖς. To right of the figures, at knee height: καλός. A: above the trainer: ho παῖς. I do not know if B is inscribed.

7290a.

Roman Market.

- A] WG lekythos. Achilles Painter. 450/55-450 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 12, 137/172, pl. 94A-B (left figure and front, both showing inscription). H.A. Shapiro, ZPE 68 (1987) 115-16.
- B] Mistress and Maid: at left, a woman with taenia and plemochoe; behind her, a stool and, above, a sash; at right, a woman to left; between them a duck facing the woman at right.
- C] Between the women, at head level, horizontal stoich. left-aligned three-liner: Ἀχιλλεύς | καλός | Σαμῖος (for Σαμῖως).
- D] Oakley non vidit. Samieus is also mentioned on London D 50, (CAVI 4413). Ionic alphabet. The sigmas are typical of the Achilles Painter.

7291.

Roman Market (Basseggio).

- A] BF lip cup. Tleson potter. Third quarter sixth. *ABV 181, middle. Annali (1859), pl. C,1 (part). Beazley, JHS 52 (1932) 172-73.(1)
- B] Lip: A: Heracles and the Lion. B: similar.
- C] Handle zone: A: signature of Tleson, apparently between lions.
- D] "Not much can be said about this lost cup" (Beazley).

(1)probably this vase. Beazley discusses early publications: Michaelis, Annali 1859, 62, pl. C 1, and de Witte, Noms de

fabricants 80.

7292.

Roman Market (Basseggio).

- A] BF pot of unknown shape. Vulci. Unattributed. Nikosthenes potter. 530-520. *ABV 234/xv. Welcker, Rhein. Mus., n.s. 6, 393. Klein, M., no. 52. Hoppin, BF, no. 71.
- B] Decoration unknown if not = Louvre F 117.
- C] Signature of Nikosthenes.
- D] Apparently lost. Described by Welcker as 'a lekythos-like vase with a female head in high relief and the signature of Nikosthenes.' Klein thought it may have been an oinochoe like Louvre F 117 (ABV 230/1), Hoppin that it was the same vase.

7293.

Roman Market (Basseggio).

- A] RF cup. May be by the Scheurleer Painter (Beazley). Last quarter sixth. *ARV(2) 169.
- B] Int.: komast: a naked youth moving to right, bending forward, a wineskin in his right hand, the left raised.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] Information from B. Ap. xxi. 27.

7294.

Roman Market (Basseggio).

- A] RF cup. Douris. First quarter fifth. Transitional II (Bare) (B.-O.). *ARV(2) 443/221, Add.(2) 240. *A. Greifenhagen, AA 1977, 235/59, fig. 76 (dr. of Int.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 77/75, pl. 51 (dr. after Roman Inst. ix 72).
- B] Int.: a youth leaning on his stick and holding a wreath in both hands; at left, strigil, aryballos, sponge; at right, a stool.
- C] Int.: above the youth's head: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] The letters are small in the dr. The Ext. probably plain.

7295.

Roman Market (Basseggio).

- A] RF stamnos. Group of Polygnotos. Third quarter fifth. *C. Bron et al., 'Hephaistos bacchant ou le chevalier komaste,' Annali (Sezione di Archeologia e Storia Antica, Istituto Universitario Orientale, Naples 1989), pl. 15,1 (dr.). ARV(2) 1051/7, Add.(2) 321.
- B] A: Return of Hephaestus. B: satyrs (wearing himatia) and a maenad.
- C] A: part of the name Hephaistos. A second line below it.

7296.

Roman Market (Calabresi).

- A] BF Nikosthenic neck amphora. From Cervetri. Near Painter N or by him. Nikosthenes potter. 530-520. *ABV 225/3. Brunn, no. 6. Hoppin, BF, no. 75.
- B] Neck: A, B. each: Nike. Shoulder: A, B, each: Heracles and the Lion. Body: satyrs and maenads.
- C] Signed Nikosthenes.
- D] Known only from a description.

7297.

Roman Market (Calabresi).

- A] BF Nikosthenic neck amphora. Near Painter N or by him.
Nikosthenes potter. 530-520. *ABV 225/13. Brunn, no. 25.
Hoppin, BF, no. 72.
- B] Body: pattern work only.
- C] Signed Nikosthenes.
- D] Known only from a description.

7298.

Roman Market (Castellani).

- A] BF Nikosthenic neck amphora. From Cervetri. Near Painter N or by him. Nikosthenes potter. 530-520. *ABV 225/8. Bull. 1866, 182/2. Hoppin, BF, no. 79.
- B] Shoulder: A, B, each: a siren between men and youths. Body: komos.
- C] Signed Nikosthenes.
- D] Known only from a description.

7299.

Roman Market (Depoletti).

- A] BF Nikosthenic neck amphora. Near Painter N or by him.
Nikosthenes potter. 530-520. *ABV 225/10. Klein, MS, no. 34.
Hoppin, BF, no. 82.
- B] On the topside of the mouth: dolphins. Body: vintage: satyrs in a vineyard. On each handle: a tripod.
- C] Signed Nikosthenes.
- D] Known only from a description.

7300.

Roman Market (Depoletti).

- A] BF Nikosthenic neck amphora. Near Painter N or by him.
Nikosthenes potter. 530-520. *ABV 226/11. Klein, MS, no. 18.
Hoppin, BF, no. 81. B. Ap. M 338.
- B] Fight.
- C] Signed Nikosthenes.
- D] Known only from a description.

7301.

Roman Market (Depoletti).

- A] BF Nikosthenic neck amphora. Near Painter N or by him.
Nikosthenes potter. 530-520. *ABV 226/12. Klein, MS, no. 46.
Hoppin, BF, no. 83. B. Ap. M 339.
- B] Shoulder: eyes.
- C] Signed Nikosthenes.
- D] Known only from a description.

7302.

Roman Market (Depoletti).

- A] Fr. of RF cup. Unattributed. First quarter fifth. *ARV(2) 482/40. B. Ap. xvi.36. Wernicke, AZ 1885, 258. Robertson, AVCA 100-101. Bothmer, 'Notes on Makron,' The Eye of Greece (festschrift M. Robertson, 1982) 45. *N. Kunisch, Makron (Kerameus 10, 1997) 6 n. 23 (mention).
- B] No figured decoration preserved.
- C] [For the location, see below:] $\eta\epsilon\rho\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.(1)
- D] Foot only, attached to a cup attributed to the Painter of Berlin 2268 (ARV(2) 156/45). I have not found mention of this signature in B. Cohen, 'The Literate Potter,' MetMusJ 26

(1991). As presented by Beazley, the signature is painted on the foot; it should then be on the reserved foot profile, which is remarkable for Hieron. Both the cup and the foot seem to be lost. Robertson, AVCA says the signature is painted on the edge of the cup foot [presumably BG on the reserved profile? Or could it be in red on BG, cf. the kantharos Boston 98.932?]. Eph. 1885, 56 (not ill.) mentions a cup foot with, on the reserved rim, in BG: $\eta[\epsilon]\rho\acute{o}\nu\colon\epsilon\pi\omicron\iota\epsilon\sigma\epsilon[\nu]$. Could this be the same fr.? My note lists it as Athens, from the Acropolis.

(1)HIERONEPOIESEN (Kunisch).

7303.

Roman Market, Hartwig.

- A] Frs. of LM cup. From Capua. Tleson Painter? Tleson potter. Third quarter sixth. *ABV 182/40 (no bibl.).
B] No figured decoration preserved; handle palmette.
C] Handle zone: Fr. a: $[\tau\lambda\epsilon]\sigma\acute{o}\nu\ h\omicron\ [\text{---}]$. Fr. b: $[\text{---}]\sigma\epsilon\nu$.
D] Two frs.

7304.

Roman Market, Hartwig.

- A] Fr. of plain band cup. Tleson Painter? Tleson potter. Third quarter sixth. *ABV 183/52. Beazley, JHS 52 (1932) 191.(1)
B] No figured decoration.
C] Handle zone: A: $\tau\lambda\epsilon\sigma\acute{o}\nu\ h\omicron\ \text{Νεαρχ}\acute{o}\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon[\nu]$.(2)
D] Known to Beazley from a dr. by Hartwig.

(1)I assume that this is the piece listed (with some discrepancies) as ABV 183/52. (2)so ABV; JHS has: $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon$.

7305.

Roman Market (Hartwig).

- A] Fr. of lip cup. Unattributed. Third quarter sixth. *ABV 187/6.
B] No figured decoration preserved.
C] $[\text{---}\epsilon]\pi\omicron\iota[\epsilon\sigma\epsilon\nu]$.

7306.

Roman Market (Hartwig).

- A] Fr. of RF cup. From Tarentum. Unattributed. Last quarter sixth. Early RF (Beazley). *ARV(2) 1553.
B] Int.: jumper running.
C] Int.: at left: $\text{Κα}[\text{---}]$. At right: $[\text{---}]\iota\epsilon$.(?)(1)

(1)Beazley suggests a potter's signature: $\text{Κα}[\text{---}\epsilon\pi\omicron]\iota\epsilon$ (?), but says that the second word may have continued. It could then also be a kalos-name, I think.

7307.

Roman Market (Hartwig).

- A] Fr. of RF cup. From Chiusi. Brygos Painter. First quarter fifth. *ARV(2) 375/66 (no bibl.).
B] Int.: maeander; a little drapery. A-B: males: A: at left: male; dog; stick. B: a male leaning on his stick; tree; male; dog.
C] Int.: $[\kappa\alpha]\lambda\omicron\varsigma$.

7308.

Roman Market (Hartwig).

- A] RF bell krater. Komaris Painter. Third quarter fifth. *Photo. ARV(2) 1064/7 (no bibl.).
- B] A: komos: a youth playing the flutes; a youth running, with a wineskin over his shoulder; a man with a skyphos and stick.
- C] The photo. shows inscription(s), but I could not read the letters.

7309.

Once Roman Market (Rosi).

- A] RF bell krater. Eupolis Painter. Third quarter fifth. Ca. 450 (Shapiro). *Studniczka, JdI 31 (1916) 204-205, fig. 19 (A, after AZ). ARV(2) 1073/4, Add.(2) 325. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 218 (reproduces the AZ dr.). *H.A. Shapiro, Personifications in Greek Art (1993) 230/2, 35, fig. 2 (dr. after JHS 67 (1947) 1).
- B] Tydeus seated on a rock, with Athanasia and Athena; the head of Melanippos. B (including figures under the handles): Warrior Leaving Home.
- C] A: beside Tydeus' head, to right of his face: [Τυδε]υς.(2) To right of the back of Athena's head: Αθηναια. Above Athanasia's head: [Αθα]να[σια].
- D] Beazley compares New York 12.229.14, where Athanasia is fully preserved and named. Athena had intended for Tydeus to have his wounds healed and to receive immortality, but he sucked the brain from the head of his opponent Melanippos and the offers were withdrawn.

(1)Beazley; see JHS. Studniczka had Perseus, Andromeda and Athena. For this, Shapiro cites C. von Paucker, AZ 10 (1853) 450-58. (2)restored following Shapiro's [---]υς. The dr. has [---]υε, presumably a misreading of a four-stroke sigma.

7310.

Rouen, Musée Departemental des Antiquités 358.

- A] BF neck amphora. Unattributed. Last quarter sixth. *Beazley Archive db, no. 7597. Gerhard, Auserl. Vasenb. (Berlin 1840-58), pl. 6. Lenormant and de Witte, Élite (1837-61) i, pl. 8. F. Vian, Répertoire (1951) pl. 31/222. J. Henle, Greek Myths (1973) 4, fig. 5 (A). Études des Lettres 1983 (4), 43, fig. 8 (A). LIMC ii, pl. 244 Apollon 723 (A). *Musée Departemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 302/119.
- B] A: Gigantomachy: Athena and Enkelados. B: Apollo with kithara mounting a bema; a deer on a platform; Artemis(?) with a vine.
- C] A: to right of Athena's helmet crest: Αθηναια. To right of the falling Enkelados: Ενκελαδος.
- D] = Rouen 9820032.

7311.

Rouen, Musée Departemental des Antiquités 359.

- A] RF stamnos. From Vulci. Copenhagen Painter?(1) First quarter fifth. Ca. 480 (Rouen cat.). *Musée Departemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce

(exhibition 10/23, 1982 - 1/31, 1983) 112/45. Philippaki, Stamnos 171/17, pl. 64. ARV(2) 259/2, Add.(2) 204. *TGV 134/9E 103, 178/subs. list 1, 41, fig. 8,u.

- B] A: Zeus with a scepter pursuing Aegina; at left, a woman (companion) fleeing, while addressing Zeus. B: Eos and Cephalus; at left, a young companion of Cephalus.
- C] A: kalos several times: once καλος to right of Zeus' face.(2) Under the foot, Gr.: monogram of ligatured AR with extra strokes. Also H, according to Bothmer, Gnomon 39 (1967) 817-18. On one handle: a mark recorded by Philippart, AntClass 1 (1932) 246.
- D] = Rouen 18. = Rouen 9820049. The location of the first two Gr. marks is my guess. The mark on the handle is not identified by Johnston: is it the first mark?

(1)see Beazley in ARV(2); in ARV(1) attributed to the manner of the Syriskos Painter. (2)The Rouen cat. says: kalos several times on A, also ho kalos [sic]. Is there a ho παις καλος(?).

7312.

Rouen, Musée Departemental des Antiquités 450.

- A] BF eye cup. From Vulci. Unattributed, Nikosthenes potter. 530-520. *ABV 231/12, Add.(2) 60. A.D. Ure, JHS 42 (1922) 193 and n. 4 (mention). Klein, MS, no. 63 (unlocated). Vian, Répertoire 56/209. *Musée Departemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 300/118.
- B] Int.: gorgoneion. Ext.: between eyes: A: Athena and a giant. B: Theseus and the Minotaur. Under one handle: a satyr. Under the other: a maenad. To left and right of each handle: a vine.
- C] On the [reserved?] fillet between bowl and stem: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΗΣΕΝ.
- D] = Rouen 9320043. With Nikosthenic foot plate. The number 450 is also given to a RF cup by Douris, ARV(2) 441/187, Add.(2) 240. A third, unattributed, RF, cup also has this number. See Rouen 2318.

7313.

Rouen, Musée Departemental des Antiquités 450.(1)

- A] RF cup. Unattributed. First quarter fifth. Ca. 490 (Rouen cat.). *Musée Departemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 180/75.
- B] Komos: Int.: youth with skyphos and staff; bearded komast with cup and lyre. A: five komasts, three young, two bearded. B: five young komasts.
- C] Int.: ho παις καλος.
- D] First publication. = Rouen 9820052. Ex Durand collection 118.

(1)there are three vases in Rouen that have at one time or other been listed under this number: see above and Rouen 2318.

7314.

Rouen, Musée Departemental des Antiquités 538.3.

- A] RF hydria (kalpis). From Vulci. Kleophrades Painter. First

quarter fifth. Very early (Beazley). *Beazley, Der Kleophrades-Maler (1933), no. 50 (not ill.). ARV(2) 188/68, Add.(2) 188. Hackl, no. 250. *TGV 83/22A 6, fig. 3,b. *Rouen, Musée Départemental des Antiquités, Hommes, Dieux et Héros (exhibition 23/10/82 - 31/1/83) (1982), front cover (part) and 274/113.

- B] Satyrs attacking a sleeping maenad: at left, a kneeling satyr admires his large penis; a second satyr has lifted the sleeping maenad's chiton and attempts to pry apart her legs.
C] Above the scene, starting to right of left satyr's head: καλος. Under the foot, Gr.: ΣΩ (four-stroke sigma).
D] = Rouen 25.

7315.

Rouen, Musée Départemental des Antiquités 2318.

- A] RF cup. From Vulci. Douris.(1) First quarter fifth. 490-480 (Rouen cat.). *Musée Départemental des Antiquités, Rouen, Hommes, Dieux et Héros de la Grèce (exhibition 10/23, 1982 - 1/31, 1983) 166/72 (bibl.). ARV(2) 441/187, Add.(2) 240.
B] Int.: two satyrs dancing over a cup on the ground; at right, part of an amphora; in the exergue, a floral. A: athletes: jumper; trainer; two runners; a man leaning on his stick; two javelin throwers. B: men and youths (boys).
C] Int.: ho παῖς.(2)
D] = Rouen 9820053. Said to be = Rouen 450 in Add.(2) after ARV(2), but that number is also given to a BF eye cup, ABV 231/12, Add.(2) 60. A third, unattributed, RF, cup also has this number. The surface is badly worn.

(1)school piece? (Beazley in ARV(2)). (2)so the Rouen cat.; it is unclear whether this is complete.

7316.

Once Rouen, Bellon 609.

- A] RF neck amphora. From Nola. Oionokles Painter. Second quarter fifth. *E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 40 and n. 160. CB ii, 40. ARV(2) 648/35.
B] A: a warrior. B: a slinger.
C] Nonsense of the γυιοσγυιο type mentioned in CB (the text is not given by Serbeti).

7317.

Rovereto, Museo Civico inv. 38.

- A] Fr. of BF cup. From Cumae. Unattributed. Third quarter sixth. *S. Caranti-Martignago, La collezione archeologica 'Paolo Orsi' del Museo Civico di Rovereto (Trento 1981) 35/5 (ill.).
B] Int.: fragmentary: a winged figure to right.
C] Under the foot, Grr.: Αλε<>. Φιτες εμι.
D] C.-M. reads this as one inscription, declaring the first three letters to be retr. (although the epsilon clearly shows otherwise): Ἐλαφίτες ἐμί. The name is said to be unknown. [Αλεφίτε is no better.] The alphabet could be Attic but note the spelling ἐμί without the iota.

7318.

Rugby 11.

- A] BF neck amphora. Three-line Group. Third quarter sixth. *ABV

321/9, Add.(2) 86.

- B] A: Athena and Heracles in a chariot. B: Dionysus and Ariadne with satyrs.
C] A: in front of the chariot horses: $\eta\iota\pi\alpha\tau\alpha\kappa\rho\alpha\tau\epsilon\varsigma$. Between the horses' front legs: $\kappa\alpha\lambda\omicron\varsigma$.
D] Shapiro identifies Hippokrates with the son of Anaxileos, perhaps a Peisistratid (see Athens, Acr. ii, no no., fr. of a large lekythos). Rho with extended vertical.

7319.

Ruvo, Museo Jatta 323.

- A] RF owl skyphos. Unattributed. Ca. 450? (Johnston). *TGV 154/5F 6 (with small facs.), 224 (no bibl.).
B] A, B, each: owl.
C] [Under the foot, Gr.:] $\kappa\upsilon\lambda\iota\kappa\epsilon\varsigma$ $\Delta\Delta\text{IIII}$.
D] kylix is the word for skyphos; see TGV, p. 224; cf. Agora 12, 6 and Brommer, AA 1967, 546.

7320.

Ruvo, Museo Jatta 767.

- A] RF skyphos. Unattributed. Ca. 450 (Johnston). *TGV 135/9E 124, 156/8F 7, 161/13F 11, 213 and n. 11, 228, fig. 9,c.
B] Subjects not mentioned.
C] Under the foot, Gr.: $\Delta\Delta$. $\alpha\rho\iota\kappa\omicron$ $\Delta\Pi$. $\pi\omicron\iota\kappa\omicron$. $\kappa\omicron\iota\kappa\omicron$.
D] Johnston n. 11 suggests $\alpha\rho\iota\kappa\sigma\tau\alpha$ as a possibility, since the word is before a numeral (16), but it could also be a vase name. $\pi\omicron\iota\kappa\iota\lambda\omicron\iota$. $\kappa\omicron\iota\lambda\omicron\iota$. For the last see p. 228. Is $\Delta\Delta$ also a numeral? In that case, a price inscription?

7321.

Ruvo, Museo Jatta 1093.

- A] RF volute krater. From Ruvo. Kadmos Painter. 430-420. *Photos. (A). FR ii, 328 and 329, fig. 107 (A, after H. Heydemann, Satyr und Bakchennamen (1880), pl. 1). *C. Fränkel, Satyr- und Bakchennamen (1912) 72, 98/β. Froning, 40/2. ARV(2) 1184/1, Para. 460, Add.(2) 340. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 11, MARSYAS 6. *H.A. Shapiro, Personifications in Greek Art (1993) 235/22, 69, fig. 22, 119, fig. 71. LIMC iv, 47, s.v. Eudaimonia II, no. 1; v, 426, s.v. Himeros, no. 17; s.v. Eudia II 1; s.v. Hebe II 1.
B] Neck: A: sacrifice. B: Apollo and Maryas. Body: A: a youthful Dionysus reclining in a vineyard, with Erotes, satyrs and maenads. B: Apollo and Marsyas.
C] A: the inscriptions above the heads: $\mu\epsilon\rho\omicron\varsigma$. $\Delta\iota\omicron\nu\nu\sigma\omicron\varsigma$. $\text{Ο}\pi\omega\rho\alpha$. $(\Theta)\upsilon\omega\nu\eta$. Above a boy satyr (the groom of Dionysus' donkey): $\Sigma\kappa\iota\nu\nu\omicron\varsigma$. Above a bearded satyr playing the flutes: $\Sigma\iota\lambda\eta\nu\omicron\varsigma$.(1) $\Sigma\iota\mu\omicron\varsigma$.(2) $\text{Ο}\iota\nu\omicron\pi\iota\omega\nu$.(2) $\text{Ε}\upsilon\delta\alpha\iota\mu\omicron\nu[\iota\alpha]$.(2) $\text{Η}\beta\eta$.(2) $\text{Ε}\upsilon\delta\iota\alpha$.(2) $\text{Ο}\rho\eta\alpha\varsigma$.(2) $\text{Ε}\rho\omega\varsigma$.(2) $\text{Π}\omicron\theta\omicron\varsigma$.(2) B: a boy satyr: $\Sigma\iota\mu\omicron\varsigma$.(2) $\text{Μ}\alpha\rho\sigma\upsilon\alpha\varsigma$.(2)
D] Shapiro 68 n. 125 does not think Eudaimonia is here a maenad as is assumed in LIMC iv, 47. Mixed alphabet.

(1)the first sigma is unclear in the photo. (2)these names are added from C. Fränkel and K.-D. K.-D. says $\text{Η}\beta\eta$ occurs twice.

7322.

Ruvo, Museo Jatta 1501.

- A] RF volute krater. From Ruvo. Talos Painter. Late fifth. *FR i,

196-203, pls. 38-39.; 3, 54. ARV(2) 1338/1 (much bibl.), Para. 481, Add.(2) 366 (much bibl.). *H. Sichtermann, Griechische Vasen in Unteritalien aus der Sammlung Jatta in Ruvo (1966), pls. 1 and 24-34. Script 802. Boardman, ARFV ii (1989), fig. 324,1-2.

- B] Neck: A: Dionysus with satyrs and maenads. B: similar.
Body: A: Death of Talos. B: Argonauts (Athena with Castor and Pollux; Hera with Jason).
- C] The inscriptions are near or above the heads: Body: A:
Ζητης. Καλαις. Μηδ[εια]. Πολυδ(ε)υκης. Καστωρ. [Τα]λως.
Ποσειδων. Αμ(φ)ιτριτη. Κ[ρ]η[τη].(1) B: Νικη. Καστωρ.
Πολ(υ)δευκ(η)ς.(2)
- D] The vase celebrates the Dioscuri.

(1)FR: seen by Heydemann; Jatta, Furtwängler, Reichhold, Max. Mayer could not find these letters. (2)very small, two letters are quite unclear in Reichhold's plate.

7323.

Ruvo, Museo Jatta 1515.(1)

- A] RF plastic mug (head vase: head of a Persian). From Ruvo. Unattributed. Persian Class. Early fourth. Sub-Meidian (Beazley). *Beazley, JHS 49 (1929) 75/4.(1) ARV(2) 1550/4 (no bibl.).
- B] An Oriental pursuing a woman.
- C] Nonsense inscription.
- D] A one-handed kantharos.

(1)not 1509.

7324.

Ruvo, Museo Jatta 1526.

- A] RF lekanis. From Ruvo. Meidias Painter. Last quarter fifth. 410-400. *Beazley, AJA 54 (1950) 319 (not ill.). A. Greifenhagen, AA 1957, 25 n. 49. *ARV(2) 1314/18. *N. Kunisch, Makron (Kerameus 10, 1997) 16 n. 69.
- B] Mistress (Kallisto) and maids; mistress (Archestrate?) and maids.
- C] Beazley, AJA: Λυσιστρατη. Μυρρινη. ARV(2): Καλλιστω. Αρχ[εστρατη]. Élite: Λυσιστρατα. Δρακοντις. Μηλιττα. καλε. Αντισπη. Καλλιστω. Μακρινη.(1)
- D] Beazley says that this vase may be the same as 'Once Naples Market', of which the inscriptions are given in C. Lenormant and J. de Witte, Élite des monuments céramographiques (1837ff.) ii, p. 280. Greifenhagen mentions Λυσιστρατη only. The vase is cited by D.M. Lewis, BSA 50 (1955) 1ff. for Lysistrate and Myrrhine, a propos of the names of the priestesses of Athena Polias (Lysimache) and Athena Nike (the latter suggested by Papadimitriou). On the priestess Lysimache see also AK 11 (1968) 67ff.; and esp. Beazley, AJA 54 (1950) 314/19. The readings in Élite do not correspond to the more recent (partial) readings. It is unclear whether the alphabet is Ionic or mixed.

(1)this may be a misreading for Μυρρινη, Beazley, AJA. But K. says: Makrine was read, rightly or wrongly, by de Witte. [K. cites Beazley in AJA without naming him.]

7325.

Ruvo, Museo Jatta 1538.

- A] Rf squat lekythos. From Ruvo. Meidias Painter. Last quarter fifth. 420-415 (L.-H.). *Richter-Hall i, 204 (mention). ARV(2) 1314/16 (much bibl.), Para. 477, Add.(2) 362. C. Bucci, Museo Jatta in *obiettivo* (1983), no. 37. E. de Juliis et al., *Archeologia in Puglia* (1983), p. Bari 101, fig. 182. Brommer, *Vasenlisten*(3) 509/B 6. *L. Burn, *The Meidias Painter* (1987) 54-57 and 99/M 18, pl. 38, a-c. *Lezzi-Hafter, *Der Eretria-Maler* (*Kerameus* 6, 1988) 234, 345/247 (not in the pls.; fig. 74, b (profile) and 78 (ornament). Robertson, *AVCA* 239. Robertson, *AVCA* 239. A. Lezzi-Hafter, in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 356.
- B] *Thamyris with Apollo, Muses, nymphs(?) and Aphrodite; three winged Erotes.*
- C] Below the top margin: (A) πολλων.(1) Θαμυριε.(2) Σαο.(3)
- D] The subject is the contest of *Thamyris* and the Muses; cf. *Sophocles, Thamyras*. No trace of *Thamyris'* ultimate fate, which however hangs like a shadow over the peaceful picture (Robertson). A similar composition is on New York 31.11.23 (ARV(2) 1313/7), also by the Meidias Painter.

(1)alpha lacks the cross stroke in L.-H., cat. entry. (2)so the cat. entry: epsilon miswritten for final four-stroke sigma: Θαμυρι(ς). [Certainly not *Thamyras*.] (3)L.-H.: not *Sappho*; *Sao* is a Nereid in *Hesiod, Theog.* 240ff. But Burn accepts *Michaelis'* (*Thamyris und Sappho auf einem Vasenbilde* [Leipzig 1865]) identification with *Sappho*. Differently, A. Furtwängler, *Eros in der Vasenmalerei* (Munich 1874) 33-34. See the further discussion in Burn. Lezzi-Hafter in *AP&P*, n. on p. 368: on Σαο: Burn connects *Sao* with a woman having an *Eros* on her shoulder; *Sao* is strictly a Nereid name, she wears an elaborate chiton, suggesting an Eastern connection, perhaps a Thracian adherent of *Thamyris?*, cf. the Thracian tribe *Saites* and the name *Saonesos* on *Samothrace*.

7326.

Ruvo, Museo Jatta 1539.

- A] RF/WG cup. From Ruvo. *Briseis Painter*. First quarter fifth. Ca. 480. *ARV(2) 408/33, Para. 371, Add.(2) 232.
- B] Int.: WG: satyr. Ext.: RF: A: women and a youth. B: women.
- C] Int.: false (modern): Αλκιβιαδες καλος.(1)

(1)"The inscription ... is modern, doubtful if over ancient traces." (Beazley).

7327.

Once Ruvo, Fatelli.

- A] RF column krater. Unattributed. Date? *ARV(2) 1563. Heydemann apud Klein, L. 129.
- B] Athletes: A: runners. B: jumpers.
- C] A: Αλκμεον. B: καλος.
- D] The information is from Heydemann only. For other instances of *Alkmeon kalos* (and the chronology) see ARV(2) 1563 and *Corinth CP* 884. On the different *Alkmeons* of the late sixth and early fifth centuries, see J. F. Barrett in *The Ancient World* 1 (1978) 67-69; cf. also the *Praktika* of the Congress

of Greek and Latin Epigraphy 1982 ii (1987) 283-85.

7328.

St. Louis, Washington University 3274.

- A] BF neck amphora. From Orbetello. Long-nose Painter. Third quarter sixth. *G. Mylonas, *AJA* 44 (1940) 192-99, figs. 8-10. Furtwängler, *SB Munich* 1905, 242 ff. ABV 328/7, 694.
- B] A: Heracles and Cerberus, with Hermes, Pluto and Persephone.
B: Theseus and the Minotaur, between a man and a woman.
- C] A: above the heads, at left: Τιμοθεος υ. κα(λ)ος.
- D] = City Art Museum 668. Lambda = <.

7329.

St. Petersburg.

- A] Fr. of BG vase. From Olbia. Unattributed. Sixth century.
*Beazley, *AJA* 61 (1957) 6 (not ill.). I.I. Tolstoi, *Grecheskie graffiti drevnikh gorodov severogo Prichernomorya* (Moscow, 1953).
- B] Undecorated?
- C] [ἄμ]υστιν ἐχπιῆν.(1)
- D] Is the vase Attic? Surely a Gr., which is certainly not Attic. ἄμυστις is a large (Thracian) cup or a draft therefrom.

(1)Beazley; Tolstoy reads: [ε]ῦστιν ἐκπιῆν.

7330.

St. Petersburg.

- A] Lip cup or band cup. From Berezan. Tleson Painter. Tleson potter. Third quarter sixth. *ABV 183/49.
- B] Undecorated.
- C] A, B, each(?): signature of Tleson.

7331.

St. Petersburg.

- A] RF oinochoe (chous). From South Russia. Unattributed. Ca. 450 (van Hoorn). *G. van Hoorn, *Choes and Anthesteria* (1951), no. 610 (not ill.).
- B] A satyr bending a tree; a maenad; a boy satyr with a thyrsus, looking up to a boy.
- C] kale.
- D] Referring to the maenad?

7332.

St. Petersburg.

- A] Frs. of RF cup. From Kerch. Meidias Painter (Beazley, *AJA*). Ca. 400. *Beazley, *AJA* 54 (1950) 331 (not ill.). *Compte-rendu de la Commission Impériale Archéologique* (St. Peterburg 1860ff.) 1869, p. 181, pl. 4,2. Roscher, s.v. Theseus, p. 720.
- B] A: two right-hand figures (parts).
- C] Θησευς. Οπλης(?).(1)
- D] In *AJA*, Beazley attributes the frs. to the Meidias Painter, but they are not listed in ARV(2) or Para.

(1)Beazley says: "This reading is questionable. Stephani read ...ΩΛΗΣ (CR. 1869, p. 181); the omega, he says, is not certain and alpha is also possible; before it is a trace of another letter, then the fragment ends. I have no note of

the fragment, but looking at the careful drawing in Stephani's plate I wondered if ΟΠΛΗΣ might not be read." Hoples was a son of Ion and father-in-law of Aegeus.

7333.

St. Petersburg.(1)

- A] Squat lekythos with relief decoration. From near Kerch, Zminyj Kurgan, S of Panticapaeum. Related to the Xenophantos Painter. First quarter fourth. *Trudy Otdela Antichnogo Mira (Leningrad 1945) 1, 60, pls. 5-6. *ARV(2) 1407. Peredolskaya in Musée de l'Ermitage, Travaux du departement de l'histoire et de l'art, etc. 1 (1945) 56ff., pls. 5ff. Zervoudaki, AM 83 (1968) 26/35. Script 819. GAI ii, 689. M. Tiverios in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 269 and n. 2, fig. 10 (detail of figure of `Dareios').
- B] In relief: Persians hunting. (Brief version of subject of St. Petersburg St. 1790).
- C] In the same location as the signature on St. 1790 [so Tiverios]: in relief: ΖΕΝΟΦΑΝΤΟΣ ΕΠΟΙΕΣΕ ΑΘΕΝΑΙΟΣ.(2)
- D] The same inscription is found on Leningrad St. 1790, also in relief, but it is there in the Ionic alphabet. Presumably not by the same hand, although Tiverios thinks they are. Tiverios, p.277: both vases are by the same potter-painter (while Beazley speaks of a Xenophantos-Painter). For other attributions see T. further. Mixed alphabet

(1)listed by Tiverios as inv. 108i. (2)the inscription is given by Tiverios as ΖΕΝΟΦΑΝΤΟΣ ΕΠΟΙΗΣΕΝ ΑΘΗΝΑΙΟΣ, which does not agree with ARV(2) (which is given above). The inscription first read by Waldhauer in 1920.

7334.

St. Petersburg.

- A] Fr. of RF oinochoe (chous). From Taman. Unattributed. Early fourth (van Hoorn). *G. van Hoorn, Choes and Anthesteria (1951), no. 586 (not ill.). CR St. Petersburg 1870-71, pl. 6,7. AA 1914, 219/3, fig. 24. *Beazley Archive db, no. 42,025.
- B] A woman seated; an arm holding a kerykeion.
- C] Hygieia.
- D] The inscription refers to the seated woman. I take the vase in AA and Bea. Arch. to be the same as that in van Hoorn, although the description differs somewhat.

7335.

St. Petersburg.

- A] BF prize Panathenaic. From Kertsch.(1) Nikomachos series. 320/19.(2) *Beazley, AJA 47 (1943) 460/16, 461f., 464. Brauchitsch 61/94. Smets 101/139, pl. 39. Schefold, Statuen 36 and n. 9, fig. 4. Beazley, AJA 47 (1943) 460/16, 461f. (date). Dev.(1) 100 and n. 39. B. Vierneisel-Schlörb, Cat. of sculptures Glyptothek Munich ii (1979) 262 n. 8. ABV 416/17, Add.(2) 108. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 153/cat. 80, pl. 39,3-4 (details of A).
- B] Athena to right; column figures: at left: Aphrodite with a winged Eros. At right: Athena with Nike flying toward her. B: foot race.
- C] A: kionedon: at left: ἀρχω[v---]. At right:

των Αθηνηθεν αθλων.

D] For the characteristics of the series see ABV 414.

(1)At Burun near Kertsch (Beazley). (2)attributed to the archon Neaichmos.

7336.

St. Petersburg.

- A] Fr. of [RF?] lekane. Unattributed. Date? *CB ii, p. 81 (mention). *Compte-rendu de la Commission Impériale Archéologique* (St. Peterburg 1860ff.) 1877, pl. 5,b. *Beazley Archive db, no. 31,858. A. Lezzi-Hafter, *Der Schuwalow-Maler* (Kerameus 2, 1976) 74 (mention). JHS 107 (1987), pl. 2,b. C. Sourvinou-Inwood, "Reading" Greek Culture (1991), fig. 8.
- B] A youth, with chlamys and spear, pursuing a woman.
- C] Θησευς. Θειτις.
- D] The inscriptions are misapplied: cf. Peleus pursuing Thetis. For parallels, see CB ii. L.-H. points out that the vase is one of those that conflate the Theseus adventure with the Peleus adventure. Ionic alphabet.

7337.

St. Petersburg 33a.

- A] Fr. of RF volute krater. From Kerch. Painter of the New York Centauromachy. First quarter fourth. *FR iii, 53, fig. 24 (dr. after *Compte-rendu de la Commission Impériale Archéologique* (St. Peterburg 1860 ff.) 1877, pl. 5,1). ARV(2) 1408/1, Add.(2) 374. Script 820.
- B] Heracles sacrificing to Chryse.
- C] Αιχ(α)ς. [Ηρα]κλης.
- D] Ionic alphabet.

7338.

St. Petersburg 108K.

- A] Oinochoe with relief deocraton. Unattributed. Xenophantos workshop (Schefold). Last quarter fifth. 410-400 (Shapiro). *H.A. Shapiro, *Personifications in Greek Art* (1993) 260/131, 205, fig. 167 (detail, shows location of inscription). Schefold, *Untersuchungen* (1934), figs. 41-42. AM 83 (1968), pls. 3,1-2, and 4,3. Schefold, *Göttersage* (1981) 286, figs. 406-407. LIMC i, 224, s.v. Adonis, no. 9; iv, 111, s.v. Eurysakes, no. 1.
- B] Aphrodite and Adonis; Teucer; Tecmessa; Eurysaces.
- C] Above her head: Peitho.
- D] Shapiro gives no other inscriptions, but they must exist: Teukros? Tekmessa? Eurysakes? Others?

7339.

St. Petersburg 111.

- A] BF lip cup. Manner of Sakonides (Gorbunova). Third quarter sixth. *Beazley Archive db, no. 8411. K. Gorbunova, *Chernofigurnie atticheskie vazi v Ermitazhe*, Katalog (1983) 38/19 (A).
- B] Lip: A, B, each: Heracles and the Lion.
- C] Handle zone: A, B, each: an inscription.
- D] = B 211. = St. 218.

7340.

St. Petersburg 146.

- A] BF lekythos. Beldam Painter. Second quarter fifth. *B.
Andreae, JdI 77 (1962) 198-99 (ill.). Haspels, ABFL, no. 55.
Para. 292, Add.(2) 139. K.S. Gorbunova, Ermitazhe Katalog
(Leningrad 1983) 188/163.
- B] Heracles and Alkyoneus.
- C] In field: blots.
- D] = 234. For letters? See Athens, N.M. 16,350 for parallels.

7341.

St. Petersburg 171.

- A] BF hydria. From Vulci. Nikesippos Group.(1) Third quarter sixth.
*ABV 264/2, 672, Add.(2) 69.
- B] Shoulder: six warriors fighting. Body: Heracles and Triton;
at left; Nereus.
- C] Body: above Nereus and Triton's body: Ονετοριδες καλ[ος].
- D] = St. 142. Brückner, AM 15 (1890) 102 n. 2 mentions that
Klein accepted Exekias as the artist because of the
kalos-name; a similar attribution is found in Luce, AJA 26
(1922) 187/53.

(1)Related to Lysippides Painter iii.

7342.

St. Petersburg 181a.

- A] WG alabastron. Unattributed. Date? *ABV 666 (information from
Waldhauer; cf. O.F. Waldhauer, Imperatorskii Ermitazh (1914) 59.
- B] Warriors and a chariot.
- C] Ευφاميδας καλος.
- D] I assume the inscription is a dipinto. Euphamidas is a foreigner.

7343.

St. Petersburg 236.

- A] BF hydria. Manner of Antimenes Painter (Gorbunova).(1) Last
quarter sixth. *Beazley Archive db, no. 8407. Trudy
Gosudarstvennogo Ermitazha 17 (Leningrad 1976) 17, 26, fig. 4.
K. Gorbunova, Chernofigurnie atticheskie vazhi v Eremitazhe,
Katalog (Leningrad 1983) 72/47. G. Ahlberg-Cornell, Herakles
and the Sea-Monster (Stockholm 1984) 140/IX1.
- B] Shoulder: Heracles and the Lion; Athena; Iolaus(?); tree.
Body: Heracles and Triton; Nereus(?); Poseidon.
- C] Body: Herakles.
- D] = St. 25. = inv. 1516.

(1)Pasikles Painter (Ahlberg-Cornell).

7344.

St. Petersburg 381.

- A] BF/WG alabastron. Psiax. Last quarter sixth. 520-510. *G.M.A.
Richter, AJA 45 (1941) 58, figs. 7-9. ABV 293/12, 664, Para.
127, Add.(2) 76. Script 59. ... X.S. Gorbunova and A.A. Pere-
dolskaya, Mastera grecheskikh raspisnykh Vaz (1961) 18.
Dev.(2), 82, fig. 3.
- B] Dionysus with two maenads and a satyr.
- C] To left of the satyr's head: ΑΙ(σ)ΧΙ(ς).(1) To right of his
legs: καλος.
- D] = inv. 1429. The first sigma is two strokes, the second a dot?

(1)reading from Richter's photos. Beazley gives: Αιοχίς.

7345.

St. Petersburg 610.

- A] RF neck amphora. From Vulci. Manner of Euphronios(1) (Beazley). Euphronios (Peredolskaya). Last quarter sixth. 510-500. Late (Peredolskaya). *Photo. and dr. *Antikenmuseum Berlin, Euphronios der Maler (exhib. 20/3-26/5/1991) 145/17 (facss. of Gr.). *Peredolskaya, KAV 25/18, pls. 16, 165,8 and 167,1 (facss.). ARV(2) 18/2, *1619, Para. 509, Add.(2) 153. K. F. Brommer, Hephaistos (1973) 80/B 1.
- B] A: Heracles shooting ... B: the Hydra.
- C] A: under Heracles' armpit: ἡρακλῆες. Under the foot, Etruscan Gr.: caiou, retr.
- D] = inv. 2351. According to 'Euphronios', Beazley interpreted the scene as Heracles in the Garden of the Hesperides [so in ARV(1) 17, where B is called the Tree of the Hesperides, but in ARV(2) he names the creature on B the Hydra without question mark]. Brommer interprets the scenes as the shooting of the Lernaean hydra. High-kicking alpha. Triangular rho. The same Etruscan Gr. is also found on Louvre G 107, a RF neck amphora, Manner of Euphronios, ARV(2) 18/1, Euphronios, no. 19, Script 401. The same Etruscan Gr., according to ARV(2) 1619, is found also on Brussels R 296, a RF neck amphora, with A: Heracles and B: archer.

(1)ARV(2) "Close to Euphronios." Para.: "Probably by Euphronios." 'Euphr.' appears to agree with Peredolskaya.

7346.

St. Petersburg 615.

- A] RF pelike. From Vulci. Unattributed Pioneer.(1) Last quarter sixth. 510-500. *Peredolskaya, KAV 22/16, pls. 1 and 17.1; 165,4-7 and 166,1 (facss.). CIG 4.7842. Kretschmer, Vas. 91. Guarducci, EG iii, 467-78, fig. 184 (dr. after Mon. Inst. 1834-38, pl. 24). ARV(2) 1594/48, Para. 507, 509, Add.(2) 389 (much bibl.). *Script 415. GAI ii, 115, 387 and 456.
- B] A: the first swallow: a youth, a man and a boy pointing at a swallow flying overhead. B: wrestlers.
- C] A: the youth: ἰδοῦ, χελιδόν. The man: νῆ τὸν ἡρακλέα. The boy: παντῆ, retr. In the field: ἔαρ' ἔδε. B: ὁ πα[ι]ς καλός, Λεαγρός.
- D] = inv. 2352. A conversation: the three ages: an erotic scene. I take the sayings to be in prose.

(1)"Might be counted as belonging to the Pioneer Group." ARV(2). So also Bothmer, JHS 71 [1951] 47). In ARV(1) 17/9, the vase had been attributed to Euphronios.

7347.

St. Petersburg 617.

- A] RF pelike. Painter of Louvre G 238. First quarter fifth. Ca. 480 (Peredolskaya). *Peredolskaya, KAV 51/49, pls. 33,1-2, 170,4-5 (facss.). ARV(2) 283/3.
- B] A: a boy to left between two bearded men. B: a boy to right between two bearded men.
- C] A, B, each: καλός.
- D] = inv. 1569. = St. 1270. Very much restored (Beazley).

7348.

St. Petersburg 625.

- A] RF hydria (kalpis). Unattributed.(1) Last quarter sixth. Ca. 500 (Peredolskaya). *Peredolskaya, KAV 29/22, pls. 10,2, 13,2 (detail) and 167,5 (facs.). Para. 509 (not by Dikaios Painter).
- B] Shoulder: a fountain scene: a woman with a hydria; a fountain; a bearded man next to a hydria (kalpis) on the ground; a crouching woman; above her, her clothes.
- C] Shoulder: nonsense: to lower right of the left woman: $\epsilon\chi\omicron\iota$.(2) To right of woman's head: $\sigma\upsilon\iota\alpha$.(3)
- D] = inv. 1560. = St. 1612. I note that the inscriptions are the kind of nonsense that is typical of the Dikaios Painter.

(1)Dikaios Painter (Peredolskaya). (2)the epsilon shows in pl. 13,2; the inscription here done from the facs. (3)the ph. shows only the sigma.

7349.

St. Petersburg 627.

- A] RF hydria (kalpis). From Vulci. Pan Painter. Second quarter fifth. 490-480 (Peredolskaya). *Beazley, Der Pan-Maler (1931) 23/43. *Peredolskaya, KAV 87/87, pls. 65,1,3 and 175,2 (facs. of Gr.). ARV(2) 555/95, Para. 387, 513, Add.(2) 258. TGV 158/9F 49.
- B] Shoulder: unexplained subject: Hermes with tablets; two old men; Dionysus.
- C] Shoulder: nonsense inscriptions. Under the foot, Grr.: NV HELL and AE(1).
- D] = inv. 201. = St. 1538. For possible interpretations of the subject see Beazley, Pan-Maler. Much bibl. in Beazley. Peredolskaya does not illustrate the nonsense inscriptions.

(1)so TGV; EA, upside down, Peredolskaya.

7350.

St. Petersburg 632.

- A] RF column krater. Myson. First quarter fifth. 500-490 (Peredolskaya). *Photo. (detail of B). *Peredolskaya, KAV 40/35, pls. 26 (A), 27,2 (detail of B), 169,2-4 (facss.). ARV(2) 240/43, Para. 510. TGV 104/18B 10, and p. 198.
- B] A: a mounted warrior.(1) B: komast: a youth with a wineskin.
- C] Peredolskaya, pl. 169 gives: nonsense: A or B(?): near horizontal: $\omicron\iota\sigma\omicron\lambda\sigma$. Downward: $\mu\iota(\sigma)(\sigma)\iota\sigma$, retr. B: on the wineskin, downward: $(.)\gamma(\sigma)(\iota)(\sigma)$.(2) Under the foot, Gr.: $\Phi\iota$.(3)
- D] = inv. 1581. = St. 1602. Cf. St. Petersburg B 4510 by the same painter. For the inscriptions compare objects on two other column kraters by Myson: the kantharos on New York 07.286.73, ARV(2) 240/45 and the volute krater on Copenhagen 3836, ARV(2) 241/48.

(1)according to Bothmer, probably an Amazon. (2)this inscription, which is clearly that on the wineskin in Peredolskaya, pl. 27,2, is wrongly given to the next Myson vase, St. Petersburg B 4510, Peredolskaya, no. 36. I had earlier counted seven letters. (3)so TGV; Peredolskaya gives $\iota\Phi$. Circular phi.

7351.

St. Petersburg 635.

A] RF column krater. Berlin Painter. First quarter fifth. Ca. 490 (early, ARV(2)). *Peredolskaya, KAV, 43/39, pls. 24,3-4, 27,3-4, 169,7,9 (facss.). Hackl 432. ARV(2) 207/134, Para. 510, Add.(2) 194. Script 496. *TGV 143/17E 35 (facss.).

B] A: Nike. B: a youth.

C] A: καλ[ος] Σοκράτης.(1) Under the foot: two Grr.: AE and ΔΙ.

D] = St. 1528 = inv. 1584. After ARV(2).

(1)(wrongly) given as Σοκράτης καλος in Beazley, Der Berliner Maler (1930) 18/97.

7352.

St. Petersburg 637.

A] RF calyx krater. From Cervetri. Triptolemos Painter. First quarter fifth. Ca. 490 (Howe, Peredolskaya). *Photo (A).

*Thalia P. Howe, AJA 57 (1953) 272, pl. 76, fig. 1 (bibl.).

ARV(2) 360/1, 1648, Para. 364, 512, Add.(2) 222 (much bibl.).

*Peredolskaya, KAV 45/42, pls. 30, 169,8 and 170,1 (facss.).

(vast bibl.). D. Williams, JbBerlMus 18 (1976), pl. 9, fig.

11. I. Jenkins and D. Williams, AJA 89 (1985) 415 and n. 25, pl. 46, fig. 12 (after Gerhard, Danae (1854), pl. 1, dr.).

B] A: Danae seated on a couch; the golden rain. B: the chest.

C] A: to right of Danae's mouth, slightly curving downward:

Δαναε.(1) B: ὁ παῖς καλός.(2) Ἀκρίσιος.

D] = inv. 1602. = St. 1723.

(1)see the ph. in KAV, pl. 30,2, and pl. 169,8. (2)wrongly placed upside down in KAV, pl. 170,1. Peredolskaya does not have an inscription Ἀκρίσιος in the facss.

7353.

St. Petersburg 644.

A] RF psykter. From Cervetri. Euphronios. Last quarter sixth. 510-500. 515-510 (Euphr.). *FR ii, 15-19, pl. 63.

*Peredolskaya, KAV 24/17, pls. 14-15, 166,2-7 (facss.). S.

Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 16/A 23, 85-87 with nn. 261-63, pl. 4,1 (side; does not show inscriptions). ARV(2) 16/15, 1619, Para. 509, Add.(2) 153.

Script 361. Capolavori di Euphronios: un pioniere della

ceramografia Attica (Arezzo 1990) 146/27. *Musée du Louvre,

Euphronios (exhib. 9-18 - 12-31 1990) 164/33 (ill.).

*Antikenmuseum Berlin, Euphronios der Maler (exhib. 20/3-26/5/

1991) 178/33.

B] Symposium: four nude hetaerae reclining.

C] Left to right: one hetaera playing kottabos:

τὴν τάνδε λατάσσο, Ἰλέαγρε, retr. By her face: Σμικρα. To

left of the frontal face of the second hetaera: Παλαιστοῦ,(1)

retr. In the field, a two-liner, non-stoich.:

Εὐφρόνιος | ἐγραψε. By the face of the third hetaera

(who plays the flutes): Σεκλινε, retr. By the face of the

fourth hetaera who sits apart holding out a skyphos:

Ἀγαπε, retr.(2)

D] = inv. 1650. = St. 1670. Furtwängler in FR notes that three of the hetaerae each hold two drinking vessels [the fourth plays the flutes]; and that the use of kottabos is here for

a 'Liebesorakel.' The vase is thus in praise of Leagros. For Σεκλινε see Script, n. 160 and for Αγαπη, Beazley in ARV(2). The use of retr. seems more or less determined by the position of the hetaerae. Robertson in AVCA mentions the suggestion that a symposium of hetaerae is a vase painter's joke. On p. 28 he comments on the Doric dialect of the kottabos inscription: is it symposium formula or was a real Smikra a Dorian? I think the former is more likely. BCH 1956, 307: Αγαπη is the name of a dead woman from Pharsalus, beginning 5th.; see also LGPN ii and Drougou n. 261; for the kottabos see nn. 262-63.

(1)the facs. shows that the pi is not reversed.

(2)'Euphr.' has Αγαπη, retr., perhaps in error. The photo. on p. 167 shows a worn area and a break after the pi, so that it is impossible to tell which is right.

7354.

St. Petersburg 645.

- A] BF/RF eye cup. Epiktetos. Hischylos potter. Last quarter sixth. 520-510. *Peredolskaya, KAV 11/2, pls. 2,1-3 (Int., detail of A, B), 162,1-2 (facss.). *Kraiker, JdI 44 (1929) 152, figs. 5-7. *ARV(2) 71/4, cf. 45/103 and 99, 1623, Para. 509, Add.(2) 167.
- B] Int.: BF: a young komast with a stick and oinochoe, running. Ext.: RF: Between eyes: A: a donkey driver. B: a donkey.
- C] Int.: starting to right of the left foot, in a circle around the scene: ηισχυ[λο]ς επ^οιεσεν, ending at the oinochoe.(1) B: εγρασφεν, for εγραφσεν. Between the right eye and eye brow: Επικτετος.
- D] = inv. 2101. Both Peredolskaya and Beazley in ARV(2) place the whole Epiktetos signature on B.

(1)the stick and the youth's head intervene. The inscription is clearly planned.

7355.

St. Petersburg 646.

- A] RF cup. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. *ARV(2) 125/14, Para. 510. *Peredolskaya, KAV, 14/6, pls. 4, 5,1, and 164,1 (facs. of inscription). *AJA 88 (1984) 344 and 350/28.
- B] Int.: a warrior. A: harnessing the chariot of Athena. B: the chariot of Dionysus.
- C] On the upper edge of the foot profile, taking up two thirds of the circle: Πανφανος εποι(ε)σεν. For Πανφαιος.
- D] = inv. 1640. = St. 828. The second epsilon is incomplete.

7356.

St. Petersburg 647.

- A] RF cup. From Marion. Hermaios Painter. Hermaios potter. Last quarter sixth. *Peredolskaya, KAV 12/3, pls. 3,2,4, 163,4 (facs.). *ARV(2) 110/2, 1626, Para. 509, Add.(2) 173.
- B] Int. : Dionysus.
- C] Int.: ηερμαιος εποιεσεν.(1)
- D] = inv. 2021. Much bibl. in Beazley.

(1)to left and right of the tondo.

7356a.

St. Petersburg 648.

- A] Fr. of RF cup. Unattributed.(1) Last quarter sixth. Ca. 520 (Peredolskaya). *Peredolskaya, KAV 13/4, pls. 158,3 and 163,3 (facss.). ARV(1) 64/88, ARV(2) 94/96, Para. 509.
- B] Int.: a young komast with a wineskin, to left.
- C] Int.: the facs. shows letters, probably around the figure: $\pi\alpha$ and $\chi\omicron\gamma$. Nonsense?
- D] Cut down to the tondo.

(1)ARV(1) and ARV(2) (as well as Peredolskaya) attributed to the Euergides Painter, but Para. states that the fr. is not by him.

7357.

St. Petersburg 649.

- A] RF cup. Makron. Hieron potter. First quarter fifth. 490-480 (P.). Hauptwerk II (Kunisch). *Peredolskaya, KAV 77/78, pls. 44,5, 56, 173,6,11,12 and 74,1-7 (facss.). ARV(2) 460/13, 1654, Para. 512, Add.(2) 244 (much bibl.). *CB ii, 63, n. 2 (mention). *Script 566. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 90-91, pls. 69,3, 70,2. Robertson, AVCA 105. Sourvinou-Inwood, Theseus as Son and Stepson (BICS supplement 40, 1979). H.A. Shapiro, 'Theseus, Athens, and Troizen,' AA 1982, 291ff., fig. 1 (Int.). *Script 566. LIMC i, pls. 199 Agamemnon 63 (A, part), 328 Aithra I 25 (Int.), and 337 Akamas and Demophon 6 (A); ii, pl. 715 Athena 104 (A, parts). Robertson, AVCA 105. *N. Kunisch, Makron (Kerameus 10, 1997) 7, 100 n. 402, 134f. and n. 642, 196/338, pl. 113 (shows traces of inscriptions on Int.) (bibl.)
- B] Int.:Theseus attacking Aithra. A: Diomedes and Odysseus quarreling, with the two Palladia. B: Greek princes.
- C] On handle B/A [K. says A/B; he reverses A and B], on the right hasta [in the BG, no doubt], Gr.: $\eta\epsilon\rho\omicron\nu\epsilon\pi\omicron\iota(\epsilon)\sigma\epsilon\nu$.(1) Int.: $A\iota(\theta)\rho\alpha$.(2) $\Theta\epsilon\sigma[\epsilon\nu]\varsigma$.(3) A: $\Delta\iota\omicron\mu\epsilon\delta\epsilon\varsigma$. $\Delta(\epsilon)\mu\omicron(\phi)\alpha\delta\nu$.(4) $\Lambda\gamma\alpha\mu\epsilon\sigma\mu\delta\nu$. $\Phi\omicron[\iota\nu\chi\varsigma]$.(5) Ολυττευς . B is not inscribed.
- D] = inv. 1543. = St. 830. C. Sourvinou-Inwood, Theseus as Son and Stepson (BICS suppl. 40 (1979), on pl. 1,a, suggests Aithra to be a mistake for Medea, but Robertson is unsure; it could be an unknown myth in which Theseus, having just discovered the sword, attacks his mother. From the facss. in Peredolskaya: Int.: $A\iota(\theta)\rho\alpha$. $\Theta\epsilon\sigma[\epsilon\nu]\varsigma$. A: $\Delta\iota\omicron\mu\epsilon\delta\epsilon\varsigma$. Ολυττευς . B: $\Delta\epsilon\mu\omicron\phi\{\alpha\}\delta\nu$. $\Lambda\gamma\alpha\mu\epsilon\sigma\mu\delta\nu$. $(\Phi)\omicron[\iota\nu\chi\varsigma]$. $A\kappa(.)[-]$. Under foot, Gr.; see Peredolskaya, pl. 174,7. Not in TGV.

(1)K. (sketch) gives the bracketed epsilon = a drachma sign.
(2)K. (sketch): theta = omicron. (3)K. (sketch): $\Theta\epsilon\varsigma\varsigma$ (with two three-stroke sigmas). (4)K. (sketch): epsilon = u-shaped digamma; phi = theta. (5)My note from CB gives $\Phi\omicron\langle\iota\rangle\nu\chi\varsigma$.

7358.

St. Petersburg 651.

- A] RF cup. From Capua. Onesimos (Beazley). First quarter fifth. Ca. 480 (P.). *Peredolskaya, KAV 65/66, 44,8 (side), 45 (all), 171,6-7 (facss.). Hartwig, Meisterschalen, pls. 482, and 49. Pfuhl, M&Z, fig. 406 (A, after Hartwig). AA 1913, 93 (Int., A). ARV(2) 325/77, Para. 511. E. Pellizer in O. Murray,

- ed., *Sympotica* (1990) 181-82, fig. 16 (dr. of A). M. Vickers, *Greek Symposia* (n.d.) 16, 18, and fig. 21.
- B] Int.: bearded komast vomiting, helped by a boy. A: komos: five bearded men fighting; at right, tree, and youth holding out a basket and raising his hand holding a rock(?). B: komos of mostly bearded men, some attacking each other.
- C] A: to left and right of the second figure, bearing upward: $\text{ho } \pi^{\alpha}\text{is}$. Above the central figures, curved: $\kappa^{\alpha}\text{lo}^{\alpha}\text{s}$. B: $\text{ho } \pi\alpha\text{is } \kappa\alpha\lambda\text{o}\varsigma$.
- D] = inv. 2110.
7359.
St. Petersburg 654.
- A] RF cup. Villa Giulia Painter. Second quarter fifth. Ca. 470 (Peredolskaya). *Peredolskaya, KAV 161/184, pls. 124, 177, 14, 16 (facss.). ARV(2) 626/107, Para. 513.
- B] Int.: a woman with a mirror. A: in the center, a woman playing ball; at her left, a column; at left and right, each, a youth with his stick. B: a seated youth (wearing a sakkos); a woman with a mirror; a bearded man.
- C] Int.: around the figure: $\text{h}\epsilon\pi\alpha\text{is}$. A: on the column: $\kappa(\alpha)(\lambda)\text{o}\varsigma$.
- D] = inv. 1535. = St. 886. Mixed alphabet.
7360.
St. Petersburg 655.
- A] RF cup. Antiphon Painter. First quarter fifth. *Peredolskaya, KAV 68/69, pls. 44, 9, 47, 172, 2-4 (facss.). *ARV(2) 340/64, Para. 511.
- B] Int.: a boxer putting on his thongs; behind him, a pick axe; at the upper right, a taenia hung up. A: three boxers with their thongs. B: two similar boxers; between them, a youth leaning on his stick, and aryballos, sponge and strigil hung up.
- C] Int.: above the boxer's head: $\Lambda\upsilon\kappa\text{o}\varsigma$. Below, to right of his left arm: $\kappa\alpha\lambda\text{o}\varsigma$. A and B(?): $\text{ho } \pi\alpha\text{is}$. $\text{ho } \pi\alpha\text{is}$.
- D] = 1436. = St. 859.
7361.
St. Petersburg 658.
- A] RF cup. From Orvieto. Telephos Painter.(1) Second quarter fifth. 480-470 (Peredolskaya). *Peredolskaya, KAV 82/82, pls. 44, 13, 60, 174, 8-9, 175, 1 (facss.). ARV(2) 817/3 (much bibl.), 1671, Para. 515, Add.(2) 292. Boardman, ARFV i, fig. 381 (Int.). StudMisc (Università di Roma) 14 (1968-69), pls. 5-6, figs. 10-12 (all). LIMC i, pl. 263 Aias II 64 (part of B).
- B] Int.: an old man fleeing with a small boy on his shoulders (Orestes rescued by his paedagogus? Beazley). Ext.: Iliupersis: A: Death of Priam. B: Ajax and Cassandra.
- C] Int.: in a circle: $[\kappa]\alpha\lambda\text{o}\varsigma$. Ext.: nonsense: $\text{o}\iota\upsilon\sigma\sigma\pi. \kappa\upsilon\sigma\sigma$.
- D] = inv. 2068. Done from the facss. in KAV.

(1)follower of Makron.

7362.
St. Petersburg 660.
- A] Fr. of RF cup. Manner of Onesimos. First quarter fifth. *Peredolskaya, KAV 66/67, pls. 160, 2, 172, 1 (facs.). M.A.B.

Herford, Handbook of Greek Vase Painting (1919), pl. 7,b.
ARV(2) 331/21, Para. 511.

B] Int.: a satyr. Ext.: plain.

C] Int.: ho παῖς.

D] = inv. 1531. = St. 1618.

7363.

St. Petersburg 664.

A] RF cup. From Vulci. Epidromos Painter. Last quarter sixth.

*ARV(2) 117/4, Add.(2) 174. CIG 4.7817. *Peredolskaya, KAV 21/15,
pls. 3,1,3 (3 shows inscription) and 165,3 (facs.).

B] Int.: a man with a hare and a dog. Ext.: plain.

C] Int.: along the upper left margin, a stoich. two-liner:
Επιδρομος | καλος.

.
.

D] = inv. 2009.

7364.

St. Petersburg 671(?).

A] BF/WG lekythos (outline). Near the Sappho Painter (Haspels).

End of sixth? *dr. *Haspels, ABFL 113, pl. 39,3a-c (show
inscriptions) (no bibl. given).

B] Hoplite to left between two Oriental archers facing him;
to left of the right archer, BF dog.

C] Nonsense: to right of left archer's face, upwards: ι<υχι<ε;
above the dog, bearing slightly upward: (.)ιλυπ(1); to left
of the right archer's upper body and face, (between it
and the hoplite's shield), upwards: ικουχιδ(2).

D] Haspels on p. 113: near Sappho Painter. "mock inscriptions
in the manner of the Diosphos Painter in his bolder mood."
H. compares Euthymides for the three-figure group and the
attitudes of the archers. I would not compare these
inscriptions with the Diosphos Painter so much as with
Euthymides. The < I think are sigma S 11 (see chart in
Script). - Earlier readings: nonsense: (1) readings from
Haspels: diagonally up: ιλυι<φ. Horizontal: ιλυπ. As the
first: ικουχιδ. (2) readings from photo.: ι(σ)υι ιε(τ) (with a
small gap). ισυπ. ιχου(σ)ιδ. - The number must be wrong, as
671 is a RF pelike by the Agrigento Ptr., ARV(2) 578/73
(there numbered St. 1529),

(1)the first letter is a raised horizontal stroke. I see no
letter after the epsilon. But there is a slight gap after
the fourth letter, as noted before. (2)perhaps one letter is
missing in the following break.

7365.

St. Petersburg 679.

A] RF two-handled rhyton (hound's head). Brygos Painter. First
quarter fifth. Ca. 480 (Peredolskaya). *Peredolskaya, KAV
69/70, pls. 50-51, 172,5-7 (facss.). H. Hoffmann, Attic
Red-figured Rhyta (1962), pl. 2,4. ARV(2) 382/188, 1649, Para.
512, Add.(2) 228. Boardman, ARFV i, fig. 258.

B] Neck: A, B, each: pygmies and cranes.

C] Neck: A or B: αρχ ho πα[ι]ς. (1) ho π[α]ις. ho πα[ι]ς.

D] = inv. 1818. = St. 360.

(1)so the facs. in KAV, pl. 172,5. All inscriptions are done from the facss. I do not understand αρχ.

7366.

St. Petersburg 680.

- A] RF plastic rhyton (donkey's head). Brygos Painter. First quarter fifth. *Peredolskaya, KAV 71/71, pls. 49, 173,1,2,4. H. Hoffmann, Attic Red-figured Rhyta (1962), pl. 3,3-4 (parts). ARV(2) 382/191, 1701, Para. 512, Add.(2) 228.
- B] Neck: komos: a bearded komast with his stick, at a basin; a young komast dancing while balancing a skyphos on his foot; a squatting young komast playing the flutes.
- C] Neck: ho πα[ι]ς. h(o) [π]αις. καλος. ho παις καλος.
- D] = inv. 1816. = St. 407.

7367.

St. Petersburg 682.

- A] RF plastic rhyton (shape of a bird). From Capua. Probably Painter of London D 15(1) (Beazley). 480-470 (K.-D.). *S. Kaempf-Dimitriadou, Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr. (11th Beiheft, Antike Kunst 1979) 20, 48, 91/193, pl. 10,3-4 (A, B). *Peredolskaya, KAV 72/73, pls. 48 and 173,3,5,9,10 (facss.). ARV(2) 391/(a), Para. 512, Add.(2) 229.
- B] A: Eos carrying off Cephalus. B: a satyr and a maenad.
- C] Peredolskaya gives the ff. inscriptions: καλος (twice). ho παις. Vertically: καλος. One kalos is above the head of Cephalus, the rest I cannot locate.
- D] = inv. 1876.

(1)Brygan.

7368.

St. Petersburg 686.

- A] RF oinochoe (head vase: woman's head). From Vulci. Unattributed. Charinos Class. Ca. 500 (Beazley). *Beazley, JHS 49 (1929) 44/4. *Furtwängler, Beschreibung 512 (under F. 2190). *ARV(2) 1531/4, Para. 502. B. Cohen, 'The Literate Painter: A Tradition of Incised Signatures on Attic Vases,' MetMusJ 26 (1991) 79 (not ill.).
- B] On the shoulder of the vase: palmettes.
- C] On the handle, Gr.: Χαρινος εποιεσε.(1)
- D] Replica of Berlin 2190, ARV(2) 1531/3; the signature is in the same location: Gr.: Χαρινος εποιεσεν.

(1)complete (Bealey). A two-liner (Cohen).

7369.

St. Petersburg 698.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth. 470-465 (Peredolskaya). *ARV(2) 637/23, Add.(2) 273. *Peredolskaya, KAV 113/120, pls. 79 and 176,4-5.
- B] A: Athena. B: a woman.
- C] A: κ(α)λος Νικον.
- D] = inv. 196. = St. 1690.

7370.

St. Petersburg 700.

- A] RF Nolan amphora. Hermonax. Second quarter fifth. Ca. 470 (P.). *Peredolskaya, KAV 109/113, pls. 84,1-2, 85,1-2,4, 176, 2 (facs.). Hackl 574. ARV(2) 488/73, Para. 512. *TGV 164/19F 6; cf. p. 230.
- B] A: a satyr and a maenad. B: a maenad.
- C] Under the foot, Gr.: στα\diamond.
- D] = inv. 1591. = St. 1672. στάμνος or στάμνοι, here applied to the Nolan amphora, according to Johnston.

7371.

St. Petersburg 701.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth. 470-460 (Peredolskaya). *Photo. (A). *ARV(2) 637/28, Add.(2) 273. *Peredolskaya, KAV 113/121, pls. 87,1-2,4 and 176,6-7 (facs.).
- B] A: Nike with a torch. B: a goddess.
- C] A: to left of Nike's legs, ending at the bottom of the scene: $\eta\iota\pi\pi\omicron\chi\sigma\epsilon\nu\omicron\varsigma$. To right of her legs: $\kappa(\alpha)\lambda\omicron\varsigma$. I.e.: $\eta\iota\pi\pi\omicron\chi\sigma\epsilon\nu\omicron\varsigma|\kappa(\alpha)\lambda\omicron\varsigma$.
- D] = inv. 1560. = St. 1732.

7372.

St. Petersburg 706.

- A] RF Nolan amphora. Painter of Leningrad 702. Third quarter fifth. *ARV(2) 1193/3.
- B] A: Tithonos. B: youth.
- C] A: $\chi\omicron\rho\phi\epsilon\lambda\epsilon\varsigma$. (1)
- D] = St. 1457. Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1) "enigmatic," Beazley. The same inscription occurs on St. Petersburg 823, ARV(2) 787/5 (the page misquoted on p. 1193), a stemmed dish from Nola by the Dish Painter, subject: a dancing girl.

7373.

St. Petersburg 712.

- A] RF neck amphora. Painter of Munich 2660. Second quarter fifth. 475-470 (P.). *Peredolskaya, KAV 115/123, pls. 91 and 176,12-13. ARV(2) 784/27.
- B] A: a youth with a stick talking to a boy. B: a bearded man with a stick in a similar pose as the youth.
- C] A or B: nonsense: $\gamma\gamma\gamma\omicron\iota$. $\gamma\gamma\gamma$.(.).
- D] = inv. 1618. = St. 1630. Unclear readings. Some gammas may be intended for alpha without the cross stroke.

7374.

St. Petersburg 717.

- A] RF Nolan amphora. Clio Painter. Third quarter fifth. Ca. 440 (Peredolskaya). *Peredolskaya, KAV 180/207, pl. 136,4, 137,2 (shows the letter). ARV(1) 382/11, ARV(2) 1081/13, Para. 517.
- B] A: a mounted Amazon. B: a youth.
- C] A: on the shield, the device in BG: a large A. (1)
- D] = inv. 1653. = St. 1632. ARV(1) attributed to Phiale Painter but see ARV(2).

(1) the alpha is 'contemporary' in having a horizontal cross bar; a dot in its center must be accidental. The alpha appears as a shield device on several vases by the Phiale Painter: Hamburg 94; Naples 3083; Warsaw 142,338.

7375.

St. Petersburg 720.

- A] RF neck amphora. Painter of the Louvre Centauromachy. Third quarter fifth. *Peredolskaya, JHS 48 (1928) 18, pl. 6, a.
*Idem, KAV 175/200, pl. 135, 1, 2 and 178.5 (facs.). ARV(2) 1093/92, Para. 517.
- B] A: a satyr holding a wreath; a maenad with branch and thyrsus. B: two youths.
- C] A: between the heads: κ(α)λ(ο)[ς](?).(1)
- D] = inv. 1654 = St. 1715. Uncertain readings.

(1)the photo. in JHS seems to show this inscription, but it is not mentioned in the text. The facs. in KAV has:
κ(α)λ[.]() (The lambda looks like an upside-down pi; (.) is a short raised horizontal line).

7376.

St. Petersburg 725a.

- A] RF pelike. Argos Painter. First quarter fifth. Ca. 480-475 (P.). *Peredolskaya, KAV 61/62, pls. 40, 1-2, 171, 1-2 (facss.). ARV(2) 289/15.
- B] A: a woman to right with a thurible. B: an old man to left.
- C] A: κ(α)λ(ε){ε} (.) (1) Under the foot, Gr.: ΙΙΙΙΙΙ.
- D] = inv. 1567. = St. 1606. Numeral 6.

(1)the last sign is a dot in the facs.

7377.

St. Petersburg 731.

- A] RF pelike. From Capua. Lykaon Painter. Third quarter fifth. *CB ii, p. 37 (mention). *Peredolskaya, KAV 173/197, pls. 132, 3, 4 and 178, 9, 11 (facss.). ARV(2) 1045/5, Add.(2) 320. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 211, 432/L5, pl. 162 (A). GAI ii, 212 (but εως should be capitalized).
- B] A: Eos and Cephalus. B: a youth fleeing to a man.
- C] A: above her head, horizontal: ηεός. A companion, above his head, horizontal: Τιθωνος.
- D] = inv. 1595. = St. 1683. Cephalus is not inscribed. — Matheson 211 thinks mislabeled: Eos pursues an unnamed hunter to the left, with a fleeing hunting companion at right: the pursued hunter is usually the Attic Cephalus, but he should not be together with the Trojan Tithonos, who is usually shown with a lyre.

(1)with a wide open omicron.

7378.

St. Petersburg 739.

- A] RF pelike. Washing Painter (Peredolskaya, Beazley). Third quarter fifth. *TGV 95/9B 29. Peredolskaya, KAV 195/229, pls. 155, 1-2, 180, 5 (facs.). Para. 517.
- B] A: a woman with an alabastron. B: a youth.
- C] Under the foot, Gr.: Ευκρατς.
- D] = inv. 1622 = St. 1781. Owner or trader?

7379.

St. Petersburg 755.

- A] Frs. of RF hydria. From Vulci. Niobid Painter. Second quarter fifth. Ca. 460 (early, ARV(2)). *Photo. *Peredolskaya, KAV 156/179, pls. 161,2-4, 177,12 (facs.). CB i, 51 and n. 2 (restorations). ARV(2) 605/64, Para. 513, Add.(2) 267. Script 647.
- B] Departure of Amphiaraus.
- C] To left of his head: (A)μφιαρα[ος], retr.(1)
- D] = B 1845 = St. 1650. Much restored. For late retr. see Script 98 n. 2.

(1) for the spelling, see Script 102 n. 18. The two fully extant alphas are different in shape; the third, preserved incompletely (if it is an alpha) would be a high-kicker; if it is an epsilon it would be awkwardly placed, to judge by the facs. in KAV).

7380.

St. Petersburg 757.

- A] RF hydria. Group of Polygnotos. Third quarter fifth. *Beazley, AJA 45 (1941) 598 (mention). Beazley, JHS 51 (1931) 123. AK 10 (1967) 143. M. Milne in Richter-Hall 224/133. ARV(2) 1060/141. *Hackl, no. 578. *TGV 156//8F 9 and 165//21F 8.
- B] Shoulder: Rape of the Daughters of Leucippus.
- C] Graffiti similar to those on London 1921.7-10.2 [ARV(2) 1060/138, also a hydria], Beazley. TGV: ΠΟΙ associated with a ΔΡΑΧ mark and ΥΔΡΙ. Hackl: υδριδραχοι.
- D] = St. 1206. ποικιλ..., 'decorated.' Johnston, TGV, p. 35, reads the price of this vase (with Hackl) as 18 obols; see ibidem for the high prices of hydriai. On the question whether the inscription is Attic or Ionian, see TGV, p. 231.

7381.

St. Petersburg 765.

- A] RF calyx krater. From Agrigento. Blenheim Painter. Second quarter fifth. 470-465 (Peredolskaya). *Peredolskaya, KAV 151/175, pls. 114,2, 115,2, 177,10,13 (facss.). ARV(2) 598/2, Para. 513, Add.(2) 265. LIMC iii, pl. 371 Dionysus 621 (A).
- B] A: Gigantomachy: Dionysus and a giant. B: a satyr and a maenad.
- C] A: near Dionysus and near the giant, each: καλος.
- D] = inv. 1149. = St. 1274. The lower half of B is modern. Mixed alphabet.

7382.

St. Petersburg 769.

- A] RF calyx krater. From Cervetri. Near Peleus Painter and Hector Painter. Third quarter fifth. *Photos. *Bothmer, Amazons 181/58, pl. 80,1(A). *Peredolskaya, KAV 171/195, pls. 130,2,4, 131,1,4, 178,3,4,8 (facss.). ARV(2) 1037/3 (much bibl.), Para. 517 (lists as near Hector Painter), Add.(2) 319. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 405/HN 4 (not ill.).
- B] A: Phorbas; Theseus charging; an Amazon on horseback. B: a king between two women.
- C] A: to right of Phorbas' helmet crest: Φορβα[s].(1) In the same position: (Θ)εσευς.(2) To right of the Amazon's head: Μελοσα.(3)

D] = St. 1680. Tailed rho.

(1)my reading from a photo.; Bothmer has Φορβας. The facs. in KAV shows a very odd phi (a triangle with a projecting vertical through it). (2)according to KAV's facs., the theta has the dot at 4 o'clock just outside the circle. (3)Matheson prints MEΛΥΣΑ, which must be a misprint. For the name see New York 44.11.1 (a woman's name) and Vatican, Astarita 701 (maenad).

7383.

St. Petersburg 809.

- A] RF stamnos. Kleophon Painter. 430-420. *FR i, 188-90 (dr., p. 189, after *Compte-rendu*). *Compte-rendu de la Commission Impériale Archéologique* (St. Peterburg 1860ff.) 1873, pl. 5,3-4. *Peredolskaya, KAV 183/210, pls. 142, 179,3-5 (facs.). ARV(2) 1143/3, Para. 455, Add.(2) 334. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 406/KL 3, pl. 122.
- B] A: A Warrior Leaving Home: an old man; a woman; a warrior; a woman. B: youths and a boy.
- C] A: between the heads of the old man and the woman at left: κα(.)α and a bit lower: οτ.(1) To left of the woman at right: κα[λ]ε.(2) Under the foot, Gr. TP, as on Munich 2415, plus a Π. See TGV 102/16B 28 and 165/20F 9 (for the meaning of TP, see p. 231); Hackl, no. 492.
- D] = St. 1428. According to FR, the vase is a replica of Munich 2415, ARV(2) 1142/2, by the same painter. Both vases and others by the Kleophon Painter, as well as from the Group of Polygnotos, have the TP mark.

(1)so the dr. in FR, which is no doubt unreliable; Munich 2415 has καλος. Or an illiterate attempt to reproduce the inscription? (2)so the dr.; this agrees with Munich 2415, which however has two more inscriptions. The facss. in KAV show the inscriptions somewhat differently but I do not know how reliable they are. A long Gr. line shown under the foot is probably correct. Matheson prints: A: καλε. καλε. καλε.

7384.

St. Petersburg 810.

- A] RF stamnos. Kleophon Painter. Third quarter fifth. Ca. 430. *Peredolskaya, KAV 182/209, pls. 140-141, 179,1-2 (facss.). *ARV(2) 1144/7, 1684, Para. 455, 517, Add.(2) 334. Script 768. Robertson, AVCA 221 and 223. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 407/KL 7, pl. 127.
- B] A: komos. B: komos.
- C] A: Μεγακλες καλος. B: Κλεοφῶν καλος, καλος.
- D] = V 2353. Replica of Copenhagen, Ny Carlsberg 2693. - Readings from ARV(2). Peredolskaya's facs. does not give the second καλος on B (which I got from ARV(2) 1144/7). For the Kleophon Painter, see J.H. Oakley, *The Achilles Painter* (1997) 108 n. 176. Readings are from ARV(2). Kleophon is found only here as a kalos-name. The younger Megakles occurs also on Louvre A 258 and New York 12.229.11. Robertson 223 discusses the disposition of the figures on A.

7385.

St. Petersburg 823.

- A] RF stemmed dish. From Nola. Dish Painter. Second quarter fifth. *dr. *Peredolskaya, KAV 131/149, pls. 103 (103,1 shows inscription) and 177,3 (facs.). *ARV(2) 787/5 (much bibl.), Para. 515, Add.(2) 289.
- B] A dancing girl; on the ground, to her right, a lyre. Ext.: plain.
- C] To right of her middle (above the lyre): Χορφελες.
- D] = St. 1619. The same obscure inscription is found on St. Petersburg 706 by the Painter of St. Petersburg 702, q.v. Mixed alphabet.

7386.

St. Petersburg 834.

- A] RF skyphos. Penelope Painter. Third quarter fifth. Ca. 450 (P.). *FR iii, 299, 298-99, figs. 141 and 142. *Peredolskaya, KAV 181/208, pls. 138, 139, 178,6-7, 12-13 (facss.). ARV(2) 1301/8.
- B] A: two satyrs fighting; at left, a pile of three pointed amphoras (defended by the left satyr); in the center, a thyrsus(?) with two branches, on which are a ladle and a skyphos. B: two satyrs fighting; between them, a satyr who has fallen on his back.
- C] FR: A: to the upper right of the left satyr's head: καλος. On one amphora, which is shown in profile, the handle may have two letters kionedon: AO or AΘ(1) B: above the left satyr: ^λος.(2)
- D] The facss. in Peredolskaya have four instances of καλος and no other words. Mixed alphabet.

(1)could this be an identification, such as an amphora stamp? For ΑΘ<εναμ.>(?). (2)the area at the left is too dark to see letters; no doubt κα^λος; a palmette intervenes.

7387.

St. Petersburg 838.

- A] RF skyphos. Marley Painter. Third quarter fifth. Ca. 440 (Peredolskaya). *Peredolskaya, KAV 191/220, pls. 150,1-2 (side, A), 180 4 (facs.). ARV(2) 1278/33, Para. 518.
- B] Komos: A: a youth with a lyre, and a dancing girl. B: similar.
- C] B: κα[λος](?).
- D] = inv. 1630. = St. 808.

7388.

St. Petersburg 916.

- A] RF cup. Near Fauvel Painter (Beazley).(1) Third quarter fifth. Ca. 440 (Peredolskaya). *Peredolskaya, KAV 190/219, pls. 149, 180,2 (facs.). ARV(2) 1286.
- B] Komos: Int.: a youth with a lyre and a girl with flutes, before a basin. A-B: komos.
- C] KAV's facs. gives: καλ[ος].
- D] = inv. 178. = St. 877.

(1)near the Lid Painter (Peredolskaya).

7388a.

St. Petersburg B 1403.

- A] BF ovoid neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Ca. 550. *J.H. Oakley and R.H. Sinos, *The Wedding in Ancient Athens* (1993) 35, fig. 99 (dr., after Pfuhl, i.e. Tiersch). *Thiersch, *Tyrrh.*, pl. 5 (dr. of A). Pfuhl, *M&Z*, fig. 205 (after Tiersch). ABV 98/34, Para. 37 (bibl.), Add.(2) 26 (bibl.).
- B] A: a wedded pair in a chariot. B: komos (men and women dancing). Below: floral; two rows of animals.
- C] A: on the extreme left, vertically down, nonsense: (υ)τιετοτ.(1)
- D] = St. 151. The inscription, and its location, are typical of the Castellani Painter.

(1)the first letter is lying sideways.

7389.

St. Petersburg inv. 34a.

- A] Fr. of RF rhyton. From Kertsch ('Mithradatesberg'). Sotades Painter.(1) Second quarter fifth. *ARV(2) 765/16. *A. Peredolskaya, *AM* 53 (1928) 11, Beilage 7,1 (shows inscription).
- B] Upper part of a woman (Nereid?) running.
- C] To right of her face: Θεις.
- D] = 342. The inscription may refer to an adjoining figure rather than to the preserved one (Beazley).

(1)Beazley after Peredolskaya.

7390.

St. Petersburg inv. 173.

- A] BF hydria. Antiope Painter (Leagros Group). Last quarter sixth. 510-500. *H.R.W. Smith, *CV, USA* 10, p. 30 (mention). ABV 362/31, Para. 161, Add.(2) 96.
- B] Shoulder: A Warrior Leaving Home, with a chariot. Body: Achilles about to drag the body of Hector.
- C] Body: by Hector's corpse: νεκυ.
- D] Bibl. in Beazley. Smith calls this: nonsense deviating into sense; see CV; but perhaps it is only the common omission of final sigma: νεκυ<ς>(?).

7391.

St. Petersburg inv. 1412.

- A] BF lip cup. From Etruria. Unattributed. Third quarter sixth. *ABV 669, bottom, Add.(2) 148. Beazley, *JHS* 52 (1932) 168 n. 10.
- B] A: Dionysus with maenads and satyrs. B: similar.
- C] A: πινε κ<α>ι χα<ι>ρε : * Λυκισ καλος. B: πινε κ<α>ι χα<ι>ρε : * Λυκισ : * καλος.
- D] = 210. = St. 216. The inscriptions done from ABV. Lykis only here as a kalos-name; it occurs in Ar., *Frogs* 14. Not in PA, but in fifth, fourth and later centt. in LGPN ii. The punctuation is four-dot.

7392.

St. Petersburg inv. 1452.

- A] BF oinochoe. Unattributed.(1) Taleides potter. Class of London B 524. Third quarter sixth. *ABV 176/1, Para. 73, 179, 181, 317, Add.(2) 49. *E.M.W. Tillyard, *The Hope Vases* (1923) 27, pls. 1/13 and 2. F. Lissarrague, *The Aesthetics of the Greek*

Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987)
65 n. 38, fig. 47F (sketch of inscription on B).

B] Heracles and the Lion.

C] Ταλειδες : * ΕΠΟΙΗΣΕΝ. (2)

D] = 185 = St. 68. Restored.

(1)"resembles the Taleides Painter in some points," Beazley.
(2)so ABV; Tillyard omits the interpoint.

7393.

St. Petersburg inv. 1469.

A] BF amphora. Group of Leningrad 1469 (Princeton Group iii). (1)
Third quarter sixth. *JdI 42 (1927) 166-67, Beilagen 26-27.
ABV 302/1, Add. (2) 79.

B] A: A Warrior Leaving Home; on each side, two figures. B:
similar.

C] A: seven vertical nonsense inscriptions, one to the lower
left of each person and one in front of each outside
person. B: five vertical nonsense inscriptions, one between
each pair of figures and one in front of the face of the
figure at the extreme left.

D] = St. 334. A small vase.

(1)Probably all by the same hand; the pyxis Cambridge 37.4,
ABV 302/6, is certainly by the same hand (Beazley).

7394.

St. Petersburg inv. 1510 B.

A] BF prize Panathenaic. From Etruria. Painter of Warsaw
Panathenaic (Beazley). (1) Last quarter sixth. *Neils et al.,
Goddess and Polis (1992) 35 (mention). Brauchitsch 38. Smets
25. *Brandt, Arch. Panath. I, 7/60 and n. 6. Para. 127.

B] A: Athena. B: two jockeys with sticks walking their horses
(after the race).

C] A: prize inscription.

D] = St. 230.

(1)Brandt attributes the vase to the circle of the Antimenes
Painter and compares the Painter of the Warsaw Panathenaic;
it may be by the same potter as New York 56.171.4 and Warsaw
198,605, both attributed to the Painter of the Warsaw
Panathenaic (Brandt, n. 6).

7395.

St. Petersburg inv. 1843.

A] Frs. of RF calyx krater. Phintias. Last quarter sixth.
510-500. *Peredolskaya, KAV 31/26, pls. 159,1-2, 168,2-4
(facss.). *FR iii, 233/4, fig. 111 (dr. of A), cf. p. 117. CB
ii, 16 and n. 1. ARV(2) 23/5, Para. 509. Script 388.

B] A: Theseus and the Bull? B: The Wounding of Telephos.

C] A: to left of his head (he faces right) starts:
Θεσευς υ. καλος, retr. B: Πατ(ρ)ο^κλος, retr. except the
rho. Διομεδε[ς], given in the facs. in KAV as upside down
and hence retr.

D] = St. 1275. The facs. shows the Theseus inscription upside
down, and hence not retr. The frs. have been cleaned.

7396.

St. Petersburg inv. 3385.

- A] RF cup. From Vulci. Nikosthenes Painter. Pamphaios potter.
Last quarter sixth. *ARV(2) 125/13, Para. 510. CIG 4.8268.
*Peredolskaya, KAV 15/7, pls. 5,2, 5, 164,2 (facs.). *AJA 88
(1984) 344 and 350/27.
- B] Int.: a youth astride a wineskin. A-B: komos.
- C] On the upper part of the reserved foot profile(1), in BG:
Παν(φ)αῖος ἐποίησεν.
- D] On riding on a wineskin see my article in Hesperia 61 (1992)
130f. Phi with a horizontal stroke.

(1)see AJA 88, p. 344.

7397.

St. Petersburg inv. 4224.

- A] RF skyphos. Penthesilea Painter. Second quarter fifth.
*Peredolskaya, KAV 133/151, pls. 106 (inscriptions show),
107,2, 177,4-7 (facss.). *JHS 48 (1928) 11f., pl. 1. ARV(2)
889/166. Script 654.
- B] A: a woman and a bearded man; he holds a purse and a
coin(?). B: a woman holding out a lekythos to a youth.
- C] Two-liners: A: stoich.: ἡο παις | καλός. Stoich.:
ἡο παις | καλός. B: non-stoich.: ἡο παις | καλός. Stoich.:
ἡο παις | καλός.(1)

(1)the facss. in KAV show the four inscriptions partly stoich.
and partly non-stoich. The sigmas are three- and four-stroke.

7398.

St. Petersburg inv. 4262.

- A] BF prize Panathenaic. Group of Vatican G. 23. First quarter
fifth. *Photo. *Beazley, AJA 47 (1943) 445 no. 4. ABV 406/4,
Add.(2) 106.
- B] A: Athena. B: foot race.
- C] A: to left of the left column, facing out: τὸν Ἀθηνεῖθεν ἀθλόν.
- D] Undersized. To the left of the left column is also the
prize inscription on Boulogne 441, which is earlier (ABV
290/1, Painter of Boulogne 441, Antimenean).

7399.

St. Petersburg inv. 4264.

- A] RF pelike. Tyczkiewicz Painter. First quarter fifth. Ca. 480
(P.). *Peredolskaya, KAV 59/60, pls. 39,1, 170,10 (facss.).
Berlin app. xxi,16,a. ARV(2) 293/56,(1) Para. 511. TGV 159/
10F,iv 19; p. 226, bottom.
- B] A: a discus thrower and a trainer. B: a jumper and a trainer.
- C] Under the foot, Grr. ον◊. προ.
- D] ον◊ητος(?). Johnston thinks the marks Attic. Tailed rho.

(1)listed as Once Vescovali.

7400.

St. Petersburg inv. 4305.

- A] RF Nolan amphora. Nikon Painter.(1) Second quarter fifth. *ARV(2)
652/1, 1663/17 bis, Para. 514. *Peredolskaya, KAV 112/119,
pls. 88 (88,2 shows inscription), 176,3 (facs.).
- B] A: warrior: a youth, frontal, with corslet, chitoniskos,
wrap, and spear in the left hand; on the ground, helmet and

shield (device: kantharos). B: a youth with a bird.

- C] A: on the shield, horizontal, centered above the kantharos,
in BG: Βοιωτός.(2)

(1)"probably," ARV(2) 652/1, but certainly on p. 1663.

(2)referring to the kantharos, Waldhauer, Beazley assenting.

7401.

St. Petersburg inv. 4508.

- A] RF cup. Unattributed.(1) Cachrylion potter. Last quarter sixth.

*ARV(2) 108/28, Para. 509. *Peredolskaya, KAV 16/8, pls. 5,3

(A) and 165,1 (facs.).

- B] Int.: fragmentary: a male running. A: Dionysus with satyrs
and maenads. B: satyrs attacking maenads. (The Ext. scenes
are partly obscene).

- C] Int.: at left and at right: [Χαχρ]υλιὸν and ἐποίησεν, retr.(2)

- D] Ex Botkin.

(1)Peredolskaya attributes to the Nikosthenes Painter;

Beazley (in Para.) disagrees. (2)the facs. in KAV has:

[ε]πο[ι]εσεν, retr.

7402.

St. Petersburg inv. 4512.

- A] RF Nolan amphora. Dresden Painter. Second quarter fifth. Ca.
470 (Peredolskaya). *Peredolskaya, KAV 115/124, pls. 90 (90,3
shows inscription on B), 176,8-10. Para. 514.

- B] A: Nike with a taenia flying over an altar. B: a woman with
a taenia.

- C] A: κ(α)λος. B: (κ)(α)λε. Under the foot, Gr.: AV.(1)

(1)not in TGV.

7403.

St. Petersburg inv. 4513.

- A] RF Nolan amphora. Unattributed.(1) Third quarter fifth. Ca. 450
(Peredolskaya). *Peredolskaya, KAV 168/193, pls. 126,2,4,
128,3, 178,1 (facs.). Para. 516.

- B] A: a youth presenting a cock to a boy; a stool. B: a youth.

- C] A: nonsense: left-aligned near-stoich. two-liner,
diagonally downward: γνογ|νι(α)ρ.

. . . .
. . . .

(1)Achilles Painter, Peredolskaya; not accepted by Beazley.

7404.

St. Petersburg inv. 4515.

- A] RF pelike. Bowdoin Painter (Peredolskaya)?(1) Second quarter
fifth. 480-475 (Peredolskaya). *Peredolskaya, KAV 121/133,
pl.95,3-4 (95,4 shows inscription). Para. 514. R. Lullies, Die
Typen der griechischen Herme (1931) 27/23, 58, 62.

- B] A: a herm; a pinax with a herm; an altar; column. B: two
youths facing; between them, above: sponge and strigil hung
up; below, a discus with an owl.

- C] B: on the discus, around the owl: seven nonsense letters.

- D] A small vase.

(1)doubtful, Beazley, in Para.

7405.

St. Petersburg inv. 4519.

- A] RF plastic rhyton (ram's head). Sotades Painter (Beazley after Peredolskaya). Second quarter fifth. *A. Peredolskaya, AM 53 (1928) 9ff., Beilage 4. *Idem, KAV 128/145, pls. 100 and 177,2 (facs.). H. Hoffmann, ARR, pl. 7,4. ARV(2) 764/13 (bibl.). H. Hoffmann, Sotades: Symbols of Immortality on Greek Vases (1997) 56-57, figs. 30-31 (does not show inscription; further discussion).
- B] Neck: A: a satyr and a maenad. B: a goddess and a satyr.
- C] On the BG handle, Gr.: CTDUNOS. Below: -[.(1)
- D] Ex Botkin collection. One-handled. The inscription is considered modern by Peredolskaya in AM but the sigma is three-stroke. The first letter is given as C-shaped, the third as a D-shaped rho. Could it be στυνος or οτυνος(?). The second line is a mystery.

(1)the facs. in KAV shows: C τυνος (with three-stroke sigma) and below it a horizontal line and an epsilon. The 'C' is more like a hook.

7406.

St. Petersburg inv. 4520.

- A] RF Nolan amphora. Manner of Achilles Painter. Second quarter fifth. Still early (Beazley).(1) *ARV(2) 1002/4, Para. 516.(2) *Peredolskaya, KAV 186/190, pls. 126,1,3 and 177,15 (facs.). *J.H. Oakley, The Achilles Painter (1997) 158/M 4 (not ill.).
- B] A: a satyr and a maenad. B: a woman.
- C] A: Κλίνιας καλως.(3)
- D] For long iota = ει, see GAI i, pp. 190ff., esp. 192ff. For the use of omega for omicron see Script 167. Ionic alphabet.

(1)Ca. 460 (Peredolskaya). (2)Beazley says not by the Achilles Painter; ARV(2) lists as in his manner. (3)i.e., Κλίνιας for Κλῆνιας = Κλενιάς. The facs. in KAV shows the inscriptions in two separate lines, not stoich. The omega is drawn = Λ. ARV(2) 1590/6 lists with omega (see p. 1589: all occurrences of this kalos-name are with omega).

7407.

St. Petersburg inv. 4521.

- A] RF hydria (kalpis). From Santa Maria di Capua. Niobid Painter. Second quarter fifth. 460 (Peredolskaya). *Peredolskaya, KAV 155/177, pls. 118, and 177,11 (facs.). T.B.L. Webster, Der Niobidenmaler (1935), pl. 21,a. ARV(2) 606/72, Para. 513.
- B] A: Apollo, seated, with a kithara; at left, Hermes; at right, Artemis and Leto.
- C] Under foot, Gr.: avle, retr.
- D] Etruscan.

7408.

St. Petersburg inv. 5576.

- A] RF neck amphora. From Capua. Douris. First quarter fifth. Middle period (B.-O.).(1) *AA 1930, 29-32, figs. 9-10 (A, B). Hartwig, Meisterschalen 625-26. *Peredolskaya, KAV 64/65, pls. 42,1,3 (details of B and A), 43 (B), and 171,3-5 (facss.).

ARV(2) 446/263, Para. 512, Add.(2) 241. *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 32, 80/122, pl. 74.

- B] A: Nike flying, with a taenia. B: a youth (the victor), with a taenia flowing from his head.
C] A: to right of Nike's head: Νίκε. B: to left of, and above, the youth's head: καλος. On the taenia: ho παῖς καλος.(2)
D] Nike is flying to the victor to crown him.

(1)Ca. 490 (Peredolskaya). (2)Νίκε shows in pl. 74. B.-O. reads on the taenia: ho π[α]ῖς καλος.

7409.

St. Petersburg inv. 5577.

- A] RF Nolan amphora. Nikon Painter.(1) Second quarter fifth. *AA 1930, 32-36, figs. 11 and 12. *Peredolskaya, KAV 116/125, pls. 93 (93,1 shows most of the kalos-name), 176,11, 177,1 (facss.). *ARV(2) 651/19, 1611, Para. 514, Add.(2) 276. TGV 104/18B 12.
B] A: Gigantomachy: Dionysus and a giant. B: a youth.
C] A: between the heads: καλος. Similar, at knee height: Χο(α)νθες.(2) Under the foot, Gr.: ΦΙΚ.(3)
D] KAV's facs. has Χοανθες, but the ph. does not show an iota; it must be an error. This is LGPN ii, s.v. 3. ΦΙΚ< is listed in TGV as ΦΙ plus Κ. ΦΙ< should be a proper name. One alpha lacks the cross stroke.

(1)said to be dubious in Para. (2)after ARV(2). (3)a circular phi.

7410.

St. Petersburg inv. 6484.

- A] Fr. of RF cup. Thalia Painter (Bothmer).(1) Cachrylion potter. Last quarter sixth. *ARV(2) 108/25, Para. 509,(2) Add.(2) 173. Zapiski Imperatorskago Russkago Arkheologicheskago Obshchestva 7, 78-80, pl. 1,1. *Peredolskaya, KAV 20/14, pls. 158,2 and 165,2 (facss.). M. Moore, GettyMusJ 2 (1975) 45 and n. 41. ibid. 46, fig. 19 (Int. after a Russian publication).
B] In.: a youth with a horse.
C] Χαχ[ρυλιδ]ν and [εποιεσε]ν, retr.(3)
D] = NB 6484. = 458. Ex Russian Archaeological Society. Coral red used.

(1)apud Moore. (2)the number given there is 458. (3)ARV(1) 82/3 has Χαχ[ρυλιδ]ν ε[ποιεσεν]. ARV(2) has Χαχ[ρυλιδ]ν and [εποιεσε]ν, as above. The facs. in KAV is poor and unclear.

7411.

St. Petersburg inv. 6785.

- A] Fr. of RF cup. From Olbia or Odessa. Unattributed (Beazley). Euergides Painter (Peredolskaya). Last quarter sixth. Ca. 520 (Peredolskaya). *Peredolskaya, KAV 13/5, pls. 158/6 and 163/5 (facss.). Para. 509.(1)
B] Int.: a naked youth with a large bundle(?).
C] Int.: above and in back of his head: [κα]λο[ς].(2)

(1)said not to be by Euergides Painter to whom Peredolskaya had attributed the fr. (2)my reading. It could also be: [---κα]λο[ς]. The omicron shows in the ph.

7412.

St. Petersburg inv. 14,611.

- A] RF cup. From Berezan. Epiktetos. Last quarter sixth. *dr.
*ARV(2) 75/60, Add.(2) 168. *Kraiker, JdI 44 (1929) 174/28,
fig. 15 (dr. by Beazley).
B] Int.: a naked woman using olisboi. Ext.: plain.
C] Int.: from the left side of the top in a curve to right:
ἡπικρατορχοςκα[λος].(1)
D] Irregular letter forms.

(1)the head intervenes.

7413.

St. Petersburg inv. 17,295.

- A] BF prize Panathenaic. From Tanais. Connected with Robinson
Group. Last quarter fifth. 430-425 (Beazley, AJA). *Hesp. 26
(1957) 328 n. 29 (mention). Peters 93-96.(1) Smets, no. 64, pl.
37 (B).(1) *Beazley AJA 47 (1943) 453. ABV 410/2, Add.(2) 107.
Neils et al., Goddess and Polis (1992) 35 and n. 38 (wrong
number). Cf. Shapiro, ibid. 58 and n. 46.
B] A: Athena. B: citharode.
C] A: τον Α[θ]ενεθεν αθλον.
D] Undersized but has a prize inscription; if the inscription is
genuine, oil instead of a gold crown was awarded for poetry
at one festival (Neils). Davison, JHS 78 (1958) 38, suggests
the St. Petersburg amphora is an aberration caused by the
Peloponnesian War when precious metals were needed for
other purposes. Another prize was a bronze hydria (Shapiro).

(1)the number given there is 17,294.

7414.

St. Petersburg inv. 17,553.

- A] BF prize Panathenaic. From Kuban. Kuban Group. Late fifth.
Mature Group in Kuban Group; early fourth (Eschbach).
*Beazley, AJA 47 (1943) 453/2. ABV 411/2, Para. 177, Add.(2)
107. N. Eschbach, 'Eine Preisamphora in Giessen und
Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 55/1.
B] A: Athena. B: boxers.
C] A: τον Αθeneθεν αθλον.
D] Eschbach dates Kuban Group later than Süsserott. By the same
hand as London B 605 and B 606. But B 605 has the prize
inscription in Ionic letters (see Script 1214), whereas
that on B 606 is fully Attic.

7415.

St. Petersburg inv. 17,685.

- A] Frs. of BF prize Panathenaic. From Taman. Nikomachos series.
320/19 (archon Neaichmos). *ABV 416/14, Add.(2) 108. *Beazley,
AJA 47 (1943) 459/13 and 462. *N. Eschbach, Statuen auf
Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986)
153/cat. 81, pl. 40,1-2 (details of A). Robertson, AVCA 285
and n. 129 (mention; wrong number).
B] A: Athena. Column figures: Aphrodite, Eros.
C] A: at left: [αρχ]ων Νεαιχ[μος]. The athla inscription is
not preserved.
D] Two frs., one inscribed. On the characteristics of the
series see ABV 415. The archon inscription is Ionic.

7416.

St. Petersburg Ol. 18,181.

- A] Fr. of RF cup. From Olbia. Euphronios. Last quarter sixth. 515-510. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 195/45 (ill.). *Antikenmuseum Berlin, Euphronios der Maler (exhib. 20/3-26/5/1991) 211/45. ARV(2) 17/20.
- B] Int.: foot and lower leg of a draped male.
- C] Int.: starting to left of the foot, following the margin and facing in: Ἀεγυ[ος ---].(1)
- D] Coral red is used.

(1)not retr. as stated in the cat.s; the photo. on p. 195 shows the inscription.

7417.

St. Petersburg Π 1872.15.

- A] Fr. of RF oinochoe (chous). From Kerch. Eretria Painter. Third quarter fifth. 430-425 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 205, 341/227, pl. 140,a. ARV(2) 1249/16, Para. 469, Add.(2) 354.
- B] A naked girl crouching near a low rock and washing her hair; at right, a bronze water bucket (kados) and another object or person(?) (1).
- C] Above the girl's shoulder: Ν[---].
- D] = 1872.15 (ARV(2)). Perdolskaya thought from a squat lekythos. L.-H. suggests Nympe or Naia ('the Wet One'), both of which are found on (Once) Berlin 2471, ARV(2) 1247/1, as maenads. L.-H. considers the picture Dionysiac.

(1)the last item is not mentioned by L.-H.

7418.

St. Petersburg Π 1899.75.

- A] RF column krater. From Kertsch. Diogenes Painter.(1) First quarter fifth. *dr. by Beazley. Beazley, VA 52-53, fig. 33 bis (drs.). ARV(2) 248/1, Para. 350, Add.(2) 202. Robertson, AVCA 122, fig. 124 (A).
- B] A: Zeus with a phiale and Athena with an oinochoe. B: two satyrs moving to right.
- C] A: to right of Zeus' face, in a slight curve: Ζευς.
- D] Clear letters.

(1)part of the Syleus sequence.

7419.

St. Petersburg St. 1790.

- A] RF squat lekythos with relief decoration. From near Kertsch (Panticapaeum). Xenophantos Painter. First quarter fourth.(1) *Peredolskaya, Trudy Otdela Antichnogo Mira (1945) 1, 60, pls. 1-4. Compte Rendu de la Commission Imperiale Archéologique 1866, pl. 4, whence Hoppin, RF ii, 475. ARV(2) 1407/1, Para. 488, NOT in Add.(1) 187 (ref. is to Leningrad 33a, ARV(2) 1408/1, by the Painter of the New York Centaureomachy), nor in Add.(2) 374. Script 818. Boardman, ARFV ii (1989), fig. 340 (3 ill.'s; one shows inscriptions). Robertson, AVCA 268. GAI ii, 689. *M. Tiverios in J.H. Oakley, W.D.E. Coulson, O. Palagia,

Athenian Potters and Painters: The Conference Proceedings (1997) 269-284, n. 1 (bibl.), figs. 1-9 (1-2, phs. of front and back; 3, dr. of shoulder frieze with signature; 4-9, drs. of main scene; the drs. after L. Stephani, CRPetersbourg 1866, pl. 4).

- B] Shoulder: in relief: three times Nike driving a biga in the presence of a Persian archer(2); between, Centauromachy and Gigantomachy. Body: relief and RF: Persians hunting.
- C] On a band between body and neck, in added clay, gilded: Ζενοφαντος εποιησεν Αθηναιος.(3) Body: inscriptions horizontal: above the head of a bearded Persian throwing a stone at a griffin to right: Ατραμης.(4) Bearded Persian to left, confronting a youth holding back a dog; between the Persian's legs: Κυρος. Above the horses of a Persian riding a chariot to right: Αβροκομας.(5) Behind the rump of a horse on which rides young Dareios to left, killing a stag or doe (see T. 270): Δαρειος.(6) Between the legs of a bearded Persian launching a spear to right: Ευρυαλος.(7) To left of the face of a youth in Persian garb: Κλυτιος.(8) To left of a bearded Persian peltast who is spearing a griffin: Σεισαμλης.(9)
- D] The inscriptions after the drs. in Stephani as reproduced by Tiverios. Stephani declared this to be a generic hunting image with Habrokomas the principal figure, taking place among the Hyperboreans, and this has been generally accepted, but Tiverios identifies Darius with the son of Artaxerxes II, Cyrus with his uncle (of Xenophon's Anabasis) and Habrokomas with the governor of Syria (so for Dareios and Habrokomas already de Luynes in 1856). Euryalos and Klytios (the two Greek names) are probably figures of Greek mercenaries at the Persian court. He thinks the hunt is a historical one, which took place in a Persian *paradeisos*, despite the presence of griffins which are added to please the Panticapaeans. For a bibl. of other interpretations, see nn. 13 and 18. He thinks the vase was made in Panticapaeum and not in Athens, by the same painter-potter as the other vase signed Xenophantos. But cf. St. Petersburg (no no.), ARV(2) 1407, bottom, with the same signature, which I think is by a different hand, although Tiverios points out that some applied figures use the same matrices as this vase. - Robertson: the signature on this vase, mentioning that X. is an Athenian, strongly suggests that both vases were made in Panticapaeum (similarly D.A. Amyx, AJA 51 (1947) 500-502, review of Richter, ARFV); cf. Teisias of Athens working in Boeotia. The father's name is not mentioned since he was probably not a craftsman; so also Tiverios. - I doubt that Tiverios' historical interpretation can be right, since Cyrus on the vase is bearded, while the Younger Cyrus was a youth when he died in 401 at the battle of Cunaxa. - Ionic alphabet.

(1)"in den ersten Jahrzehnten des 4. Jh. v. Chr. entstanden," Tiverios. (2)T. says the figure with a bow by the chariot driven by Nike is the Oriental Heracles. But see his n. 5, with different identifications by Beazley. (3)the adj. left incomplete for lack of space (Tiverios); Αθην[αιος], Beazley. (4)the raised arms intervenes. For Atramis cf. Attramytion (see T., n. 48). (5)satrap of Syria. (6)a

tripod column intervenes. (7)the legs intervene. (8)the final sigma is written in a second line, below and a bit to the left of the tau, since the omicron goes right up to the face. (9)the sixth letter goes right up to Seisames' chest; the last two letters are written at some distance within the cutout of the pelta. The spear also intervenes. The name is in Aesch. Pers. 322.

7420.

St. Petersburg St. 1807.

- A] RF calyx krater. From Kerch. Kadmos Painter. Last quarter fifth. 410-400 (Shapiro). *H.A. Shapiro, *Personifications in Greek Art* (1993) 233/15, 59, fig. 14, and 224, fig. 184 (detail of A, dr. after CR 1861, pl. 3). ARV(2) 1185/7 (much bibl.), Para. 460, Add.(2) 341.
- B] A: Judgment of Paris, with Eris and Themis in conversation. B: Apollo and Dionysus.
- C] A: to left of Eris' head: Ερις. Above Themis' head: Θέμις.
- D] = 0.28 (Add.(2)). Listed as St. Petersburg by Shapiro. The vase is a parallel for Eris on Carlsruhe B 29 and Berlin 1775. On the conversation between Eris and Themis see K.W. Arafat, *Classical Zeus* (1990) 124: Themis may be giving Eris her instructions for the future [but the grouping seems purely conventional]. There must be many other inscriptions. GAI ii, 76 cites Ερυ(η)ς with nu for eta.

7421.

Salamis (Cyprus), tomb 10,15.

- A] SOS amphora. From Salamis in Cyprus. Unattributed. Fourth quarter seventh. *Kadmos 4 (1965) 150/1, figs. 4-5. *Johnston, BSA 73 (1978) 114. Script 43.
- B] No figured decoration.
- C] Gr.: Φρασσις.
- D] Four-stroke sigma.

7422.

Salamis (Cyprus), tomb 10,15A.

- A] Fragmentary SOS amphora. From Salamis in Cyprus. Unattributed. Late seventh or early sixth. *Kadmos 4 (1965) 150/2, figs. 6-7. *Johnston, BSA 73 (1978) 114/92, fig. 7b. Script 44.
- B] No figured decoration.
- C] Grr.: Φεσ and Γλασ, retr.
- D] The second abbreviation is partly written over the first and is not Attic: see BSA 131, n. 38.

7423.

Salamis (Greece).

- A] "A clay pot," Lapatin. A cup (Hatzipolakis, Isidoros). From Salamis, Peristeria cave. Unattributed. Contemporary with Euripides (pot). II B.C. (Gr.). *E-mail communications to Aegeannet, January 17 (K. Lapatin, K. Clinton), 19 (W. Phelps, Hatzipolakis), 20 (Isidoros).
- C] Gr.: either ΕΥΡΙΠΠ or ΕΥΡΙΠΙ.
- D] The Gr. is said to be much later than the pot. Clinton, relying on the first reading as reported to him, suggests Ευριππ<η>, for which see LGPN ii. This is denied by H. and I. Phelps points out that the cave today is much too low-ceilinged and narrow for human use. The cave was first

associated with Euripides by Sylvia Benton and so is the inscription by Lapatin and others. This is highly speculative.

7424.

Salerno, Caudium T 227.

- A] RF bell krater. From Montesarchio (Caudium), tomb 227.(1)
Unattributed. End of fifth. Ca. 400 (Johnston). *A.W.
Johnston, AJA 82 (1978) 224-25, fig. 2,a-b and Ill. 2 (dr.).
TGV 112/18C 48; 161/14F 6; 167/23F 3.
- C] Under foot, Grr.: κρατηρες I-II. ενθηματα I-I. Also a
line crossing the foot.
- D] Listed as Naples in AJA. Price Grr.: 8 obols for (two?)
kraters. Seven obols for the contents. ενθηματα are batches
of small vases accompanying a larger vase.

(1)G. d'Henry's excavations; not previously published.

7425.

Salerno, Museo Provinciale.

- A] BG cup. From Fratte. Unattributed. 500-450 (Johnston). *L.H.
Jeffery, The Local Scripts of Archaic Greece(2) (with supplement
by A.W. Johnston 1990) 457/I (not ill.). Studi etr. 49 (1981)
338/28.
- C] A name is inscribed on the inside.

7426.

Samos.

- A] BF fr. From Samos. Unattributed. First half sixth. *Vidi Oct.
7, 1989.
- B] Naked legs.
- C] At left, vertically down: ηεφα[ιστος(?)].
- D] Closed heta.

7427.

Samos.

- A] Frs. of BF cup. From Samos. Unattributed (Beazley). Sophilos
(Karouzou). First quarter sixth. *ABV 347. *Karouzou, AM 62
(1937) 135.
- B] Ext.: symposium? Under a handle: a cow and a calf.
- C] In red: [--- επ]οιεσεν.
- D] Karouzou took quick notes on Samos in 1936 and then thought
it was Sophilos, but not having been able to go back was
not sure when writing the article in AM.

7428.

Samos.

- A] BF calyx krater. From Samos, sanctuary of Artemis.
Unattributed. 550-500 (Bea. Arch.). *Beazley Archive db, no.
45,105. *K. Tzacos, Delt. 35 (1980), B' 2 Chronika [pub. 1988]
463, pl. 274,1. *BCH 113 (1989), Chronique 673 and fig. 180
(A). *Delt. 35 (1980) 2,2, pl. 274,a.
- B] A: upper row: procession of divinities, all inscribed.
Lower row: a frieze of grazing deer.
- C] The small ph. in Delt. shows: female: 6 letters. Poseidon:
to right of his trident, toward him: Ποσειδων. Female: to
right of her face: ηεφ[α]. Male: to right of his face:
Ζευς. Female: to right of her face: ηεστια. A young god
playing the lyre to left: 5 letters [could be:

Απολλων[δ[ν](?)]. Other figures do not show in the photo.
D] The readings are incomplete.

7429.

Samos.

- A] Frs. of BF pyxis. From Samos. Taleides Painter (Bea. Arch.).
Taleides potter. Third quarter sixth. *Add.(2) 402. AAA 13
(1980) 315, figs. 10-11. *H.W. Catling, Arch. Reports 1982-83
(1983) 50, figs. 88-89. Beazley Archive db, no. 9113.
B] Procession of chariots.
C] On a small fr., below the top meander: Ταλειδες. A break
right after the sigma; εποισεν must have followed.
D] Small letters.

7430.

Samos.

- A] Frs. of BF lid.(1) From Samos? Unattributed. Third quarter
sixth. *Photos. *W. Technau, AM 54 (1929) 39/9, Beilage 23,3.
B] Chariot race: fr. a: legs of horses. Fr. b: front parts of
horses. Fr. c: rear parts of horses.
C] Fr. a: to left of the legs: [--]θος. Fr. b: under the
horses' bellies: Ζανθιππος. Under the horses' front legs:
Ευφορο[s].(2) Fr. c: under the horses' bellies, to right of
the crotch: Χα[--].
D] Three frs. Names of charioteers and perhaps of horses. This
vase supports Beazley's and Payne's reference to a xi on a
sixth-century fr. from Naukratis for which see Script, p. 152.
Attic exopt xi (shape: the two upper horizontals joined by
a vertical, the bottom horizontal separate).

(1)of a pyxis? (2)my reading; for the name in Athens, see LGPN
ii.

7431.

Samos.

- A] Frs. of BF band cup. From Samos? Unattributed. Third quarter
sixth. *Photo.
B] Fr. a: handle. Fr. b: komos of satyrs and maenads.
C] Fr. b: handle zone: three nonsense inscriptions; one:
ΤΟ ΕΚΕΚΕΟ.
D] Two frs.

7432.

Samos.

- A] Fr. of BF band cup. From Samos? Unattributed. Third quarter
sixth. *Photo.
B] A: handle zone: upper part of an animal; tail of another(?).
C] A: handle zone: above the animal's back: nonsense: δεσδευ.
Between the animals, downward: τε[--].
D] In a letter of 15 March 1978, Gerhard Schmidt refers to
this fr.: a lion is attacking a stag. Beside the stag:
δεοδιε(v) [reversed nu], which he interprets as δειδιεν,
'er hat Angst.' It is more likely nonsense.

7433.

Samos.

- A] Fr. of BF cup. From Samos, Heraeum. Unattributed. Last quarter
sixth. *W. Technau, AM 54 (1929) 40/14, Beilage 24,4.

- B] A: lower parts of a naked male with a staff(?), and of a draped male with his staff(?).
- C] Nonsense: A: to left of the left staff: four dots are preserved; incomplete before and aft. Between the right staff and the right male: eight blots are preserved; incomplete aft.

7434.

Samos.

- A] BF fr. From Samos Unattributed. Date? *Vidi Oct. 7, 1989.
- B] A draped male.
- C] At left, vertically down: Πρι[αμος(?)].

7435.

Samos.

- A] Fr. of BF prize Panathenaic. From Samos. Eucharides Painter? First quarter fifth. *Photo.
- B] A: Athena.
- C] A: τον Αθ[ενεθεν αθλον].
- D] ABV 396/5-8 lists four frs. of Panathenaics (three from A: Athena; one from B: athlete, trainer) by the Eucharides Painter; he refers to AJA 47 (1943) 446. The fr. listed here may well be one of the three from A, but my note is not specific enough.

7436.

Samos.

- A] BG handleless cup. From Papavangelenou. Unattributed. Probably first half fifth. *V. Giannouli, Delt. 43 (1988), B 2 [pub. 1993], 489/7, pl. 291,δ.
- B] Undecorated.
- C] Under the foot, Gr.: Ερμαιορηκη.
- D] The inscription is not illustrated. Miswritten or misreported? Perhaps for Hermesikrates (owner)?

7437.

Samos.

- A] BG cup skyphos. From Papavangelenou. Unattributed. Probably first half fifth. *V. Giannouli, Delt. 43 (1988), B 2 [pub. 1993], 490/12, pl. 292,δ.
- B] No figured decoration.
- C] Under foot, Gr.: Ηροφ<>.
- D] Ηροφ<ιλος>, owner.

7438.

Samos.

- A] Frs. of RF/WG cup. From Samos, Heraeum. Akin to Pistoxenos Painter.(1) Second quarter fifth. Ca. 470 (Technau). *Photo. *ARV(2) 865/1, 1561. *Technau AM 54 (1929) 41-42, pls. 5-6. Robertson, AVCA 158.
- B] Int.: WG: Heracles. A: RF: youths.
- C] Int.: to left of Heracles' middle: [Αλκι]μαχ[ο]ς(?).(2)
- D] Beazley says 'akin to Pistoxenos Painter'; Robertson thinks probably by him. This might be Alkimachos son of Epichares, who appears as kalos on vases of this period; cf. ARV(2) 1561 and Davies, APF, p. 13. Very neat BG letters.

(1)the WG cups. (2)I thought I saw perhaps the tip of a final

sigma in the photo.; Technau and Beazley do not give it.

7439.

Samos 2294.

- A] Fr. of BF hydria. From Samos. KX Painter (Komast Group).
Second quarter sixth. *Vidi. *Beazley, Dev(1), pl. 7,1 (after
Buschor); (2), pl. 16,3. *E. Buschor, Meermänner (1941) 17. ABV
25/18, Para. 15, Add.(2) 7. Script 59. *J. Kluiver, BABESCH 70
(1995), fig. 51 top (shows inscriptions).
B] Heracles and Nereus, between sphinxes and lions.
C] To left of Herakles' face: ἡρακλῆς, retr. By Nereus'
face: Νηρεὺς. E..., retr.(1)
D] Listed in K. as Samos K 1211. Closed heta.

(1)non vidi. Buschor noted that this could be the beginning
of a signature; so also Beazley.

7440.

Samothrace, Museum 65.1057A.+

- A] Fragmentary BF column krater. From Samothrace. Painter of
Louvre F 6. Ca. 550 (Moore). *M. Moore, Hesp. 44 (1975) 234/A,
1-2, fig. 1, pls. 51-52.
B] A: Departure of Warrior, with men and women. B: parts of
four standing figures and two sphinxes.
C] B: near the sphinxes, a vertical row of thick blotches
imitating inscriptions.
D] + many frs. listed under A, 1-2. For the blots cf. the
column kraters by the Painter of Louvre F 6, Houston 34.129
and Boston 60.1452.

7441.

Samothrace, Museum 65.1060.+

- A] Fragmentary BF column krater. From Samothrace. Princeton
Painter (E. Davis, M. Moore). Third quarter sixth. 550-540.
*M. Moore, Hesp. 44 (1975) 238-50, esp. 246-47, pl. 55,a. *A.
Boegehold, AJA 87 (1983) 89-90, pl. 13. *Boardman, OJA 2
(1983) 247-48. *A.W. Johnston, ZPE 54 (1984) 115-17. Script
955. Add.(2) 406.(1)
B] A: Heracles and Cycnus; at left, a frontal horseman and
Athena; at right, Zeus and Ares. (The right portion is
missing.) B: Heracles and Athena in a chariot, with Nike;
probably going into the battle on A.
C] Along the top of an unframed panel: φερχekλειδες [ε]ποιεσε.
D] + 71.1014a and 71.1072. Moore reads a final nu which
Boegehold did not find. The initial digamma may be a closed
heta, as Boegehold admits as a possibility and Johnston
suggests while comparing Acr. 914, ABV 666 (which he
restores accordingly). I think digamma more likely.
Boardman's (F)erchekleides seems improbable. Moore's
discussion of the inscription on p. 239 is superseded by
Boegehold and Johnston.

(1)listed as 65.1055.+

7442.

Samothrace, Museum 68.250.+

- A] Frs. of RF column krater. From Samothrace. Unattributed.
Second quarter fifth. *Add.(2) 404. *E.B. Dusenbery, Hesp. 47

(1978) 212/1, pls. 51-59. J.H. Crouwel, Chariots and Other Wheeled Vehicles (Allard Pierson Series 9 (Amsterdam 1992), pl. 15,1A. Beazley Archive db, no. 1726.(1) *GAI ii, 512.

- B] The rim is decorated. A, B, each: Departure of Warriors; chariots (Seven against Thebes?).
- C] A: fr. 1a: on the shoulder just below a tongue pattern below the neck, horizontal: ΕΡΑΣΙΝΟΣ ΕΠΟΙΕ<Ω>Ν.(2) Below this inscription: [--].(3)
- D] + 71.102 + many other frs. The rim fr. does not certainly belong with the other frs. Erasinios: e.g., IG i(2) 957, line 13. Does the second line give Erasinios' father's (a potter's) name or is it the end of a dedicatory inscription (of a bespoken piece)? The alphabet is probably Attic, but note the omega.

(1)the number given is 65.1055; cf. also 65.1060, which is also listed by some under that number! (2)Threatte in GAI ii, 512, takes the final nu for sideways sigma and reads ΕΠΟΙΕΣ<Ε>. (3)no doubt omega for -ου, i.e. gen. [--]ΕΙΟΥ.

7443.

San Antonio, Museum of Art 86.134.35.

- A] BF lip cup. Unattributed. Third quarter sixth. *K. Kilinski II in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 77/34 (no bibl.). *Photos. in Beazley Archive (A, part; B) (listed as Denman).
- B] Lip: A, B, each: Atalanta and Peleus wrestling(1), between two men looking on.
- C] Handle zone: A: nonsense inscription: 16 letters. B: similar.
- D] Ex collection G.M. Denman, Jr. Ex Freiburg, Puhze.

(1)this is surely the same vase as that listed in Bea. Arch.

7444.

San Antonio, Museum of Art 86.134.38.

- A] BF column krater. Painter of Louvre F 6.(1) Mid-sixth. Ca. 560-500 (K.). K. Kilinski II in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 82/37. ABV 124/17 (no bibl.).
- B] A: frontal chariot. B: draped youth to right between lions. Under each handle: eagle to left.
- C] B: to left and right of youth's legs: nonsense: 8 and 6 thick dots respectively.
- D] Ex Italian Market (Marinucci and Panacchi). Ex collection G.M. Denman, Jr.

(1)follower of Lydos.

7445.

San Antonio, Museum of Art 86.134.56.

- A] BF eye cup. Unattributed. Last quarter sixth. Ca. 520-510 (Cohen). *B. Cohen in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 103/50 (ill. includes part of sig.). J. Jordan, Attic Black-figured Eye Cups (Diss. NY University 1988) 83-84, pl. 31,2-3.
- B] Int.: Gorgoneion. Ext.: between eyes and vines: A: Dionysus.

B: a maenad (Ariadne?).

- C] A: between each eye brow and eye: ΝΙΚΟΘΕΝΕΣ and ΕΠΟΕΣΕΝ.(1)
D] Ex collection G.M. Denman, Jr. Except for the nu, the inscription (epoesen) does not look like Painter N, nor does Cohen attribute the cup to him. Neat letters.

(1)the first word is in the text only, the second is illustrated.

7446.

San Antonio, Texas, Museum of Art 86.134.60.

- A] RF cup. Eucharides Painter (Guy). First quarter fifth. Ca. 490-480 (Shapiro). Late (Langridge). *Shapiro in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 146/72 (Int., side). London Market (Sotheby), Cat. 13-14 July 1981, lot 275. LIMC v, 745, s.v. Iris 22, pl. 486. *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 405/E 170 (not ill.) (no bibl.).
B] Int.: Iris(1) to right, but looking back, before a flaming altar, holds a caduceus in her left hand and a satchel (tablets bound up with a handle; no stylus) in the right. Ext.: plain.
C] Int.: to left of the lower part of the figure, starting below the right wing, vertically down and facing the figure: κ(α)λο(ς), retr.(2)
D] Ex collection G.M. Denman, Jr. For other representations of Iris with tablets Shapiro refers to nos. 16, 29, 34, and 35 in LIMC. Here the tablets replace a more appropriate phiale.

(1)so Shapiro after Kossatz-Deissmann in LIMC v, 741ff.; Langridge says Iris or Nike. (2)the alpha lacks the cross stroke; the final sigma is unclear in the ph.

7447.

San Antonio, Museum of Art 86.134.66.

- A] RF Nolan amphora. Nikon Painter. Second quarter fifth. Ca. 470-460 (Shapiro). *Shapiro in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 150/75. Auktion 63 (M.M.) (1983), no. 44. Summa Galleries, Cat. 6 (1984), no. 7. Add.(2) 396.(1) Beazley Archive db, no. 7962.
B] A: a woman holding out a wreath to a youth with a spear (victor). B: Nike with a torch, running.
C] A: starting from the woman's forehead and extending past the spear to near the youth's nose: Καλλίας.(2) Along the spear, starting below the youth's arm: καλος.(2) B: from Nike's mouth: [κ]αλος.
D] Ex collection G.M. Denman, Jr. Shapiro: an earlier Kallias appears in the late sixth century, a later one in the late fifth. He thinks it is not to be excluded that Kallias is depicted on A.

(1)listed as Beverly Hills, Market, Summa Gallery. (2)the description of the locations and the inscriptions are from the text as the phs. do not show the letters. For the spelling (which is erroneously spelled Καλλας in the S.A. cat.) see Add.(2).

7448.

San Antonio, Museum of Art 86.134.72.

- A] RF stemless cup. Penthesilea Painter. Second quarter fifth. Ca. 460-450 (L.-H.). *A. Lezzi-Hafter in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 169/85. Galerie Günther Puhze, Kunst der Antike (cat. 4) (Freiburg 1982) 19/200.
- B] A: Iris surprised by two satyrs (that on the left is partly missing). B: a maenad attacked by two satyrs.
- C] A: between the knees of the left satyr and Iris, a two-liner: $\text{ho } \pi\alpha\iota\varsigma | \kappa\alpha\lambda\omicron\varsigma$. B: between the heads of the left satyr and the maenad: a similar two-liner.
- D] Ex collection G.M. Denman, Jr.

7449.

San Antonio, Museum of Art 86.134.169.

- A] BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Early period (K.). Third quarter sixth. Ca. 550 (Shapiro). *Shapiro in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 79/35. London Market (Christie's), Cat. 23 Feb. 1965, lot 179. New York Market (Christie's), Cat. 19 June 1985, lot 159. Para. 42.(1) J. Kluiver, BABESCH 71 (1996) 8/141 (inscriptions not mentioned).
- B] Shoulder: A: a chariot race: two chariots, each with a running dog; at left, in the middle, and at right, an onlooker. B: symposium: three couches. Body: a dot band; a lotus chain; two animal friezes.
- C] Shoulder: A: above the reins of the right chariot: nonsense: $\delta(.)\upsilon\omicron(\epsilon)\nu.(2)$
- D] Ex collection G.M. Denman, Jr. Para. lists the vase as Basel Market (M.M.). Thick lettering; odd letters. There is only the one inscription. Listed by K. as Basel Market.

(1)Add.(2) 28 (Basel Market (M.M.) is probably not this vase but the item following it in Para. 42. (2)the second letter is unclear in the ph. The fifth letter may be a mu or an epsilon lying horizontally.

7450.

San Antonio, Museum of Art 86.134.196a.

- A] Fragmentary lip cup. Unattributed. Third quarter sixth. *H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 267/178 (no bibl.).
- B] Lip: fragmentary on one side and missing on the other, but there seems not to have been figured decoration.
- C] Handle zone: A, B, each: nonsense: 12 letters.
- D] Ex collection G.M. Denman, Jr.

7451.

San Antonio, Museum of Art 89.26.1.

- A] BG cup. Unattributed. Mid-fifth. *H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 260/154 (ill. shows Gr.) (no bibl.).
- B] Int.: stamped decoration.
- C] Under the foot, in the BG, Gr.: $\text{M}\alpha\iota\omicron$.
- D] The Gr. does not look Attic. I assume that it is ancient.

7452.

San Antonio, Museum of Art 91.24.

- A] RF plastic head kanatharos.(1) Syriskos Painter. Class M (Vatican Class, Guy). Second quarter fifth. Ca. 470 (Cohen).
*B. Cohen in H.A. Shapiro, C.A. Picon and G.D. Scott III, eds., Greek Vases in the San Antonio Museum of Art (1995) 250/130 (no bibl.).
- B] Lip: symposium: A: two youths reclining to left. B: a dog to right; a youth reclining to left (seen from the back).
- C] Lip: A: above the outstretched arm of the left figure: traces of an inscription.

(1)janiform: heads of Heracles and negro.

7453.

Sands Point, Barnet.

- A] RF lekythos. Pan Painter. First quarter fifth. Ca. 480 (Cahn).
*A. Emmerich Gallery, N.Y., Art of the Ancients (exhib. Feb. 7 - March 13, 1968) 25/30 (ill.). Para. 387/114 bis, Add.(2) 259.
- B] A female lyre player.
- C] In front of her mouth: καλε.
- D] Ex Basel Market (M.M.).

7454.

San Francisco, M.H. de Young Memorial Museum 701.

- A] BF lekythos. Perizoma Group.(1) Last quarter sixth. 510-500.
*H.R.W. Smith, CV, US 10, pls. 11,2 and 30,1. ABV 345/2. GAI i, 23-24. *Vidi. *GAI i, 23-24. Script 957.
- B] Race of two chariots.
- C] Under the horses' bellies of the leading team: ελφοσαι.
- D] Smith thinks the inscription is not quite pure nonsense; he suggests that without the digamma it is ἐλῶσαι, intransitive [from ἐλάω], present rather than future participle, and compares other Leagran `nonsense' inscriptions. But it is clearly just meaningless. GAI i also raises the possibility of reading ἐλῶσαι.

(1)connected with the Michigan Painter (ABV).

7455.

San Francisco, M.H. de Young Memorial Museum 230/24872.

- A] RF lug krater. Unattributed. Ca. 450 (H.R.W. Smith). Smith, CV, USA 10, pl. 22,1.
- B] A: Departure of Triptolemos. B: three youths.
- C] Under the foot, Etruscan Gr.: e Av Siunino, retr.

7456.

San Francisco, Palace of the Legion of Honor 1811.

- A] RF pelike. Manner of Kadmos Painter. Third quarter fifth. Late (Beazley). *H.R.W. Smith, CV, USA 10, pls. 20,2, 21, and 30,5. ARV(2) 1187/1, Add.(2) 341.
- B] Uncertain subject(1): Apollo in the sanctuary on Mt. Aegaleos joined by Artemis, Hermes, and Aphrodite; and by the local heroes Cephalus and Procris. B: two pairs of satyr and maenad.
- C] B: above the second satyr: καλο[ς].
- D] = 1925.365.

(1)for different interpretations see CV, with references, and Burn's book on the Meidias Painter.

7457.

San Francisco, Palace of the Legion of Honor 1814a.

A] RF pelike. From Athens.(1) Spreckels Painter. Second quarter fifth. *H.R.W. Smith, CV, USA 10, pls. 18,2 and 19,2. T.B.L. Webster, Der Niobidenmaler (1935) 21/27. ARV(2) 617/1, Add.(2) 269.

B] A: Leto; Apollo seated, with a lyre and phiale; a column; Artemis pouring for Apollo; Apollo's bow and and quivver hung up. B: a boy between two youths.

C] A: Above Leto: καλε. Under the quivver: καλος. Above Apollo's head: καλος.(2) Above Artemis: καλ[ε].

D] This vase imitates the Niobid Painter (Beazley); the attribution is H.R.W. Smith's, accepted by Beazley. Probably mixed alphabet.

(1)so stated in the Sotheby cat. May 23/4, 1921, no. 240.

(2)this and the last must be above each other.

7458.

San Francisco, Palace of the Legion of Honor 1873.

A] RF alabastron. From Greece.(1) Aischines Painter. Second quarter fifth. *H.R.W. Smith, CV, USA 10, pl. 14,4. ARV(2) 717/226.

B] A: a woman with a taenia and an alabastron; behind her, a chair. B: a woman with a box and taenia.(2)

C] B: the woman is inscribed: καλε, retr.(3)

(1)so stated in Sotheby cat. May 23/4, 1921, no. 239. (2)so Smith, who calls the woman on B a servant. Beazley reverses the order of A and B, perhaps because the `servant' is called καλε. Beazley also gives the woman on his side A an alabastron instead of a taenia; that may be an error. (3)note that she is facing left.

7459.

San Simeon, Hearst.

A] BF lip cup. Unattributed. Third quarter sixth. *H.R.W. Smith, AJA 49 (1945) 469, fig. 2.5a-b. *Photos. in Beazley Archive.

B] Lip: A, B. each: a sphinx moving to right while looking back.

C] Handle zone: nonsense: A: χολολυολυολ. B: χο(α)οοολυο.

D] The present location of the vase is unclear to me. Squat letters. The lambda is not a real letter: imitation inscriptions.

7460.

Santa Barbara, CA.

A] BF oinochoe. Unattributed. Briachos Class. Fourth quarter sixth. Ca. 520 (Del Chiaro). *ABV 697/5, Para. 185 and 186/5 (no bibl.). *M.A. Del Chiaro, AJA 68 (1964) 109/V.3, pl. 36, fig. 6.

B] A chariot racing past a goal (the charioteer is bearded).

C] Nonsense: to upper right of the charioteer's head: eight letters, two of them illegible.(1)

D] Ex Roman Market.

(1)Del Chiaro prints: ι(.)α(ν)τιο. "unmeaning inscription in six letters," Beazley.

7461.

Santa Barbara, CA, C 16 WL 55.

- A] RF cup. Santa Barbara Painter.(1) Second quarter fifth. Ca. 460 (Del Chiaro). *M.A. Del Chiaro, AJA 68 (1964) 110/V.7, pl. 34, figs. 13-15. ARV(2) 876/4, Para. 427.
- B] Conversations: Int.: a youth conversing with a seated boy; at left, a bag hung up. A: a seated boy and a youth; in the center, a column; a boy and a bearded man; at left, tablets. B: a boy, and a bearded man offering him a flute case; a lyre; a column, on either side of which, a boy, and a bearded man offering him a lyre.
- C] Int.: I think I can see traces of an inscription to the left of the standing youth's head; it is not mentioned by Del Chiaro. A: on the column, in BG: ho παῖς.(2) Between the head of the second figure and the column: h.(3) B: on the column: the same inscription as on the other column, also retr.(3) Between the second and third figures, at head level, on either side of the hung-up lyre: [ho] (π)(.)αῖς κα[λος].(4)
- D] The photos. are not clear enough for most of the readings.

(1)Beazley earlier had attributed the vase to the Ancona Painter. (2)so Del Chiaro; said to be retr.; it is unclear in the photo. (3)so the text. (4)the photo. shows: [--]γ(.)αισκα. The second letter is a dot which is not a letter; read pi for the `gamma'.

7462.

Santa Barbara, CA, C 18 WL 55.

- A] RF cup. Pithos Painter. Last quarter sixth. Ca. 490 (Del Chiaro). *M.A. Del Chiaro, AJA 68 (1964) 110/V.6, pl. 33, figs. 11-12. ARV(2) 139/19, Para. 334.
- B] Int.: an archer drawing his bow; a shield; a quiver. Ext.: plain.
- C] Int.: Del Chiaro says: "... a kalos-inscription in which the name itself is illegible - or perhaps the inscription is simply the word "kalos" twice repeated, once to either side of the head; left to right at the right, retrograde at the left."
- D] The inscription is not visible in the photo.

7463.

Sarasota, Ringling Museum.

- A] RF cup. Unattributed. First quarter fifth. 500-475 (Shapiro). *H.A. Shapiro, ed., Art, Myth, and Culture: Greek Vases from Southern Collections (New Orleans Museum of Art, Tulane University, 1981) 168/67.
- B] Int.: a youth reclining and holding a skyphos in each hand. Ext.: plain.
- C] Int.: above the youth, below the margin: ho ^ παῖς.(1) Below the couch, in the exergue: καλος.
- D] Note the sideways sigmas.

(1)an outstretched arm intervenes.

7464.

Once Sarteano, Lunghini.

- A] Fragmentary lip cup. From Chiusi. Eucheiros, son of Ergotimos, potter? Ca. 550. *Beazley JHS 52 (1932) 192. Brunn, KG 681. ABV 162/4 (no bibl.). Script 242.
- B] No figured decoration mentioned.
- C] A: [---(?) Εργο]τιμῶ h[ιθυς]. B: χαίρε και πιε[ι ---(?)]. (1)
- D] Listed by Beazley under Eucheiros, but I do not think his name was on the vase, cf. a son of Eucheiros, Vatican, ABV 163. Nevertheless Eucheiros was probably the potter here, as no other son of Ergotimos is known.

(1)cf. GAI ii, 457-458.

7465.

Schwerin 707.

- A] RF hydria (kalpis). Pig Painter. Second quarter fifth. Ca. 470 (CV). *CV, DDR 1, pl. 23; p. 19 (facs.). ARV(2) 565/41, Add.(2) 260.
- B] School scene (music lesson): a bearded man with a lyre before a youth; a bearded man; a seated man with a lyre and a boy before him; a dog between them; a seated youth with his staff before a girl(?) holding out flutes (but he looks back at the boy).
- C] Above the last two figures: κ(α)λος.
- D] = 1294. The alpha lacks the cross stroke.

7466.

Schwerin 708.

- A] RF skyphos. From Cervetri. Pistoxenos Painter. Pistoxenos potter. Second quarter fifth. 470-460. *CV, DDR 1, pls. 24,1-2, 25-27,2, 28,1-4. *H. Diepolder, Der Penthesilea-Maler (1936) 8-9, pl. 4; Der Pistoxenos-Maler (110. Berliner Winkelmannsprogramm, 1954), pls. 3-4. FR iii, pp. 272-73, pl. 163,1 (dr.). JDI 1912, pls. 7-8 (same dr.). *Arias-Hirmer, pl. 166. ARV(2) 862/30, 1672, Para. 425, Add.(2) 298 (much bibl.). Script 718. Robertson, AVCA 157-58 and fig. 164 (B); cf. 168.
- B] Heracles and Linos: A: Linos and Iphicles. B: Heracles and Geropso.
- C] A: above Linos' head: Αι(ν)ος.(1) Starting to left of Iphicles' forehead: Ιφικλε[ς], retr. On the right side of the scene, below the margin, non-stoich. two-liner: Πιστοχσενος | εποισεν.(2) B: to right of (behind) Heracles' head: ηερακ[λες]. Behind the old woman's head: Γεροφσο.(3)
- D] For the identity of Pistoxenos with Syriskos and the Syriskos Painter, see Robertson, AVCA 135ff. Geropso has tatoos, hence she is a Thracian slave. (Contemporary life incorporated into a mythical scene, Robertson). Or old-age wrinkles? Three- and four-stroke sigma.

(1)the nu consists of two parallel strokes. (2)Beazley gives all letters of the name as extant. (3)cf. GAI ii, 263.

7467.

Schwerin 711.

- A] RF oinochoe. Alkimachos Painter. Second quarter fifth. Ca. 470. *CV, DDR 1, pls. 21, 22,2, 41,4-6; p. 18 (bibl.; facs.). E. Simon, Opfernde Götter (1953) 13, 36, 42/47. ARV(2) 533/60, Add.(2) 255.

- B] Apollo with a kithara; Artemis with a bow.
 C] Nonsense, part imitation letters: two lines(?) sloping downward: six letters in each line(?).(1) Graffito: κπσ(ο)(.)(2)
 D] = 1308.

(1)so the text and facs. in CV. The photo., pl. 21,1, shows one line sloping upward to left of Artemis' head, and another downward, to left of her middle. Neither line is legible in the photo. (2)so the text in CV, but I do not understand it.

7468.

Schwerin 716.

- A] RF skyphos. Zephyros Painter. Second quarter fifth. Ca. 455 (CV). *H.R.W. Smith, *Der Lewismaler* (1939) 17 n. 26, pl. 28,a-b. ARV(2) 976/4, Add.(2) 310. CV, DDR 1, pls. 33,1-2 and 34,3-4; p. 23 (facs.).
 B] A: a satyr seated on a rock and holding a tendril. B: a satyr seated on a rock, with a thyrsus and drinking horn.
 C] B: above the satyr, below the rim: κ(α)λος, retr.
 D] = 1277. Note that the satyr is facing left. A and B should perhaps be reversed. Attic alphabet. Alpha resembles a triangle open at the top.

7469.

Schwerin 731.

- A] RF skyphos. Lewis Painter (Polygnotos II). Second quarter fifth. 470-460. Ca. 465 (CV). *CV, DDR 1, pls. 32,1,2 and 34,1,2. *H.R.W. Smith, *Der Lewismaler* (1939), no. 20, pl. 13a-b. *Sichtermann, *JdI* 71 (1956) 117-8. ARV(2) 974/23, Add.(2) 309. K. Schefold, *Die Göttersage* (1981) 326, figs. 474-75 (A, B). *Script* 678. Robertson, *AVCA* 169.
 B] A: Zephyrus(?) pursuing: B: Hyacinthus(?).(1)
 C] A: to right of Zephyrus' forehead: καλε.(2) B: to left and right of the boy's head: καλο(ς).(3) On his left, a pillar, on which kion., nonsense: ιλι(.).
 D] Replica: Naples inv. 126,057, ARV(2) 974/24.

(1)see ARV(2): the figure on A may have a female breast and is inscribed καλη[sic]; Smith 19, n. 28, suggests Eos and, on B, Tithonos. [Smith actually suggested Cephalus.] See Sichtermann. Beazley wonders if Iris is possible and refers to ARV(2) 416/5. Sichtermann considers this a Zephyros - Hyacinthos replica of an Eos - Kephalos scene. Robertson thinks the pursuer is definitely female; according to him, H.R.W. Smith suggested Eos pursuing Tithonos; K. Schefold, *Göttersage* (1981), Chione, daughter of Boreas and Oreithyia. See also Naples inv. 126,057. Robertson thinks Smith may be right. (2)so pl. 13a in Smith; in the text he gives καλη. CV has καλε, Attic. Beazley in ARV(2) has καλη with Attic lambda, which would be mixed alphabet. (3)so CV.

7470.

Schwerin 735.

- A] Plain band cup. Unattributed. Third quarter sixth. Ca. 540 (CV). *Beazley Archive db, no. 3276. *CV, DDR 1, Schwerin, pl. 7,1 (A) and 8.1 (handle), p. 12 (facs. of inscription). K.

Zimmermann, Griechische Vasen des 7. bis 4. Jahrhunderts
(Frankfurt 1973), pl. 6 (A).

B] No figured decoration.

C] Handle zone: A: between palmettes: χαίρε και πει ευ. B:
similar.

D] Lücken compared a band cup by Sokles in Oxford, JHS 52
(1932) 190, fig. 16 (see CV).

7471.

Schwerin 1307.

A] RF cup. Onesimos (O). First quarter fifth. *drs. *ARV(2) 325/73,
Para. 359, Add.(2) 216. *CV, DDR 1, pls. 18,1-2, 19,1-2 and
41,1-3.

B] Int.: a youth with his stick. A: a youth leading two
horses; a Doric column. B: two boys with their horses on
either side of a Doric column.

C] Int.: starting to right of the youth's head: Αρισταρχος. By
the youth's feet at left: καλος. A: along the rim:
Αρισταρχος.(1) B: to right of a horse: καλος, retr. In the
same position near a horse tied to a column: ναιχι, retr.(2)

D] = Schwerin 725. Attic alphabet. Tailed rho. Four-stroke
sigma.

(1)I did not see this in the dr. (2)the first two letters seem
to be facing left to right.

7471a.

Seattle, Art Museum 20.35.(1)

A] RF cup. Painter of Paris Gigantomachy. First quarter
fifth. 500-480 (Bliquez). *L.J. Bliquez, Classical
Vases and Containers in the Collection of the Seattle
Art Museum (1985) 25/20 (Int., B; inscriptions do not
show). ARV(2) 420/62 (bibl.).

B] Int.: symposium: two youths reclining, holding skyphoi and
playing kottabos. A-B: komos: A: a man and four dancing
youths. B: five dancing youths (three with skyphoi).

C] Nonsense: Bliquez mentions random letters "in various
places".

(1)so ARV(2). Bliquez gives the number as: 59.30.

7472.

Seattle, Art Museum Cs 20.37.

A] BF lip cup. Xenokles Painter?(1) Xenokles potter. Third quarter
sixth. Annual Report, Seattle Museum 1959, 3. Art Quarterly, Autumn
1959, 272, 7 and 9. *Amyx, AJA 66 (1962) 229-32, pls. 57,1,3 and 58,5
(B, inscription). Para. 76, bottom. *L.J. Bliquez, Classical Vases
and Containers in the Collection of the Seattle Art Museum (1985), back-
and-front cover (B, shows inscription).

B] Int.: a cock and a hen; tongue pattern. Lip: A: to right of
center: a bull. B: a bit to right: a grazing stag.

C] Handle zone: A: Χσενοκλες : εποιησεν. B:
Χσενοκλ[ε]ς : εποι(ε)σεν.

D] The number given by Bliquez is 59.100. Typical hand of
Xenokles Painter. Very messy writing. B has irregular
spacing, with gaps after the first and eleventh letters.
On A, note nu with a curved top and backhand sigma.

(1) inscriptions and palmettes are in the usual style [i.e., by the Xenokles Painter], but the figure work is not clearly by the same hand (Beazley).

7472a.

Seattle, Art Museum 65.155.

- A] BF skyphos. Painter of the Nicosia Olpe (Bliquez). 540-530 (Bliquez). *L.J. Bliquez, Classical Vases and Containers in the Collection of the Seattle Art Museum (1985) 15/10 (B).
- B] A: Thetis entreats Zeus on behalf of Achilles. B: Achilles dons the armor of Hephaestus: in the center, a bearded man puts on a greave, with helmet and shield nearby; on either side, a woman and two males, all with spears.
- C] Nonsense: B: along Achilles' back, downward: 10 dots. To right of his head, diagonally downward: 10 dots. To right of his raised left knee, horizontal: 6 dots. In the crotch, diagonally downward: 4 dots.
- D] Fine lines of small dots close together.

7472b.

Seattle, Art Museum 82.128.

- A] RF cup. Manner of Epeleios Painter (Bliquez). Ca. 500-480 (Bliquez [too late?]). *L.J. Bliquez, Classical Vases and Containers in the Collection of the Seattle Art Museum (1985) 24/19 (Int., A or B; no inscriptions show).
- B] Int.: discobolus. A-B: combat scenes [according to Bliquez].
- C] [Probably on the Ext.:] Bliquez mentions that the word kalos is written several times along the rim. Further: "A personal name may also have been painted here, but, if so, it has not yet been deciphered."

7473.

Segesta.

- A] Fr. of BF pot. From Segesta. Sophilos (Tusa). First quarter sixth. *W. Fuchs and V. Tusa, 'Archäologische Forschungen und Funde in Sizilien 1955 bis 1964,' AA 1964, 772, fig. 73,
- B] A male head, perhaps of a flautist.
- C] To left of his face: [Σοφ]ῖλος [---], retr.
- D] Beautiful lettering. I doubt the restoration; why not the name of the figure? Not in Beazley under Sophilos.

7474.

Segesta.

- A] BF lekythos. Unattributed. Second quarter fifth. 475-450? (Johnston). *L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 461/P (not ill.). Manni Piraino, Stele [Kontoleon festschrift, 1980) 184-86, pl. 61.
- C] Graffiti on the foot.

7474a.

Selinus.(1)

- A] BF lekythos. From cemetery of Selinus. Unattributed. [First quarter fifth.] *A.D. Trendall, Archaeological Reports 1966-67 (1967) 40, fig. 19,a.
- B] Heracles to right fighting the Stymphalian birds; [Iolaus?]

to left, doing the same.

- C] Numerous nonsense inscriptions, partly imitation letters; the ph. shows six inscriptions. The lettering reminds me of the Diosphos Painter.

(1)[Probably in Palermo.]

7474b.

Selinus.(1)

- A] BF lekythos. From cemetery of Selinus. Unattributed.
[First quarter fifth.] *A.D. Trendall, Archaeological Reports 1966-67 (1967) 40, fig. 19,b-d.
- B] Two(?) warriors riding dolphins to left; at left, a bearded flautist to right, playing.
- C] Nonsense: imitation letters: widely spaced, thin letters: between the flautist and the left-hand warrior, curving downward: 4 letters. To left of face of right-hand warrior, curving and bearing upward: 4 letters. The lettering reminds me of the Athena Painter.
- D] For the subject, cf. the psykter by Oltos, King's Point, Schimmel, CAVI 4100).

(1)[Probably in Palermo.]

7475.

Serajevo, Musée National 654.

- A] RF plastic vase (one-handled mug: see below). From Camirus. Unattributed. First quarter fifth. *CV, Yugoslavia 4, Serajevo (1975), pls. 17,1-2 and 28,1-4 (no bibl.).
- B] Plastic body: a naked satyr crouching on an amphora, making the wine flow. Neck: RF: The Struggle for the Tripod; a palm tree; Hermes; Heracles with the tripod; Apollo with his bow.
- C] Between Heracles and Apollo, facing Heracles: γυ(π)οο.
- D] I am not certain that the vase is Attic. The inscription is surely nonsense. Could it be read retr.? A good ph., pl. 28,3; facs. on p. 36.

7475a.

Serra di Vaglio 51,532.+

- A] Fragmentary RF krater. From Serra di Vaglio. Talos Painter. Last quarter fifth. *J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 12-13, fig. 2 (dr., after Greco). G. Greco, 'Un cratere del pittore di Talos da Serra di Vaglio,' RivIstArch, 3rd ser., 8-9 and 5-35.
- B] A: Sacrifice at the Wedding of Theseus and Helen: at left, a bearded man, seated (Tyndareos?); the Dioscouri; Theseus to right at an altar, with Eros flying toward him; to right of the altar, Perithous with phiale and *kanoun*; Leda to left, holding a staff and wreath; Helen to left, with Eros placing a wreath on her head; two female figures; under the scene, an amphora and a boy leaning over a chest (the *pais amphithales*?).
- C] Theseus. Above the youth's head, roughly horizontal: Περρθός. Leda. Helen.(1) Above the head of the Eros who is above Helen, horizontal: Ερως.
- D] Oakley and Sinos interpret the scene as the προτέλεια

of a wedding. On the relation of this scene to Theseus' abduction of Helen, see their p. 13. Ionic alphabet.

(1)so Oakley and Sinos. The dr. shows some of the letters, but faintly. Those near Theseus, Leda and Helen do not seem very close to the names: in each case, the dr. shows only three letters, but it is probably reduced and hence unclear.

7476.

Sevres inv. 55.

- A] RF Nolan amphora. Related to Charmides Painter.(1) Second quarter fifth. *CV, France 13, III I d, pl. 18,3-5. ARV(2) 654/1, Para. 403.
- B] A: a warrior with shield and spear and a loin cloth. B: a warrior.
- C] A: to right of the warrior's forehead, above the shield: Τιμ(ο)χσεν(ο)ς.(2) Below the shield: κ(α)λος. B: καλος.(3)

(1)may be by the painter himself (Beazley). (2)Beazley reads Τιμαχσενος, CV the same, but with alpha lacking the cross stroke. The photo. in CV shows a filled triangle, which could be intended for omicron, cf. the Oionokles Painter who regularly writes triangular omicrons. The second omicron is also a (small) triangular blob. (3)I think this is understood in CV.

7477.

Sevres inv. 2043.

- A] BG pyxis with lid.(1) Unattributed. Date? *CV, France 13, III L, pl. 12,14 (bibl.). *TGV 181/s.l. 4 41.
- B] No figured decoration.
- C] Pyxis: under the foot, glaze Dip.: ΘHH. Lid: on the underside, glaze Dip.: HH.
- D] Marks to fit the right lid to the pyxis after firing. It is odd that the inscriptions are not Grr. TGV does not list the theta, but has HH for both inscriptions.

(1)TGV: perhaps Apulian?

7478.

Sevres inv. 7230.

- A] BF prize Panathenaic. From Cyrenaica. Nikomachos Series. 332/31. Archon Niketes. *CV, France 13, II H g, pl. 17,19-22. Smets 100/128. Brauchitsch 65/101. *Beazley, AJA 47 (1943) 458/6. Peters, JdI 57 (1942) 147 (listing), ABV 415/6. Robertson, AVCA 276. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 139/cat. 70 (not ill.).
- B] A: Athena to right; column figures: at left and at right: Nike floating above a ship's prow. B: foot race: four youths to right.
- C] A: to right of left column, kion.: [τ]ων Αθηνηθεν αθλων.(1) At right: α[ρχων Ν]ικητης.(2)
- D] CV thinks this is the same vase as Brauchitsch 65/101 despite a slight difference in reading. Made for the Panathenaea of 330. Cf. London B 609. Both inscriptions are in the Ionic alphabet.

(1)so Beazley in AJA; CV shows more letters missing at the beginning. (2)Eschbach: [--]κητης[--].

7479.

Siena, Museo Archeologico 38,442.

- A] BF olpe. Unattributed. Second half sixth. *M. Cygielman and E. Mangani, La Collezione Chigi-Zondadari (199..) 43/16, pl. 11/16a-c. Pellegrini, in Studi e Materiali di Archeologia e Numismatica I (Florence 1899-1901) 313/232.
- B] A: two wrestlers between two trainers.
- C] A: below the wrestlers' joined arms: four dots.
- D] Ex collection Chigi-Zondadari.

7480.

Siena, Museo Archeologico 38,446.

- A] Fr. of LM cup.(1) Tleson Painter. Tleson potter. Third quarter sixth. *ABV 182/44. Beazley, JHS 52 (1932) 193. *M. Cygielman and E. Mangani, La Collezione Chigi-Zondadari (199..) 48/23, pl. 16 (excellent for inscription).
- B] A: no figured decoration preserved (the lip is not preserved).
- C] A: [Τλεῶν ho Νεαρ]χῶ εποεσεν vacat.
- D] Ex Siena, Marchese Chigi.

(1)lip or band.

7481.

Siena, Museo Archeologico 38,447.

- A] Fr. of LM cup.(1) Tleson Painter? Tleson potter. Third quarter sixth. *ABV 182/43. Beazley, JHS 52 (1932) 193. *M. Cygielman and E. Mangani, La Collezione Chigi-Zondadari (199..) 48/24, pl. 16.
- B] Fr. of LM cup, the lip missing: no figured decoration preserved.
- C] A: [Τλεῖοδν επο? [ιεσεν].(2)
- D] Ex Siena, Marchese Chigi 226. For two other Tleson signatures omitting the father's name, see Heidelberg 81/10 and 91/1. In JHS Beazley seems to have attributed this and the preceding fr. (38,446) to the same cup. Neat style.

(1)lip or band. (2)The 2nd omicron is 1/2 preserved.

7482.

Siena, Marchese Chigi.(1)

- A] Fr. of RF cup. Unattributed. Last quarter sixth. Early RF (Beazley, ARV(1)). *dr. *ARV(1) 919 (no bibl.). Not in ARV(2), Para. or Add.(2).
- B] Int.: symposium: a youth reclining and raising his arm as if in salute. Ext.: plain or not preserved?
- C] Int.: above the youth, ending at his head: κ(α)λ(ο)(ς).(2) Under the outstretched arm: κ(α)λ(λ)ος.(3) In the exergue: Χ(α)^ιρ^ιν^ας.(4)
- D] Surely not related to ARV(2) 344/49 (ARV(1) 235/30): manner of the Antiphon Painter: A: symposium, parts of two youths.

(1)probably now: Siena, Museum. (2)sloppy writing: alpha is

nearly triangular. Omicron is in two widely separated parts. Sigma = < reversed. (3)sloppy: alpha as above. Lambda with the short stroke almost missing. (4)sloppy: the alpha is a high-kicker. Sigma = S. ARV(1) says: perhaps [Chairias]. I think it must be for that. Drapery intervenes.

7483.

Sithonia.

- A] Frs. of BG Attic pottery, mostly cups. From a sanctuary, probably of Zeus Koryphaios. Unattributed. Late sixth - early fifth. *I. Votokopoulou and E. Trakosopoulou, *Delt.* 45 (1990) B 2 [pub. 1995] 319, pl. 145,α-β.
- B] No figured decoration.
- C] Pl. 145,α: 2 rim frs.: Ext.: Grr.: 1. [αυ]εθεκεν. 2. (.)ov.(1) 3. on this fr. the authors say that among other scratches one can perhaps discern the name of Zeus. This is pl. 145,β, which I cannot read.
- D] These are three unconnected frs. if I understand the text.

(1)the authors mention the name of a dedicator, e.g. Θεοτιμος, but I did not see this name in the ph.

7484.

Sorrento.

- A] RF hydria. From Sorrento. Cassel Painter. Third quarter fifth. *NSc. 1928, 218-19, fig. 3 (A). ARV(2) 1085/35.
- B] Pyrrhiche: at left, a seated woman playing the flutes; a small Eros flying; a nude girl with shield and spear, dancing; a youth leaning on his stick.
- C] Above the dancer's head, a two-liner: καλος|καλ(η).
- D] Eta lacks the horizontal stroke.

7485.

South Hadley, Mass., Mt. Holyoke College.

- A] RF skyphos. Mount Holyoke Group.(1) Second quarter fifth. *H.R.W. Smith, *Der Lewismaler* (1939) 29/1, pl. 36,a-b. ARV(2) 977/1.
- B] A: a woman running with a torch; a small rock. B: a woman running with a mirror.
- C] A: to left of her head are the letters οσ, retr.; not mentioned by Smith. [καλ]ος, retr.? B: to left and right of the head: κα^λε(?). Not mentioned by Smith.
- D] The letters are very small and the readings are uncertain.

(1)may all be by one hand (Beazley).

7486.

South Hadley, Mass., Mt. Holyoke College 1929 BS II.4.

- A] RF Nolan amphora. From Volterra. Polygnotos. Third quarter fifth. *S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 357/49, pl. 27 (A). ARV(2) 1031/44, Add.(2) 317.
- B] A: two women conversing, that on the left with an oinochoe, the other with a phiale and staff (or scepter). B: king.
- C] A: καλος.
- D] The woman at right on A may be a queen.

7487.

South Hadley, Mass., Mt. Holyoke College 1967 BS II.11.

- A] RF cup. Oltos. Last quarter sixth. 520-510. *Script, p. 60 n. 12. Script 331. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 68/29 (ill. Int., A). Hesperia Art Bulletin 39, pl. A 13. E. Finckenstaedt, AJA 72 (1968) 383, pl. 129. Para. 328/127 ter, Add.(2) 166. Script 331.
- B] Int.: a woman (hetaera) with crotala, running. Ext.: plain.
- C] Int.: starting to left of the hetaera's right hand: καλῶς.(1) Starting to right of her left foot: καλῶς.(2)
- D] See 'Script' on the style of lettering. The writing is in irregular lines. The inscriptions do not much resemble Oltos'.

(1)her right leg intervenes. (2)the head intervenes. So Buitron. Hesp. Art Bull. had read wrongly: καλος καλη.

7487a.

Sozopol inv. 266.

- A] RF chous.(1) From an Opferrinne on the Harmanite peninsula.(2) Eretria Painter (Oakley, Lezzi-Hafter). Ca. 425 (L.-H.). A. Lezzi-Hafter, in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 353-359, figs. 1-11 (fig. 10 is a rough dr. showing the inscriptions) (bibl.: p. 368,3). M. Lazarov, Antichna risuvana keramika v Bulgaria (1990), no. 17.
- B] Eight Muses and a male figure (Apollo?).
- C] A Muse to right confronting a fawn; above her head, horizontal: [Ευ]τερπε. A Muse wearing a peplos. Two Muses seated, that on the left with a lyre, that on the right reaching out for a lost object tended by Thaleia(?); above her head: Καλλιοπ[ε]. Below the two, on a lower level, a Muse seated and playing the flutes; to right of her face: Πολυμ{μ}νια.(3) On an intermediate level, another Muse seated and holding a lyre while raising one arm to hold out a lost object(?); on her left: [Θα]^λεια, retr.(4) A standing Muse; above her head, nearly horizontal: [Ο]ρανια. A male figure in himation, the head missing; above him: Α[πολλῶν(?)], retr.(5) At the far right, a Muse seated and playing the lyre (phorminx); above her head, roughly horizontal: Ερατῶ.
- D] Sozopol is in Bulgaria; the vase was made for Thrace (Lezzi-Hafter). She thinks the vase was a special order for a funeral in Thrace (of a Greek or Thracian), which explains the snakes (see note 1 below); Kalliope, who is a central figure, was the mother of Orpheus. For the two Muses whose names are lost, Klio, Melpomene and Terpsichore are available. From the same find spot comes a mug with Thracians, also attributed to the Eretria Painter, which Lezzi-Hafter also considers a commissioned piece (see pp. 359ff., figs. 12-17). - Mixed alphabet. The inscriptions are horizontal or nearly so.

(1)of the rare globular shape, with twisted handles, ending in two snake tails. (2)on the Black Sea at ancient Apollonia Pontica. Used in a funeral rite with the bottom smashed. (3)so the dr., but the text gives

Polyhúmmnia, "the way the name was pronounced." This remark and the spelling must be wrong. (4)so the dr.; the raised arm intervened; the text has [Th]áleia, retr. (5)the extant letter must be very high up, near the top margin, as there is only a small bit of original surface preserved in this area (see figs. 8 and 9); the dr. is not accurate. The depiction of Apollo without attribute is unusual (Lezzi-Hafter).

7488.

Sparta.

- A] BF prize Panathenaic. From Sparta, Athena Chalkioikos. Leagros Group. Last quarter sixth. 510-500. *Dickins, BSA 13 (1906-07) 150f., pl. 5 (drs.). Hondius and Woodward, BSA 24, 119/70. Beazley, AJA 47 (1943) 44/1 (wrong no.). Brauchitsch, no. 28. ABV 369/112.
- B] A: Athena. B: a chariot wheeling around.
- C] A: to right of the left column: [τον Αθ]ενεθεν αθλο[v].
A-B: under the figured panels, a Gr. in large letters:
[---]τ[---3---]τῶθαναια[i].(1)
- D] Dickins, p. 152 n. 1, remarks on the rarity of dedicated prize Panathenaics.

(1)this reading follows the facs. on pl. 5 of BSA 13 and differs somewhat from the reading in the text of BSA.

7489.

Sparta.

- A] Frs. of BF prize Panathenaic. From Sparta, Athena Chalkioikos. Unattributed. Late sixth - early fifth (Dickins). *Dickins, BSA 13 (1906-07) 152 (not ill.). Hondius and Woodward, BSA 24, 119/71.
- B] A: Athena. B: a chariot.
- C] A: by the left column, prize inscription: [---]v[---].
B: below the chariot, a dedication: Gr.: A.(1)
- D] Same dedicator, same victory as the preceding?

(1)so the text. I.e.: [---]α[---] or A[---](?).

7490.

Sparta.

- A] Fr. of BF prize Panathenaic. From Sparta, Athena Chalkioikos. Unattributed. Late sixth - early fifth (Dickins). *Dickins, BSA 13 (1906-07) 153 (not ill.). Hondius and Woodward, BSA 24, 119/72.
- B] Subjects not mentioned.
- C] A or B: dedication: Gr.: [--- τῶθαν]αι[αι]?(1)
- D] Same dedicator, same victory as the preceding?

(1)Dickins simply gives ΑΙ.

7491.

Sparta.

- A] Fr. of BF prize Panathenaic? From Sparta, Acropolis. Unattributed. Date?(1) *Woodward, BSA 30, 247/1, fig. 4 (dr.).
- B] A or B: no figured decoration preserved. At the top, two horizontal bands and above them, small remains.
- C] A or B: below the top bands, Gr.: [----]ε[---].(2)

D] No doubt dedicatory.

(1)the epsilon is archaic. (2)Woodward suggests: $\alpha\upsilon\epsilon\theta\epsilon\kappa|\epsilon(?)$, but the dr. does not show that the epsilon is final.

7492.

Sparta.

A] Fr. of BF prize Panathenaic? From Sparta, Acropolis.

Unattributed. Date?(1) *Woodward, BSA 30, 247/6, fig. 4 (dr.).

B] A or B: no figured decoration is preserved. BG only.

C] A or B: Gr.: [----]ε[---].(1)

D] No doubt dedicatory.

(1)the epsilon is archaic.

7492a.

Spina.(1)

A] Fr. of Attic skyphos. From Spina. Unattributed. Early fourth. *D. Ridgeway, Arch. Reports 1979-80, 68, figs. 22 and 23.

B] No figured decoration is preserved.

C] Under foot, Gr.: two Etruscan alphabet series incised along the inside of the resting surface.

D] Many letters can be read in the phs.

(1)or in the Ferrara Museum?

7493.

Stanford, University Museum 61.66.

A] BF neck amphora (Tyrrhenian). Castellani Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *Ars Ant., Auktion iii, pl. 37/90. *K. Schauenburg, AJA 70 (1966), pl. 17, figs. 1-2. *T.B.L. Webster, AJA 69 (1965) 64, pl. 17,1-2 (A, B). Para. 42. Not in Add.(2). Script 210. J. Kluiver, BABESCH 71 (1996) 8/155 (inscriptions not mentioned).

B] Shoulder: A: symposium. B: seven komasts (men and women) dancing. Below: A and B: floral; two animal friezes.

C] Shoulder: B: the photo. shows five nonsense inscriptions, but there may be a sixth. Between the legs of the 3rd and 4th figures: 5 letters. Between the 4th and 5th: 6 letters. Between the fifth and 6th figures: 4 letters. Between the 6th and 7th: 6 letters. All inscriptions are between the lower parts (legs) of the figures.

7494.

Stanford, University Museum 70.10.

A] BF/RF cup. Bowdoin-Eye Painter. Last quarter sixth. Ca. 520 (Cahn). *Auktion 40 (M.M.) 49/83, pls. 29-30. ARV(2) 45/109 and 166/3, Add.(2) 183. Hesp. 61 (1992) 130, pl. 32,c (A).

B] Int.: BF: a dancing satyr with a drinking horn. Ext.: between eyes: A: a youth bestriding a very full wineskin. B: a nude youth with a branch.

C] Int.: starting from the left foot, running along the margin and facing out: $\eta\omicron\pi\alpha\iota\varsigma \wedge \kappa\alpha\lambda\omicron\varsigma$.(1) A: above the youth, widely spaced: $\kappa\alpha\lambda\omicron\varsigma$.

D] Ex Arlesheim, Schweizer. For the wineskin see Hesp. A and B may be connected: the youth on B may be greeting the youth who may be about to mount the wineskin for the askoliasmos

(he is the victor).

(1)the words are separated by the satyr's head.

7495.

Stanford, University Museum 70.12.

- A] RF volute krater.(1) Manner of Kleophon Painter (Cahn). Third quarter fifth. Ca. 430 (Cahn). *Auktion 40 (M.M.) 65/108, pls. 45-46. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 424/KLM 16 (not ill.). I. and A. Raubitschek, Hesp. suppl. 20 (1982), pls. 15-16. LIMC iv, 874 Demeter 364. T. Hayashi, Bedeutung und Wandlung des Triptolemosbildes (1992), cat. no. 102.
- B] A: Sending Out of Triptolemos in the winged chair: at left, Demeter seated, with a companion pouring her a libation; at right, Kore (Persephone) pouring into a phiale held by Triptolemos; another companion. B: Dionysiac thiasos: a maenad playing the lyre; an old satyr; Dionysus; a maenad with an oinochoe. Under the handles: between the maenad with the oinochoe and the seated Demeter: Pan. Between Kore's companion and the lyre player: a satyr.
- C] A: Δεμετερ. Her companion: Παρθ[ενο]ς(?).(2) [Τ]ριπτολεως, for [Τ]ριπτολε(μ)ος.(2) Miswritten. Κορε. Her companion: [-]ε[-]. B: ...αιτ..αλε-πομ..ς(?).(3) Διον[υσο]ς. Under the left handle: [Π]αν.(4)
- D] Ex Basel Market (M.M.). The two scenes are connected as being Eleusinian. The inscriptions are very faint and hard to read. Attic alphabet.

(1)somewhat fragmentary. (2)Cahn. (3)so Cahn's text. It is unclear how these letters are to be divided among the first two figures: [-]αιτ[-](?). (K)λε<ο>πομ[πο]ς(?). (4)..αν, Cahn.

7496.

Stockholm, Medelhavsmuseum 1963.1.

- A] RF amphora. Tyszkiewicz Painter. First quarter fifth. 490-480 (Schauenburg). *Schauenburg, Ars Antiqua iv (1962) 33/136, pl. 46. ARV(2) 1643/33 bis, 1708, Add.(2) 210. *TGV 144/18E 11 and 19E 2; 159/10F 18, fig. 10,c (facs.).
- B] A: Athena between Diomedes with the palladion and Odysseus. B: a woman between two bearded men.
- C] Under the foot, Grr.: KPO EM ΠΠΟ.
- D] Ex Lucerne Market (A.A.). For the interpretation of the abbreviations see TGV 217 and 227. Milne had suggested κρωσσοί and Johnston suggests ἐμβάφια and πρόχους. There seem to be no numerals with these vase names.

7497.

Stockholm, N.M. Ant.

- A] BF oinochoe. Unattributed. Keyside Class. First quarter fifth. *Para. 183/22 bis, Add.(2) 110. *Schauenburg, Ars Antiqua iv, 31/130, pl. 42 (exc. picture). *Boardman, ABFV, fig. 286. *H. Gropengiesser, AA 1977, 591f., n. 33 and 600 n. 65.
- B] Odysseus and the Sirens: at left, three sirens on a rock, one with a lyre; at right, the forepart of a ship; at the far right, Odysseus tied to the mast.
- C] Above the sirens: σῆρ̄εν. To their lower right: σ(ἔ)ρ̄εν.(1) To left of Odysseus' lower middle: Ολυτ<τ>-ε-υς.(2) Starting

from his mouth and to right of the sail: λῦσ<ο>ν, retr.(3)

(1)The letters are clear, except that the first epsilon seems to lack the bottom horizontal. The reading given by Gropengiesser is σῆρῆν (not σῖρῆν). The photo. in Ars Ant. confirms this, if we mean the inscription below the lyre. She seems to mention only the one occurrence of 'siren', if my note is correct. (2)- indicates wider spacing. (3)Rendered ΓΥΣΝ by Schauenburg in the text (i.e. the retr. is not mentioned), but later explained by him as λῦσον.

7498.

Stockholm, N.M. Ant. G. 26.

- A] RF Nolan amphora. From Nola. Dresden Painter. Second quarter fifth. *ARV(2) 655/4.
B] A: Nike. B: a youth.
C] A: K(α)λλικλῆς καλός.
D] Mixed alphabet? Lambda both Ionic and Attic. Three-stroke sigma.

7499.

Stockholm, N.M. Ant. G. 2107.

- A] WG lekythos. Achilles Painter. Ca. 450. 460/55-450 (Oakley).
*O. Antonsson, Antik Konst (1958) 1105. ARV(2) 996/135.
*Script 687, Fig. 127. *J.H. Oakley, The Achilles Painter (1997) 139/185, color pl. 1A-B (both show the inscription distorted).
B] "Mistress and Maid": woman seated in a chair to right, playing the lyre; above and behind her, at the top, a sash; above her head, at the top, an oinochoe hung up; woman to left holding a sash; behind her and at the top, a sash and oinochoe hung up.
C] Between the figures, at the top, horizontal stoich.
left-aligned three-liner:
Διφιλος|καλος|Μελανοπιῶ.
.....
.....
.....:(1)
D] Listed as G. 2107 in ARV(2). The final letter written above the line to square the tabella. Ionic alphabet with omicron for omega. Ionic lambda, once with the second leg shorter and once resembling lambda S 6 (see chart in 'Script'). Sigmas typical of Achilles Painter. Phi with extended vertical.

(1)the final omicron of the father's name is in the stoichos vertically; but it is not quite in line horizontally with line 2 but is slightly below that line.

7500.

Stockholm, N.M. Ant. G. 2335.

- A] RF cup. Pistoxenos Painter. Second quarter fifth. Ca. 465 (Cahn). *Auktion 22 (M.M.) 93/173, pl. 58. ARV(2) 860/8 bis, Add.(2) 298.
B] Int.: Dionysus pours a libation on an altar; at right, a thyrsus. A-B: youths and horses: A: at left, a column with an architrave; before it, a horse; a youth with petasos, chlamys and spears; a bearded man, seated; a youth leaning on his stick. B: at left, a similar column and horse; a

youth in chlamys and petasos holding its head; a spear; a youth in traveling costume with a spear; an old man leaning on his stick; a tree.(1)

C] Int.: nonsense: white dots imitating an inscription.

(1)Cahn thinks A and B are departure scenes; but they could be arrivals.

7501.

Stockholm, N.M. Ant. 1960.11.

A] RF cup. Douris. Python potter (B.-O.). First quarter fifth. Late middle period (B.-O.). *ARV(2) 444/230 bis, Add.(2) 240. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/172, pl. 94.

B] Int.: a boy hastening to left; at left, a flute case. Ext.: plain.

C] Int.: to the boy's upper left, along the margin: καλος. To right of the top of his head, along the margin: ho παις. I.e.: καλος ho παις.

D] Beazley in ARV(2) thinks the boy may be fleeing. [Why then the flute case?]

7502.

Strasburg, University 776.

A] Fr. of RF cup. Douris. First quarter fifth. Middle period (B.-O.). *ARV(2) 435/86 (no bibl.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 80/130, pl. 77.

B] Int.: maeander and the inscription. A: warriors: legs of males, one putting on a greave.

C] Int.: ho [---].

7503.

Strasburg, University 837.

A] Fr. of WG/RF cup. Recalls Telephos Painter. Second quarter fifth. *ARV(2) 820 (no bibl.).

B] Int.: WG: no figured decoration preserved. A: [RF:] sponge, strigil, aryballos; hip of an athlete(?) bending forward.

C] Int.: [--]ς.

D] Three-stroke sigma.

7504.

Stuttgart, University 79.2.

A] RF cup. Douris. Python potter (B.-O.). First quarter fifth. Very early. *Add.(2) 393-94, 403. Beazley Archive db, no. 9137. Jb Baden-Württemberg 17 (1980) 325, fig. 15 (Int.). *M. Honroth in G. von Freytag gen. Loringhoff et al. (eds.), Praestant Aeterna, Festschrift für Ulrich Hausmann (1982) 22 (facss.), pls. 47-49 (all). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 44, 73/15, pl. 10.

B] Int.: a discobolus; between his feet, halteres on the ground. A: a nude youth (athlete); on his left, a sponge and aryballos; in the center, a draped youth [trainer?]; at right, two naked youths (athletes) moving toward him and greeting him. B: at the left, two wrestlers; on either side, a sponge and aryballos; in the center, a young trainer; at right, a naked youth (athlete).

C] Int.: starting to left of the right foot and going along the margin to the height of the athlete's left shin: Δορις εγραψε : ho παις καλος. A:

Χαιρεστρατος [κα]λος.(1) ὁ ἡεμῆ, three times by the heads of the three athletes (each horizontal from the open mouth):
1. near horizontal to right of the left athlete's face.
2. near horizontal to left of the second athlete's face, retr.
3. similar. B: [Χαιρ]εστρατος καλος.(2)

- D] Subjects and inscriptions are taken from Buitron. Honroth's descriptions differ somewhat; they include parallels to athletes' invocations of Hermes.

(1)where? (2)so B.-O.'s text.

7505.

Stuttgart, Württembergisches Landesmuseum KAS 74.

- A] BF skyphos. Theseus Painter (K.-G.). Early fifth. *I. Scheibler, 'Bild und Gefäss,' JdI 102 (1987) 71, fig. 8. *E. Kunze-Götte, CV, Germany 26, pls. 19,1-2 and 20,1. Para. 258, near top.
B] A: a bull lead to sacrifice. B: a youth catching a boar; a man and a youth carrying an amphora on a pole.
C] A has no inscriptions. B: nonsense: above the amphora, bearing downward, three small letters: Ϝσ(ν).(1)
D] Beazley compares the skyphos Tampa Museum (ex Maplewood, Noble, ABV 704/27 ter).

(1)the pictures in Scheibler and in CV are very small: the 'digamma' could be an epsilon; it is no doubt so intended. The last letter may be a heta.

7506.

Swiss Private.

- A] Fr. of BF prize Panathenaic. Unattributed. Kallikles potter. Sixth century. Early (Ag. 23). *Agora 23, 14 nn. 11 and 13 (mentions).
C] A: the prize inscription is not preserved. Καλ<λ>ικλε[ς] εποιε[σεν].

7506a.

Swiss Private.

- A] BF neck amphora (Tyrrhenian). Kyllenios Painter (Kluiver). Middle period (Kluiver). *J. Kluiver, BABESCH 71 (1996) 2/112 (inscr. mentioned, not given), figs. 5-6 and 37 (5 shows most inscriptions). Cat. H.A. Cahn, Schweizerische Kunst- und Antiquitätenmesse Zürich-Oerlikon 17-25 April 1993, 4.
B] A: Achilles pursuing Troilos. B: four horsemen racing to right.
C] A: nonsense: at least seven inscriptions. E.g.: to right of Achilles head, horizontal: λτυ(ο)σ^πο, complete.(1)
B: not inscribed.
D] The letters thicker and the inscriptions more closely fitted in the spaces than on Louvre E 836 (CAVI 6261 as corrected).

(1)the omicron is disjointed. Troilos' head intervenes.

7506b.

Swiss Private.

- A] Fragmentary BF neck amphora (Tyrrhenian). Timiades Painter (Kluiver). Middle period (Kluiver). *J.

Kluiver, BABESCH 70 (1995) 67/52 and 72/52
(inscriptions done by C.J. Ruijgh) (not ill.). LIMC
iv.2, s.v. Gorgo, Gorgones 315 (the first 2
inscriptions transcribed).

- B] A: Medusa and Perseus. B: between sphinxes: komos. Below:
two animal friezes.
C] A: Μεδουσα. [Γ]οργ[ο]ν [sic]. ἡερμ[ε]ς. Αθηναια. Περ[σε]υς,
retr.
D] Ex Basel Market (photo. no. 7524 in Cahn's card file)
(Kluiver). LIMC: in the first inscription, ONA is incorrect
(so Kluiver).

7507.

Swiss Private.

- A] BF lip cup. From Chiusi. Unattributed. Anakles potter. Third
quarter sixth. *Beazley, JHS 52 (1932) 169. ABV 159/1, Add.(2)
46.
B] Lip: A: a fawn rubbing its nose. B: a fawn grazing.
C] Handle zone: A: Ανακλες εποιοεσεν. B: the same.
D] Ex Paris, Morin-Jean.

7508.

Swiss Private.

- A] BF lip cup. Sokles Painter (Schauenburg). Sokles potter. Third
quarter sixth. *Para. 72, Add.(2) 49. *K. Schauenburg, 'Erastes
und Eromenos auf einer Schale des Sokles,' AA 1965, 849-67,
figs. 1-3.(1)
B] Int.: a man courting a boy; at left, a dead hare hung up; at
right, a dead fox hung up. Fancy tongue pattern,
crenelation and line border. Ext.: lip: plain.
C] Handle zone: A: Σοκλες εποιοεσεν. B: the same.
D] In n. 1, Schauenburg lists addenda to Beazley's article on
homo-erotic vases in the Cyprus Museum.

(1)Para. wrongly lists AA 1955.

7509.

Swiss Private.

- A] BF lip cup. Tleson Painter. Tleson potter. Third quarter
sixth. *Photos. in Beazley Archive.
B] Lip: A: a siren to right, looking back. B: similar.
C] Handle zone: A: Τλεσδν ho Νεαρχδ εποιοεσεν. B:
Τλε[σδν ho Νεαρ]χδ εποιοεσεν.
D] Ex New York market? In the normal style of Tleson
signature. Beazley has a note on the mounting sheet:
'Tleson Painter 39 bis'. But no such number is found in the
published books. Probably = Basel Market (M.M.),
*Sonderliste G (M.M., 1964), 47/81 (A, details of B, no
bibl.).

7510.

Swiss Private.

- A] BF Nikosthenic neck amphora. Painter N. Nikosthenes potter.
530-520. *ARV(2), p. 123 n. 1/4.
B] Neck: A: komos: two naked youths at a krater. B: two naked
youths. Shoulder: A: a sphinx between lions. B: similar.
Body: satyrs and maenads.
C] Signed Nikosthenes.

D] I have not identified this with any vase mentioned in Para. or Add.(2).

7511.

Swiss Private?

A] BF oinochoe (olpe). Unattributed. 530-520. *dr. (Hartwig's tracing from Micali). G. Micali, *Storia degli antichi popoli Italiani*(3) (Florence 1849), pl. 91,1. Bothmer apud ABV 667/under Euphiletos, Add.(2) 148. LIMC i, pl. 516 Amazones 711?

B] Two mounted Amazons.

C] Nonsense: to right of one face: νοε. Similarly for the other: οκτο. Between the horses' legs: ενο(.)με.(1) To right of the last: καλε. On the horses' right: τιυενανεος.

D] = a lost olpe mentioned in ABV 667? This note is based on the identification of the vases mentioned in my note from the tracing, ABV and Add.(2). Bothmer compares New York 06.1021.47, which has similar inscriptions including however the name Ευφιλετος.

(1)the bracketed letter somewhat resembles a disjointed Ionic gamma. Is this intended for a proper name?

7512.

Swiss private. licate of 4861 (Lucerne Market (A.A.), q.v.)

A] BF amphora. Unattributed. Last quarter sixth. Ca. 510 (Schauenburg). *Schauenburg, *Ars Antiqua* iv, 31/131, pl. 44. CB iii, 1 (under no. 114). Guarducci, EG iii, 486 n. 2. Agora 12, 7 and 201 n. 1 (cf. 382). Cf. TGV 228/12F and n. 1. Cf. Amyx, Hesp. 27 (1958) 186-90. *I. Scheibler, 'Bild und Gefäss,' JdI 102 (1987) 60.

B] A: Athena mounting a chariot seen in three-quarter view. B: Duel of Achilles and Memnon? Two fight over a fallen comrade (Antilochos?), with a woman (goddess?) on each side.

C] A: to left of the scene, facing the margin: Αθεννα [κα]λε. To left of the horses' croups: καλο[ς], retr. On the horses' right, starting below the mouth and not parallel to the margin, past the horses' legs: καλος ^ho ^καδος.(1)

D] Ex Lucerne Market (A.A.). kados is here used for the amphora itself. For this word, Schauenburg refers to Amyx, Hesp. 1958, 186ff. See also Agora 12, 201-203 and TGV. Gr. on unglazed water jar from the Ceramicus, U. Knigge, *Der Südhügel (Kerameikos, Ergebnisse der Ausgrabungen ix, 1976) 26, 192/ES 35, fig. 50, pl. 95,1.*

(1)there is a blot above the horse's mouth but it cannot be part of the inscription.

7513.

Swiss Private.

A] BF/WG lekythos. Athena Painter. Second quarter fifth. *Sonderliste G (M.M.) 22/41 (ill.). Para. 262 and 263/4, Add.(2) 131.

B] A warrior on horseback; a dog; at left, a bird flying away.

C] Around the main figure: nonsense: eight imitation letters (plus a letter between his chest and the horse's neck).

7514.

Swiss Private.

- A] RF psykter. Pezzino Group. Last quarter sixth. S. Drougou, *Der attische Psykter* (Beiträge zur Archäologie 9, 1975) 17/A 27, 94 and n. 316 (not ill.). *Bothmer, *GettyMusJ* 14 (1986) 9-10, figs. 6,a-e. ARV(2) 1621/3 bis, Add.(2) 157.
- B] Athletes: two pairs of wrestlers, an acontist, a discobolus, two boxers, a bearded flautist, a man crowning a victorious boy athlete.
- C] The photos. show inscriptions too small to be read. Drougou says the vase is inscribed, but the inscriptions are not known to her, as the vase is unpublished; presumably, she thinks, they are the names of the athletes (see n. 316). [Perhaps nonsense, as common in Pezzino Group?]
- D] Listed by Drougou as 'Priv.-Slg. Bellinzona'. Cf. New York 10.210.18, the Oltos psykter.

7515.

Swiss Private.(1)

- A] RF cup. Apollodoros. First quarter fifth. *K. Schefold, 'Pammachos,' *AK* 17 (1974) 137/3, 139 n. 22, pl. 38,1.
- B] Int.: a crouching warrior.
- C] Int.: above his head, and to left and right, in an irregular line: Παμμαχος καλος.
- D] Irregular writing as in Basel, BS 471, apparently typical of Apollodoros.

(1) Tessin, Private (Ticino). [The same collection as that mentioned under Basel, Antikenmuseum BS 471 (above, 1996); but see my note there.]

7516.

Swiss Private.

- A] RF cup. Manner of Douris. First quarter fifth. *ARV(2) 450/26 (no bibl.).
- B] Int.: a woman with a basket. Ext.: plain.
- C] Int.: καολς, miswritten for καλος.

7516a.

Swiss Private.

- A] RF cup. Makron. Hieron potter. First quarter fifth. Hauptwerk II (Kunisch). *N. Kunisch, *Makron* (Kerameus 10, 1997) 7, 112, 217/533/2, pl. 174.
- B] Int.: a seated man receiving meat and bread from a boy. A: three pairs of a man and a hetaera. B: three pairs of a youth and a hetaera.
- C] On handle B/A, [in BG area of] right hasta, Gr.: Hieron epoiesen.
- D] Type B. Formerly unpublished.

7517.

Swiss Private.

- A] RF stamnos. Syleus Painter. Second quarter fifth. Ca. 470 (Isler-Kerenyi). *Stamnoi: an Exhibition at the J. Paul Getty Museum (1980), no. 14 (B). Philippaki, *Stamnos* 59f. ARV(2) 251/35, Add.(2) 203.
- B] A: Achilles and Penthesilea; an Amazon coming to her assistance. B: in the center, Agamemnon seated, with a phiale; at left, Diomedes; at right, Briseis with an oinochoe.

C] A: above Achilles' shield: Αχιλ[λεως]. Before the running Amazon: Εφ[---]. B: to right of the male figure at left: Διομεδ[ες]. Above the seated figure: Αγαμεμνων. In front of the woman: καλε.

7518.

Swiss Private.

- A] RF stamnos. Aegisthus Painter. Second quarter fifth. Ca. 465 (Cahn). *Auktion 70 (M.M.; 1986), pl. 49/212. Philippaki, Stamnos 58/6. ARV(2) 1657/19 bis, Add.(2) 252.
- B] A: three women at a laver, that in the middle naked and washing. B: three draped women.
- C] B: between the women(1), a two-liner: ho παις | καλος.
- D] Ex Basel Market (M.M.).

(1)`Auktion' does not say which.

7519.

Swiss Private.

- A] RF skyphos. Lewis Painter. Ca. 450. Ca. 445 (Cahn). *Auktion 22 (M.M.) 95/177, pl. 59 (A, B, side). AK 6, pl. 2. ARV(2) 1676/37, Para. 436, Add.(2) 310.
- B] A: a bearded satyr holding a torch in each hand precedes a woman (the bride).(1) B: a bearded satyr in chiton and himation leads a woman (χειρ ἐπὶ καρπῶ) with thyrsus, while also holding a thyrsus.
- C] A: at the top: near the woman: καλη. Near the satyr: καλο<ς>.(2) B: as on A: καλε and καλο<ς>.(2)
- D] A: the bride could be the basilinna at the Anthesteria. Mixed alphabet with Attic lambda.

(1)Cahn: in a short chiton and an outer garment with overfolds; boots. Cahn thinks she is a male dressed as a woman, the bride's mother; he thinks it is from a satyr play. (2)so Cahn.

7520. [Formerly listed as Swiss Private.]

Geneva, Musée d'Art et d'Histoire HR 299.

- A] WG lekythos. Achilles Painter. Ca. 450 (Jucker, Oakley). *I. Jucker in Studien zur griechischen Vasenmalerei (AK Beiheft 7, 1970) 47-49, pls. 25 and 26, 1-2. *J.H. Oakley, The Achilles Painter (1997) 156/N 10, pl. 163A-C (side, front (showing inscriptions) and detail).
- B] Man (king) with scepter seated to right on the upper step of a funeral monument, on top of which a lion is now lost.
- C] High above the man, close to the top margin, horizontal: Ακρισιως. On the upper step, at mid-height but displaced to the left: Περσεως. In the same position on the bottom step: [---]. J. suggests: [Δαναη]ς.
- D] Ex Swiss Private. Restored (parts missing). J. says that the vase is in the Swiss Market, but also that it is in private possession in Switzerland. Akrisios is sitting on the tomb chamber in which he has buried his daughter; he may be hearing the voice of the infant Perseus. - Ionic alphabet. Omega for omicron: see Script 167. Most letter forms of the Perseus inscription are only partly preserved, to judge by the photo.

7520a.

Swiss Private.

- A] WG lekythos. Achilles Painter (Sommer). 450-445 (Oakley). *J.H. Oakley, *The Achilles Painter* (1997) 11 and n. 4, 140/195, pl. 105B-D (both show inscription).
- B] Two women. The phs. show: remains of a woman seated to right on a stool and holding a plemochoe; above and behind her, at the top, a mirror hung up; traces of a standing woman, with an offering tray; above and behind her, at the top, an oinochoe hung up.
- C] In the middle between the figures, below the top margin, horizontal stoich. three-liner with the second line centered:
Τιμοδημος | καλος | [...]παγητο̃.(1)
.....
.....
//.....
or:
/.....
- D] Much broken and the surface rubbed off. The inscription is better preserved than the figures, which makes one wonder if it has not been redrawn (although the letter forms resemble those used by the Achilles Painter); this might explain a possible confusion of gamma and rho, and the peculiar tau which resembles an epsilon (Y). For the name Timodemos see ARV(2) 1610 (Cab. Méd. 508, CAVI 6145)); LGPN ii, s.v. - Ionic alphasbet. The writing is not very regular.

(1)Oakley, p. 11 n. 4, restores the gen. of Ἐπάγητος, an Eretrian name, although he says that the tabella format suggests "one or two" missing letters at the beginning. But if the third line is centered like the second, [E]παγετο̃ can stand. If, however, line three is left-aligned, there are perhaps other possibilities, although the ph. does not show a trace of a letter to the left of the break in which the second missing letter is lost. I note that the gamma has a wavy horizontal and wonder if it is not a rho of shape S 5 in the chart published in 'Script'. Hence perhaps [Eλ]παρετο̃; the name is found on a BF hydria in Boston, 01.8058, CAVI 2713, as a kalos-name. If a gamma, perhaps [Eλ]παγητος(?). Oakley mentions also Ἰππάγητος and Ὑπάγητος, but rejects them as not being found in Attica.

7521.

Swiss Private.

- A] RF lekythos. Third quarter fifth. *I. Wehgartner, 'Das Ideal massvoller Liebe auf einem attischen Vasenbild,' *JdI* 102 (1987) 190 n. 18 (mention). A. Lezzi-Hafter, *Der Schuwalow-Maler* (1976), pl. 140.
- B] A seated woman holding a branch.
- C] Eukleia.(1)

(1)the inscription was discovered by Guy (information given Wehgartner by H.A. Shapiro).

7522.

Sybaris, Antiquarium.

- A] RF skyphos. From Francavilla Marittima. Unattributed. Last quarter fifth. 410-400 (Johnston). *L.H. Jeffery, *The Local Scripts of Archaic Greece*(2) (with supplement by A.W. Johnston 1990) 456/E (not ill.). Stoop, *BABesch* 54 (1979) 87/4, pl. 6.
C] A dedication on the foot.

7523.

Sydney 39.

- A] BF lip cup. Sakonides. Third quarter sixth. 550-530. *Beazley, *JHS* 59 (1939) 282-83, fig. 1. ABV 171/5. Script 253.
B] Lip: A, B, each: a female head in outline.
C] Handle zone: A: χαιρε και πει τε<ν>δι. B: similar.
D] For the attribution, see Script. Rho with extended vertical and open loop.

7524.

Sydney 46.40.

- A] RF cup. From Vulci. Eucharides Painter. First quarter fifth. Later (Langridge). *E.M. Langridge, *The Eucharides Painter and his Place in the Athenian Potters' Quarter* (diss. Princeton 1993) 409/E 167 (not ill.) (bibl.as in ARV(2)). ARV(2) 231/87.
B] Int.: a woman spinning. Ext.: plain.
C] Int.: running out from the figure: καλος.

7524a.

Sydney, Nicholson Museum 53.02 and 53.03.

- A] Frs. of lip cup. Tleson Painter (Heesen). Third quarter sixth. *P. Heesen, *CV, Netherlands 8, Amsterdam, Allard Pierson Museum 2* (1996), p. 50 (mention). A. Cambitoglou, *Handlist of the Classical Collection, Nicholson Museum* (1992) 104 (not ill.).
B] No figured decoration mentioned in CV.
C] Handle zone: 53.02: [χαρ]ε και πει ευ τ[οι]. 53.03: [---π]ιει ευ τοι.
D] The two frs. are probably from one cup.

7525.

Sydney 53.14.

- A] BF lip cup. Unattributed.(1) Third quarter sixth. *Para. 77 (no bibl.).
B] Lip: A: two sirens with a flower between them. B: similar.
C] Handle zone: χαιρε και πει τευδε.(2)

(1)compare perhaps with the vases of the Group of Vatican G 61 (Beazley); see especially Vatican G 61 for references.
(2)it is not clear from Para. whether the inscription is exactly the same on A and B.

7526.

Sydney 56.22.

- A] Fr. of LM cup.(1) From Cumae. Tleson Painter? Tleson potter. Third quarter sixth. *H.R.W. Smith, *AJA* 49 (1945) 467/3 (ill.). *ABV 182/42, Para. 76.
B] No figured decoration preserved.
C] Τλεσο[ν ho Νεαρχο εποιεσεν].
D] Ex Los Angeles (Merlo). The lettering is suitable for the

Tleson Painter.

(1)lip cup or band cup.

7527.

Syracuse.

A] Fr. of BF prize Panathenaic. From Vulci. Unattributed. Second half sixth. NSc. 1893, 467. Cf. S. Gsell, Fouilles dans la nécropole de Vulci (1891), p. 508. Brauchitsch, no. 74, p. 121.

B] A: lower part of the left-hand column.

C] To left of the column: [---αθ]λον.

7528.

Syracuse.

A] Band cup. From Syracuse? Unattributed. Third quarter sixth. *Vidi.

B] A: No figured decoration.

C] A: handle zone: in large letters, between palmettes: nonsense(?): διεχλυ.(1)

(1)the dotted letters are very uncertain.

7529.

Syracuse.

A] BF skyphos. From Syracuse. Unattributed. Ure's Class of Skyphoi A 1. Third quarter sixth. *Vidi (A). *Para. 85.

B] A: Gigantomachy? Three pairs of men and women fighting; twice the woman is Athena. B: five Athenas dancing; Hermes.

C] A: on the shield of the second warrior, which is seen from the side, in large letters: nonsense: αολν.

7530.

Syracuse.

A] BF calyx krater. From Syracuse. Related to Antimenes Painter. Last quarter sixth. *NSc. 1943, 69-72, figs. 28-31. ABV 281/18.

B] A: Athena mounting a chariot, with Heracles; at left, Dionysus; behind the horses, Apollo with cithara and Artemis(?); at right, Hermes and Leto(?). B: Dionysus with maenads and satyrs. Predella: A: between palmettes: Dionysus with a satyr and a maenad. B: between palmettes: a chariot, racing.

C] Predella: B: nonsense: between the driver's and horses' heads: ασοιερ. Under the horses' bellies: γοισ.

7531.

Syracuse.

A] WG lekythos. From Gela. Bowdoin Painter. Second quarter fifth. *NSc. 1932, 140-41, fig. 4 (dr.). Para. 406/199 bis.

B] Nike at a fountain; a pointed amphora on the ground.

C] In front of Nike's face, nonsense: ο(τ)εοσ.(1)

(1)NSc. thinks the letters are the end of a kalos-name. The tau has the shape of Ionic gamma, according to the dr.

7532.

Syracuse.

- A] Fr. of of RF bell krater or calyx krater. From Camarina. Group of Polygnotos. Third quarter fifth. *CB ii, p. 37 n. 1 (mention). ARV(2) 1056/79. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 464/PGU 92 (not ill.). LIMC iii, 772 Eos 258 (as Tithonos).
- B] A: Eos and Tithonos? Shoulder of one wearing a himation; shoulder of a woman wearing a peplos.
- C] A: between the figures: [Π]ριам[ος].
- D] For the subject, see CB. The inscription would refer to Tithonos' brother, young Priam.

7533.

Syracuse.

- A] RF hydria (kalpis). From Syracuse. Christie Painter. Third quarter fifth. *TGV 41, 102/16B 33 and 112/18C 22, fig. 4,s (wrongly called a bell krater). ARV(2) 1049/44. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 374/CHR 47 (not ill.).
- B] A seated woman, and two women.
- C] Under the foot, Grr.: Π with a straight line through it (?).(1) ΚΙ ΠΙΙΙ Αρχι<>.
- D] Archi<> is the name of the trader; see TGV 41. Names of traders are very rare. The numeral is 8.

(1)Johnston lists this as a line crossing the foot.

7534.

Syracuse?

- A] Frs. of BF prize Panathenaic. From Syracuse. Unattributed. Date? *NSc. 1943, 66/11, fig. 26.
- B] A: chest and part of the shield of Athena. B: athletes (javelin?).
- C] A: on a small fr.: [τον Αθε]νε[θεν αθλον].
- D] There are more Panathenaic frs. from Syracuse.

7535.

Syracuse.

- A] Attic cup foot. From Syracuse. Unattributed. Date? *M.L. Lazzarini, Klearchos 109-112 (1986) 85-89, fig. 1.
- B] No decoration preserved.
- C] Under the foot, Gr.: ριαθις καλὰ Μιταλίονι δοκ[ε~]εμεν.
- D] A new reading of an old inscription.

7536.

Syracuse?

- A] WG lekythos. From Gela. Unattributed. Date? *ARV(2) 1612. Orsi, Mon. Linc. 17 (1906) 317 (mention).
- B] Subject not mentioned by Beazley.
- C] [-]δης [καλο]ς.
- D] "Perhaps Alkimedes rather than Akestorides?" (Beazley). Sigma = <.

7537.

Syracuse 7.354.

- A] Fr. of BF lip cup. From Megara Hyblaea. Unattributed.(1) Taleides potter. Third quarter sixth. *Para. 73.
- B] A: a bird.
- C] A: Ταλιδ[ε]ς. (2)

D] Beazley does not indicate clearly whether the inscription is complete, but he does not print three dots after the name. For long iota = ei, see GAI i, p. 190.

(1)"one cannot be sure that the hand is the Taleides Painter's," Beazley. (2)for the sp., see GAI i, 191/3.

7538.

Syracuse 2287.

A] BF/WG lekythos. Gela Painter. First quarter fifth.
*Haspels, ABFL 79, 80, 206, pls. 24,2a-b and 27,1.
(Gela Painter no. 10). Photo.

B] Komos: three bearded men: man to right with staff, holding out a kantharos; dog to right carrying a basket in his mouth; flautist to right; man to right, looks back, with staff and drinking horn; column [at least I think so: does it mean that they are turning in?](1)

C] Nonsense: two horizontal: vvv. vov. One upward: vv^vv.(2)
The first inscription is located to right of the left man's face. The second inscription is above the dog. Both are horizontal. The third is vertically up (as I read it) between the second and third men. The right man's staff intervenes.

(1)done from pl. 24,a-b in Haspels. (2)an object intervenes.

7539.

VACAT

7540.

Syracuse 2353.

A] BF lekythos. From Gela. Gela Painter. First quarter fifth.
*Haspels, ABFL 81, 104, 208/61, pl. 25,2 (front; shows letters). Benndorf, Griech. und siz. Vasenb., pl. 52,3.
*Photo.

B] Amazons arming: the ph. in Haspels shows: a shield at left; Amazon to right; shield (probably held by her); below it, a sword and two upright spears; at right, Amazon to left holding a shield in profile, with a satyr head as device sticking out.

C] Nonsense. Part imitation. Small letters strewn in field. Those shown in Haspels' photo. do not look like the usual nu's; they are small and resemble lambda 2, sigma 1 cf. the chart in `Script'), and perhaps one looks like a nu; others are imitation letters. But from the Beazley photo. I had concluded the letters were the usual nu type, but tinier. CAVI 7540 had Syracuse 2358 in error, which is not inscribed.

7541.

Syracuse 2406.

A] RF skyphos. From Syracuse. Danae Painter. Third quarter fifth.
*dr. ARV(2) 1076/16.

B] A: Judgment of Paris: Hermes; Paris seated. B: a king.

C] A: near Hermes' head: καλος. Near Paris' face: καλέ, retr. for καλή (or καλέ(?), voc.).

D] Is καλε masc. vocative, or a reminiscence of the missing divinities? Or did the painter mistake Paris for an Amazon?

Attic with four-stroke sigma.

7542.

Syracuse 10,599.

- A] BF neck amphora (Tyrrhenian). From Megara Hyblaea. Pointed-Nose Painter (Bothmer). Castellani Painter (K.). Very early or early periods of Castellani Ptr. (K.).(1) Third quarter sixth. 550-530. *CV, Italy 17, III H, pl. 1,1. ABV 100/67, Para. 38. Script 1033. J. Kluiver, BABESCH 71 (1996) 8/175 and 13 (inscr. mentioned but not given). Bothmer, AJA 80 (1976) 435 (att. to Pointed-Nose Painter).
- B] A: fight: a bearded man; two warriors in combat; a woman; a goose or swan. B: komos (males dancing).
- C] A: to right of the warrior at right, near kion.(?): α(λ)οχ(.)ο.
- D] The rest of the letters are unclear.

(1)K. lists as a slender amphora, which amphorae he says are either very early or early, but he does not say which this one is (the listing may be chronological; it goes from 167 -179; this vase is 175, a bit past the middle).

7543.

Syracuse 18,418.

- A] BF lekythos. Edinburgh Painter. Ca. 500. *Vidi. O. Benndorf, Griech. und siz. Vb. (1883), pl. 41,1. Haspels, ABFL 88 n. 5 (inscr. mentioned), 217/38 (not ill.). *Beazley, AJA 54 (1950) 316 (not ill.). Friis Johansen in Digma Martino P. Nilsson Dedicatum (Lund 1939) 195. ABV 476, middle (mention), Add.(2) 120.
- B] The child Achilles brought to Chiron by his father.
- C] Benndorf saw traces of an inscription beside the head of a female at left and connected them with καλος ναιχι. Beazley did not see these traces and read: καλος.Πελεϊδες = Achilles and ναιχι.(1) Hence Peleus and Chilon are not inscribed.
- D] I do not know the pertinence of καλος and (twice) ναιχι to the figures.

(1)after Beazley in AJA.

7544.

Syracuse 19,901.

- A] BF lekythos. Diosphos Painter. First quarter fifth. *Photo. Haspels, ABFL, no. 10.
- B] A chariot; a warrior pursuing an opponent.
- C] Nonsense and imitation letters: to right of the warrior's head: (.)^(.)χ.(1) Under the horses: (.)πχ(ο).(2) To right of the horses' heads: ιλ(α)χι.
- D] A Homeric fight?

(1)an object intervenes. (2)the omicron is unclear.

7545.

Syracuse 20,067.

- A] BF Panathenaic amphora. From Gela. Recalls Michigan Painter. Last quarter sixth. *CV, Italy 17, III H, pl. 1,2 (B). ABV 344, middle.
- B] A: Athena between columns with cocks. B: athletes:

discobolus, jumper, acrobat.

- C] B: nonsense: between the left and center youths: ενο, retr., probably complete. Between the center and the right youths: ιε(.)(.).
- D] Uncertain readings; the inscriptions show up in the photos., but are not mentioned in the text of CV.

7546.

Syracuse 20,538.

- A] BF lekythos. From Gela, 'predio Leopardi'. Recalls Acheloos Painter (Haspels). Last quarter sixth. *Haspels, ABFL 49. P. Orsi, NSc. 1901, 309. Orsi, Mon. Linc. 17, pl. 20. Lippold, Neue Beiträge 136. T.B.L. Webster, Potter and Patron (1972) 77 n. 4 (mention).
- B] Symposion.
- C] ημερα.
- D] Orsi, NSc: "un gruppo di figure sdraiate sopra una kline, sormontate dall' enigmatico nome: ημερα." Webster discusses the name and thinks it should refer to the Sicilian town or its nymph; the inscription might have been commissioned by a Sicilian in Athens. I think probably the name of a hetaera (whether present or as a kale-name); for the name, cf. LGPN ii, IG i(3) 571 (500-480).

7547.

Syracuse 20,542.

- A] RF lekythos. From Gela. Villa Giulia Painter. Second quarter fifth. 460-450. *Orsi, Mon. Linc. 17 (1906), pl. 26. Studies Ullman 29/21.(1) E. Pöhlmann, Würzburger Jb. 2 (1976) 59 n.51 and 73/21. ARV(2) 624/75, Para. 398, Add.(2) 271. Script 711.
- B] Two muses (or a muse with her mother): Kalliope, seated, plays the lyre; Mnemosyne holds up a book roll.
- C] Καλλιόπη. Μνημοσύνη.
- D] Done from Script. For a parallel with Mnemosyne and Kleio, see Zürich, Emmerich, Script 712.

(1)there dated too late.

7548.

Syracuse 21,130.

- A] RF lekythos. From Gela. Aristomenes Painter.(1) Second quarter fifth. *ARV(2) 535/1.
- B] Warrior and old man.
- C] καλὸς Ἀριστομένης.

(1)two lekythoi, the other is Syracuse 21,129. "Somewhat recalls the Alkimachos Painter," Beazley.

7549.

Syracuse 21,138.

- A] RF column krater. From Gela. Chairippos Painter. First quarter fifth. *dr. ARV(2) 236/8.
- B] A: komos: a man playing a lyre, preceded by a youth with a wineskin and stick. B: a satyr.
- C] A: Χαίριππος καλός.

7550.

Syracuse 21,146.

- A] WG lekythos. From Gela. Providence Painter. Second quarter fifth. *A. Fairbanks, *Athenian White Lekythoi* (1907), Gp. B, Class 4, Ser. 1/5 (not ill.). *ARV(2) 642/115, Para. 400, Add.(2) 274.
- B] A woman running with an oinochoe and phiale; a taenia.
- C] Below the taenia, a two-liner: Ελαιὼν|καλός. For Εὐαίῳν(?).
- D] The same inscription occurs on Lyons E 413 (ARV(2) 643/116), at which Beazley remarks: "The name may be Euaion, although in both vases the second letter of the name is written like a lambda." On p. 1579, he keeps both vases under Euaion, but states: "I have kept nos. 1 and 2 under Euaion, but ... Elaion, which Orsi [in Mon. Linc.] read in no. 1 [Syracuse 21,146], is a possible name." Fairbanks also read Euaion. Ἐλαιῶν is not in PA, Pape or LGPN ii, but note the deme Ἐλαιοῦς. Euaion is perhaps rather early to be found in the Providence Painter.

7551.

Syracuse 21,153.

- A] BF lekythos. From Gela. Edinburgh Painter. Ca. 500. Haspels, ABFL 88 n. 5 (inscription mentioned), 216/17 (not ill.). S. Moscati, *Italia Archeologica i* (Novara 1973) 99. For the inscriptions see Mon. Linc. (Haspels). *ABV 666 and 670, Add.(2) 147.
- B] Theseus and the Bull.
- C] Διοδοτος καλός. Λυκος καλός.

7552.

Syracuse 21,186.

- A] RF lekythos. From Gela. Achilles Painter, early. 460-450. 450-445 (Oakley). *Beazley, JHS 34 (1914) 198/22, 203, fig. 20 (after ML). ML 17 (1906), pl. 8. ARV(2) 993/80, Add.(2) 312. *J.H. Oakley, *The Achilles Painter* (1997) 11, 129/113, pl. 73A-C; p. 15 chart 5 (Gr.). J.H. Oakley and R.H. Sinos, *The Wedding in Ancient Athens* (1993) 14-15, fig. 9 (dr. after Mon. Ant. 17 (1908), pl. 8.
- B] Artemis and a woman.
- C] Between the figures, at shoulder height:
Κλενιας|κ(α)λός|Πηδιός.(1) Under foot, Gr.: alpha with a horizontal line at the apex. [Cf. TGV 71/A 1, examples 1, 3 and 8.]
- D] O. and S. interpret the scene as a bride offering her belt to Artemis. Mixed alphabet. Sigma twice three-stroke and once four-stroke.

(1)tabella inscription; the first two lines probably stoich., the third at some distance below and not stoich. For the gen. of Πηδιεύς, see Meisterhans(3), p. 141, para. 10. Actually the name is Πῆδιεύς, but we could hardly read Πῆδιός(?). More likely eta is here substituted for short e, see GAI i,39 and 159; ii, 685.

7553.

Syracuse 21,198.

- A] RF cup. From Gela. Unattributed. Cachrylion potter. Last quarter sixth. *ARV(2) 108/24.
- B] Int.: boy grooming a horse.
- C] Int.: Χαχρυλιὼν ἐποίησεν.
- D] ARV(1) gives the number as 21,190.

7554.

Syracuse 21,210.

- A] Fragmentary SOS amphora. From Gela. Unattributed. Second half seventh. *Lorimer, BSA 50 (1955) 67/1, fig.1,1. Johnston, BSA 73 (1978) 119. Annuario 37-38 (1959-60) 267-68, fig. 10. LSAG(2) 77/10a, pl. 2, 431. Script 39.
- B] No figured decoration.
- C] $\Phi\lambda\omicron\pi\epsilon\tau\iota\omicron\nu\kappa\omicron\varsigma$, retr.
- D] For the name, see BSA 50, 67. Early writing style.

7555.

Syracuse 21,834.

- A] RF pelike. From Gela. Syracuse Painter.(1) Second quarter fifth. *Hesp. 27 (1958) 292-93, pl. 52,f (not a facsimile); *ibid.*, 33 (1964) 83, pl. 15,b. CV, Syracuse 1, p. 4. Hackl, p. 105. ARV(2) 520/32, Para. 383. *TGV 98/13B 5 and 150/1F 2; 220.
- B] A: Dionysus and a satyr. B: a satyr and a maenad.
- C] Under the foot, Gr.: ΜΙ-ΙΙΙ λεκυθηιδες ΔΔ.
- D] A similar Gr. on Riehen, Granacher, RF hydria by the Syracuse Painter, ARV(2) 520/35. Both are considered price Grr. by Amyx, but others disagree (see Hesp. 27).

(1)follower of Makron; name piece.

7556.

Syracuse 21,947.

- A] BF neck amphora. From Gela. Unattributed. Ca. 500. *CV, Italy 17, II H, pl. 6,2. *Vidi (A). Orsi, Mon. Linc. 17 (1906) 490, fig. 354. Beazley Archive db, no. 14,018 (no other bibl.).
- B] A: duel over a falling comrade, with Athena. B: Dionysus with a drinking horn, with two maenads with krotala.
- C] A: between Athena and the fighters: (A)ρες.(1) To Athena's right: A(θ)εναιας.(2) Between the left warrior's legs: καλος, retr.(3)
- D] The readings are unreliable. Theta lacks the dot.

(1)my reading; CV reads γρες. (2)so CV. I read A(θ)εναι[α], probably wrongly. (3)so my reading; CV, text, reads it not retr. and with Ionic lambda.

7557.

Syracuse 21,956.

- A] BF neck amphora. From Gela. Rycroft Painter. Last quarter sixth. Late (Beazley). *CV, Italy 17, III H, pl. 7,4 (A). ABV 336/22.
- B] A: Departure of a Warrior with a horse, between two women. B: komos: a woman playing the flutes, between two bearded men with sticks.
- C] A: above the warrior's head, in a loop: (κ)(α)(λ)ος, retr. To right of the first inscription: κ(α)(λ)ος.(1)

(1)readings from CV, text (unreliable?).

7558.

Syracuse 21,971.

- A] RF lekythos. From Gela. Providence Painter. Second quarter fifth. *dr. ARV(2) 641/86, Para. 400.

- B] A woman puts her himation on a chair.
 C] Nonsense: on her left: (σ)εο, retr.(1) To right of her head:
 γσεισ.

(1)regular three-stroke sigma, i.e. not turned.

7559.

Syracuse 22,177.

- A] RF pelike. From Gela. Villa Giulia Painter. Second quarter fifth. 470-460. *CV, Italy 17, III I, pl. 3,1-3. ARV(2) 622/48, Add.(2) 270. Script 710.
 B] A: Theseus Leaving Home, with Aithra and Ariadne. B: a king and a woman.
 C] A: above the heads: Αἶθρα. Θέσσευς. Αριάγνε.(1)
 D] (1)For Αριάγνε. See Kretschmer, Vas. 198-99; or is it simply a delta with the bottom bar (or the dot) omitted?

7560.

Syracuse 22,479.

- A] Fr. of RF cup. From Gela. Onesimos (P). First quarter fifth. *ARV(2) 328/112, Para. 359, Add.(2) 216. *Photo.
 B] Int.: an archer. Ext.: plain (coral red).
 C] Int.: above the archer: Αθηνόδοτος and καλός.
 D] For the use of coral red see Heidelberg 52.

7561.

Syracuse 22,666.

- A] RF lekythos. From Gela. Cartellino Painter. Second quarter fifth. *Hoppin, RF i, 273 (after Sumbolae de Petra 74). ARV(2) 452/1. Script 530.
 B] Nike.
 C] In a cartellino, in BG: Δορις.
 D] See the discussion in Script, p. 86. The lettering is Dourian. Dotted delta. Tailed rho. Three-stroke sigma.

7562.

Syracuse 23,507.

- A] RF pelike. From Gela. Polygnotos. Third quarter fifth. Ca. 440. *Vidi (A). Orsi, Mon. Linc. 17 (1906) 503, pl. 43 (dr.). Hoppin, RF ii, 381 (after Mon. Linc.). *CV, Italy 17, III I, pl. 4. Bothmer, Amazons, 179/48. ARV(2) 1032/53 (much bibl.), Add.(2) 317. J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 135 (also reproduces pl. 43 of Mon. Ant.). Script 754. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 358/P 58, pl. 13 (A). LIMC i, 607 Amazons 310.
 B] A: Amazonomachy: a mounted Amazon and a Greek warrior. B: a king and women.
 C] A: in the upper right, non-stoich., wavy two-liner, words almost equalized: Πολυγνοτος | εγραψεν.(1)
 D] The writing is in curved strokes with soft angles.

(1)the alphabet is Attic with psi; so my reading and ARV(2); CV wrongly has four-stroke sigma.

7563.

Syracuse 23,510.

- A] RF column krater. From Gela. Painter of Syracuse 23510. Second quarter fifth. *Vidi (A). ARV(2) 510/1.

- B] A: Departure of a Warrior. B: komos.
- C] A: shield device, in BG, large: A.
- D] The alpha is pointed.

7564.

Syracuse 23,636.

- A] Fr. of RF skyphos. From Camarina. Lewis Painter. Second quarter fifth. Late, 465- (Smith). *H.R.W. Smith, *Der Lewismaler* (1939), no. 30, pl 24,d. ARV(2) 975/33.
- B] A: king: head of a bearded man.
- C] A: [καλ]ος(?).(1)

(1)so Smith's text.

7565.

Syracuse 23,638.

- A] Fr. of RF skyphos. From Camarina. Lewis Painter. Second quarter fifth. Late, 465- (Smith). *H.R.W. Smith, *Der Lewismaler* (1939), no. 29, pl 24,i. ARV(2) 974/32.
- B] A: Departure of a Youth: youth and old man.
- C] A: [καλ]ο[ς].(1)
- D] I take it 23,636 and 23,638 are not from the same vase.

(1)so Smith's text.

7566.

Syracuse 23,912.

- A] RF hydria. From Camarina. Manner of Peleus Painter. Third quarter fifth. *TGV 17, 34, 113/18C 63, fig. 6,b. ARV(2) 1041/11, Para. 443, Add.(2) 320. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 444/PEM 13, pl. 156.
- B] Shoulder: Birth of Aphrodite, with the Semnai. Body: A Warrior Leaving Home.
- C] Under the foot, Gr.: a Gr. line crossing the foot. A|-|-| and a long vertical line.
- D] Johnston 203 thinks the line means that the vase is reserved (ordered or even bought). Cf. Ragusa 26,556. The other Gr. is a price inscription: A, three drachmas and 1 obol? [But I am not sure that the vertical line in fig. 6,b is part of the numeral.]

7567.

Syracuse 24,114.+

- A] Frs. of RF calyx krater. From Camarina. Manner of Peleus Painter. Third quarter fifth. *ARV(2) 1041/1. F. Brommer, *Satyrspiele*(1) (1944) 39 = (2) (1959) 43, fig. 40 (one fr.) and 79/126. G. Schwarz, *Triptolemos* (Horn, 1987) 49/V 110. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 157, KOMOS 3. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 442/PEM 2 (not ill.).
- B] A: Triptolemos and satyrs.
- C] A: the unpublished fr.: head and breast of the left-hand satyr; his name: Κω[μος].
- D] Two frs.: one published by Brommer, the other unpublished, which Beazley took to belong.

7568.

Syracuse 24,508.

- A] RF lekythos. From Gela. Unattributed. Second quarter fifth. Early Classic (Beazley). *ARV(2) 1613. Orsi, Mon. Linc. 17 (1906) 291.
- B] A youth with a spear.
- C] ἈΡΘΙ-ΕΙΠΕΣ (with Attic sigma) and κ(α)λος, retr.
- D] The reading is Beazley's in ARV(2). He says it ought to be a kalos-name but he could not read it. Orsi had read Ari[st]eides and this name suggests itself, but Beazley did not think of it when in front of the vase.

7569.

Syracuse 26,822.

- A] Lekythos in Six' technique. From Agrigento. Sappho Painter. Ca. 500. *Haspels, ABFL 96 and 228 (not ill.). *Beazley Archive db, no. 4821. F.A.G. Beck, Album of Greek Education (Sydney 1975), pl. 85/412. LIMC ii, pl. 697 Aralante 70.
- B] Peleus and Atalanta; a dinos.
- C] Nonsense and sense:Πελευς.....(1)
- D] Attic alphabet.

(1)"... in the middle of a long row without sense, he suddenly breaks into the name Πελευς", Haspels.

7570.

Syracuse 26,830.

- A] RF lekythos. From Gela. Douris. First quarter fifth. Middle period (B.-O.). *ARV(2) 447/269. Beazley, AJA 61 (1957) 7 (not ill.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/159, pl. 93.
- B] Nike.
- C] Πυθαιος καλος.

7571.

Syracuse 26,967.

- A] RF lekythos. From Gela. Gales Painter. Gales potter. Last quarter sixth. *ARV(2) 36/2, 1621, Para. 325, Add.(2) 158. Wilamowitz, Sappho und Simonides 102. *CB ii, 61. *S. Karouzou, BCH 66-67 (1942-43) 248ff., fig. 1 (dr. after Mon. Linc.). Mon. Linc. 19, 102-15, figs. 9-10, pl. 3. *CB ii, 61.
- B] Komos: Anacreon and friends: three komasts: at left, a youth with his stick and a skyphos; in the center, a man with a lyre; at right, a youth with a stick.
- C] On the topside of the mouth: Γαλες εποιησεν, retr. (the whole). Starting to right of the left komast's face: ho πα^ις.(1) To the lyre player's lower right, starting under the lyre: Ανακρεον. Above the lyre: a near horizontal inscription (not straight) which I cannot read. To left of the right komast, starting under the right elbow: καλος.
- D] The subject is discussed in CB.

(1)his outstretched arm intervenes.

7572.

Syracuse 30,747.

- A] RF bell krater. From Camarina. Dinos Painter. Last quarter fifth. *Beazley, AJA 39 (1935) 487/18, figs. 11-12. *CV, Italy 17, pls. 20,1-2 and 21,1-2. ARV(2) 1153/17, Add.(2) 336. E.B. Harrison, Greek Numismatics and Archaeology (Festschrift

Margaret Thompson) (Wetteren 1979) 72f., pl. 6,3 (A). S.B. Matheson, S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 147-48, 384/D 18, pl. 132 (after LIMC).

- B] A: Departure of Pandion: Akamas, bearded, watching; an unnamed woman with an oinochoe; Pandion pouring from a phiale on an altar; a girl (Choiros) shakes hands with a youth with spears (Oineus). B: a bearded man (king) between two women.
- C] A: above the heads: Ακαμας. Πανδιων. Χοιρος. Οινευς.(1)
- D] Three tribal heroes: the tribes Akamantis, Pandionis and Oineis are commemorated. Oineus is here not the son of Pandion, but his brother or ἥλιξ (Beazley). Pandion occurs also on Palermo 12,480 by the Eretria Painter and Naples Stg. 311 by the Meidias Painter. Cf. also London E 224 by the Meidias Painter, with Oineus, Akamas and others. Choiros is the name of a maenad on Naples 2369, RF bell krater by the Dinos Painter, ARV(2) 1154/29. (Reff. from Beazley). Harrison discusses the figure of a youthful Pandion; on p. 77 she mentions Oineus bidding farewell to a girl with the maenad name Choiros. Ionic alphabet.

(1)Matheson: ΟΙ[ν]ευς.

7573.

Syracuse 43,985.

- A] Lip cup. From Gela. Tleson Painter. Tleson potter. Third quarter sixth. *NSc. 1932, 147-48, figs. 11 (dr.) and 12 (facs. of inscriptions). Beazley, JHS 52 (1932) 182. ABV 182/18.
- B] No figured decoration.
- C] A: [Τ]λεσ[ον] ὄν ἡο Νεαρκῶ ἐπο[ι]εσεν.
B: Τ[λεσ]ὸν ἡο Νεαρκῶ ἐποίησεν.(1)
- D] The attribution is based on handwriting and the palmettes.

(1)so NSC.; the first inscription is seen both in the text and dr., the second only in the text. Kappa for chi is indicated twice; but chi resembling kappa is not uncommon in Tleson.

7574.

Syracuse 44,291.

- A] RF bell krater. From Gela. Manner of Peleus Painter. Third quarter fifth. Ca. 435 (CB). *CB ii, 90 (mention). *CV, Italy 17, III I, pls. 17,3 and 18-19.(1) ARV(2) 1041/9, Add.(2) 319. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 204-205, 444/PEM 10, pl. 155. CB ii, 90.
- B] A: Poseidon and Amymone: Amymone at a fountain; Aphrodite and Eros offer wreaths; a satyr. B: Eos and Cephalus.
- C] A: [Π]οσειδων. καλ[α]. [Α]μυμωνη. [Ε]ρω[ς].(2)
- D] No doubt influenced by a satyr play. Ionic alphabet.

(1)inscriptions poorly reported. (2)so CB.

7575.

Syracuse 45,911.

- A] RF bell krater. From Camarina. Group of Polygnotos. Third quarter fifth. *CV. Italy 17, III I, pls. 15-16. ARV(2) 1053/32, Add.(2) 322. LIMC iv, 158 Ganymede 68.
- B] A: in the center, Apollo with a lyre and phiale; a fawn; at

left, Leto(?) with a scepter; at right, Ganymede as oinochoos, pouring; Artemis holding out a wreath; Hermes.
B: a youth with a lyre between two youths.

C] A: above Ganymede: *καλος*.

D] Who is the intended recipient of the wreath?

7576.

Syracuse 53,237.

A] RF column krater. From Megara Hyblaea. Agrigento Painter.
Second quarter fifth.(1) *TGV 17. A.B. Follmann, *Der Panmaler* (1968) 23. ARV(2) 575/15, Add.(2) 262.

B] A: Nike (or Iris) with a caduceus pursuing a boy who holds a lyre. B: youths and a boy.

C] [Under the foot,] Gr.: AOZ.

D] Johnston thinks not for *ὀξύβαφα*; the Gr. is probably Attic rather than cut at Megara.

(1)later than 483/2 (destruction of Megara Hyblaea by Gelon (Johnston)).

7577.

Syracuse 66,529.

A] BG cup. From Montagna di Marzo (Herbessos).(1) Unattributed.
500-480 (Masson and Taillardet). *O. Masson and J. Taillardat, *ZPE* 59 (1985) 140, pl. x,a. G. Manganaro, *Kokalos* 14-15 (1968-69) 198ff., pl. 18. Lazzarini, *Rend. Lincei* 1973, 695-98. B. Forssman, *Mü. Stud. zur Sprachwiss.* 34 (1976) 39-46. C. Gallavotti, *Quad. Urbinati* 20 (1975) 172-77. G. Manganaro, *Jb. für Numismatik und Geldgeschichte* 33 (1983) (in press).

B] No figured decoration.

C] Around the center, in two lines, both circular:
τοῦτον τὸν σφύφον Πόρρος ἀποδίδωτι ἐς τὸν θίασον τὸν π[...]|
αἱ δὲ φιλεῖν Φρύναν, οὐκ ἄλλος κ' ἄγῃ· ὁ δὲ γράσας τὸν
ἀννέμο·ν·τα πυγίξει.

D] For the name Πόρρος, see Forssmann. The last word of line 1: π[ότο]ν, Manganaro; π[ότα]ν, or perhaps π[αῖδο]ν, Forssman. πότης = συμπότης. ἀνανέμω: to read; the text is Forssman's who gives Roman parallels for the sentiment. See also his discussion of ὀγράσας. Read wrongly as a proper name (Ἀνεμώτας) by Manganaro and Lazzarini. Non-Attic alphabet and dialect.

(1)SE Sicily.

7578.

Tampa, Museum of Art.

A] BF lip cup. From Marion (Cyprus). Tleson Painter. Tleson potter. Third quarter sixth. *Beazley, *Proc. Brit. Acad.*, 33 (1947) 186/3. M. Ohnefalsch-Richter, *Kypros, the Bible and Homer* (London 1893), pl. 109,11 (A). *Man in the Ancient World* (exhib. cat.: see Para.) 58/165. ABV 180/41, Para. 74, Add.(2) 50. Bothmer, *AJA* 66 (1962) 257 and n. 39 (bibl.). *S.P. Murray, *The Joseph Veach Noble Collection, Tampa Museum of Art* (Tampa 1985) 22/42 (A).

B] Lip: A: a siren and a sphinx facing. B: similar.

C] Handle zone: A: *χαίρε καὶ πτεῖ ευ*.(1) B: similar.

D] Ex Tampa, Noble. Ex Maplewood, Noble. Ex Brussels, van Branteghem 18. This must be the vase listed in CV, Netherlands

8, p. 49 as Tampa 86.50. Bothmer lists cups by the Tleson Painter with drinking inscriptions.

(1)not an exact epigraphic rendering.

7579.

Tampa, Museum of Art.

- A] BF neck amphora. Michigan Painter. Last quarter sixth. Early fifth (Murry). *Schauenburg, *Ars Antiqua AG*, Luzern, Auktion 1 (2-5-1959) 41/109, pl. 50 (A, B). Para. 157/9 quater, Add.(2) 94.
- B] A: Heracles and Antaeus, between two columns; above, Heracles' bow and club. B: a youth dressing a horse with a currycomb; at left, a column.
- C] A: above Heracles' weapons: nonsense: $\nu\omicron\sigma\iota$.(1)
- D] Ex Maplewood, Noble.

(1)there are some smudges below the left end of the club, which 'Auktion' reads $\omicron\sigma\iota$, printing: $\omicron\sigma\iota\nu\omicron\sigma\iota$; but I am not sure they are letters.

7580.

Tampa, Museum of Art.

- A] BF oinochoe. Painter of Villa Giulia M 482 (Beazley). Last quarter sixth. Ca. 510 (S. Murray). *S.P. Murray, *The Joseph Veach Noble Collection*, Tampa Museum of Art (Tampa 1985) 42/33 (ill.). Bothmer, *Ancient Art from New York Private Collections* (1961) 54/210, pl. 76 (very small). *Museum Étrusque* 1829, 61/534. *Vente Canino Paris*, 4 avril 1843, no. 119. Para. 297, Add.(2) 140.
- B] Two horsemen fighting over a fallen archer.
- C] Nonsense: to left of the left horseman, along the left margin: $(\alpha)\omicron\nu^{\wedge}(\chi)(.)\sigma\sigma$.(1) Under the horse's belly: $\lambda\epsilon\sigma$. Under the right horse: $\kappa\omicron^{\wedge}\kappa\omicron(\sigma)$.(2) To right of the right horseman: $\lambda\epsilon\nu\sigma$.
- D] Ex Tampa, Florida, Noble Collection (formerly Maplewood, NY, Noble). Most readings are uncertain.

(1)distorted in the photo.; the horse's tail intervenes. (2)the horse's rear legs intervene.

7581.

Tampa, Museum of Art?

- A] Frs. of RF stemmed plate. Elpinikos Painter. Last quarter sixth. *Para. 332/4 (no bibl.).
- B] Int.: a youth holding a stick.
- C] Fr.: E[--]. B: $[\kappa\alpha]\lambda\omicron\varsigma$.
- D] Ex Maplewood, Noble. Two frs. Why not E $[\lambda\pi\iota\nu\iota\kappa\omicron\varsigma]$ (?). Beazley does not give it. I am going by the fact that the Noble Collection has been given to the Tampa Museum (see Add.(2), index). I do not actually know that THIS vase is in the museum.

7582.

Tampa, Museum of Art.

- A] RF cup. Euergides Painter (Ext.). Unattributed (Int.).(1) Last quarter sixth. *S.P. Murray, *The Joseph Veach Noble Collection*, Tampa Museum of Art (Tampa 1985) 30 (A), 46/79,

back cover (A). Para. 330, Add.(2) 171.

- B] Int.: an archer. A: a young Heracles and the Lion, between youths. B: Theseus and the Bull.
- C] A: traces of $\eta\omicron\pi\alpha\varsigma$? I see: $\eta^{\circ}\alpha^{\circ}\pi^{\circ}(\alpha)$, as well as traces of two letters in front of the right youth's head. The pi is above Heracles' head. The inscription would be roughly horizontal; the last two letters would be from a different inscription.
- D] Ex Maplewood, Noble.

(1)so Beazley.

7583.

Tampa, Museum of Art.

- A] RF cup. Villa Giulia Painter. Second quarter fifth. *AJA 64 (1960) 317 and n. 24, pl. 86, fig. 10 (Int.). *Noble, Techniques(1) 29 and 69, figs. 229 and 130 (Int., part of A). ARV(2) 626/104, 1662, Para. 398, Add.(2) 271. *Tampa Museum, Tampa, Fla, Collecting the Classical Past: Antiquities from the Joseph Veach Noble Collection (1985) (cat. by Suzanne P. Murray) 31/80 (A) and 32 (Int.); 47/80.
- B] Int.: a youth (komast) walking with his stick; behind him, an aryballos hung up; on his left, 'the stone seat of a palaestra' (Murray), 'rock seat' (Bothmer), by which he stands. A-B: komos.
- C] Int.: to the youth's right, starting at his face and curving downward to a foot: $\eta\omicron\pi\alpha^{\circ}\varsigma$.(1) A: the detail in Noble is of a youth with his stick walking and holding out a cup: to left and right of his head the photo. shows letters, probably: $[\kappa]\alpha^{\circ}\lambda\omicron\varsigma$.(2)
- D] Ex Maplewood, Noble collection. Cup type C. Very sloppy lettering.

(1)the stick intervenes. (2)a trace of the initial kappa may be visible.

7584.

Tampa, Zewadski.

- A] RF cup? Paidikos potter. Last quarter sixth. *J.H. Oakley, CV, USA 28, text to pl. 52 (mention). Atlantis Antiquities, NY, Greek and Etruscan Art of the Archaic Period (1989) 58, fig. 52.
- C] Signed Paidikos without a verb.
- D] Not in Add.(2)

7585.

Tarentum, Museo Nazionale.

- A] Fragmentary Siana cup.(1) Painter of Boston C.A. Second quarter sixth. *Photo. (A). ABV 69/2 (no bibl.).
- B] Ext.: lip: ivy wreath. Body: A: Dionysus with satyrs (one $\delta\epsilon\phi\omicron\mu\epsilon\nu\omicron\varsigma$) and maenads. B: warriors and horsemen setting out.
- C] B: below and above the horses: nonsense; imitation letters. Under one horse: $[-\cdot]\iota^{\circ}(\cdot)\lambda\iota\lambda(\iota)$, retr.

(1)double-decker.

7586.

Tarentum, Museo Nazionale.

A] Fragmentary Siana cup. Unattributed. Second or third quarter sixth. *Photo. (A).

B] Int.: horseman. A: three youths on horseback; in front of each, a draped youth.

C] A: nonsense: imitation letters: under each horse:

γ[.] (δ)υ. χ(.)αλ(.). χ(ο)(.)(.)(1)

(1)the second letter is a round blob with a vertical touching it at right.

7587.

Tarentum, Museo Nazionale.

A] Siana cup. From Tarentum. Unattributed. Taleides potter. Third quarter sixth. *Para. 73, bottom. *E. de Juliis and D.

Loiacono, Taranto: Il Museo Archeologico (1985) 206/223.

B] No figured decoration.

C] A: Ταλεδες εποιησεν ου.(1) B: Ταλεδει ε... .(2)

D] Is ου miswritten for ευ? Or is it a conflation with the drinking inscription?

(1)so Para. and de Juliis and Loiacono. For the form of the name see GAI i, 300/3. (2)the inscription on B is complete but the end is unclear in the publication (Beazley).

7588.

Tarentum, Museo Nazionale.

A] BF lip cup. Unattributed. Third quarter sixth. *Beazley, JHS 52 (1932) 183.

B] Int. and Lip: undecorated. Handle zone: A, B, each: a horseman between youths.

C] Handle zone: A: nonsense: mock inscriptions.

D] B is not known to me. The decoration is of band-cup type.

7589.

Tarentum, Museo Nazionale.

A] Band cup. Unattributed. Sokles potter. Third quarter sixth.

*ABV 173/3 (no bibl.).

B] No figured decoration.

C] A, B, each: Σοκλες εποιησεν.

7590.

Tarentum, Museo Nazionale.

A] BF band cup. From Tarentum. Unattributed. Third quarter sixth.

*CV, Italy 18, III H e, pl. 4,2.

B] A, B, each: handle zone: two horsemen racing to right.

C] A, B, each: hancle zone: imitation inscriptions or dots.

7590a.

Tarentum, Museo Nazionale.

A] Fr. of BF prize Panathenaic. From Saturo. Unattributed.

Sixth. *M. Bentz, Panathenäische Preisamphoren (18th

Beiheft Antike Kunst, 1998) 126/6.-41 (not ill.).

Convegna di Studi sulla Magna Grecia 16 (1976) 730, pl.

100.

B] A: part of left column.

C] A: [τον Α]θεν{εν}εθε[ν α]θλον.

D] Bentz lists the inscription in Italics. Miswritten.

7591.

Tarentum, Museo Nazionale.

- A] BF amphora.(1) From Satyrion. Exekias.(1) Third quarter sixth.
M.W. Frederiksen, Arch Reports 1976-77 (1977) 52 (mention). *L.H.
Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by
A.W. Johnston 1990) 463/A, pl. 78,1. Lo Porto, Atti xvi Conv. Magna
Grecia, 730-31 and 955-57, pl. 101.
- C] On the reserved topside of the lip, Gr.:
[--- ἀν]έθεκε τῇ Βασίλιδι vacat.
- D] Lo Porto thinks the Basilis is a local nymph at Satyrion
but Frederiksen thinks we may be dealing with the Tarentine
shrine of Aphrodite Basilis; hence a Tarentine dedication.

(1)so Johnston; the photo. in LSAG shows a fr.

7592.

Tarentum, Museo Nazionale.

- A] BF stemless cup. From Leporano. Unattributed. Third quarter
sixth. *CV, Italy 18, III H e, pl. 6,1. Quagliati, NSc. 1903,
38.
- B] A, B, each: lip: BG. Handle zone: a cock and a hen between
grazing fawns.
- C] A: nonsense: between the left fawn and the cock: ἰλνλ(.).
Between the hen and the right fawn: ν<(ν)νι.
- D] Misshapen letters, partly imitation.

7593.

Tarentum, Museo Nazionale.

- A] Fr. of BF prize Panathenaic. From Tarentum. Unattributed.
Date? *Beazley, AJA 47 (1943) 446 (not ill.). Script 1193.
- B] A: part of column.
- C] A: the prize inscription is a Gr. on the column.
- D] Beazley points out that Grr. on Panathenaics are rare and
compares Naples 112,848 [= Brandt, Arch. Panath. 8/75],
a signature. The inscription on Madrid 10,901, cited by
Brandt, p. 9 n. 5, as being incised on the column is
actually a dipinto in red on the column.

7594.

Tarentum, Museo Nazionale.

- A] Frs. of RF skyphos. From Locri. Syriskos Painter. First
quarter fifth. *ARV(2) 266/88 (no bibl.).
- B] Fr. a: upper half of a man in chiton and himation. Fr. b:
upper parts of a woman running and of a man in himation
holding out a scabbard in the left hand.
- C] Fr. b: [Τερ]ευς(?).(1)
- D] Two frs.

(1)Beazley's suggestion.

7595.

Tarentum, Museo Nazionale.

- A] WG/RF cup. From Locri. Pistoxenos Painter. Euphronios potter?
Second quarter fifth. 470-460. *Beazley, AJA 45 (1941) 601/18,
fig. 6. Beazley, AJA 61 (1957) 7/xviii (not ill.). ARV(2) 860/3,
1672, Para. 425, Add.(2) 298. Script 908. Robertson, AVCA 156-57
and fig. 163. A. Kossatz-Deissmann, GVGettyMus 5 (1991)

149-50, BUB[AXS] 1 (much bibl.).

- B] Int., WG: a satyr and a maenad. Ext.: RF: A: men and women.
B: a woman is preserved.
- C] Int.: inside the border: [Ευφρονιος επ]οιεσεν.(1) To left of the maenad, a horizontal two-liner: [--]ον! [--]ς.(2) To right of the satyr: Βυβα[χς].(3)
- D] In AJA 61, Beazley points out that he did not translate Βύβαξ as 'drunkard'; see ARV(2) 1672.

(1)probably, cf. Berlin 2282 [ARV(2) 859/1], Beazley; cf. Robertson. (2)probably [Γλαυκ]όν [καλο]ς, Beazley. (3)on the name, see ARV(2) 1672. G. Neumann apud K.-D. suggests Βύβαχς to be perhaps an error for Σύβαχς· λαγνός (Hsch.): horny ('Der Geile').

7596.

Tarentum, Museo Nazionale.

- A] RF bell krater. From Nocera. Third quarter fifth. Ca. 430.
*Istituto Universitario Orientale, Annali del Seminario di Studi del Mondo Classico, sez.di arch. e storia ant. 3 (Naples 1981) 106/2, figs. 29, 32-36. Script 666.
- B] A: four muses with Eros, and tablets in the field.
- C] One muse holds a book roll, which is not inscribed.
- D] Reference from J. Oakley.

7597.

Tarentum, Museo Nazionale.

- A] RF kantharos. From Gravina di Puglia. Eretria Painter. Last quarter fifth. 425-420 (L.-H.). *Lezzi-Hafter, Der Eretria-Maler (Kerameus 6, 1988) 292, fig. 98 (details of inscribed figures), 293, 352/285 bis, pl. 185,a-b (A, B; both show inscriptions). AttiConvMagnaGrecia 14 (1974 [1975]) 348, pl. 9. LIMC ii, pl. 261 ... 874.
- B] A: fragmentary: Helenes Apaitesis: Menelaus and Odysseus seated on the altar (of Athena), with Theano, Antenor and his son Agenor. B: Hector and Paris departing for war.
- C] A: to the upper right of a woman: Θεανῶ. High above Menelaus' head: Μενελεῶ[ς]. Odysseus' name is lost in a break. Above Antenor's head: Αντενῶρ. Above Agenor's head: Αγενῶρ. B: above a woman with a phiale: Κασσῶανδρα. To right of Hector's helmet (he looks left): ἡκτορ.(1) To the upper right of young Paris (who faces right): Πάρις. Similar to upper right of Apollo (who faces left), starting above his head: Απολλῶν. At Hecuba's lower left (she faces left), not facing: ἡκαβε.(2)
- D] On the Helenes Apaitesis see M. Davies, AK 20 (1977) 73-85, esp. 80-82. Mixed alphabet. Ionic with syllabic heta and three-stroke sigma. Rho with elongated loop typical of the Eretria Painter.

(1)syllabic heta; shows well in pl. 185,b. (2)also syllabic.

7598.

Tarentum, Museo Nazionale I.G. 448.

- A] BF skyphos. Unattributed. Date? *E. de Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) 224/248.
- C] Nonsense.

7599.

Tarentum, Museo Nazionale I.G. 4362.

- A] BF Siana cup.(1) From Tarentum, tomb in Via Lecce. Lydos. Ca. 550. *C. Drago, CV, Italy 35, pl. 18,1-2 (Int. and A). ABV 113/72, Para. 45, Add.(2) 32.
- B] Int.: a swan with raised wings. A, B, each: foot race between onlookers.
- C] Int.: nonsense: three rows of dots: seven in front of the bird; four above the rump; four below it.

(1)overlap.

7600.

Tarentum, Museo Nazionale I.G. 4434.

- A] BF Droop cup. From Tarentum.(1) Unattributed. Antidoros potter. Third quarter sixth. 550-530. *C. Drago, CV, Italy 35, p. 7. fig. 2 (ph. of signature), pl. 31. ABV 160/2, Para. 67, Add.(2) 46. E. De Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) 150/136 (A).
- B] A-B: chariot race: three chariots with charioteers on each side. Under one handle: a standing figure; under the other, a seated figure.
- C] A-B: nonsense: A: to left of the leftmost chariot:(2) (ν)ολυν. To right of the chariot rail: νυν:(3) To right of the charioteer's hands: ν(.)νο.(4) Below the horse, close to the bottom of the picture: ν(π)νvhv(.)[--(?)].(5) Under the foot, around the central hole: Αντιδορος εποε.
- D] The location of the signature is as in 4435, but it is more carefully done; the words are NOT separated as they are in 4435; the signature fills 1/2 of the circumference and there is no word separation at all. By the same hand as the signature of 4435 [if so and if, as it seems to me, the nonsense is NOT by the same hand, then the signatures must be written by another, e.g. the potter, which would explain their position.] Pl. 31,1 shows all of B, with 10 inscriptions (one is fragmentary), mostly horizontal and mostly in sequences featuring nu's. The scheme of two short horizontal inscriptions to the charioteer's right and a long one under the horses is repeated; in addition, the central charioteer has a short one behind his back as does the lefthand charioteer illustrated in pl. 31,3 (from A). These inscriptions do not look to be by the same hand as the single one on 4435; note what Beazley says about the hands of the figured decoration.

(1)from the same tomb as I.G. 4435: Via Nitti, 1897. (2)see pl. 31,3. (3)the two dots may be accidental, as they are fainter. (4)the first nu could be a sideways sigma; the second consists of two parallel vertical strokes; the final sigma is three-stroke. (5)the inscription extends to the break.

7601.

Tarentum, Museo Nazionale I.G. 4435.

- A] BF Droop cup. From Tarentum.(1) Unattributed.(2) Antidoros potter. Third quarter sixth. 550-530. *C. Drago, CV, Italy 35, p. 7, fig. 1 (ph. of signature), pl. 30. ABV 159/1, Para. 67.
- B] A: boar hunt. B: battle of pygmies and cranes.
- C] B: at the extreme left, a crane attacks some pygmies. Above

the crane: nonsense: imitation letters: α(.)δ)(π)(.)(.).
Under the foot, around the central hole: Αντιδορος ^ επιοε.
The words are slightly separated.

- D] Location of the signature: around the central hole, very close to the edge, covering less than 1/2 of the circumference. The verb is slightly separated from the name (not so in 4434). The lettering is less careful than in 4434. For signatures under the foot, which are not uncommon on Droop cups, see Script, p. 49 n. 47. The nonsense inscription is in thick and coarse letters, probably not by the hand of 4434.

(1) from the same tomb as I.G. 4434, Via Nitti, 1897.
(2) Beazley: "I cannot be sure that the pictures are by the same hand on both cups [this and I.G 4434]."

7602.

Tarentum, Museo Nazionale I.G. 4440.

- A] Lip cup. From Tarentum, Via Pepe. Tleson Painter. Tleson potter. Third quarter sixth. *Quagliati, NSc. 1903, 205/1, fig. 1 (dr.). *CV, Italy 35, p. 7, fig. 5, pl. 32,3-4. ABV 182/19, Para. 76.
B] No figured decoration.
C] A, B, each: Τλεσὼν ὁ Νεάρχῳ ἐποίησεν.
D] The ph. of the inscription on A, fig. 5, shows it to be in the typical Tleson Painter's handwriting.

7603.

Tarentum, Museo Nazionale I.G. 4573.

- A] BF/WG lekythos. From Tarentum. Athena Painter. First quarter fifth. 490-480 (P.). *J.-C. Poursat, BCH 92 (1968) 573/14, fig. s. 17-18 (exc. pictures). *E. De Juliis and D. Loiacono, Taranto; Il Museo Archeologico (1985) 240/274. Haspels, ABFL XV/56.
B] Pyrric: a bearded flautist between two armed dancers.
C] Nonsense: imitation letters: between the left dancer and the flautist: 8 letters. Above the right dancer's shield and to right of the flautist's upper portion: six letters. Below the shield: 3 letters.
D] Riehen, Private, is a near replica with very similar inscriptions. Most of the letters resemble three-stroke sigmas.

7604.

Tarentum, Museo Nazionale I.G. 6221.

- A] BF band cup. From Leporano. Sakonides. Kaulos potter. Third quarter sixth. 550-530. *Photo. NSc. 1903, 34/2, figs. 1-4 (Shows nonsense inscriptions.) *CV, Italy 35, III H, 8, figs. 6-7, pl. 33. *Beazley, JHS 52 (1932) 188 and 201. *ABV 171/ii, *Para. 71, Add.(2) 48. Script 256.
B] A: a male with a woman and a youth; a king seated, with Nike, a woman and a youth; a horseman with a woman and a youth. B: similar.
C] A: nonsense inscriptions, e.g.: above the horse's head: μαίσεσ. ἐχσεί. ἐτχ[.]χι(υ)ι, retr. χεί(θ)τρ, retr. σιχο. επιχσι. ἐτχσοσχο, retr. χσοσχο.(1) Under one handle: Καυλος|ἐποίησεν. Under the other: Σακονιδες|εγραψεν. The signatures are each a two-liner, not stoich., the lines rather far apart. Fig. 7 shows: Κ(α)υλος [ε]ποίησεν. Fig.

6: the Sakonides signature is clear; line 2 starts to left of line 1 by one letter space.

- D] A multfigured cup. On the hands connected with Sakonides, see `Script'. Beazley in ABV 172 notes that Louvre F 150, a BF pyxis, is close and probably by the same hand [it has very similar nonsense inscriptions]. Beazley in Para.: only the fourth letter of the `Kaulos' signature is doubtful; the second letter may be [a pointed alpha]. This is in answer to ABV, where it is said that the last three letters of the name are hard to read.

(1)B should be similar.

7605.

Tarentum, Museo Nazionale I.G. 6222.

- A] BF band cup. From Leporano. Unattributed. Thrax potter. Third quarter sixth. 550-530. *CV, Italy 35, 7, figs. 3-4, pl. 32,1-2. Beazley, JHS 52 (1932) 189. ABV 178, 688, Para. 74. Script 1005.
- B] A: a chariot and a warrior. B: similar.
- C] The signature (according to the phs. on p. 7, figs. 3-4, A(?)): horizontal: to left of the scene: (Θ)ραιχς. To right of it: ΕΠΟΙΕΣΕΝ. B: (Θ)ραιχς ΕΠΟΙΕΣΕΝ.
- D] Beazley gives a number of comparisons for this cup. The inscriptions are in a slight back hand. Irregular letter forms.

7606.

Tarentum, Museo Nazionale I.G. 20,784.

- A] BF skyphos (Hermogenean type). From Tarentum, Via Duca degli Abruzzi. Unattributed. Third quarter sixth. 550-530. *Beazley, JHS 52 (1932) 203 (not ill.). *C. Drago, CV, Italy 35, pl. ... (1) *Para. 87/5. *E. de Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) 195/207.
- B] No figured decoration.
- C] On each side: ΕΠΟΙΕΣΧΙ.

(1)done from a xerox page.

7607.

Tarentum, Museo Nazionale 61.

- A] WG plate. From Tarentum. Group of Negro Alabastra. First quarter fifth. *Bethe, AM 15 (1890) 243-45 (ill.). ARV(2) 268/34, Add.(2) 206. F.M. Snowden, Blacks in Antiquity (1970), fig. 80. *J. Neils, `The Group of the Negro Alabastra,' AK 23 (1980) 15/4, pl. 3,5. *E. de Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) 246/284.
- B] A negro, striding to right, looks back, his arms stretched out; at left, a laver.
- C] At left: κα^λος.(1) At right: κα(λ)ος.(2)

(1)the sleeved arm intervenes. (2)lambda is reversed; sigma, unclear. The left leg intervenes.

7608.

Tarentum, Museo Nazionale 4529.

- A] Fr. of RF lekanis. Manner of Meidias Painter.(1) Meidias Painter (Burn). Last quarter fifth. *ARV(2) 1326/77, Add.(2) 364. *L.

Burn, *The Meidias Painter* (1987) 60-62, 99/M 23, pl. 38,d (shows inscriptions well). *E. de Juliis and D. Loiacono, *Taranto: Il Museo Archeologico* (1985) 245/282 (ill., good for inscriptions).

- B] On the left: the right-hand figures of a group: Apollo and Artemis. At right, the left-hand figures of another group: Agamemnon sitting pensively on a rock; a youth in his chlamys and with two spears stands before him.
- C] Above, and to right of, Apollo's head, near the top margin: Ἀπολλών. To right of Artemis' thighs: Ἀρτεμις. At the bottom of the scene, to left of Agamemnon's right foot and below his scepter: Ἀγαμέμνων.
- D] The inscriptions are in unusual positions. For a pensive Agamemnon Beazley compares the fr. of a pot at Paestum by the Meidias Painter, ARV(2) 1314/19. Burn thinks Agamemnon is not pensive as Beazley said but in turmoil. She suggests the scene is connected with the sacrifice of Iphigeneia, comparing Euripides' Iphigeneia in Aulis. Apollo and Artemis may be watching Iphigeneia's approach. To left of Agamemnon's rock there is a flower not mentioned by Burn.

(1) may be by the painter himself (Beazley).

7609.

Tarentum, Museo Nazionale 4545.

- A] RF lekythos. From Tarentum. Near Pan Painter. Second quarter fifth. *Photo. ARV(2) 560/5, 1659, Para. 388, Add.(2) 259 (much bibl.). Robertson, AVCA 152.
- B] Theseus and Ariadne in bed, with a παῖς ἀμφιβάλης and Eros; Athena.
- C] Small nonsense letters in the field.
- D] For subject and attribution see also Robertson.

7610.

Tarentum, Museo Nazionale 4553.

- A] WG aryballos. From Tarentum. Syriskos Painter. First quarter fifth. Ca. 480. *W. Riezler, *Weissgrundige attische Lekythen* (1914) 54-56. Beazley, BSA 39 (1927-28) 207. ARV(2) 264/57, Add.(2) 205. Script 920.
- B] A: men talking to a youth. B: a man leading a horse.
- C] A: καλός. Διογενὲς καλός. B: Διογενὲς καλός. On a black band above the pictures: ἡ[ππ]ολοχὸς καλός:*(1)
- D] = 3799. Attic alphabet with some four-stroke sigmas. Dotted delta.

(1) Beazley in BSA gives: ἡ[ππ]ο[λο]χὸς καλός. Does the inscription occupy a full circle?

7611.

Tarentum, Museo Nazionale 4595 (9887).

- A] BF prize Panathenaic. From Tarentum. Leagros Group. Last quarter sixth. 510-500. *Brandt, *Arch. Panath. I*, 8/73, pl. 9 (A, B). *Beazley, AJA 47 (1943) 44/2. *Dedalo* 2 (1922) 619-20. Smets, no. 55. ABV 369/113, Add.(2) 98. E. De Juliis and D. Loiacono, *Taranto: Il Museo Archeologico* (1985) (see pp. 146-47 and ff.). A. d'Amicis et al., *Vecchi Scavi: Nuovi Restauri* (Taranto, Museo Arch. Nazionale 1991) 44/4-6 (A).
- B] A: Athena. B: a chariot wheeling around.

C] A: to right of the left column: τον Αθηνεθεν αθλον.(1)

(1)the inscription fits the space exactly.

7612.

Tarentum, Museo Nazionale 4625.

A] RF calyx krater. Christie Painter. Third quarter fifth. *TGV 16, para. 2 and n. 15 (mention). ARV(2)1046/3 (no bibl.).

B] A: satyr and maenad. B: three youths.

C] [Under the foot,] Gr.: three horizontal lines and c.

D] Probably a price Gr.: the vase cost 3 1/2 obols. (Johnston).

7613.

Tarentum, Museo Nazionale 6515.

A] BF cup. From Cegli di Bari. Theseus Painter. First quarter fifth. *H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 159, 162, pl. 70,b. ABV 520/33.

B] Int.: statue of the young Heracles with club and bow, on a base. A-B: symposium.

C] Nonsense: to lower left: οχτο. Similarly on the right: ο(χ)(.)(.)(1)

D] Messy letters, partly imitation.

(1)ends in two dots.

7614.

Tarentum, Museo Nazionale 7030.

A] BF skyphos. From Tarentum. Theseus Painter. Ca. 500. *CV, Italy 18, III H e, pl. 11,1-2. Haspels, ABFL, no. 17. H. Philippart, Collections de céramique grecque en Italie II (1933), p. 54. Brommer, Vasenlisten A 15. ABV 518/17, Para. 255.

B] A: four oxen led by Hermes. B: Heracles and Alkyoneus, with Athena.(1) Under each handle: storks or herons.

C] A: nonsense: imitation inscriptions: above the left-most ox: (.)(.)τ(v). Between Hermes and an ox at right: ορυ^vo.(2)

D] These are not real letters. A similar row of imitation letters is found on Berlin 3282, by the Theseus Painter.

(1)CV, following Philippart and Haspels, interprets B as Antaeus; Andraee, following Brommer, as Alkyoneus. Brommer pointed out that A suggested Alkyoneus. (2)Hermes' kentron intervenes.

7615.

Tarentum, Museo Nazionale 12,217.+

A] Frs. of BF prize Panathenaic. From Tarentum.(1) Painter of Warsaw Panathenaic (Antimenean). Last quarter sixth. *Brandt, Arch. Panath. I, 7/57a-b. D.G. Kyle in Neils et al., Goddess and Polis (1992) 205 n. 50. F.G. Lo Porto, 'Tombe di atleti tarentini,' Atti e memorie della Società di Magna Grecia 8 (1967) 44/3, pl. 10,b,2 and 44/4, pl. 10,b,4.

B] 12,217: A: part of the shield; device: kantharos. 12,220: B: Boys wrestling.

C] A: τ[ον Αθηνεθεν αθλον].

D] + Tarentum 12,220 ('perhaps', Brandt (following Lo Porto?)).

(1)for the tomb, see Brandt 7 n. 3; Naples 112,848 may come

from the same tomb.

7616.

Tarentum, Museo Nazionale 20,138.

A] BF cup. Unattributed. Date? *E. Lippolis, ed., Catalogo del Museo Archeologico Nazionale di Taranto III,1: Taranto: la necropoli (1994), pl. I (colored; A, B).

C] Much nonsense.

7617.

Tarentum, Museo Nazionale 115,472.

A] BF prize Panathenaic. From Tarentum. Kleophrades Painter (Lo Porto). First quarter fifth. *Beazley Archive db, no. 8794. F.G. Lo Porto, 'Tombe di atleti tarentini,' Atti e memorie della Società di Magna Grecia 8 (1967), pls. 37-38 (A, B). M.B. Poliakoff, Combat Sports in the Ancient World (1987) 79, fig. 82 (B). W.E. Sweet, Sport and Recreation in Ancient Greece: a Source Book (Oxford 1987) 69, pl. 21 (B). E. De Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) (see pp. 146-47 and ff.).

B] A: Athena (device: Pegasos). B: boxing; trainers; men holding a tape(?).

C] A: prize inscription.

7618.

Tarentum, Museo Nazionale 115,473.

A] BF prize Panathenaic. From Tarentum. Kleophrades Painter (Lo Porto). First quarter fifth. *Beazley Archive db, no. 8796. F.G. Lo Porto, 'Tombe di atleti tarentini,' Atti e memorie della Società di Magna Grecia 8 (1967), pls. 35,a-c and 36,a (A, B). Lippolis, Gli eroi di Olimpia: lo sport nella società Greca e Magnogreca (Taranto 1992) 114, fig. 100 (B).

B] A: Athena (device: Pegasos). B: a chariot.

C] A: prize inscription.

7619.

Tarentum, Museo Nazionale 115,474.

A] BF prize Panathenaic. Kleophrades Painter? First quarter fifth. *Neils et al., Goddess and Polis (1992) 196 n. 34 (mention). Shapiro, ibid., 56 and n. 24. F.G. Lo Porto, Atti e memorie della Società Magna Grecia 8 (1967), pls. 33-34. *Beazley Archive DB, no. 8795. Lippolis, Gli eroi di Olimpia: lo sport nella società Greca e Magnogreca (Taranto 1992) 16, fig. 5 (B) and 71, fig. 61 (colored of A). E. De Juliis and D. Loiacono, Taranto: Il Museo Archeologico (1985) (see pp. 146-47 and ff.).

B] A: Athena (device: Pegasos). B: pentathlon athletes: one with halteres; another with a discus; a trainer; a youth.

C] A: prize inscription.

D] = Tarentum 18.12.1959. B includes a flautist, one of two vases which have that.

7620.

Tarporley, Marshall Brooks.

A] RF Nolan amphora. Unattributed. First quarter fifth. *E.M.W. Tillyard, The Hope Vases (1923) 54/94, pl. 12. W. Tischbein, Collection ... Hamilton (1791-95) iv, pl. 56.

B] A: Departure of a Warrior: a woman pouring a libation and a

warrior with his spear. B: a woman.
C] A: Nonsense to left and right of the woman.

7621.

Tarquinia, Museo Nazionale?

- A] Fr. of BF lip cup. From Gravisca. Unattributed. Third quarter sixth. *Beazley Archive db, no. 1005. NSc. 1971, 245, fig. 61,1.
B] Lip: A: a lion or panther.
C] Lip:(1) A: a nonsense inscription.

(1)so indicated in Bea. Arch.: handle zone?

7622.

Tarquinia, Museo Nazionale.

- A] RF cup. From Tarquinia. Triptolemos Painter. First quarter fifth. Ca. 490-80. Early (Beazley). *FR iii, 253, fig. 119 (dr.). *CV, Italy 25, III I, pl. 11,2 (bibl.). ARV(2) 367/93, Add.(2) 223. Script 526.
B] Int.: a man and a woman making love.
C] Int.: above the group: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.(1) Under the couch: $\kappa\alpha\lambda\omicron\varsigma$.(2)

(1)so CV; FR, fig. 119, gives $\kappa\omicron\pi\alpha\sigma\lambda$ vac. (2)so FR; it is not clear if $\kappa\alpha\lambda\omicron\varsigma$ appears twice. FR and CV do not agree.

7623.

Tarquinia, Museo Nazionale.

- A] RF cup. From Tarquinia. Briseis Painter. First quarter fifth. *Buschor, FR iii, 253, fig. 120. ARV(2) 408/36, Add.(2) 232.
B] Int.: love making: a man and a woman. Ext.: plain.
C] Int.: the picture seems to show single letters strewn about: γ . ρ .
D] Late Brygan manner. The picture is very dark.

7624.

Tarquinia, Museo Nazionale.(1)

- A] Fr. of Attic cup(?). From Gravisca, 1969. Unattributed. Date? *Archaeological Reports 1973-74 (1974) 50, fig. 10,b.
B] No figured decoration: a thin-walled BG fr. turned upside down in the ph.; the lip with a reserved line is preserved.
C] Gr. in the BG, horizontal and upside-down to the sherd: $[-]\phi\varsigma\ \text{Αφροδι}[τ\alpha\iota]$.
D] I think the dedication was written with the cup turned upside down on a flat surface.

(1)excavation(?) inv. no. on the sherd: 72/10316.

7625.

Tarquinia, Museo Nazionale.

- A] Fr. of Attic cup (foot). From Gravisca, 1969. Unattributed. Date? *Archaeological Reports 1973-74 (1974) 50, fig. 10,c.
B] No figured decoration preserved.
C] Under the foot, in the BG, around the edge, Gr.: $\Delta\eta\mu\eta\tau\rho\omicron\varsigma$.

7626.

Tarquinia, Museo Nazionale.

- A] Mouth of Attic alabastron(?). From Gravisca, 1969.

Unattributed. Date? *Archaeological Reports 1973-74 (1974) 50, fig. 10,a.

B] No figured decoration?

C] On the reserved top of the mouth, Gr.: [--]νενηςΗρηι.(1)

(1)a very uncertain reading; [--]μενης(?). The third letter hardly shows in the ph.

7627.

Tarquinia, Museo Nazionale RC 191.

A] RF cup. From Tarquinia. Epiktetos. Last quarter sixth. 500-480 (Ferrari). *Kraiker, JdI 44 (1929) 194/69, fig. 38. ARV(2) 76/73. CB i, 8. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 31/5, pls. 9,2 and 10; facs., p. 31 (bibl.).

B] Int.: a naked warrior. Ext.: plain.

C] Int.: starting from the shield, around the figure, the head intervening: ἡοπαῖςκαλος.

D] Sloppy writing. Done from Ferrari's text and facs.; not visible in the photos.

7628.

Tarquinia, Museo Nazionale RC 1043.

A] BF neck amphora (Tyrrhenian). From Tarquinia. Fallow Deer Painter (Bothmer). Middle period (K.). Third quarter sixth. 550-530. *CV, Italy 26, III F, pl. 1,1-3. *Photo. ABV 97/32, Para. 37. Script 201. J. Kluiver, BABESCH 71 (1996) 26/236 (inscriptions not mentioned), figs. 35 (A, shows inscriptions) and 51.

B] A: Apollo and Tityos. B: horsemen.

C] A: nonsense: in front of a woman at left: ν(ι)νογογ.(1) Similarly in front of Apollo, facing him: (α)οιγογο, retr.(2) By his left leg: νονοασγοας. To right of (behind) a woman's head: γογον.
Another reading: A: the first inscription cannot be read in the ph. The second: read orthograde: νονονο. At any rate, the first letter is not upside down. The third inscription: νονο(γ)σοογο (hard to distinguish between gammas and alphas; the fourth letter partly in a break).

D] Large firm letters.

(1)the iota may be a sigma. (2)the first letter is upside down.

7629.

Tarquinia, Museo Nazionale RC 1076.

A] BF neck amphora. From Tarquinia. Painter N. Nikosthenes potter. 530-520. *CV, Italy 26, III H, pl. 30,5-6. P. Romanelli, Tarquinia (1940) 121. *P. Romanelli, Tarquinia: The Necropolis and Museum (reprint of first edition, 1959) 42, pl. 17.*Photo. ABV 223/59, 690, Para. 104.

B] Neck: A, B, each: two boxers with a tripod between them. Body: black.

C] Neck: A: to right of the tripod and to left of the right pugilist's body, following its curve: Νικος(θ)ενεςεποιεσεν.

D] The vase is a special model (ABV). The writing is unusually sloppy; note epsilon of different shapes, theta with short vertical, and a triangular omicron.

7630.

Tarquinia, Museo Nazionale RC 1091.

- A] RF cup. From Tarquinia. Epiktetos. Last quarter sixth. 510-500.
 *CV, Italy 25, III I, pl. 10,3. Klein, MS 111, n. 2. CB i, 5.
 ARV(2) 76/65. Script 345. *G. Ferrari [Pinney], I vasi attici a figure
 rosse del periodo arcaico (Materiali del Museo Archeologico
 Nazionale di Tarquinia 11, 1988) 29/4, pls. 8 and 9,1; facs.,
 p. 30 (bibl.).
- B] Int.: a satyr carrying a very full wineskin; below him, a
 skyphos on the ground. Ext.: plain.
- C] Int.: on the wineskin, in BG: $\epsilon\pi\omicron\iota\epsilon\sigma$, complete. In the
 field: $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu\omicron\chi$.
- D] The inscription on the wineskin is poorly planned: vacat
 fore; the sigma is at the end of the wineskin; the letters
 are very casual. Ferrari's reading of the second inscription
 and its facs. are not accurate.

7631.

Tarquinia RC 1118.

- A] RF cup. From Tarquinia, tomb 3697, necropoli Monterozzi.
 Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch).
 *Para. 378/46 bis, Add.(2) 244. M. Moretti, Nuovi monumenti
 della pittura etrusca (Milan 1966), pl. xii-xiii. M.
 Moretti, Nuove scoperte e acquisizioni nell'Etruria
 meridionale (1975), pls. 18-19 (all). *Bothmer, 'Notes on
 Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece
 (festschrift M. Robertson, 1982) 45. *N. Kunisch, Makron
 (Kerameus 10, 1997) 6, 174/133, pl. 46 (shows part of
 inscription).
- B] Int.: symposium: a man reclining and a girl playing the flutes.
 A: Dionysus with maenads and satyrs. B: maenads and satyrs.
- C] On handle B/A(1), in the reserved area of right hasta, Dip.
 in BG: $\eta\iota\epsilon\rho\omicron\nu\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Listed by Kunisch as without number. The rho with extended
 vertical. Apparently not mentioned by Cohen in her article on
 signatures.

(1)Kunisch A/B (he reverses A and B).

7632.

Tarquinia, Museo Nazionale RC 1123.

- A] RF cup. From Tarquinia. Apollodoros. Last quarter sixth.
 500-490 (Ferrari). *CV, Italy 25, III I, pl. 10,1. ARV(2) 120/
 8, Add.(2) 175. Hartwig, Meisterschalen 634-35. Pinney (diss.
 Cincinnati 1976) 21-25. *G. Ferrari [Pinney], I vasi attici a
 figure rosse del periodo arcaico (Materiali del Museo
 Archeologico Nazionale di Tarquinia 11, 1988) 43/8, pl. 16
 (bibl.).
- B] Int.: warrior defending himself against a snake.(1) Ext.:
 plain.
- C] Int.: to the warrior's right: $\eta\omicron\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$.(2)
- D] Cup type C.

(1)Cadmus killing the dragon (Reisch, CV). (2)CV adds a
 horizontal and a vertical line, which I do not understand.
 Ferrari brackets [ho].

7633.

Tarquinia, Museo Nazionale RC 1129.

- A] RF cup. From Tarquinia. Unattributed.(1) Last quarter sixth.

500-480 (Ferrari). *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 57/12, pls. 23-24; profile, p. 57; facs. of dipp., p. 58 (no bibl.).

- B] Int.: a naked youth with his stick and a branch. A: komos of naked youths. B: athletes (naked youths).
- C] Int.: in front of the figure: $\kappa\alpha\lambda\omicron\varsigma$. A: high up: between the first and second pairs: $\kappa\alpha\lambda\omicron\varsigma$, retr. Between the two central figures: $\kappa\alpha\lambda\omicron\varsigma$. Between the two figures at right: $[\kappa\alpha]\lambda\omicron\varsigma$. B: high up: three times $\kappa\alpha\lambda\omicron\varsigma$. Once $\kappa\alpha\lambda\omicron$. Under the foot, Gr.(2)
- D] The inscriptions from Ferrari's text, except for the retr. inscription on A, which is horizontal, starting from the back of the head of the third figure.

(1) Ferrari compares the Circle of the Nikosthenes Painter.
(2) there is a very small dr. of it under the profile dr., which seems to show: Attic lambda and an improbable pi, retr. Not in TGV.

7634.

Tarquinia, Museo Nazionale RC 1130.

- A] RF cup. From Tarquinia. Manner of Epeleios Painter. (1) Last quarter sixth. Ca. 500 (Ferrari). *CV, Italy 26, III I, pl. 20, 1-3. ARV(2) 153. M. Pallottino, Mon. Ant. 36, 285/15. Pinney (diss. Cincinnati 1976) 14-17. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 63/14, pls. 27-29, 1; facss. of dipp., p. 64; profile and small dr. of Gr., p. 65.
- B] Int.: a naked youth with a javelin (acontist). A: battle: warriors and horsemen: a naked youth leading a horse; a warrior; a horseman; duel of two naked warriors. B: arming: a warrior leading a horse; a naked youth holding a spear and helmet; a youth holding a shield; a youth with a spear leading a horse.
- C] Int.: an inscription has disappeared; a three-stroke sigma and an omicron were once visible. A: $\text{ho } \pi\alpha[\iota\varsigma] \kappa\alpha\lambda\omicron\varsigma, \nu\alpha\iota$ and $\chi\iota$ under the $\text{ho } (\nu\alpha\iota\chi\iota)$. (2) B: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma, [\nu]\alpha\iota$. (3) Under the foot, Gr.(4)

(1) not attributed by Beazley to the Colmar Painter as claimed in CV. (2) so CV. (3) CV, text, leaves a blank where the nu should be; Ferrari has $\text{ho } \pi[\alpha]\iota\varsigma \nu\alpha\iota\sigma$. (4) two letters, unclear in the dr. Not in TGV.

7635.

Tarquinia, Museo Nazionale RC 2066.

- A] RF cup. From Tarquinia. Nikosthenes Painter. Pamphaios potter. Last quarter sixth. 500-490 (Ferrari). CV, Italy 25, III I, pls. 6, 1-2 and 7, 1 (much bibl.). *AJA 88 (1984) 344 n. 20, 350/32. A. Greifenhagen, Griechische Erotiken (1957) 34. ARV(2) 126/23, 1627, Add.(2) 176. *H.A. Shapiro, Personifications in Greek Art (1993) 262/139, 214, and fig. 178 (A?). *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 49/10, pls. 18-20, facss. of inscriptions, p. 50 (vast bibl.).

- B] Int.: a satyr capturing a running maenad. A: Heracles and Cynus, between chariots; a winged figure is perched on the horses of each chariot. B: athletes: a runner; a jumper; a flautist; an acontist; a trainer; a discobolus; boxers.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. (1) A: $[\text{h}\epsilon\text{p}]\alpha\kappa\lambda\epsilon\varsigma$. From the elbow of the right-hand winged figure to the ear of a chariot horse: $\Phi\omicron\beta\omicron\varsigma$. (2) On the upper edge of the reserved foot profile: $\Pi\alpha\nu(\phi)\alpha\iota\omicron\varsigma \epsilon\text{p}\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] There is a winged figure over each chariot; Ferrari considers them keres. On p. 54 n. 12, she discusses previous interpretations: Greifenhagen, Griechische Eroten 34-37, thinks they are Deimos and Phobos, but Ferrari says Phobos is the name of the charioteer as on Berlin 1732, ABV 110/37 [but the reading is uncertain there]; she intimates that there are other parallels. Shapiro also disagrees with Greifenhagen; he gives Phobos to the (bearded) charioteer of Cynus; the (young) charioteer of Heracles must be Iolaus. The phi in the signature has a diagonal hasta.

(1)CV, text, with a vertical line inserted: $\kappa\alpha|\lambda\omicron\varsigma$. (2)CV, text, has $\Phi\omicron\omicron\omicron$; I have added the sigma. Perhaps rather: $\Phi\omicron\beta\omicron[\varsigma]$.

7636.

Tarquinia, Museo Nazionale RC 2072.

- A] RF cup. From Tarquinia. Sabouroff Painter. Second quarter fifth. *CV, Italy 26, pl. 19,1-3. ARV(2) 837/2.
- B] Int.: a youth advancing with drawn sword. Ext.: fight: A: a tree; a warrior; a warrior falling back; a warrior. B: similar.
- C] A or B: $\kappa\alpha\lambda\omicron\varsigma$. (1)

(1)it is unclear in CV where the inscription is.

7637.

Tarquinia, Museo Nazionale RC 2074.

- A] Fragmentary RF cup. Circle of Nikosthenes Painter (Beazley). Last quarter sixth. 500-480 (Ferrari). *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 55/11, pls. 21-22; facs. of inscriptions, p. 56. ARV(2) 133/5 (no bibl.).
- B] Int.: remains of a figure before a large krater. A: a satyr pursuing a maenad. B: four satyrs; a donkey.
- C] Int.: perhaps remains of a letter. A: high up, between the figures: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. B: in a similar position: $[\text{h}]\omicron \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] The facss. are poor.

7638.

Tarquinia, Museo Nazionale RC 2978.

- A] Fr. of RF cup. From Tarquinia (probably). Euphronios. (1) Last quarter sixth. 510-500. *Musée du Louvre, Euphronios (exhib. 9-18 - 12-31 1990) 200/48 (ill.). Also in Berlin cat. Photo. ARV(2) 17/19, Add. (2) 153. *A. Greifenhagen, AA 1977, 226/48, figs. 53-54. Idem, 'Neue Fragmente des Kleophradesmalers,' SB Heidelberg 1972, 31. M. Ohly-Dumm, GettMusJ 9 (1981) 16 n. 17, 19, 20. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di

Tarquinia 11, 1988) 15,1, pl. 3,3 (bibl.).

- B] A: Amazonomachy: upper parts of two Amazons, the right one an archer, the left one a hoplite.
- C] A: to right of the back of the archer's head: Τοχοσφι[s].
- D] = 23.236. Chi = +.

(1)Greifenhagen attributes the vase to the Kleophrades Painter, but dates it in the fourth quarter of the sixth century.

7639.

Tarquinia, Museo Nazionale RC 3245.

- A] RF oinochoe (mug). From Tarquinia. Painter of Berlin 2268. Late sixth. *ARV(2) 157/73 (no bibl.) and *983.
- B] Symposium: youths reclining.
- C] Nonsense inscriptions.
- D] The inscriptions have "just the same character" as those on Capua 222 (ARV(2) 983/10), [q.v.] (Beazley, p. 983).

7640.

Tarquinia, Museo Nazionale RC 4194.

- A] BF lip cup. From Tarquinia. Unattributed. Third quarter sixth. *CV, Italy 26, III H, pl. 21,5-6 (bibl.). *Beazley, JHS 52 (1932) 178, fig. 14 (Int.). Arias-Hirmer, pls. 49 and XIV (all). Beazley Archive db, no. 397 (much bibl.).
- B] Int.: tondo: Heracles and Triton; five fish. Interior frieze: a zone with 17 dancing Nereids holding hands, in a complete circle. Ext.: lip: A, B, each: a chariot between two columns; at the handles, sphinxes.
- C] Int.: under the armpit of each Nereid, along the body: nonsense: a row of closely placed tiny dots (17 rows in all). A, B, each: handle zone: χαίρε και πει ευ.(1)
- D] = RC 1773 (the number is given by Beazley in JHS). A large cup of high quality.

(1)in a wavy line (A). B is not illustrated.

7641.

Tarquinia, Museo Nazionale RC 4196.

- A] RF calyx krater. From Tarquinia. Kleophrades Painter. Early fifth. 500-490 (Ferrari). Early (Beazley). *CV, Italy 26, pl. 15 (bibl.). *Beazley, Der Kleophrades-Maler (1933), no. 28, pls. 16-17, and 18,1-3. Arias-Hirmer, pls. 119-21. ARV(2) 185/35, 1632, Para. 340, Add.(2) 187. Script 82 n. 5. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 73/19, pls. 31-33; facss. of inscriptions, p. 73 (much bibl.).
- B] A: a discus thrower and a young trainer. B: a young trainer and a javelin thrower.
- C] A: to left of the trainer's face: καλὸς εἶ, retr. B: to right of the trainer's head and chest: καλός.
- D] The inscriptions seem to refer to the trainers. The epsilon is disjointed.

7642.

Tarquinia, Museo Nazionale RC 5291.

- A] RF cup. Foundry Painter?(1) First quarter fifth. 490-480. *D.C.

Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 82, pls. 62,2-3, 63,1 (reprint of article 'Un realista greco,' i.e., the Foundry Painter). *CV, Italy 26, III I, pl. 18,1-3. ARV(2) 405/1, 1651, Para. 371 (bibl. on p. 370), Add.(2) 231. Robertson, AVCA 109.

- B] Int.: Menelaus leading Helen? A: Menelaus pursuing Helen in the sanctuary of Aphrodite at Troy. B: Theseus leaving the sleeping Ariadne, with Hermes and Eros; vine.
- C] Int.: to Helen's left, along the margin: ἡ παῖς. To Hermes' upper right, along the margin: [κ]αλός.(2)
- D] The second sigma is not turned.

(1)in ARV(2) attributed to the manner of the Foundry Painter: "They [this cup and London 95.5-13.1, q.v.] might be by the Foundry Painter at the point of his career when he was nearest to the Brygos Painter." Another difference from the article on the Foundry Painter (which is of 1965, published in 1966) is that the scene on the Int. is called Agamemnon and Briseis(?), and the Menelaus scene on the Ext. is labeled B. (2)CV has all letters extant.

7643.

Tarquinia, Museo Nazionale RC 5292.

- A] RF cup. From Tarquinia. Pedieus Painter.(1) Last quarter sixth. *dr. (Int.). *CV, Italy 26, III I, pl. 22,3-4 (Int., A) (bibl.). ARV(2) 86/4, Para. 330. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 34/6, pls. 11-13; facs. of inscription, p. 35 (much bibl.).
- B] Int.: a nude young horseman with a spear. A-B: horse race of 15 nude youths.
- C] Int.: to right of the youth's back: Πεδιεύς. Under the horses' legs (they intervene), upside down: καλ᾽ο᾽ς. A: above the scene: Πεδιεύς καλός. Below: καλός. B: above: Πεδ[ι]εύς καλός.(2) Below: καλός.
- D] Kirchner, PA 11747-48, thinks the kalos might be the archon of 449/8; he dates the vases 500-480.

(1)close to Skythes; perhaps late works of his (Beazley).
(2)the facs. does not indicate a gap, giving Πεδύς; there is no remark in the text either. The facs. may be in error and the name may be complete.

7644.

Tarquinia, Museo Nazionale RC 5293.

- A] RF cup. From Tarquinia. Epeleios Painter. Last quarter sixth. Ca. 500 (Ferrari). *A. Greifenhagen, AA 1977, 226/52, fig. 57 (dr.). DAI Rome, neg. 76.845. Hoppin, RF i, 296/2. Philippart, Collections ... Italie II, 116/6. Pinney (diss. Cincinnati 1976) 8-10. ARV(2) 146/6, Add.(2) 179. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 59/13, pls. 25-26; profile, p. 59; facss. of inscriptions, p. 60.
- B] Int.: lower part of a naked youth running with an oinochoe (oinochoos). A-B: komos of naked youths. (B is very fragmentary).
- C] Int.: at left: [κ]αλός. At right: παῖς. A: high up: ἡ παῖς καλός, ναίχι. B: high up, at left: ἡο.

D] Ferrari thinks that some figures on the exterior suggest the askoliasmos as described by Pollux 9.121 where it consists of one player hopping on one leg (as does one figure on the vase, it seems) and competing with two-leggers; no wineskin is involved.

7645.

Tarquinius, Museo Nazionale RC 5564.

A] BF neck amphora From Tarquinia. Camtar Painter. Second quarter sixth. *Bothmer, *Amazons* 6/1, 12, 15 f., pl. 2,1 (dr. after Mon. ined.). Beazley and Payne, *JHS* 49 (1929) 262. *ABV* 84/1, 682.

B] A: Amazonomachy. B: Calydonian boar hunt.

C] A: over the arms of an Amazon: Ἡρακλῆς . By Hercules' head: Ἡρακλῆς . Between the heads of Heracles' and Andromache: Ἀνδρομάχη , retr. Behind Telamon's head: Τελαμών , retr. Between Telamon's legs and an Amazon's lower body: Γλαυκε , retr.

D] A good example of early writing. For Γλαυκε , Bothmer compares the Louvre dinos, his no. 25, which is the Tyrrhenian dinos E 875, where we have Γλαυκε . Cf. also Cambridge G 44, by the Camtar Painter.

7646.

Tarquinius, Museo Nazionale RC 5771.

A] Fragmentary RF cup. From Tarquinia. Douris. First quarter fifth. Middle period (B.-O.). *D. Buitron-Oliver, *Douris* (*Kerameus* 9, 1995) 81/134, pl. 80. *ARV*(2) 435/91. G. Ferrari [Pinney], *I vasi attici a figure rosse del periodo arcaico* (1988) 154-56, pl. 91/52.

B] Int.: a warrior. A: men in conversation: two groups of a seated and standing man; at right, a fifth figure. B: similar? [Very little remains.]

C] Int.: καλός , retr. A: ὁ παῖς καλός . [Under the foot,] Gr.: a loop? (Facs. in cat.).

7647.

Tarquinius, Museo Nazionale RC 6843.

A] RF amphora. From Tarquinia. Phintias. Last quarter sixth. 510-500. *FR ii, 167-71, pl. 91. *CV, *Italy* 25, III I, pl. 1,1-3. Kretschmer, *Vas.* 173. C. Fränkel, *Satyr- und Bakchennamen* (1912) 23, 86/O. W.B. Dinsmoor, *AJA* 50 (1946) 97 and 114 (mentions; bibl.). *ARV*(2) 23/2, 1620, Para. 323, Add.(2) 155 (much bibl.). *Script* 386. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 169, *SIMADES* 1 (much bibl.). *G. Ferrari [Pinney], *I vasi attici a figure rosse del periodo arcaico* (*Materiali del Museo Archeologico Nazionale di Tarquinia* 11, 1988) 17/2, pls. 1-2 and 3,1-2 (much bibl.). B. Otto, in *Festschrift B. Neutsch* (1980) 316-17.

B] A: Dionysus with two pairs of a satyr and a maenad. B: Heracles and the tripod.

C] A: to right of Dionysus' face: [Δ]ιο[ν]υσοs . To left of the right satyr's face: Σιμαδες , retr.(1) Above the head of a maenad: Κισσωνειs .(2) Between the legs of the right-hand satyr, non-stoich. two-liner: Φιντίας and εγραψεσν , both retr. B: to right of Heracles' face: Ἡρακλῆς .(3) Similar, but toward Apollo's face: [Α]πολλῶν , retr. Under his legs: Φιντιάs , and between the legs of both figures:

εγραψεν.

- D] Ferrari gives the present state of the inscriptions, citing them in Italics: [Dionys]o[s]. Kisine. Sima[des]. Phintias egrafsén. A[-]polon. Herakes. [Ph]intis. e[g]r[a]ph[e]n [the omission of sigma is probably an error]. Ferrari, on p. 21 n. 2, gives also the readings of Della Seta in the ms. Catalogo della Raccolta Comunale (1911): A: iousos. simades. ksine [sic?]. phinias. egraphsen. B: apolon. herakes. egraphsen. phinis. Della Seta noted a large gap in a break after the alpha of Apolon and Kretschmer suggested A[p]polon.

(1)or Σιμαθες (CV); formerly read as Σιμαθε = Σιμαίθα. (2)for the name, see FR. (3)GAI ii, 184.

7648.

Tarquinia, Museo Nazionale RC 6848.

- A] RF cup. From Tarquinia. Oltos. Euxitheos potter. Last quarter sixth. 510-500. 500-480 (Ferrari). *CV, Italy 25, III I, pls. 2,1-2 and 3,1-3. *Photo. (A). Hartwig, Meisterschalen 71ff. Roscher, Myth. Lex. 5 (1916-24) 661, s.v. Thero. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 30, 88/U. W.B. Dinsmoor, AJA 50 (1946) 95 and 115 (mentions; bibl.). *Arias-Hirmer, pls. 100-104. ARV(2) 60/66 (much bibl.), 1622, Para. 327, Add.(2) 165 (much bibl.). *Script 336, Fig. 80. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 173, TERPES 1. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 93, 136-40, pl. 41,a-b. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 23/3, pls. 4-7 (vast bibl.).
- B] Int.: a warrior. A: deities in Olympus. B: Dionysus mounting a chariot, with satyrs and maenads.
- C] Int.: along the margin: ΕΥΧΙΘΕΟΣ ΕΠΟΙΕΣΕΝ, retr. A: to left of Hebe's head (she looks left): ηεβε, retr. To right of Hermes' head: ηερμης. Similar: Αθηναια. To right of Zeus' head: Ζευς. To Ganymedes' left: Γανυμεδες, retr. Similar: ηεστια, retr.(1) Under her chair, an irregular two-liner, vertically up: Ολτος|εγραψεν.(2) In the same position as for Hestia: Αφροδιτε, retr. To left of Ares' head (he looks right): Αρες, retr. B: between a thyrsus and the back of a leading maenad's head: (θ)εός.(3) Behind the head of a satyr playing the lyre: Τερπες, retr. To left of Dionysus' face: Διονυσος, retr. To left of a maenad, facing her: Καλλις, retr. To left of a fluting satyr's upper body: Τερπών, retr. Behind him: καλος, retr. Under the foot, Etruscan Gr.: itum turnce venel apelinas tinas cliniiaras. See CII suppl. 3.356 and St. etr. 5, pl. 15,1.
- D] Shapiro thinks that the divinities on A are expecting Heracles; Dionysus on B is setting out to join them. Differences in Ferrari's readings: Int.: epo[i]esen. B: Terpos or Terpes, retr. [she says the fifth letter resembles G, which is probably an omicron]. Thero kal[e] (maenad). Kali[s] (maenad). Terpos (retr.) kalos (satyr).

(1)an arm intervenes. (2)the nu is displaced for lack of space. (3)so CV and others (including K.-D.), but Fränkel (after Hartwig? See Roscher) reads Θεπō, which is much more plausible. The theta lacks the dot (= O).

7649.

Tarquinia, Museo Nazionale inv. 569.

- A] BF eye cup. Unattributed. Last quarter sixth. *CV, Italy 26, III H, pl. 40,5.
- B] A: between eyes: a goddess with a diadem (Hera?) and a bearded god (Zeus?) looking back at her, both seated. B: ?
- C] A: nonsense: to left of the goddess' head: εοιτοσ. Between the divinities: ειοκ(κ)(.).(1) B: ειε. ποιε(υ).(2)
- D] Curious lettering. The inscriptions on B may imitate a signature.

(1)so the photo., which is not very clear; CV has ειορν, with rho = R. (2)CV, text, not ill. The last letter is printed as an Attic Lambda with a long diagonal. = εποιε(ι)(?). (CV).

7650.

Tarquinia, Museo Nazionale inv. 624.

- A] BF amphora. From Tarquinia. Princeton painter. Third quarter sixth. *CV, Italy 25, III H, pl. 16,1,3. M. Pallottino, Tarquinia, in Mon. Linc. 36,1 (1937) 39. Para. 130/15 bis, Add.(2) 78.
- B] A: fight: a charioteer and a warrior in a chariot; two fallen warriors beneath the horses; a warrior. B: two youths on horseback setting out; two figures on each side; a bird.
- C] A: numerous rows of dots surrounding the charioteer and the warrior in the chariot.

7651.

Tarquinia, Museo Nazionale inv. 679.

- A] BF neck amphora. Unattributed. 550-500 (Bea. Arch.). *CV, Italy 25, II H, pl. 12,2-3. JHS 95 (1975), pl. 3,c (B). Beazley Archive db, no. 38.
- B] A: Heracles and Athena in a chariot, with a warrior.(1) B: Heracles playing the lyre before an altar, with Iolaus, a woman and Athena.
- C] Nonsense: A: to right of Athena's head: (υ)κπηογπη.(2) B: above the scene: (υ)κπκ(σ)υκ.(3) Between the legs of Heracles and Athena: σπκπιν(.).
- D] The bracketed nu's are reversed.

(1)Iolaus? (2)CV, text. (3)so the photo. in CV.

7652.

Tarquinia, Museo Nazionale inv. 690.

- A] RF cup. From Tarquinia. Telephos Painter.(1) Second quarter fifth. *CV, Italy 26, III I, pl. 21,1-2. ARV(2) 818/17, Add.(2) 292.
- B] Int.: arming: a youth putting on greaves. A: two youths arming; a man leaning on his stick. B: two youths arming; a woman holding a spear and a helmet.
- C] Int.: καλος.

(1)follower of Makron.

7653.

Tarquinia, Museo Nazionale inv. 699.

- A] RF cup. From Tarquinia. Euergides Painter. Last quarter sixth. 510-500 (Ferrari). *ARV(2) 88/2 (no bibl.). *Beazley, JHS 33 (1913) 353/39. Pinney (Cincinnati diss. 1976) 5-7. *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 39/7, pls. 14-15; facs. of inscriptions, p. 39.
- B] Int.: traces of a warrior. Ext.: between sphinxes: A: Peleus and Thetis between fleeing Nereids. B: Heracles in the Centauromachy.
- C] Int.: [---(?)ε]πρ[ι]ε.(1) A: to left of Thetis' face: Θετις. B: between Heracles and a centaur: [ηερα]κλες.

(1)so Ferrari without indicating the absence of the name; not visible in the photo. It could be: [ε]πρ[ι]ε[σεν], but see Beazley's reading in ARV(2): ...ε]ποιε complete aft.

7654.

Tarquinia, Museo Nazionale inv. 711.

- A] RF stamnos. From Tarquinia. Kleophrades Painter. First quarter fifth. Later (Beazley). *CV, Italy 26, III I, pl. 13,1-2. *Beazley, Der Kleophrades-Maler (1933), no. 44, pls. 22 and 23,1-2. ARV(2) 187/59, 1632.
- B] A: Heracles and Pholos: the centaur, branch in his right hand, gestures with his left arm; Heracles dips a kantharos into a pithos at his left. B: two centaurs coming up.
- C] A: around Pholos' left arm: καλος ει. B: below the left centaur's belly: κ[α]λος.(1)

(1)Beazley in Kl.-M. gives the alpha as extant.

7655.

Tarquinia, Museo Nazionale inv. 1635.

- A] BF neck amphora. From Tarquinia. Antimenes Painter. 530-520. Phase 1a (Burow). *CV Italy 25, III H, pls. 11,1 and 12,1. *Photo. (A). Beazley, JHS 47 (1927) 85/35. ABV 270/65, Para. 118. H. A. Shapiro, Art and Cult under the Tyrants in Athens (1989) 160, pl. 72,c (wrong number). *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 41, 43, 82/24, pls. 26 and 159,e. *S.R. Wolf, Herakles beim Gelage (1993) 196/sf. 5, fig. 15 (exc. picture for inscription; bibl.).
- B] A: Heracles resting, greeted by Athena. B: woman (goddess? Ariadne?) standing between two satyrs.
- C] A: below Athena's right hand: Τιμοθεος καλος.
- D] Wolf lists as RC 1635. The style is a bit unusual (Burow). The lettering is broad, but much neater than on Leyden PC 63, yet the letters are similar except for the sigmas.

7656.

Tarquinia, Museo Nazionale inv. 6845.

- A] RF plastic one-handled kantharos (mug) (head vase: woman's head). From Tarquinia. Unattributed. Charinos Class. Last quarter sixth. *CV, Italy 26, III H, pl. 42,1-3. text fig. 2 (dr. of inscr.). Beazley, JHS 49 (1929) 43/2. ARV(2) 1531/2, Para. 502, Add.(2) 385. L. Campus, Materiali del Museo Archeologico di Tarquinia II, Ceramica attica a figure nere (1981) 102, pl. 88.
- B] The bowl: checkered on white ground.
- C] On the handle, Gr., in two lines, non-stoich.:

Χαρινος | εποιεσ(ε)ν.(1)

- D] Listed by Hoppin and CV as BF; in ARV(2) under RF. Parallels to the checker pattern: ARV(2), p. 9.

(1)so CV; ARV(2) says: εποιεσε complete. The last epsilon is partly destroyed by a rivet hole.

7657.

Tarquinia, Museo Nazionale inv. 87,778.

- A] RF cup. Apollodoros. First quarter fifth. 490-480 (Ferrari). *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 46/9, pl. 17 (pl. 17,2 shows inscription); facs. of inscription, p. 47. Pinney (diss. Cincinnati 1976) 26-28 and 113-14. D.J.R. Williams, JHS 97 (1977) 162. J.-P. Descoeudres, Antichthon 15 (1981) 8-14. Para. 333/9 bis (no bibl.), Add.(2) 175.
- B] Int.: a naked girl holding out a plemochoe; a naked girl squatting in front of her, plucking out her pubic hair.(1) Ext.: plain.
- C] Int.: on the standing girl's upper right, but at a distance, along the margin, the plemochoe causing a break: ho παις ^ καλος.
- D] Cup type C.

(1)Descoeudres' interpretation from a parallel in Basel BS 423, RF lekythos, CV, Switzerland 4, pl. 56,10, accepted by Ferrari. Beazley only says: naked girl holding a perfume-vase, and another naked girl squatting and touching her. If Descoeudres' interpretation is wrong this could be a lesbian scene if there are such.

7658.

Tarquinia, Museo Nazionale inv. 87,783.

- A] Frs. of RF cup. Manner of Epeleios Painter (Ferrari). Last quarter sixth. Ca. 500 (Ferrari). *G. Ferrari [Pinney], I vasi attici a figure rosse del periodo arcaico (Materiali del Museo Archeologico Nazionale di Tarquinia 11, 1988) 66/15, pl. 29,2-3; profile and facs. of dip. Pinney (diss. Cincinnati 1976) 11-13. (No other bibl.).
- B] Int.: a warrior with spear and pelta, crouching. Ext.: part of a handle; leg of a warrior; at right, a flaming altar.
- C] Int.: at right: [---]π^αις [---].(1)
- D] A very good picture, pl. 29,2.

(1)the pelta intervenes.

7659.

Once Tarquinia, Marzi.

- A] RF amphora?(1) From Tarquinia. Unattributed. Date? Severe style (Bull. dell'Istituto). *ARV(2) 1555. Bull. dell'Istituto 1878, 85.
- B] A: a sacrifice to herms. B: a man and a youth carrying a pointed amphora.
- C] A or B? [.]μ[4-5] εποιεσεν.(2)
- D] Known only from the Bull.

(1)or neck amphora or pelike? (2)so Beazley; he lists the vase

as if the name were M[---], with a query, but in the ms. a. and c., Klein, M. 217-18 is said to have suggested Amasis. Beazley there says that 1 letter is missing at the beginning, 4-5 after the mu. None of this appears in ARV(2).

7660.

Once Tartu.

A] RF stemless cup. Unattributed. Ca. 400 (Johnston). *Beazley, 'An Oinochoe in Basel,' AK 10 (1967) 143 (mention). Malmberg and Felzberg, Antichniya vazi i terracotti, pl. 4. *TGV 156/8F 15.

C] [Under the foot,] Gr.: ποικ< ΔΔΠ.

D] ποικίλοι/αι: 25 decorated vases. The reading is from Beazley. For the term see Basel, Antikenmuseum BS 407.

7661.

Tel Aviv.

A] RF oinochoe. Painter of Berlin 2268. Last quarter sixth. ARV(2) 157/83, *Add.(2) 181, 399.

B] Two satyrs.

C] καλε Τελις.(1)

(1)reported by Bothmer; for the spelling see LGPN ii. I had considered Τέλλ<λις, a short form of e.g. Τελεσίππη.

7662.

Thasos, Museum.

A] Fr. of cup foot.(1) From Thasos, Artemision. Unattributed. Third quarter sixth (LGPN ii). *BCH 100 (1976), Chronique 781, fig. 27 (inscription). Arch. Reports 1975-76, p. 27. LGPN ii, s.v.

B] No figured decoration preserved.

C] Under the foot, on the reserved resting surface, in BG, in a curve: Ανθεμιονιδες υ. καλος.

D] Very sloppy writing in very small letters, like an afterthought. I assume it is a regular Dip. made before firing. The name is apparently new in Attica; see LGPN ii. Attic alphabet.

(1)[BF or BG?]

7663.

Thasos, Museum.

A] Fr. of BF skyphos. From Thasos, Artemision. Unattributed. Third quarter sixth. *BCH 101 (1977) 692, fig. 92 (shows inscriptions).

B] A: battle: a charioteer with a spear; a warrior; at left, traces of another warrior.

C] A: nonsense: to right of the left-most warrior, not facing him: εγοιχιμ. Above the heads of the charioteer and the right warrior: μυιχοι(υ)ιυ(.)[--]. To right of the charioteer's chest: ε(ι)χοι[--]. Between the legs of the warrior at right: ειχμ[--].(1)

D] Three inscriptions start with a large and narrow epsilon.

(1)there may be another letter before the mu, where the reins interfere.

7664.

Thasos, Museum.

- A] Frs. of BF Droop cup. From Thasos, Artemision. Unattributed. Third quarter sixth. *BCH 101 (1977) 692, fig. 51 (A).
- B] A: handle zone: satyrs and maenads, dancing.
- C] A: handle zone: numerous nonsense inscriptions: six remain, placed in the empty spaces between the figures; 3-5 letters, some retr. Several begin with a long epsilon; others with pi.
- D] For band cups with nonsense inscriptions beginning with epsilon see Munich 2242 with Fellmann's comments.

7664a.

Thasos.

- A] Fr. of BF Droop cup. From Thasos, Artemision. Unattributed. Third quarter sixth. *BCH 105 (1981) 935, fig. 14.
- B] One handle with palmettes on either side; at right, left portion of A: a chariot racing to right.
- C] A: nonsense: above the horses, horizontal: four letters before the break. Under the horses, curving upward: six letters, complete.
- D] Probably imitation letters.

7665.

Thasos, Museum.

- A] Fr. of RF cup. From Thasos, Artemision. Epiktetos (Maffre). Last quarter sixth. *J.-J. Maffre, in *Thasiaca* (BCH suppl. 5, 1979) 63/21, fig. 37, a-f (a is dr. showing inscription). *Maffre and F. Salviat, BCH 100 (1976) 781, fig. 28. *D. Williams, *JbBerlMus* 24 (1982) 28 and n. 38 (mention). L. Rebillard, BCH 106 (1992) 507 n. 10 (mention).
- B] Int.: no figured representation preserved; traces of coral red. A: upper portions of figures: Artemis with a bow; a youthful Apollo with his lyre (barbiton); Hermes; an arm supporting a panther, probably a maenad.
- C] A: Dipp.: starting to right of Artemis' face and running across the figures roughly horizontally: Ἀπολλόδωρος.(1) Below, also roughly horizontally and curving downward at the end: ὁ Διφιλο.(1) Continuing downward: ἀν[έθηκε].(1)
- D] Note the absence of heta, although room for it is preserved; Ionic lambda; phi with the vertical extended above and below; and omega. The inscription is in the Ionic alphabet, which to Epiktetos would have been foreign. No doubt a commissioned vase by a non-Athenian, perhaps a Thasian, acquired to be dedicated to Artemis on Thasos. See Maffre in *Thasiaca*, pp. 67-69. Compare the dinos by Exekias, Villa Giulia 50,599 (ABV 146/20) with an inscription in the Sikyonian alphabet written by Exekias. Differently (and wrongly?) Rebillard.

(1)the figures intervene numerous times:

Ἀπολλόδωρος | ὁ Διφιλο ἀν[έθηκε]. The last two letters seem to be retr.

7666.

Thasos, Museum.

- A] Fr. of RF rhyton.(1) From Thasos, Artemision. Workshop of Sotades? Ca. 450 (Johnston). Ca. 450 (the inscription;

Salviat). *L.H. Jeffery, *The Local Scripts of Archaic Greece* (2) (with supplement by A.W. Johnston 1990) 467/M (not ill.). *F. Salviat, 'Le crocodile amoureux,' BCH 91 (1967) 96-101, figs. 1-4 (fig. 1 is a dr., fig. 2 a ph. of the fr.). H. Hoffmann, *Sotades: Symbols of Immortality on Greek Vases* (1997) 156/F 7, 19-33 (discusses all nine copies of this type, all from the same mold (see Cat. F1-9); the Thasos copy is not illustrated; for the inscription see p. 21).

- B] No figured decoration is preserved. The base is not glazed.
- C] On the side of the base, horizontal, in a somewhat uneven line, Gr. after firing: ὠκρωκῶδιλος ἐρασθ[εῖς].
- D] Salviat interprets the inscription: the crocodile is in love with the negro so it eats him. I would compare this inscription with the Boston ball (63.119, q.v.): a comment by the owner of the vase. (Salviat says written by the merchant or the owner; I think the owner because of the local alphabet.) Despite the fact that the base is not glazed, Salviat associates it with Sotadean plastic vases. Frs. of such a one with a crocodile eating a negro have been found on Thasos. The first omega is not preceded by another letter (just enough is preserved), hence there was no heta. Thasian (Parian) alphabet. Omega for omicron. H. Hoffmann connects the base with the fragments of the crocodile-negro rhyton without discussing them in detail. He notes that to a fifth-century Athenian the plight of the negro would not arouse pity but ridicule (for his lack of heroism). On p. 21 he quotes Salviat for the interpretation of the crocodile's love for the negro as representing the religious concept of a god in his animal form ravishing a young mortal in order to make him immortal.

(1)base only; from a Sotadean plastic vase of a crocodile eating a negro, because of the inscription.

7667.

Thasos, Museum.

- A] Fr. of RF pot.(1) From Thasos. Unattributed. Third quarter fifth (Jacquemin).(2) *A. Jacquemin, BCH 107 (1983) 874, fig. 17.
- B] A: a male head to right remains. On the reverse: an incised 'spider web'.
- C] A: across the surface, a horizontal Gr.: Ἡρη καλη.
- D] Jacquemin thinks Hera is here the divinity who had an altar at the entrance to the Poseidonion and who is known to have had a sanctuary, as yet unlocated, on Thasos.

(1)cut down as a small circular game piece. (2)the pot; Jacquemin dates the inscription, rightly, to the mid-fourth century.

7668.

Thasos, Museum.

- A] Fragmentary RF kantharos. From Thasos. Unattributed. 410-400 (Beazley apud Rolley). *E. Rolley, BCH 89 (1965) 466 and n. 1, figs.26-28.
- B] A: upper portions of figures: youth with spear to left; gap; youth with spear to right; bearded man.
- C] A: above the head of the bearded man: Ἀνφι[--].
- D] Rolley suggests: Ἀνφι[τριτη], referring to a lost figure

to the right of the man. But why not: Ἀνφι[αρῆδος](?). Note the youths with spears.

7669.

Thasos, Museum.

- A] BG pyxis and lid. From Thasos. Unattributed. Fourth. *J.-P. Michaud, BCH 97 (1973) 571, figs. 59-61 (figs. 61-62 show the Grr.). TGV 180/s.l. 4, no. 16.
- B] No figured decoration.
- C] Under the lid, and under the foot of the pyxis: monogram consisting of pi, omicron and epsilon.(1)
- D] Pyxis type D; see Agora 12, no. 1312. Grr. to fit lid and pyxis together are usually simple letters, not monograms.

(1)so TGV, sketch; I thought the main letter rather a rho; unclear whether an epsilon was really intended.

7670.

Thasos, Museum.

- A] Fr. of Attic skyphos. From Thasos. Unattributed. Fourth. *BCH 1963, 851, fig. 12.
- C] Under the foot, 3 Grr., left-aligned: ΔΔΔΔ|ΒΑΚ|ΠΟΛΥ.

7671.

Thasos, Museum?

- A] Frs. of coarse plate. Unattributed. Fourth. *BCH 113 (1989) 183ff., no. 170, figs. 3 and 14.
- B] No figured decoration.
- C] Front and back, Gr.: accounts (numbers).
- D] There are many other Grr. on Attic ware from Thasos.

7672.

Thasos, Museum.

- A] Fr. of BG bowl. From Thasos. Unattributed. Fourth. *F. Blondé, BCH 109 (1985) 296/76.
- B] Int.: impressed palmettes.
- C] On the bottom, Gr.: Ωφε<>.
- D] The vase is Attic. Blondé compares the Gr. Ωφελίων under the foot of a BG kantharos of the second half of the fourth century from Thorikos; see J. Bingen, Thorikos 1970-71 (1978) 181/66. The name is attested in Attica; see LGPN ii.

7673.

Thasos, Museum.

- A] Fr. of BG open vase. From Thasos. Unattributed. Date? *F. Blonde, BCH 113 (1989) 506/103, fig. 10 (dr.).
- B] No figured decoration.
- C] Gr. in two lines: συνδι|νηη.
- D] It is unclear to me whether the lines are complete at right.

7674.

Thasos, Museum 80.51.21.+

- A] Frs. of RF cup. From Thasos. Euphronios (Maffre). Cachrylion potter. Last quarter sixth. *J.-J. Maffre, 'Chachrylion, Euphronios et quelques-uns de leur contemporains à Thasos,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 380-84, figs. 2-4 (incl. dr. of fr. a). BCH

- 105 (1981) 948-49, fig. 40 (part). *J.J. Maffre in M. Denoyelle, ed., *Euphronios peintre* (1992) 62ff., figs. 1-3.
- B] Int.: coral red used. A: The Struggle for the Tripod.
- C] A: fr. a: above Heracles' arm and below his raised club, slightly bearing upward, in two irregular lines:
(X)αχρυλιῶ[v] | εποι[--].(1)
.....[
... .[
- D] + 80.144.21. + 80.144.22. Three non-joining frs. Maffre's attribution is not mentioned in the Euphronios exhibition cats., whence Maffre 1992 thinks that his attribution (at the Copenhagen symposium) was rejected. The first chi = an inverted tau?

(1)εποι[ε] or εποι[εσεν].

7675.

Thebes, Museum.

- A] RF skyphos.(1) From Rhitsona. Brygos Painter. First quarter fifth. *Burrows and Ure, BSA 14, 302/8, fig. 23 (facs.), pl. 14 (photos.). ARV(2) 381/177.
- B] A: a satyr armed with a phallus stick. B: a light-armed warrior.
- C] Nonsense, near imitation: A: at left, in a curve: κε(.).ε.(2) at right, similar: ϕ(.)[1-2]υ(.).(3) B: similar: ϕτ. and (.)πεε.
- D] Done from the facss. in BSA, which are probably not reliable. The lettering is very sloppy.

(1)glaux type handles, but otherwise type A (Beazley). (2)the third letter is unclear. (3)the second letter is a horizontal line, the last a dot.

7676.

Thebes, Museum?

- A] RF bowl.(1) From the Kabeirion in Thebes. Unattributed. First half fifth. Developed severe style (Winnefeld). *Winnefeld, AM 13 (1888) 412 (not ill.).
- B] A seated youth playing the lyre; a dog.
- C] Above the scene: καλος εἰ. Gr.: Καβιρῶ.
- D] The vase is presumably Attic.

(1)"Näpfchen".

7677.

Thebes, Museum 12.42.

- A] BF stemless cup. From Rhitsona. Unattributed. Segment Class. Third quarter sixth. *Beazley, Proc. Brit. Acad. 33 (1947) 229 (mention). *ABV 214/51, Add.(2) 57.
- B] Int.: a youth mounting a chariot.
- C] Int.: exergue: a row of dots.

7677a.

Thebes 80.257.

- A] BF lekythos. From Rhitsona. Unattributed. Last quarter sixth. *Haspels, ABFL 55-56 (mention). Ure, Sixth and Fifth Century Pottery from Rhitsona (1927), p. 55 and pl. 14.

- B] Departure of chariot.
C] ho παῖς κα.(1)

(1)so Haspels; is that all that was written? καλός(?).

7678.

Thebes, Museum K 400.

- A] Fr. of RF cup. From the Kabirion in Thebes. Onesimos. First quarter fifth. *Para. 359/9 ter. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 139 and n. 1, 152 ECHL[--] 1. K. Braun and T.E. Haevernick, Bemalte Keramik ... Kabirenheiligum ... (1981) 79/R 1, pl. 26,1.
B] A: upper part of a satyr.
C] A: Εχ(.)[--] or εχ(.)[--].(1)
D] It is unclear to me whether this is sense or nonsense; the latter is perhaps unlikely as nonsense inscriptions are not common in Onesimos. K.-D. wonders whether this is a satyr name or an exclamation.

(1)Para. Εχ ... followed by a partial letter, which may be alpha or mu (Beazley). K.-D. reads : Εχλ[--], but if the third letter is considered alpha or mu by Beazley, this should be an Ionic lambda, which is unlikely.

7679.

Thebes, Museum K 1509.+

- A] Frs. of BF prize Pamathenaic. From Thebes, sanctuary of Kabeiroi. Unattributed. Early fourth. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 8/cat. 6 and nn. 41-42, pl. 3,1 (A, 2 frs.). K. Braun and T.E. Haevernick, Das Kabirenheiligum bei Theben iv (1981) 85, 90/15a and ff., pl. 30,2.
B] A: parts of the standard picture with column figures. B: ?
C] A: on one fr. associated with this vase (Braun-Haevernick, no. 15,c): [τον Αθενεθεν αθ]λον.
D] + 483.

7680.

Thebes, Museum R. 46.83.

- A] BF/WG oinochoe. From Rhitsona. Athena Painter. First quarter fifth. *P. Ure, Eph. 1912, 102, fig.1, pl. 6,1 (dr.). Haspels, ABFL, Athena Painter no. 115. ABV 530/70, Add.(2) 132.
B] A ship and Nike.
C] Nonsense letters.
D] Ure speculates on the meaning of the scene and the inscriptions.

7681.

Thera, Museum.

- A] BG pelike. From the Sellada. Unattributed. Second half sixth. *H.W. Catling, Arch. Reports 1978-79 (1979) 34, fig. 45.
B] BG except for an egg-and-dart pattern on the lip.
C] On the body, at the level of the handle roots, horizontal in large letters, Gr.: Ερατυδικα.
D] Funerary. The inscription is not Attic.

7682.

Thera, Museum.

- A] BF volute krater. From Sellada. Unattributed. Third quarter sixth. *Vidi.
- B] Int. of rim: ships. Ext.: A, B, each: multi-figured battle scenes.
- C] On the reserved rim, Gr.: Τιμοστ<ε>ν<ε>ος.
- D] A smallish vase. Theran alphabet. Funerary.

7683.

Thera, Museum.

- A] BF amphora with triple handles. From Sellada. Unattributed. Third quarter sixth. *Vidi. Zappeiropoulou, Delt. 17 (1961/62), B' 270, pl. 329,a-b. Prakt. 1961, 201/1 and 202, pl. 157.
- B] A: Athena and Heracles in a chariot, with Apollo. B: two horsemen, frontal, between a bearded warrior and an archer.
- C] Gr. on the BG rim: οἶμα {τεος} Τιμοστένεος.
- D] The whole group of Attic vases with Timosthenes Grr. is mentioned in: L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 469/12a: ca. 530. See Zappeiropoulou, Delt. xvii, pls. 329-330. Are the bracketed letters a false start for the name? The Timosthenes inscriptions on the vases from Thera seem to be written by one hand. Theran alphabet. Funerary.

7684.

Thera, Museum.

- A] BF oinochoe. From Sellada. Unattributed. Third quarter sixth. *Vidi.
- B] Dionysus with two maenads and two satyrs.
- C] On the lower body, Gr., starting under Dionysus: Τιμοστ{σ}<ε>νεος, retr.
- D] Note that many of the Timosthenes graffiti are miswritten; yet they seem to be by one hand. Theran alphabet.

7685.

Thera, Museum.

- A] BG pyxis with lid. From Sellada. Unattributed. Third quarter sixth. *Vidi.
- B] No figured decoration.
- C] On the upper body, Gr., curved: Τιμοσ<τε>νεος.
- D] Theran alphabet. Funerary.

7686.

Thera, Museum.

- A] BG pyxis with lid. From Sellada. Unattributed. Third quarter sixth. *Vidi.
- B] No figured decoration.
- C] On the upper body, Gr. in large coarse letters, curved: Πολυκλεος ηεμ.
- D] Theran alphabet. Funerary.

7687.

Thera, Museum.

- A] Fr. of cup (foot).(1) From Thera. Unattributed. 550-500? (Johnston). *Vidi. *A.W. Johnston, BSA 79 (1984) 125-28, fig. 1 (dr., after Prakt.). N. Kontoleon, Prakt. 1965, 186, pl. 232,b. TGV 2F 49 and p. 224 (misunderstood). L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W.

Johnston 1990) 470/C (not ill.). SEG 34.852.

B] No figured decoration.

C] On the resting surface, a Gr. in a complete circle around the outer rim:

:κυλίφακτος ἡ ἀθλίωνος τὸ Ἡγησιλόχῳ. (2)

D] The inscription is not Attic, but not Thera either. Island Ionic? The punctuation marks the beginning; it has no space of its own. Cf. London B 196, which has the Gr., underfoot: κυλίφα:(?)K. Kontoleon had read: κυλίφακτος Ἡραθλίωνος τὸ Ἡγησιλόχῳ. kyliphaktos is a vase shape; see Johnston.

(1)used as a lid on a Corinthian pyxis. Johnston says: BG(?) pyxis. (2)the interpoint is squeezed in between the last and first letters which are very close.

7688.

Thera, Museum.

A] BF band cup. From Sellada. Unattributed. Third quarter sixth. *Vidi. To Ergon 1961, 209, fig. 224. Prakt. 1961, pl. 159. BCH 86 (1962), Chronique 80, figs. 15-17 (15 shows Gr.).

B] Int.: Gigantomachy: Poseidon and a giant; ships. A: handle zone: chariots and warriors duelling. B: a chariot battle. Under the foot: two frontal horsemen, with a warrior between.

C] A: lip: Gr.: Τίμοστενεος.

D] A very large cup. Thera alphabet. The inscription is funerary.

7689.

Thera, Museum.

A] Fr. of BF band cup. From Sellada. Unattributed. Third quarter sixth. *Vidi.

B] A: handle zone: an erotic scene: a man and a boy.

C] A: lip: Gr.: Ἀντιμ[--].

D] Uncertain reading. Thera alphabet (crooked iota). Funerary.

7689a.

Thera, Museum.

A] BF band cup. From Thera, Sellada. Unattributed. Third quarter sixth. *J.-P. Michaud, BCH 96 (1972) 776, fig. 446.

B] Handle zone: A: siren with outspread wings to right.

C] Handle zone: A: the ph. shows: to left of the siren, diagonally: nonsense: four blots (there may be more). No such letters show on the right, but the ph. is poor.

7690.

Thera, Museum.

A] BG cup. From Sellada. Unattributed. Date? *To Ergon 1970, 161, fig. 162.

B] No figured decoration.

C] Gr.: Θίασῳ.

D] The cup is no doubt Attic, but the Gr. is not. Cartwheel theta. Four-stroke sigma. Funerary.

7691.

Thera, Museum.

A] BG stemless cup. From Sellada cemetery (LSAG(2)). Unattributed. Ca. 500 (LSAG(2)). *Vidi. To Ergon 1969, 166, fig. 204. BCH 94 (1970), 1133, fig. 530. *M. Guarducci, EG iii (1978, repr.

- 1995) 126, fig. 51 (A). LSAG(2) 469/11a (not ill.).
- B] No figured decoration.
- C] A: on the BG and offset lip, in large letters, Gr.:
 Α(ν)εμόνας σᾶμα, retr.(1)
- D] Offset lip. The alphabet is Thera. Ἀνεμώνη is listed in
 LGPN ii from Collignon-Couve 1600 bis, `?v BC'. [= Athens, N.M.
 2510: RF pyxis lid with obscene decoration: ἡ ἀύλητρίς Ἀνεμώνη.]

(1)Guarducci reads: A(γ)εμονες (error for A(γ)εμονας); the
 second letter is not clear in the 1995 reprint of EG iii,
 but it looks like `Y'. I think the second letter should be
 a miswritten nu, not gamma. - The same reading in BCH 94:
 Ἀγεμόνας σᾶμα. The second letter is unclear in the ph.; it looks
 like a mere upright stroke. Very large and sloppy letters,
 lightly incised. - The letters very hasty on the offset lip,
 disjointed: Α(ν)εμόνας σᾶμα, retr. The nu = upsilon 2 reversed
 (see chart in `Script').

7691a.

Thera, Museum.

- A] BF oinochoe (olpe). Fro Thera, Sellada. Unattributed.
 [Early fifth.] *Vidi. *BCH 94 (1970) 1129, fig. 527.
- B] Young horseman with two spears leading his horse to right,
 but looking back; a bird to right.
- C] In the field, scattered nonsense letters, mainly nu's and
 omicrons.
- D] This may be: To Ergon 1968, 99, fig. 117; Prakt. 1968, pl.
 129,β: BF olpe: youth with his horse. Letters (nonsense? NO
 repeated?).

7692.

Thera, Museum.

- A] BG stemless cup. Unattributed. Date? *Vidi.
- B] No figured decoration.
- C] On the lip, Gr.: EMA.
- D] Offset lip. Very neat letters, filled with white, probably
 Thera. Abbreviation of a name? Or for σῆμα, perhaps modern?

7692a.

Thessalonike?

- A] BF column krater. From Vrastra (Chalkidike), chance
 find. Unattributed. [Ca. 550.] *BCH 100 (1976),
 Chronique 676, fig. 210 (A).
- B] A: Judgment of Paris: at left, a man with his spear to
 left facing two figures; main scene: three goddesses
 and Hermes to right; Paris facing them.
- C] A: nonsense: to left and right of the first goddess' legs
 [Aphrodite's?], vertically down: at left, six blots; at
 right probably five blots.
- D] No information on B. BCH lists the vase as `Vrastra', so I
 am not sure that it is in Thessalonike, but it is likely.

7692b.

Thessalonike.

- A] BF column krater. From Vrastra in Chalcidice?
 Unattributed in BCH. Third quarter sixth. *Ph.
 Zaphiropoulou, BCH 94 (1970) 373/3, figs. 6-11, 28-1, 30-31.
- B] A: a frontal chariot flanked by a horseman on each side. B:

- antithetical lions facing a palmette chain. Handle plates:
on each: a bearded head to left. Under the handles: panthers.
- C] A: nonsense: imitation letters in vertical rows: the
photos., figs. 6 and 30-31, show: between the legs of the
left horseman's horse: 6 letters; to their right: 7
letters; under the belly of the right horseman's horse: 6
letters.
- D] The letters are more like blots than letters.

7692c.

Thessalonike?

- A] Fr. of foot of BF or BG Attic cup. From Anchialos,
excavations of the University of Thessalonike, 1993.
Unattributed. Early fifth (BCH). *BCH 120,3 (1996),
chronique, 1246, fig. 178 (clear for inscr.).
- B] No figured decoration preserved.
- C] On the BG underside of the foot, Gr.: Βορυς.
- D] The excavator considers the name non-Greek, but see p.
1248 n. 2. Owner in nom.?

7693.

Thessalonike, Archaeological Museum?

- A] Attic plastic head vase: janiform: negro head and woman's
head. From Akanthos. Unattributed. 480-470 (Rhomiopoulou).
*REG 1988, 377/531. Rhomiopoulou in AMHTOΣ (Festschrift M.
Andronikos, Thessalonike 1986) 723-27.
- B] No RF decoration mentioned in REG.
- C] Grr.: A: Τιμυλλος καλος ἡδς (= ὡς) τό[δε τ]ὸ πρόσωπον. B:
Ἐρονάσσῃ εἰμὶ καλῇ πάνυ. (1)
- D] I suspect this is a joke on a young komast and his hetaera.

(1) I am not sure of the reading of the name: is it for
Ἡρωνάσσα(?). The nearest parallel seems to be Ἐρατωνάσσα.
I may have miscopied the name.

7694.

Thessalonike, Archaeological Museum.

- A] Fr. of pot. From Olynthus. Inattributed. Fourth (Guarducci).
*M. Guarducci, EG iii (1978, repr. 1995) 333-34, fig. 113.
Robinson, Olynthus v (1933) 262/1109, pl. 195.
- B] No figured decoration preserved.
- C] On the BG rim, Gr.: Διονυσίου.
- D] A foot. I assume the fr. is with the rest of the Olynthus
material. Fine writing.

7695.

Thessalonike, Archaeological Museum 34.267.

- A] BF prize Panathenaic. From Olynthus, House of Dionysus. Near
Kuban Group. Late fifth. *D.M. Robinson, AJA 39 (1935) 241
(mention). ABV 412/3, Add.(2) 107. Delt. 22 (1967) B' 2, pl.
285, b. N. Eschbach, Statuen auf Panathenäischen Preisamphoren
des 4. Jhs. v. Chr. (1986) 7/cat. 3, pl. 1,3-4 (details of A).
- B] A: Athena. B: boxers.
- C] A: τον Αθηνεθεν αθλον.

7696.

Thessalonike, Archaeological Museum 34.352.

- A] Fr. of BF prize Panathenaic. From Olynthus. Kuban Group. Early

fourth; mature group (Eschbach). *N. Eschbach, 'Eine Preisamphora in Giessen und Überlegungen zur Kuban-Gruppe,' JdI 107 (1992) 55/4. ABV 411/5. Robinson, Olynthus xiii, pl. 19/14.

B] A: Athena. B: [not extant].

C] A: prize inscription.

D] Beazley compares Leningrad 17,553. Eschbach dates the Kuban Group after 401/0 and the mature group in the fourth century.

7697.

Thessalonike, Archaeological Museum inv. 1623.

A] RF pelike. From Chalcidice. Group of Vienna 888. Late fifth. 430-400 (Beazley). *Beazley, AJA 61 (1957) 8, ill. 1. ARV(2) 1358/1. TGV 180/s.l. 3, 20.

B] A: two women facing each other, one holding a sakkos, the other a fillet; between them, a box. B: a woman (repeat of the right-hand figure on A).

C] Under the foot, Gr.: Σικελικά.

D] A vase name.

7698.

Thessalonike, University.

A] RF skyphos. From Karabournaki near Thessalonike. Manner of Lewis Painter (Beazley). Lewis Painter (Smith). Second quarter fifth. Late middle (after 470) (Smith). *H.R.W. Smith, Der Lewismaler (1939), pl. 12,c (A). BCH 1930, 497 (inscriptions). ABV 976/7.

B] A: Apollo with a scepter, pursuing .. B: a woman.

C] A: to left and right of his head: κα^λος. B: καλ[η].

D] "I cannot place this exactly; the little corroded rocks occur in the Group of Ferrara T, 981," Beazley. Note that a god is called καλος.

7699.

Thessalonike, University.

A] RF bell krater. From Karabournaki near Thessalonike. Group of Polygnotos. Third quarter fifth. 420-410 (E. Blegen). *E.P. Blegen, AJA 45 (1941) 632 (reported by Rhomaios). Mylonas, AJA 44 (1940) 201 (mention; Greek bibl.). ARV(2) 1053/43. LIMC ii, 1005 Athena 527.

B] A: Heracles and the Lion; in the center, Athena; Heracles; an olive tree; a lion emerging from a cave; a woman (muse?) seated on a rock. B: three youths.

C] A: in front of Athena: καλος καλιος.(1)

D] Reported in small letters by E. Blegen.

(1)not read as a kalos-name by Beazley; I would read καλ{ι}ος, rather than Kallias miswritten.

7700.

Thorikos.

A] [BG] kantharos. From Thorikos. Unattributed. Second half fourth. *F. Blondé, BCH 109 (1985) under 296/76 (mention). J. Bingen, Thorikos 1970-71 (1978) 181/66.

B] No figured decoration.

C] Under the foot, [Gr.]: Ωφελίων.

D] Blondé compares this with a Gr. Ωφε<> on a fourth century BG bowl from Thasos, q.v. For the name, see LGPN ii. An

owner's name in the nom.

7701.

Thorikos TC 69.394.

- A] Fr. of RF pot. Unattributed. Late sixth or early fifth.(1) *H.F. Mussche, et al., Thorikos IX, 1977-1982 (Ghent 1990) 29/15, fig. 24.
- B] A: a bearded man; a chest(?) behind him; at right, some drapery of another figure.
- C] A: behind the seated man, vertically down: nonsense(?): [---]οοιε(γ).
- D] The last letter is quite uncertain.

(1)the context goes into the fifth century.

7701a.

Tocra 2127/2128.

- A] Fr. of BF prize Panathenaic. From Tocra, sanctuary of Demeter and Kore, 1965. Unattributed. Ca. 530 (Bentz). *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998) 126/6.042 (not ill.). J. Boardman and J. Hayes, Excavations at Tocra, 1963-6: The Archaic Deposits ii (1973) 41f., 44f., fig. 19, pl. 23.
- B] A: part of the left column.
- C] A: to left of column: [τον] Αθενε[θεν αθλον].

7702.

Toledo 58.69.

- A] BF pointed amphora and stand. Acheloos Painter. 510-500. Ca. 520 (Boulter and Luckner). *C.G. Boulter and K.T. Luckner, CVA, USA 17, figs. 3-4 (facss.), pls. 14 and 15,1-2. *Vidi. Para. 168/2 bis, Add.(2) 101. *E. Moignard, 'The Acheloos Painter and Relations,' BSA 77 (1982), pl. 8 (A, B).
- B] A: Heracles and the Stag(1); at right, Athena. B: similar.
- C] Nonsense: A: to right of Athena's legs: οδεγ. B: between the stag and Athena: οδεσ.
- D] The writing is rather more sloppy than is usual for this painter. Done from the facss. in CV. The stand is not by the Acheloos Painter: see Para. 169.

(1)the animal is male, not female as had been thought.

7703.

Toledo 58.70.

- A] BF lip cup. Tleson Painter.(1) Tleson potter. Third quarter sixth. 550-530. *C.G. Boulter and K.T. Luckner, CVA, USA 17, pls. 34 and 35,1 (phs. show inscriptions). *Vidi. Para. 75/1 bis, Add.(2) 50. *Script 270, Figs. 54-55.
- B] Int.: Theseus and the Minotaur. Ext.: lip: plain.
- C] Int.: to left of (behind) Theseus, not facing him: Θεσευς. Above the heads: Μινῶιοϝ ταῦρος.(2) A, B, each: signature of Tleson.(3)

(1)added in Para. to ABV, p. 181 (figured lip cups), with the remark: "This ... may well be by the same hand as the animal pieces." (2)for the form see Script 53 n. 54. Beazley gives Μινῶιο ταῦρος, which I do not understand. (3)both inscriptions are standard except that one side has a thick

dot before the tau.

7704.

Toledo 61.24.

- A] BF prize Panathenaic. Manner of the Kleophrades Painter.(1)
First quarter fifth. Ca. 490 (Cahn, Neils). *C.G. Boulter and
K.T. Luckner, CVA, USA 17, pl. 13. *Auktion 22 (M.M.) 80/153,
pl. 47. ARV(2) 1632, 1705, Para. 176/5 bis, Add.(2) 189. *Script
1209, Fig. 150 (A, part). J. Neils et al., Goddess and Polis:
The Panathenaic Festival in Ancient Athens (Hood Museum of
Art, Dartmouth College, New Hampshire; Princeton University
Press; 1992) 170/38, figs. on p. 170 (A, B).
- B] A: Athena. B: two bearded pankratiasts(2) facing, with
a bearded trainer between.
- C] A: τον Αθενεθεν αθλον. vac. 1-2.

(1)"if not by his hand," ARV(2) 1632; Kleophrades Painter
(Cahn). (2)Neils thinks the two athletes on B are either
wrestlers or pankratiasts; clearly not boxers, as their
hands are not wrapped.

7705.

Toledo 61.25.

- A] RF cup. Euergides Painter. Euergides potter. Last quarter
sixth. *C.G. Boulter and K.T. Luckner, CVA, USA 17, figs. 6-8
(acss.), pls. 48 and 49,2. *Vidi. *ARV(2) 90/36, 97, 1625, 1700,
Add.(2) 171.
- B] Int.: cock. A: Heracles and Cynus. B: fight: a warrior
falling back, between two attackers.
- C] Int.: Ευ[ε]ρ[γ]ιδες εποισεν.(1) A: widely spaced: ηερακλες.
B: between heads, widely spaced: ho παις καλος.

(1)Cahn reads: Ευ[ε]ρ[γ]ιδες εποισε[ν]; the facs. in CV is
unclear.

7706.

Toledo 61.26.

- A] RF cup. Triptolemos Painter (Beazley). Hieron potter (Cahn).
First quarter fifth.(1) Ca. 490 (B.&L., M.&B.). *C.G. Boulter
and K.T. Luckner, CVA, USA 17, fig. 9 (facs.), pls. 51-52. E.
Knauer, 125th Berlin Winckelmannsprogramm 17. *Moon and Berge
in W.G. Moon and L. Berge, eds., Greek Vase-Painting in
Midwestern Collections (Art Institute of Chicago 1979, 2d
printing 1981) 183/103 (brief account, ill.). *Auktion 22
(M.M.) 86/161, pl. 53. ARV(2) 1648/36 bis, 1705, Add.(2) 223.
- B] Int.: a boxer squatting and tying his thongs; a bearded
trainer. A: two pairs of boxers, each with a trainer. B:
four javelin throwers; at left, a trainer.
- C] Int.: to the trainer's right, in a large curve over the
boxer: καλος. Under the foot, Gr.: X.
- D] Done from 'Auktion' 22 and the photos. in 'Midwestern'; cf.
also CV.

(1)still early (Beazley).

7707.

Toledo 63.26.

- A] BF calyx krater. Rycroft Painter. Last quarter sixth. 520-510

(Cahn). *C.G. Boulter and K.T. Luckner, CVA, USA 17, fig. 5 (facs.), pls. 17-19. CB ii, 3 and n. 1. Toledo Museum News 1968, 35; 1972, 71. *Auktion 26 (M.M.) 55/109, pl. 37 (A, B). Auktion 51 (M.M.) 52, on no. 131. Para. 149/23 bis, Add.(2) 92.

- B] A: Achilles and Ajax playing a board game between palm trees; behind them, Athena. B: athletes: a trainer; two acontists; a flautist; a trainer; a jumper. At the handles: grape vines.
- C] A: to left of Achilles' back, facing him: $\kappa\alpha\lambda\omicron\varsigma\ \eta\omicron\ \pi\alpha\alpha\iota\varsigma$, retr. To Achilles' right, facing him: $\text{A}\chi\iota\wedge\lambda\wedge\epsilon\upsilon\wedge\varsigma$.(1) To right of Ajax' face: $\text{A}\iota\alpha\varsigma$, retr. Starting above his head and curving down to his right (to Athena's right): $\text{A}\theta\epsilon\wedge\nu\alpha\alpha\varsigma$.(2)
- D] Ex Arlesheim, Schweizer. The foot is modern. Neat lettering. Done mainly from the facss. in CV. The surface of the vase is full of black specks so that the inscriptions are hard to recognize in the photos.; they are almost invisible in CV.

(1)two spears intervene. (2)the palm tree intervenes.

7708.

Toledo 63.28.

- A] BF/RF cup. Bowdoin-Eye Painter. Last quarter sixth. Ca. 520 (Boulter and Luckner). *C.G. Boulter and K.T. Luckner, CVA, USA 17, pls. 47 and 49,1 (Int.; shows inscr.). *K.T. Luckner and B. Cohen in W.G. Moon and L. Berge, eds., Greek Vase-Painting in Midwestern Collections (Art Institute of Chicago 1979, 2d printing 1981) 100/58 (Int., A; bibl.). ARV(2) 1621/109 bis, 1630/3 bis, Para. 337, Add.(2) 183. K. Schauenburg, AM 86 (1971) 43 n. 7.
- B] Int.: BF: a centaur with a boulder. Ext.: RF: between eyes between palmettes: A: a victorious young athlete. B: a draped youth with a marker, bending forward.
- C] Int.: below the centaur's belly: $\eta\omicron\ \pi\alpha\alpha\iota\wedge\varsigma$.(1) To the centaur's right: $\kappa\alpha\lambda(\omicron)\wedge\varsigma$.(2)

(1)the forelegs intervene. (2)the centaur's head intervenes.

7709.

Toledo 64.126.

- A] RF cup. Foundry Painter (Bothmer). First quarter fifth. 490-480. *C.G. Boulter and K.T. Luckner, CVA, USA 17, figs. 10-12 (facss.), pls. 55-56. *Vidi. *D.C. Kurtz (ed.), Greek Vases: Lectures by J. D. Beazley (1989) 81 and n. 10 (not ill.) [reprint of 'Un realista greco']. Para. 370/12 bis, Add.(2) 231. Toledo Museum of Art, Greek Vases (n.d.) (ill.: Int., A).
- B] Komos: Int.: a youth with a lyre, singing, and a bearded man; both dancing. A: a youth playing the flutes; a bearded komast dancing while holding a skyphos; a bearded komast playing the lyre and singing; a bearded komast dancing with castanets; a boy carrying a stick and a large bag(?). B: a boy; a man listening (trying to sing); a girl piper; a young dancer.
- C] Nonsense: Int.: from the youth's open mouth: $\nu\omicron\epsilon(\nu)(.)\omicron(.)\omicron(.)\nu\epsilon$.(1) A, B, each: many nu's. A: the phs. show an inscription issuing from the singer's mouth. Cf.

the Int. picture. See also the facss. in CV.

- D] "On the background can be seen remains of inscriptions with many nus." (Beazley). On the Int.: imitation of a song?

(1)The first (.) is incompletely preserved, the others are imitation letters. Two nu's are reversed.

7710.

Toledo 69.371.

- A] BF hydria. Leagros Group (Painter S). Last quarter sixth. Ca. 510 (Cahn, CV). *C.G. Boulter and K.T. Luckner, CVA, USA 17, pls. 15,2 and 26,1 [wrongly given as 26,2], p. 40 (facss. of Grr.). *Auktion 40 (M.M.) 41/71, pls. 23-24 (includes facss. and photo. of Grr.). ABV 355, 360/11, Para. 161, Add.(2) 95. *TGV 152/2F 28 (poor).
- B] Shoulder: Departure of warriors and hunters (CV). Body: Heracles and Cerberus.
- C] Under the foot, Grr.: the facss. in CV has: in large letters, twice: AH, with a smaller three-stroke sigma between. Large Ionic xi. Smaller: ληκυ:λ:λη. Around the funnel: 30 short strokes.
- D] Ex Arlesheim, Schweizer. 'Auktion' has some remarks by Johnston who does not believe that prices are involved. CV suggests that the Gr. may deal with 30 lekythoi.

7711.

Toledo 72.54.

- A] BF amphora. Rycroft Painter (Bothmer). Last quarter sixth. Ca. 520 (Shapiro). 520-510 (B.&L.). *C.G. Boulter and K.T. Luckner, CVA, USA 17, figs. 1 and 2 (facss.), pls. 4-5. *W.G. Moon, 'Some New and Little-known Vases by the Rycroft and Priam Painters,' GVGettyMus 2 (1985) 55 n. 25, fig. 15 (A). H.A. Shapiro, Myth into Art: Poet and Painter in Classical Greece (1994) 41-42, fig. 24 (A). M.C. Miller in The Ages of Homer (festschrift E. Vermeule; 1995) 450, fig. 28.4 (A, small), n. 14 (full bibl.).
- B] A: Ransom of Hector: Hermes; an attendant carrying a tripod and a stack of three phialae; Priam; Achilles reclining; a woman [Briseis?] with a hydria.(1) B: Departure of a Warrior, in a chariot.
- C] Mainly nonsense: A: to right of Hermes' face; (κ)(ε)(.)[h]ερμ[ε]ς[ς]. Around Priam's head: (δ)ο(γ)(.)αδ(.). B: to right of the charioteer's face: σουσ. To right of an old man's face, similar: τλος.(2)
- D] Very small letters, quite different from the sense inscriptions on London B 195. The inscriptions are sloppy and CV's facss. are hard to decipher; B.&L. do not explain them. My readings are therefore uncertain. It is hard to distinguish the letters from drips.

(1)Shapiro thinks she is a servant to wash Hector's corpse rather than Briseis. (2)the sigma is a reversed three-stroke sigma.

7712.

Toledo 1980.1022.

- A] BF amphora. Group E (Boulter).(1) Exekias potter. Third quarter sixth. Ca. 550-540. *CV, USA 20, pls. 81-83. E.E. Bell, 'An

Exekian Puzzle in Portland: Further Light on the relationship between Exekias and Group E, ' in E.G. Moon, ed., *Ancient Greek Art and Archaeology* (1983) 83 ff., figs. 5.2. Script 129. Add.(2) 391, 400. Beazley Archive db, no. 6426.

- B] A: a chariot with a bearded warrior and driver wheeling to right; two horses are Kalliphoras and Pyrrichos. B: similar: a chariot; the warrior(?) Anchippos. Lid: a deer; panthers.
- C] A: in upper left-hand corner, facing in: ΕΧΩΕΚΙΑΣ ΕΠΟΙΕΣΕ, retr.(2) In the upper right, below the top floral: ΣΤΕΪΣΙΑΣ ΚΑΛΟΣ. Below the right trace horse's buttocks: ΠΥΡΡΙΧΟΣ, retr. Below the raised front hoofs of the horses: ΚΑΛΛΙΦΟΡΑΣ.(3) B: ΑΝΧΙΠΠΟΣ, retr.(4)
- D] The only genitals showing are of the right trace horse; they are male.

(1)by the same hand: Louvre F 53 (ABV 136/49) and London B 147 (135/44); the former has very similar inscriptions. (2)complete; the final sigma of the name was added later; egrafse lacks the final nu, cf. Louvre F 53. (3)not Καλλιφόρα, as CV, Bell and Bea. Arch. Kalliphoras was probably a famous stallion; he occurs also on Louvre F 53 and Berlin 1720 (cf. Bell 84 and Script). B.&L. give Pyrrichos and Kalliphora and refer to Beazley, *AJA* 54 (1950) 315/6; for horse names in general, to Moore's diss. (4)B.&L. think this the name of the warrior; I thought, rather the name of the charioteer.

7713.

Toledo 82.88.

- A] RF skyphos. Kleophon Painter (Bothmer). 430-420 (Boulter and Luckner). *C.G. Boulter, and K.T. Luckner, *CV, USA* 20, pls. 84-87.
- B] A: Return of Hephaestus: Hephaestus; Dionysus; a boy satyr; all to right before Hera who is seated and accompanied by a hand-maiden. B: two pairs of a satyr and a maenad.
- C] A: above the boy satyr, said to be miswritten: καλος.
- D] Not clearly visible in the photos.; rendered in the Roman alphabet by CV; hence I do not know how the word is miswritten.

7714.

Tolmeta.

- A] BF prize Panathenaic. From a tomb in Aslaia near Barca in Cyrenaica. Manner of Kleophrades Painter. 480-470 (Maffre and Ali M.). 500-490 (Vickers & Bazama). *Neils et al., *Goddess and Polis* (1992) 196 n. 34. M. Vickers and A. Bazama, 'A 5th century BC tomb in Cyrenaica,' *Libya Antiqua* 8 (1971) 74-75, pls. 27-28. *J.-J. Maffre and Fadl Ali Mohammed, 'Une nouvelle amphore Panathenaïque decouverte à Barca, Cyrénaïque,' *RA* 1993, 91-94, figs. 1-4 (A and part, B and part). *M. Vickers and J.M. Reynolds, *Archaeological Reports 1971-72* (1972) 38, figs. 14,a-b (A, B). B] A: Athena. B: pentathlon: in the center, a discobolus between a bearded flautist and a trainer.
- B] A: Athena; device, pegasus. B: pentathlon: in the center, a discobolus between a bearded flautist and a trainer.
- C] A: τον Αθηνεθεν αθλον.
- D] Tolmeta is ancient Ptolemais. The tomb is dated ca. 425, the vase 50 years earlier. Found 1969. The earliest

Panathenaic found in Cyrenaica. Vickers and Bazama date it to 500-490 and assign the vase to the Kleophrades Painter himself. Maffre and Ali Mohammed date it 480-470 and assign it to the workshop of the Kleophrades Painter, following S.B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' *GVGettyMus* 4 (1989) 111-12 and E. Kunze-Götte, *Der Kleophrades-Maler unter Malern schwarz-figuriger Amphoren* (1992) 84-85. Shapiro in Neils, ed., *Goddess and Polis* (1992) 56 and n. 24 mentions that there are only two prize Panathenaics with a flautist on B, one of which must be this vase; the other is Tarentum 115,474.- The lettering is typical of the Kleophrades Painter, but the spacing is unusual: there is a good-sized vacat both before and after the inscription, which makes it look centered. Usually, the Kleophrades Painter fills the whole space, or nearly so. It is unclear whether this forbids ascribing the amphora to his hand.

7715.

Tolmeta?

- A] BF prize Panathenaic. From Barca. Probably Kuban Group (Maffre and Ali M.). End of fifth or beginning fourth. *J.-J. Maffre and Fadl Ali Mohammed, 'Une nouvelle amphore Panathénaïque découverte à Barca, Cyrénaïque,' *RA* 1993, 94-100, figs. 5-12.
- B] A: Athena to left. B: foot race: three runners.
- C] A: των Αθηνηθεν αθλων.
- D] Found in 1990. The surface is in very bad condition; the detail, fig. 8, does not show the letters clearly. Ionic alphabet.

7716.

Torcello, Museo Provinciale 2127.

- A] Band cup. From Torcello. Unattributed. Third quarter sixth. *Beazley Archive db, no. 8329. I. Favaretto, *Ceramica greca, italiota ed etrusca del Museo provinciale di Torcello* (Rome 1982) 44/21 (A).
- B] Lip: plain?
- C] Handle zone: A, B, each: an inscription between palmettes.

7717.

Toronto, Royal Ontario Museum 288.

- A] BF band cup. Group of Louvre F 81. Third quarter sixth. *Robinson, Harcum, and Iliffe, *Cat. i*, 102 (dr.), pl. 29. ABV 191/5, Add.(2) 52.
- B] Handle zone: A, B, each: a youth arming, with onlookers and horsemen.
- C] Handle zone: A, B, each: nonsense: imitation letters: vertical rows of dots.
- D] = 919.5.178.

7718.

Toronto, Royal Ontario Museum 289.

- A] BF Droop cup. From Athens. Group of Toronto 289. Third quarter sixth. *Robinson, Harcum, and Iliffe, *Cat. i*, 102-104, 103 (dr.), pl. 29. *Ure, *JHS* 52 (1932) 66/109, fig. 8. ABV 196/2, Add.(2) 53.
- B] Handle zone: A: a chariot race (two chariots). B: similar. Under the foot: ivy.
- C] Handle zone: A, B, each: imitation inscriptions, vertical or slanted, always in straight lines.

D] For the position of the inscriptions, Ure compares the two Droop cups signed Antidoros in Tarentum (ABV 159-60/1-2).

7719.

Toronto, Royal Ontario Museum 303.

- A] BF neck amphora. From Vulci. Antimenes Painter. Last quarter sixth. Phase III (Burow). *Robinson, Harcum, and Iliffe, Cat. i, 123-25, 123 (dr.), pl. 38. *Beazley, JHS 47 (1927) 90/6. ABV 272/100, Add.(2) 71. *J.W. Hayes, CV, Canada 1, pls. 9,3-4 and 10,3-4; p. 7, facs. of Gr. (bibl.). *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 42, 44, fig. 5,16 (facs. of Gr.), 93/126, pls. 124 and 160,k.
- B] A: a frontal chariot; at right, an archer. B: duel of Ajax and Hector(?).
- C] B: above the heads, widely spaced: Αἰαντοῖς, retr. Under the foot, Gr.: a pear-shaped sign with excrescences (called a lotus flower by Hayes).
- D] = Toronto 1926.19.2. Very clear and sharp letters. Not in TGV. The museum has no record that the vase is from Vulci as Beazley says.

7720.

Toronto, Royal Ontario Museum 322.

- A] BF lekythos. Unattributed. Class of Athens 581 (Beazley). Ca. 500 (Hayes). *J.W. Hayes, CV, Canada 1, pl. 27,4-5; p. 21, facs. of Gr. D.M. Robinson, C.G. Harcum, J.H. Iliffe, Cat. ROM Toronto (1930), no. 322, pl. 50. ABV 494/115, Add.(2) 123. TGV 74/10A 3, 187.
- B] Dionysus seated between a maenad and a satyr.
- C] On the shoulder, immediately to right of the handle, Gr.: hE.
- D] = 916.3.16 (formerly C. 329). The letter forms seem to me to show that the inscription is not Attic; Johnston agrees. The Gr. may be Greek ("since there is a good chance that the piece had a Greek-speaking provenance", p. 187) and an owner's inscription, or Etruscan. But Johnston overlooked the fact that the Gr. is on the body, not the foot, and should be listed in the supplementary list 1; this makes the idea of an owner's inscription even more likely. Closed heta. The Epsilon has a vertical extended above and below.

7721.

Toronto, Royal Ontario Museum 346.

- A] BF Boeotian skyphos. From Tanagra. Unattributed. Teisias of Athens, potter. Last quarter sixth. Ca. 520-510 (Hayes). *J.W. Hayes, CV, Canada 1, pl. 42,1-3. D.M. Robinson, C.G. Harcum, J.H. Iliffe, Cat. ROM Toronto (1930), no. 150/346, pl. 52. Kretschmer, Vas. 140. ABV 177. B. Sparkes, JHS 87 (1967) 122-23, pl. 18,b. Agora 12, 82 n. 8.
- B] Lip: a laurel wreath. Body: plain except for rays at the bottom.
- C] Starting to left of one handle, horizontally right under the lip, Gr.: ΤΕΙΣΙΑΣ ΕΠΙΘΕΘΕΝ ΗΘΕΝΑΙΟΣ, retr.(1)
- D] = 919.5.134 (formerly C. 318). Ex van Branteghem, Ready and Sturge collections. Despite the error, the inscription is very carefully incised. This is clearly an Attic inscription and the alphabet should be considered Attic also. Cartwheel theta. Sparkes discusses the Teisias inscriptions.

(1)so the phs. in CV, pl. 42, mentioned by Hayes under the next item. The signature on the other skyphos is not retr. A museum ph. (ROMA.301) shows both skyphoi together; that on the left is clearly no. 346 and the inscription is retr.; that on the right has the inscription left to right.

7722.

Toronto, Royal Ontario Museum 347.

- A] BG Boeotian skyphos. From Tanagra. Unattributed. Teisias of Athens, potter. Last quarter sixth. Ca. 520-510 (Hayes). *J.W. Hayes, CV, Canada 1, pl. 42,4-6 (bibl.). D.M. Robinson, C.G. Harcum, J.H. Iliffe, Cat. ROM Toronto (1930), no. 150/347, pl. 52. Hoppin, BF 350-51 (ill.). ABV 177.
- B] Ext.: plain except for a reserved band with parallel black lines at the bottom.
- C] Starting below the right attachment of one of the (horizontal) handles, horizontal and going to right:
[Τε]ϊσίας ἐποίησεν ἡαθεναιος.
- D] = 919.5.135 (formerly C. 319). The lettering is the same as in Toronto 346, although it is not retr.; the inscriptions are clearly by the same hand.

7723.

Toronto, Royal Ontario Museum 350.

- A] BF prize Panathenaic. Eucharides Painter. First quarter fifth. Ca. 490 (Hayes). *D.M. Robinson, C.G. Harcum, J.H. Iliffe, Cat. ROM Toronto (1930) 155-57 (facss.), pl. 54. *J.W. Hayes, CV, Canada 1, pl. 23,1-3; p. 17, facs. of Grr. (bibl.). *E.M. Langridge, The Eucharides Painter and his Place in the Athenian Potters' Quarter (diss. Princeton 1993) 363/E 53 (not ill.); fig. 39,c (Grr.). Smets 93/59. Peters, 61/5. ABV 395/2, ARV(1) 157/69, Add.(2) 104. TGV 154/4F 1, and comments, pp. 223-4.
- B] A: Athena. B: horse race.
- C] A: τον Αθενεθεν αθλον. Under the foot, Grr.: αρυσ<τηρες>. A large Q. ΗΛ[. (the third letter = digamma).(1) Also a monogram: heta with a horizontal at the left top and the middle hasta extended to the right (TGV 13E has some similarity). There is also a modern restorer's signature: `Repd. W.H.Y. Sept. 92,' referring to the second restoration of the vase by W.H. Young in 1892. The first two Grr. are close together (hence Johnston's reading is right); the other two are on the opposite side of the foot.
- D] = 919.5.148 (formerly C. 335). The reference was originally given me by E. Langridge. A near replica of London B 133, which is also by the Eucharides Painter. The athla inscription is not quite parallel to the column (moving away as it goes down); at the end, vacat 1-2. Large and strong letters. aryster: see Hdt. ii 168: a measure equivalent to the kotyle.

(1)Johnston discusses only the first two marks: probably 90 arysteres, the quantity of oil sold in a secondary transaction. Is the third mark an owner's abbreviation: Ηγ(ε)<? Mercantile Grr. on prize Panathenaics are extremely rare.

7724.

Toronto, Royal Ontario Museum 351.

- A] RF eye cup. Epeleios Painter. Last quarter sixth. *Robinson, Harcum, and Iliffe, Cat. i, 158, pl. 54. ARV(2) 48/164, 146/1.
- B] Int.: a naked youth running. A, B, each: between eyes: a young komast with a drinking vessel.
- C] Int.: to left and right of his head: καλος.

7725.

Toronto, Royal Ontario Museum 352.

- A] Cockle-shell aryballos. Unattributed. Phintias potter?(1) Last quarter sixth. 510-500. *Robinson, Harcum, and Iliffe, Cat. i, 158-59, pl. 56. ARV(2) 25/2.
- B] No figured decoration.
- C] On the reserved topside of the mouth, in BG, the letters facing out: ho παις καλος :.

(1)compared by Beazley to cockle-shell aryballoi signed by Phintias as potter.

7726.

Toronto, Royal Ontario Museum 354.

- A] Rf cup. Telephos Painter.(1) Second quarter fifth. *Robinson, Harcum, and Iliffe, Cat. i, 159-62 (dr., 160), pl. 57. ARV(2) 818/20, Add.(2) 292.
- B] Int.: a naked youth arming (putting on greaves); a column with entablature. A: a bearded man holding a helmet; two youths arming; a column. B: a bearded man, seated; a youth arming; a youth holding weapons.
- C] Int.: around the youth: καλος π.(2) B: traces: ho παις καλος repeated at least twice.
- D] = 919.,5,220. The readings are uncertain. Tarquinia 690 has similar subjects and the word καλος on the Int.

(1)a follower of Makron. (2)no more was written. R.,H.&I think this was intended for ho παις καλος, but abandoned. The dr. on p. 160 is confusing.

7727.

Toronto, Royal Ontario Museum 355.

- A] RF askos (lobster claw). From Vulci. Not far from Splanchnopt Painter. Class of 7 Lobster Claws. Second quarter fifth. *Robinson, Harcum, and Iliffe, Cat. i, 162-63 (dr.), pl. 58. AA 1941, 391. ARV(2) 900/15, 971/5, Add.(2) 309.
- B] Symposium: a youth reclining.
- C] Above the youth's head: ho παις and καλος.(1)
- D] = 919.5.26. Not attributed by Beazley to the Syriskos Painter.

(1)the exact placement of this word is not clear to me.

7728.

Toronto, Royal Ontario Museum 358.

- A] RF plastic kantharos (head vase: woman's head). Unattributed.(1) Ca. 470 (R.,H.&I.). Toronto Class. *Robinson, Harcum, and Iliffe, Cat. i, 170-71, pl. 61. ARV(2) 1537/1, Add.(2) 386.
- B] Above the head: A: a satyr pursuing a maenad. B: similar.
- C] A: behind the satyr's head: καλος, retr. In front of his head: καλος. From in front of the maenad to the side of the

handle: καλος. B: three times καλος in the same position.(2)
D] = 919.5.25.

(1)R.,H.&I. think perhaps by an imitator of the Brygos Painter. (2)all inscriptions only in R.,H.&I.'s text; the last given as καλυσ [miswritten?].

7729.

Toronto, Royal Ontario Museum 365.

- A] RF pelike. From Capua or near? Pig Painter. Second quarter fifth. *Robinson, Harcum, and Iliffe, Cat. i, 177-78, pl. 64. ARV(2) 565/33.
B] A: a youth with a lyre; an altar; a youth. B: a bearded man handing a fillet to a boy.
C] B: to right of the man's forehead: καλος.
D] B much restored.

7730.

Toronto, Royal Ontario Museum 959.17.187.

- A] Fr. of RF volute krater. Akin to Nikoxenos Painter. First quarter fifth. *Photo. *ARV(2) 223/2, Para. 346.
B] Rim: palmette. Neck: Embassy to Achilles: at left, shield and helmet; at right, part of Phoenix, seated.
C] Neck: coming from the missing head of Phoenix, around the armor, widely spaced: [Φο]νιχς, retr.
D] Ex L. Curtius collection.

7731.

Toronto, Royal Ontario Museum 963.59.

- A] BF/WG lekythos. Kephisophon Painter. Ca. 500. *Hesp. suppl. 19 (1982) 59-65, pl. 6, a-c. *CV, Canada 1, pl. 27, 15-18. ARV(2) 1699, Para. 253, Add.(2) 128. Script 434.
B] Five athletes.
C] To right of a boxer(1): Ολυμπιοδορος. Similar, for a jumper: Μεγακλεες. To right of the discus thrower's forehead: Σπινθαρος. To left of the runner, who faces left: Διον, retr. Similar for a javelin thrower: Πιθς, retr., for Πυθς.(2)
D] For the names see Hesp. suppl. Dotted delta.

(1)so CV. (2)cf. GAI i, 261; ii, 722. LGPN ii lists Πιθαῖος from BCH 64-65 (1940-41) 233 as kalos separately from Πυθαῖος, but I wonder if it is not a phonetic misspelling similar to Πιθς for Πυθς.

7732.

Toronto, Royal Ontario Museum 967.153.

- A] RF bell krater. From S. Agata de' Goti. Dinos Painter.(1) Last quarter fifth. 420-410. *Museum photo. *Vidi. *ARV(2) 1607. Mazochius, In regii herculanensis musaei aeneas tabulas heracleenses commentarii (Naples 1754-8), pl. at p. 138, fig. 4. Script 774.
B] A: two men preceded by a youth bringing offerings to a herm; boucranium and column. Beside the youth is a rectangular block apparently covered with a cloth (altar?). B: ?
C] Between the heads of the two men, a horizontal irregular two-liner: καλος|Ψολων.
.....

.....

- D] Once Mastrillo. See Script 774 and p. 22, 72, and p. 27, 97. Clearly the same as ARV(2) 1607.

(1)"Period of the Dinos Painter," Beazley, but he had not seen the vase. His description of the scene omits one figure ("man and youth at herm"). I have seen the picture in Mazochius, put on the screen by Claire Lyons at the Xmas Meetings in Boston in 1989. It is clearly the same vase. Beazley reads Ψόλων, from ψωλή, but I suggest Ψόλων from φόλος, 'soot', cf. Ἀσβόλος; omicron for omega is unlikely in this period. Hayes in a letter suggests Φίλων (the phi perhaps doubtful), which I do not think is right. The entry in LGPN ii under Ψώλων is unclear.

7733.

Toronto, Borowski.

- A] BF pelike. Plousios Painter (Bothmer). Last quarter sixth. 520-510 (Guy). *R. Guy in N. Leipen et al., Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection (exhib. 18 Dec. 1984 - 30 June 1985) 11/7. D. von Bothmer, 'Les vases de la Collection Campana,' Revue du Louvre 27 (1977) 216.
- B] A: two bearded men with their sticks, seated and playing a board game; under the table, a krater. B: similar (a replica except for the inscriptions).
- C] Nonsense: imitation letters: numerous inscriptions: A: behind each player and above them: three inscriptions; diagonally down from each player: two inscriptions. B: one inscription above the players; vertically down between the players another inscription; to right of (behind) the right player: a third inscription. Under the foot, Gr.: see the facts. in 'Glimpses'.
- D] Probably now Jerusalem, Borowski. The Plousios Painter's name piece is Vatican 413. Many letters are recognizable, some are disjointed, and many are imitation letters. Hasty writing.

7734.

Toronto, Borowski.

- A] RF cup. Bowdoin-Eye Painter. Last quarter sixth. Ca. 510 (Guy). *R. Guy in N. Leipen et al., Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection (exhib. 18 Dec. 1984 - 30 June 1985) 12/8.
- B] Int.: a jumper with halteres. Ext.: athletes: A: a discobolus and two acrobats; a stool with clothes. B: a discobolus and two acrobats.
- C] Int.: to left and right of the head: καλός.(1)
- D] Probably now Jerusalem, Borowski.

(1)the location of the inscription is taken from the photo., which is very small.

7735.

Toronto, Borowski.

- A] RF cup. Douris. Python potter (Guy). First quarter fifth. Ca. 480 (Guy). Middle period (B.-O.). *R. Guy in N. Leipen et al., Glimpses of Excellence: A Selection of Greek Vases and Bronzes

from the Elie Borowski Collection (exhib. 18 Dec. 1984 - 30 June 1985) 16/12 and title-page (Int.). *D. Buitron-Oliver, *Douris* (Kerameus 9, 1995) 34-35, 80/121, pl. 73. *H.A. Shapiro, *Myth into Art: Poet and Painter in Classical Greece* (1994) 175-76, figs. 123-25 (all).

- B] Int.: a maenad holding a leopard and a thyrsus. Ext.: Death of Pentheus: A: Dionysus seated; a satyr playing the flutes; three maenads (women of Thebes) with portions of Pentheus. B: four maenads tearing apart Pentheus.
- C] Int.: starting from the back of the maenad's head, along the margin: $\eta\epsilon$ vac. $\pi\alpha\iota\varsigma$ ^ $\kappa\alpha\lambda\epsilon$.(1)
- D] Probably now Jerusalem, Borowaki. The inscription is planned: the gap (of 2 letters: see the note below) after the article brings $\pi\alpha\iota\varsigma$ down to the maenad's hand and thyrsus; $\kappa\alpha\lambda\omicron\varsigma$ is written along the thyrsus. For the gap after the article in *Douris* see TAPhA 79 (1948) 184.

(1)to right of top of head: $\eta\epsilon$; then a gap of 2 letters; then curving downward to stop at the maenad's left hand that holds the thyrsus: $\pi\alpha\iota\varsigma$; along the thyrsus stalk, vertically down: κ $\underline{\upsilon}$. $\alpha\lambda\epsilon$. The two parts of the word are separated by the node in the stalk.

7736.

Toronto, Borowski.

- A] RF column krater. Pig Painter (Guy; Bothmer). Ca. 480-470 (Guy). *R. Guy in N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (exhib. 18 Dec. 1984 - 30 June 1985) 18/14.
- B] A: Theseus and the Minotaur. B: three komasts: that on the left dips into a large krater on a low base.
- C] Under the foot, Gr.: NYA : *T\.(1)
- D] Probably now Jerusalem, Borowaki.

(1)see the facts. in 'Glimpses'; the 'punctuation' consists of three short horizontal strokes, which looks like a price.

7737.

Toronto, Borowski.+

- A] RF cup. Makron. Hieron potter. First quarter fifth. 490-480. Early middle (Guy). Hauptwerk I (Kunisch). *Add.(2) 405. *J.R. Guy in N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (1984) 13-14, no. 10. Beazley Archive db, no. 2573. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., *The Eye of Greece* (festschrift M. Robertson, 1982) 31 (not ill.). *N. Kunisch, *Makron* (Kerameus 10, 1997) 6, 165/47, pl. 21. (part of sig. shows).
- B] Int.: a man seated on a stool receives a platter of food from a boy who carries in his left hand the leg of a goat. A and B: six bearded banqueters on six couches. Under the handle with the signature, a calyx krater; under the other handle, a squatting boy, asleep.
- C] On handle B/A, in the reserved area of the righthand arm, Dip. in red: $\eta\iota\epsilon\rho\omicron\nu$ $\epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$.
- D] Probably now Jerusalem, Borowaki. + Florence PD 317 (ARV(2) 467/120); see Bothmer in D.C. Kurtz and B. Sparkes, edd., *Eye of Greece* 31. 'Glimpses' has an excellent picture of the signature on p. 14. The signature of Cambridge 12.1927,

ill. in B. Cohen, *MetMusJ* 26 (1991) 73, fig. 40, is clearly by the same hand. Bothmer gives a description of the subjects. Pi with the short vertical pinched in.

7738.

Toronto, Borowski.

- A] RF hydria (kalpis). Early Mannerist (Bothmer, Robertson). Second quarter fifth. 470-460 (Leipen). *N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (1984) 20/16. *Beazley Archive db, no. 452. G.M.A. Richter, *AJA* 74 (1970) 331-33, pls. 79-82. Boardman, *AK* 19 (1976), pl. 3,3-4. *AM* 96 (1981), pl. 44,1-2. Boardman, *ARFV* i, fig. 331. T.H. Carpenter, *Art and Myth in Ancient Greece* (1991), fig. 265 (part). *LIMC* i, pl. 173 Adrastos 12.
- B] Shoulder: The Seven against Thebes, one mounting a chariot.
- C] Shoulder: three times καλος. The third figure from the left (cutting off his lock): Παρθενοπαιος. Under the foot, Gr.: Β||.(1)
- D] Probably now Jerusalem, Borowski. Ex Basel, Borowski. For the exact interpretation of the scene see Leipen (after J.K. Anderson). Tailed rho. Some letters are written sloppily. Richter says that each of the six not named are inscribed kalos, but Leipen in *Glimpses* has only three figures inscribed kalos.

(1)not in TGV.

7739.

Toronto, Borowski.

- A] RF calyx krater. Dinos Painter (Bothmer). Last quarter fifth. 430-320 (Leipen). Early (Matheson).(1) *R. Guy in N. Leipen et al., *Glimpses of Excellence: A Selection of Greek Vases and Bronzes from the Elie Borowski Collection* (1984) 22/17 (ill. pp. 22-23 and front cover). *Beazley Archive db, no. 15,540. *AM* 100 (1985), pl. 50,2. L. Kahil in 11th Intern. Congress of Class. Arch. 1978 (London 1979), pl. 35,a (part of A). *LIMC* i, pl. 357 Aktaion 83A (A); ii, pl. 561 Artemis 1398 (A); iii, 395 Diokles 1; vi, 997 Hekate 96. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 149-50, 201, 264, 389/D41, pl. 133A-B (A, detail of A).
- B] A: Death of Aktaion: Artemis; Hekate winged; a tree at a higher level; Aktaion fighting off the dogs; two companions fleeing. B: a bearded man with a scepter (king?) between two women.
- C] The inscriptions in white. A: to right of Artemis' forehead: Αρτεμις. In the same position for Hekate, among tree branches: Εκατη. Above Aktaion's head: Ακταιων.(2) Above and between the heads of the companions: Διοκλης.
- D] Probably now Jerusalem, Borowski. Close to the Kleophon Painter, to whom E. Simon had attributed it; see her 'Hekate in Athen,' *AM* 100 (1985) 276. Diokles is a Megarian hero (Leipen).

(1)"Relatively early", 430-420 (Guy). (2)The photo. in Leipen shows only Ακται; then two spears; then no room to continue horizontally, it seems.

7740.

Toronto, Borowski V 76.33.(1)

A] RF column krater. Göttingen Painter.(2) First quarter fifth.
*TGV 28, 94/9B 9, 150/1F 1 (no bibl.).

B] Subjects not mentioned.

C] Under the foot Grr.: ΕΥ<>. λεκυ<θιδες>. Acrophonic
numerals, probably for 64. Also H for 100.

D] Probably now Jerusalem, Borowski. Johnston seems to have
seen the vase in Basel; he calls this a price Gr.

(1)Listed by Johnston as Basel, Borowski, but I take it that
the vase was later in Toronto. (2)Johnston asks whose
attribution this is; the vase is not in Beazley.

7741.

Toulouse 347.

A] BF lip cup. From Vulci. Unattributed. Hermogenes potter (see
ABV). Third quarter sixth. 550-530. *ABV 165 (no bibl.).
*Beazley, JHS 52 (1932) 178.(1) Script 244.

B] Int.: a youth pursuing a boy.(2) A: two lions feeding. B:
similar.

C] Int.: Λυσὸν ἡοδι.(3) Φοινίχς (retr.) ἡοδι.
A: ἡερμογενες ἐποίησεν. B: [ἡερμογε]ν[ε]ς[ε]ποίη[σεν].

D] On the attribution see ABV and Script. For the names, see
LGPN ii, s.vv.

(1)there said to be 'Once Canino', rather than 'Toulouse'.
The inscriptions are given differently; the version in ABV is
probably to be preferred. (2)Beazley thinks it is a pursuit
rather than a race. (3)the upsilon is upside down (Beazley).

7742.

Tours, Musée des Beaux-Arts 863.2.67.

A] RF cup. Euergides Painter. Last quarter sixth. Ca. 520 (CV).
*CV, France 30 (1980), III I, pl. 10,1-4. ARV(2) 93/90, Add.(2)
171.

B] Int.: a naked youth, running. A: Dionysus seated between
two satyrs. B: komos: three naked youths dancing.

C] Int.: starting to left of the head and raised hand: καλο^ς.(1)
Starting to right of the shoulder: ἡοπαιςκαλος.(2) A: at
head height, scattered over the scene: ἡοπαιςκαλος. B:
the same inscription, in a similar position.(2)

(1)the left foot intervenes. (2)so the text of CV.

7743.

Trachones (Attica), Geroulanos.

A] BG cup with offset rim. From Athens, Trachones. Unattributed.
Late sixth - early fifth. *Vidi.

B] Undecorated.

C] On the inside, Gr.: ΑΙΟΧΙ<>.

D] The position is peculiar for an owner's inscription. It
could also be ΑΙΟΧ<> with an abbreviation mark.

7744.

Trachones (Attica), Geroulanos.

A] RF amphora. From Trachones. Dinos Painter. Last quarter fifth.
420-410. *J. Fink, Gymnasium 70 (1963) 133-36, pl. 13. ARV(2)

1154/38 bis (no bibl.). Webster, Potter and Patron 67. *Vidi. Script 773. *I. Scheibler, 'Bild und Gefäß: zur ikonographischen und funktionalen Bedeutung der attischen Bildfeldamphoren,' JdI 102 (1987) 6767-68, figs. 5,a-d (A, B, one side). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 389/D 43 (not ill.).

- B] A: fragmentary: Persephone with a scepter; upper portion of a white-haired Hades (Plouton); upper portion of Demeter with a torch and scepter. B: sale(?) of sacred oil: a young servant holding an amphora; an olive tree; a bearded servant pouring from an amphora into a small amphora standing on the ground; Athena.
- C] A: Φερρέφαττα. Πλουτων. B: Αλκιμος (the seller). Trace of inscription. Αθηναα.
- D] B: Finck suggests delivery of sacred oil for the Panathenaea. Scheibler notes that the amphora into which the oil is poured is small and suggests it functions as a measure. Geroulanos suggests a yearly gift by the farmers for Athena; Scheibler suggests delivery of 1/10 from the sacred olive trees. (It is clearly oil, because of the olive tree and Athena at right.) Ionic alphabet. - According to an e-mail from Olga Palagia to Aegeanet, December 1, 1998, the RF vases from Trachones are now on display in the Piraeus Museum, which has reopened.

7745.

Trachones (Attica), Geroulanos.

- A] Fr. of BG flat bowl with ring foot. From Athens, Trachones. Unattributed. Late fifth or fourth. *Vidi.
- B] Not decorated.
- C] On the inside, Gr.: Ευονπολος.
- D] Ionic alphabet. The first omicron is certain. For Euempolos see LGPN ii.

7745a.

Trieste, Civici Musei di Storia ed Arte 1405.

- A] BF prize Panathenaic. Manner of Achilles Painter (Borgna). 440-430 (Oakley). *J.H. Oakley, The Achilles Painter (1997) 72, 162/M 36, pl. 171A-B (A, showing inscription; B). E. Borgna, Atti dei Civici Musei di Storia ed Arte 15 (1985-87) 63-64, figs. 1-3. *M. Bentz, Panathenäische Preisamphoren (18th Beiheft Antike Kunst, 1998), 154/5.199, pl. 88 (shows inscription somewhat distorted).
- B] A: Athena. B: boxers: a youth to left (loser); another youth frontal, head to right (victor); a man to left (trainer or judge).
- C] A: to right of the left column: τον Αθηνεθεν αθλον. vacat 4-5.
- D] The surface is not well preserved, but the inscription is clear in Bentz. The letters are close together. Attic alphabet with Ionic lambda.

7746.

Trieste S 405.

- A] BF hydria. From Tarquinia. Unattributed. Tychios potter. Last quarter sixth. 525-500. *Photo. WV 1889, pl. 6,1. Hoppin, BF 507 (after WV; wrongly said lost). *ABV 350, 695, Add.(2) 95. S.B. Luce, AJA 26 (1922) 188/65. *Beazley, JHS 47 (1927) 46 n. 54 (mention). *B.M. Scarfi, CV, Italy 43 (1969), pl. 3,1-4. G.

Ahlberg-Cornell, Herakles and the Sea-Monster (Stockholm 1984)
142, no. IX 6 (shoulder).

- B] Shoulder: Heracles and Triton; spectators. Body: Athena mounting a chariot; behind the horses, Apollo playing the lyre; Hermes.
- C] Body: to right of Hermes' body (he faces the horses to his left), between him and the right margin, not facing him: $\eta\epsilon\rho\mu\omicron\{\sigma\}$, retr.(1) To right of Athena's face: Αθηναια . Between the lyre and the horses' head: Απολλωνος . On the reserved side of the mouth, in BG: $\text{Τυχιο[ς] εποισ[ε](ν)}$.(2)
- D] Very much restored.

(1)the final sigma is modern (Beazley; CV); it is a reversed three-stroke sigma, i.e. turned in retr. (2)so ABV; the photo. shows the missing letters, but they may be restored. There is a short vertical stroke placed high after the second iota, which must be accidental. The surface is white, according to CV; reserved, according to Beazley.

7747.

Trieste S 423.

- A] RF hydria (kalpis). Syriskos Painter. 480-470 (CV). *B.M. Scarfi, CV, Italy 43 (1969), III I, pl. 2,1-3. ARV(2) 263/45, Add.(2) 205.
- B] Shoulder: erotic: a youth with his head covered is seated on a stool, between two bearded men, the right one leaning on his stick.
- C] Between the boy and the man at right: $\eta\omicron\pi\alpha\iota\varsigma$. Elsewhere: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Done from the text in CV, which gives the location of kalos in a confusing way.

7748.

Trieste S 525.

- A] RF oinochoe (mug). Painter of Philadelphia 2449.(1) Second quarter fifth. Ca. 480 (CV). *ARV(2) 815/5 (wrong number S 425), 1583/3: wrong number 5525 (w/o the S), Add.(2) 292. *B.M. Scarfi, CV, Italy 43, Trieste 1 (1969), III I, pl. 5,4-5.
- B] At left, a nude young athlete squatting, with one halter in right hand, his left hand raised (without another halter); in front of him, a pick axe.
- C] To right of the top of his head: $\kappa\alpha\lambda[\omicron]\varsigma$.(2) Below the last two letters of kalos: $[h]\kappa\epsilon\tau\epsilon\varsigma$.
... / .
/
- D] Rather large letters. The position of the inscription is unusual. Has the athlete just landed, having lost one of his halteres? He is certainly not in the starting position.

(1)a follower of Makron. (2)so the photo., which is not very clear. CV prints $\kappa\alpha\nu\omicron\varsigma$, but the third letter looks more like a lambda; probably a misprint. The omicron does not show in the photo. but is given in the text as extant; it is probably there.

7749.

Trondhjem, Art Gallery 807.

- A] RF skyphos (glaux). Aischines Painter. Second quarter fifth.

Ca. 470 (Cahn). *Auktion 22 (M.M.) 91/171, pl. 57. ARV(2)
718/238, 1667, Para. 409.

- B] A: a seated woman with mirror; a kalathos. B: a youth
leaning on his stick; behind him, a sponge hung up.
C] A: καλε. B: at left: καολς, retr., for καλος. Under the
foot, Gr.: ME.
D] Ex collection Lord Nathan of Churt.

7750.

Tübingen D 2.

- A] BF neck amphora (Tyrrhenian). From Orvieto. Timiades Painter
(Bothmer). Early period (K.). Second quarter sixth. 560-550.
*K. Wallenstein, CV, Germany 44, pls. 28,1-5, 29,1-4 and 30, fig.
25 (profile); pp. 45-46, facss. of inscriptions (much bibl.). Cf. CV,
Tübingen 1, p. 7. *C. Watzinger, Griechische Vasen in Tübingen (1924)
22-23, pl. 4. Furtwängler, Beschreibung, no. 1706. Thiersch, 'Tyrrh.',
no. 4. Bothmer, AJA 48 (1944) 166/2. ABV 96/18, Add.(2) 25.
Script 177. *J. Kluiver, BABESCH 70 (1995) 67/38 and 72/38
(inscriptions done by C.J. Ruijgh) (not ill.).
B] A: Calydonian Boar Hunt. B: swans between sirens.
C] A: To right of the first warrior: Τελα(μ)ον. Between the
legs of a third: Μελεαγρος. Similarly for the fifth:
Μελα(ν)ιδ(ν), retr.(1) Similarly for the seventh: Πελ(ε)υς,
retr.
D] = S/12 2452. Ex Berlin 1706. Much restored and fragmentary.
Attributed to the Timiades Painter by Bothmer in AJA 1944,
but not so listed in ABV or Para. One epsilon lacks the
middle stroke. Some sigmas are reversed.

(1)the last four letters of Μελα(ν)ιδ(ν), retr., are upside
down.

7751.

Tübingen D 3.

- A] Fr. of BF hydria. Unattributed. Third quarter sixth. 550-530.
*J. Burow, CV, Germany 47, pl. 17,1, fig. 10 (dr. with facs.
of inscr.). *C. Watzinger, Griechische Vasen in Tübingen
(1924) 23, pl. 5. K. Schauenburg, JdI 80 (1965) 80 nn. 14 and
17. ABV 104/130, Add.(2) 28.
B] Middle portions of Hermes and a female; at right, legs of a
horse (whence Watzinger's chariot, not mentioned by Burow).
C] To right of Hermes' loins: ηερμ[ες]. To right of the
female's lower right (she faces right): [--]ια vacat 1
before the break. Burow says either [Αθην]ια or [Μα]ια.
He does not have the first alpha given by Watzinger
(...αια); the area is dirty. It is true that there probably
is not enough space for [Αθην] below the figure's hands,
hence Maia is perhaps preferable. I had read
[Αθην]α(α).(1) Both inscriptions face the figures.
D] = inv. 1678.

(1)but I was not certain that this is the name of Athena and
the trace of a letter at the end is bothersome, unless the
name is in the genitive. Beazley says Athena; see also
Watzinger who puts a question mark. But it is probably best
to read [Μ]αια.

7752.

Tübingen D 6.

- A] BF amphora. From Cyme? Unattributed.(1) Third quarter sixth. 575-525 (Bea. Arch.). *C. Watzinger, Griechische Vasen in Tübingen (1924) 23, pl. 5. *K. Wallenstein, CV, Germany 44, pl. 36,1-3, fig. 29 (profile). Beazley Archive db, no. 2848.
- B] A: a warrior (Cycnus?) meeting Heracles, in the presence of a youth with a spear and Athena. B: an armed horseman with a void horse, between a youth with a spear and a warrior.
- C] A: behind the horseman and above the horses' rumps: nonsense: 6 imitation letters, the third one, I think, rubbed off.
- D] = S./ 702.

(1)related to the Princeton Painter (Watzinger).

7753.

Tübingen D 18.

- A] BF column krater. Manner of the Lysippides Painter. Third quarter sixth. Ca. 530. *C. Watzinger, Griechische Vasen in Tübingen (1924) 26, pl. 8. *J. Burow, CV, Germany 47, pls. 8-9. ABV 262/44, Add.(2) 34. Script 1097.
- B] A: Amazonomachy (Heracles and Athena in a chariot, Amazons). B: Dionysus with Hermes and satyrs.
- C] A: on the back of the front horse, Gr.: horse brand: a five-stroke sigma.
- D] = inv. 816.

7754.

Tübingen D 38.

- A] Plain lip cup. Unattributed. Third quarter sixth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 29 (not ill.). *Photos. in Beazley Archive. *J. Burow, CV, Germany 47, pl. 27,5-7,9, fig. 24 (profile); p. 38, facss. of inscriptions A and B. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 65 and n. 38, fig. 47B (sketch of inscription on A or B).
- B] No figured decoration.
- C] Handle zone: A: χαίρε ου και τιελ ευ. B: the same.
- D] = S./10 1222 (= inv. 1222).

7755.

Tübingen D 56.

- A] Frs. of BF phormiskos.(1) Unattributed. First quarter fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 31, pl. 15. *J. Burow, CV, Germany 47, pl. 22,6-7; p. 32, facs. of one inscription. J.S. Morrison and R.T. Williams, Greek Oared Ships (1968) 115 Arch 96. O. Touchefeu-Meynier, Thèmes odysseïens dans l'art antique (1968) 60/160, 147/246, passim. B. Fellmann, Die antiken Darstellungen des Polyphemabenteuers (1972) 54ff., 114 (Br 4), fig. 14. Brommer, Vasenlisten 441/2.
- B] Fr. a: at left, a huge naked male on one knee, with an object (a cup?) in his hands; black and white stripes representing rocks; a ship, with a seated bearded man; another rock on which appears (part of) a large siren. At the extreme left, drapery of a female(?) figure. Fr. b: ornament only.
- C] Fr. a: nonsense: behind the giant's back: imitation letters: [--]υ(τ)οι(3); to right of his chest: υτο(ο).(4)

D] = S./10 1507a-b. Two frs. Burow thinks with Fellmann that the rocks separate the Polphemus adventure from that of the sirens; Touchefeu-Meynier had interpreted the whole as the Polyphemus adventure, but that does not fit the siren.

(1)the shape was identified by Bothmer, Mary Moore and A.J. Clark. Not an oinochoe as Watzinger thought. (2)my readings from the photo. in Watzinger. $\nu\tau\sigma\sigma$, Watzinger; $\nu\tau\sigma\epsilon$, Fellmann; $\nu\tau\sigma\varsigma$, Touchefeu-Meynier. This could represent the name of Odysseus (Burow). I think it is probably nonsense. (3)the tau resembles an Ionic gamma. (4)the omicron open at the top.

7756.

Tübingen D 57.

- A] Fr. of BF/WG oinochoe. Unattributed. Rycroft Painter (Burow). Last quarter sixth. Ca. 520 (Burow). *dr. *C. Watzinger, Griechische Vasen in Tübingen (1924) 32, pl. 16 (dr.). *J. Burow, CV, Germany 47, pl. 22,2; p. 31, facs. of inscription.
- B] Head and shoulders of a draped and bearded man.
- C] The ph. and facs. show: $[-\epsilon\iota\delta-]$.(1)
- D] = inv. 1718. In the dr. I saw has a trace of a letter at the left break, a small high loop, which I could not make out. Watzinger restores: $[X]\epsilon\iota\pi[\omicron\nu](?)$. The last letter may be delta or a triangular rho; I prefer the former, since if it is a rho the letter would lean forward.

(1)there is no trace of a letter preserved before the epsilon; the iota is very short and apparently not considered a letter by Burow, but I think it is. Hence Burow reads $[-\epsilon\delta-]$, widely spaced. Including the iota, there is a longer vacat before the epsilon than between the remaining letters; perhaps: $\epsilon\iota\delta[-]$, not a very common beginning, but see LGPN ii.

7757.

Tübingen E 11.

- A] Fr. of RF cup. Wider Circle of Nikosthenes Painter (Beazley). Last quarter sixth. 510-500 (Burow). *J. Burow, CV, Germany 54, pl. 2,3-4, fig 3 (dr. with inscription). W. Kraiker, Die RF attischen Vasen, Katalog Heidelberg I (1931) 11, on no. 23. ARV(2) 133/8, Add.(2) 177.
- B] Int.: remains of a foot and part of the reserved tondo line; outside the tondo, some preliminary sketch. A: legs of a maenad between two satyrs.
- C] Int.: in white: two letters of unclear shape in the dr.
- D] = S./10 1585.

7758.

Tübingen E 16.

- A] Frs. of RF cup. From Orvieto. Manner of Onesimos (O). First quarter fifth. *ARV(2) 332/33, Add.(2) 217. *C. Watzinger, Griechische Vasen in Tübingen (1924) pl. 19. *J. Burow, CV, Germany 54, pl. 5,6.
- B] Int.: part of a young komast. Ext.: plain.
- C] Int.: to right of his head: $\Lambda\nu\kappa\omicron\varsigma$ $[-]$.(1)
- D] = S./10 1522a-d. Four frs.

(1)the dr. on Watzinger's pl. 19 shows only the vertical of the kappa and lines for the sigma.

7759.

Tübingen E 18.

- A] Fr. of RF cup. From Tarentum. Onesimos (P). Ca. 500. Early (Beazley). *C. Watzinger, *Griechische Vasen in Tübingen* (1924) 36, pl. 19. *J. Burow, *CV, Germany* 54, pl. 5,7-8. ARV(2) 321/17, Add.(2) 215.
- B] Int.: athlete(?): head of a youth; ends of two javelins. A: arming: parts of two figures.
- C] Int.: near the left margin: καλο[s].
- D] = S./10 1523. Could be the end of a kalos-name. Watzinger attributed the fr. to early Douris.

7760.

Tübingen E 19.+

- A] Frs. of RF cup. From Tarentum. Douris. Ca. 500. Very early (Beazley). *ARV(2) 442/212 (Tübingen fr.), 442/214 (Giglioli fr.), Add.(2) 240. *C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 19. Arch. Class. 2, 86 (Rome fr.). *J. Burow, *CV, Germany* 54, 27, fig. 11, pl. 9,1. Buitron, *GVGettyMus* 2 (1985) 71 n. 2. *D. Buitron-Oliver, *Douris (Kerameus* 9, 1995) 72/3, pl. 2.
- B] Int.: komast: a youth playing the lyre. Ext.: plain.
- C] Int.: around the margin: [Χαιρε]στρατ[ο]ς κ[α]λος.(1)
- D] = S./10 1536a. + Once Rome, Giglioli and Louvre C 12,142 (joins). Three more frs., joining. All ill. in B.-O., pl. 2.

(1)combining ARV(2)'s readings in nos. 212 and 214.

7761.

Tübingen E 20.

- A] Fr. of RF cup. From Tarentum? Douris. First quarter fifth. Early (period 1), Beazley. *ARV(2) 428/6, Add.(2) 235. *C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 19. *J. Burow, *CV, Germany* 54, pl. 9,2. *D. Buitron-Oliver, *Douris (Kerameus* 9, 1995) 73/18, pl. 12.
- B] Int.: traces of a maeander. A: head, shoulder and arm of a youth holding a stylus and open tablets.
- C] A: to right of his head, just below the margin: [Χαιρεσ]τρ[α]τος καλος].
- D] = S./10 1536b. Probably a school scene. Tailed rho.

7762.

Tübingen E 22.

- A] Fr. of RF stemless cup. Manner of Onesimos (O). First quarter fifth. *C. Watzinger, *Griechische Vasen in Tübingen* (1924) 37, pl. 20. *J. Burow, *CV, Germany* 54, pl. 5,4-5. ARV(2) 332/34, Add.(2) 217.
- B] Int.: a girl cup-bearer holding out a skyphos.
- C] Int.: the photo. in Watzinger shows letters not mentioned in his text: to left and right of the head: [h]o ^ πας. The καλος would have been elsewhere.(1)
- D] = S./10 1538. An uncertain reading.

(1)CV has nonsense.

7763.

Tübingen E 24.

- A] Fr. of RF cup. Brygos Painter (Watzinger, Beazley). First quarter fifth. Ca. 480 (Burow). *J. Burow, CV, Germany 54, pl. 6,1; p. 21, facs. of letter. *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 20. VPol 23f., n. 2. O.W. von Vacano, Tübinger Antiken (exhibition cat. 1962), no. 116. ARV(2) 371/21, Add.(2) 225.
- B] A: head and upper body of a satyr throwing his head back and holding out flutes.
- C] A: above the flutes: [--]σ[--].
- D] = S./10 1212. Three-stroke sigma.

7764.

Tübingen E 25.

- A] Fr. of RF cup. Unattributed. First quarter fifth. Ca. 480 (Burow). *J. Burow, CV, Germany 54, pl. 7,1,9, fig. 8 (profile); p. 24, facss. of Gr. and Dip. (bibl.). *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 20. H. Schoppa, Darstellung der Perser (1933) 28,4 and 50. A. Bovon, BCH 87 (1963) 582/5, fig. 5. T. Hölscher, Griechische Historienbilder (1973) 39, 46 B 2. K. Schauenburg, `EYPYMEΔΩΝ EIM|,' AM 90 (1975) 116 with n. 104. W. Raeck, Zum Barbarenbild (1981) 121f. and 328/P 597.
- B] Int.: major part of a bearded Persian archer, kneeling; in his right hand perhaps an arrow; at the bottom, his bow.
- C] Int.: beside the archer's right foot, along the margin: [--]δ(α)(ρ)[--].(1) Under the foot, Gr.: V.
- D] = S./10 1531. Burow compares cups related to the Brygos Painter's circle.

(1)nonsense? A very uncertain reading from the facs.; not visible in the ph. The first and last letters are disjointed. The delta could be a triangular-shaped omicron; the second is a triangular blob; the third could be alpha or rho.

7765.

Tübingen E 27.

- A] Fragmentary RF cup. Foundry Painter. First quarter fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 38, pl. 20. *J. Burow, CV, Germany 54, pl. 6,4. ARV(2) 403/31, Add.(2) 231.
- B] Int.: athlete: a bearded man with a strigil; at right, a stool with clothes and a javelin. Ext.: plain.
- C] Int.: To left of his head: six illegible letters (nonsense?). On its right: κα[λoς].
- D] = S./10 1559.

7766.

Tübingen E 41.

- A] Fr. of RF cup. Euergides Painter. Last quarter sixth. *Photo. *C. Watzinger, Griechische Vasen in Tübingen (1924) 39, pl. 21. *J. Burow, CV, Germany 54, pl. 2,6. ARV(2) 94/104, Add.(2) 171. Hesp. 61 (1992) 131, pl. 32,b.
- B] Int.: a naked youth balancing on a wineskin (askoliasmos?).
- C] Int.: above, and to left of, the figure, along the margin: [ho πα]ις κα[λoς].
- D] = S./10 1525.

7767.

Tübingen E 43.

- A] Fr. of RF cup. Hermonax. Second quarter fifth. Ca. 470 (Burow). *J. Burow, CV, Germany 54, pl. 11,9-10, fig. 13 (dr. of Int. with inscription). *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 21. ARV(2) 491/140, Add.(2) 249.
- B] Int.: upper portion of a youth holding his stick.
- C] Int.: to right of the youth's shoulder (three letters are preserved): (.) (.) σ. (1)
- D] Sense or nonsense? Three-stroke sigma.

(1) the rest must have been elsewhere as the figure intervenes. Only the last letter is at all clear.

7768.

Tübingen E 45.

- A] RF cup. Boot Painter. (1) Second quarter fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 39, pls. 22 and 23. *J. Burow, CV, Germany 54, pl. 13,1-6. ARV(2) 822/16.
- B] Int.: a satyr as flautist, mounting a platform. A-B: athletes: A: a trainer; a young athlete with discus and halter; a high pillar; an acrobat. B: a trainer; a youth with a strigil; a young discobolus.
- C] Int.: to left of the satyr's head, downward along his back and legs: κα[λ]ος, retr. A: on the pillar, near the top and bottom, in dilute glaze: strokes. Above the figures: καλ[ο]ς [ho] π[α]ς.
- D] = inv. S/719.

(1) continues the late style of the Kleophrades Painter; might even be late work of his (Beazley).

7769.

Tübingen E 47.

- A] Fr. of WG stemless cup. (1) Group of Negro Alabastra (Beazley). (2) First quarter fifth. (Burow). *J. Burow, CV, Germany 54, pl. 18,7 (bibl.). *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 16. G.H. Beardsley, The Negro (1929) 50/100. O.W. von Vacano, Tübinger Antiken (exhibition cat. 1962), no. 122. ARV(2) 268/35, Add.(2) 206. Mertens, AWG 119/7. J. Neils, AK 23 (1980) 19/55. Raeck, Zum Barbarenbild (1981) 196, 333/N 694. Wehgartner, AWK (1983) 58/28 with n. 34; 86.
- B] Int.: upper part of a negro (an Ethiopian warrior?).
- C] Int.: above his head, perhaps a trace of a letter [so CV: I think rightly: perhaps part of a low mu.]

(1) plate, Beazley and others; but Bothmer saw it was from a stemless cup. (2) Painter of New York 21.131 (J. Neils).

7770.

Tübingen E 48.

- A] WG alabastron. Group of Paidikos Alabastra (γ) (manner of Euergides Ptr.) (1) Last quarter sixth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 40/E 48, pl. 21. *J. Burow, CV, Germany 54, pl. 34,4-10. ARV(2) 100/28, 103/17, Add.(2) 172.
- B] A: a dancing girl. B: a youth.

C] On the top of the mouth, in a circle, in BG:
 π[ρ]οσ[αγ]ορευθ. A: above the girl, horizontal, and to
 right, vertically down: [hο π|α|ι]^ς καλος. B: starting to
 left of the youth's chest and curving around his head:
 προσαγορευθ.

D] = H/10 1200. Attic, with some four-stroke sigmas.

(1) may be by one hand, Beazley.

7771.

Tübingen E 49.

A] RF alabastron. Group of Paidikos Alabastra (γ) (manner of
 Euergides Ptr.). (1) Last quarter sixth. *C. Watzinger,
 Griechische Vasen in Tübingen (1924) 40/E 49, pl. 22. *J.
 Burow, CV, Germany 54, pl. 36, 1-4. ARV(2) 100/18, Add.(2) 172.

B] A seated woman, and a woman pouring a libation at an altar.

C] On the top of the mouth, taking four-fifth of the circle(2):
 αισκοολοι vac. 1-2. (3)

D] = S./10 1390. The inscription is nonsense and mocks
 ho παις καλος. Or it could be miswritten.

(1) the group may be by one hand, Beazley. (2) no doubt in BG.
 (3) Watzinger reads it differently: λοι : διοκος, but I did
 not note the interpoint, and the delta looks more like
 an alpha.

7772.

Tübingen E 53.

A] RF Nolan amphora. From Nola. Dresden Painter. Second quarter
 fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924)
 41/E 53, figs. 21-22, pl. 22. ARV(2) 655/2, Add.(2) 276. *E. Böhr,
 CV, Germany 52, pls. 2, 1-4, and 52, 1-2 (ph. of inscriptions),
 fig. 2 (profile), fig. 2 (profile); p. 15, facs. of
 inscriptions. O.W. von Vacano, Tübinger Antiken (exhibition
 cat. 1962), no. 81. O. Fuchs, Der attische Adel im Spiegel der
 Kalos-inschriften (diss. Vienna 1974) 194ff.

B] A: Nike with a taenia flying toward an altar. B: a woman,
 with a kalathos.

C] A: to right of Nike's head: K(α)λλικ(λ)ες. To right of her
 knees: (κ)(α)λος.

D] = inv. 676. The name is in smaller and more disjointed
 letters than the καλος.

7773.

Tübingen E 58.

A] WG lekythos. Aischines Painter. Second quarter fifth. *C.
 Watzinger, Griechische Vasen in Tübingen (1924) 42, pl. 26.
 *J. Burow, CV, Germany 54, pl. 25, 4-6, 8. ARV(2) 716/209,
 Add.(2) 282.

B] A chest; a seated woman holding a wreath; a kalathos.

C] To right of her forehead: καλη.

D] = S./10 1387. The alphabet is Ionic, a fairly early example.

7774.

Tübingen E 77.

A] Fr. of RF lekythos. Villa Giulia Painter. Second quarter
 fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 44,
 fig. 23. *J. Burow, CV, Germany 54, pl. 39, 7-8. ARV(2) 624/79,

Add.(2) 271.

B] Nike (hands and feet are missing).

C] To right of her head: κε.(1) Below, to right of her leg:
κ[---]. The whole: [Ni]κε|κ[αλε].

D] = S./10 1576.

(1)No doubt the beginning was to left of her head, as there
is room for only two letters to right of the head before
the break. Hence: [Ni]^κε.

7775.

Tübingen E 80.

A] RF lekythos. From Athens. Carlsruhe Painter. Class LC. Second
quarter fifth. *C. Watzinger, Griechische Vasen in Tübingen
(1924) 44, pl. 25. *J. Burow, CV, Germany 54, pl. 39,1-3. ARV(2)
734/84, Add.(2) 283.

B] At left, a pinax; a herm; an altar; above it, horns.

C] Between the herm and the altar, in white: καλ[ος](?).(1)

D] = S./10 1386.

(1)or nonsense?

7776.

Tübingen E 85.

A] Fr. of RF cup. Telephos Painter (Beazley). Second quarter
fifth. Ca. 460 (Burow). *J. Burow, CV, Germany 54, pl. 11,1;
p. 31, facs. of letter. C. Watzinger, Griechische Vasen in
Tübingen (1924) E 85 (not ill.). VPol 39 n. 1. O.W. von
Vacano, Tübinger Antiken (exhibition cat. 1962), no. 137.
ARV(2) 818/29, Add.(2) 293.

B] A: the upper body and head of a youth, leaning on his stick
and gesticulating; at right, unclear remains.

C] A: to right of the youth's head: [---]α[---].

D] = S./10 1582.

7777.

Tübingen E 105.

A] RF bell krater. Unattributed. 430-420 (Johnston). *C.
Watzinger, Griechische Vasen in Tübingen (1924) 47, pl. 29.
*E. Böhr, CV, Germany 52, pls. 25,1-2, 26,1-5 and 52,3 (ph. of
one inscr.), fig. 16 (profile); p. 59, (facss. of
inscriptions) (bibl.). Brommer, Satyroi (1937) 43/38. Buschor,
Satyrtänze (1943) 1012f., fig. 75. TGV 99/13B 27 and 112/18C
39. E. Simon, LIMC i, s.v. Amyone 750/94.

B] A: Amyone drawing water from a well, between two satyrs.

B: three draped youths conversing.

C] A: inscriptions in white: to right of the left satyr's
forehead: κ(α)λος. Between the 'Brunnenhebel' and the
raised arm of the right-hand satyr: καλ(ο)ς.

D] = inv. 1343. Watzinger compares Berlin inv. 3228 (AZ 1893,
85/16; not in Beazley) for satyrs at wells. Mixed alphabet
or Ionic? The sigmas are unclear.

7778.

Tübingen E 106.

A] Fr. of RF skyphos. Lewis Painter (Polygnotos II). Second
quarter fifth. 460-450. Late (Smith). *C. Watzinger,
Griechische Vasen in Tübingen (1924) 48, pl. 28. *H.R.W.

Smith, *Der Lewismaler* (1939), no. 24, pl. 23a. *J. Burow, CV, Germany 54, pl. 19,5-7 (much bibl.). ARV(2) 974/27, Add.(2) 309. Script 749.

- B] A: Iris bringing the infant Hermes to Zeus.
C] A: between Zeus' scepter and a kerykeion, horizontal non-stoich. two-liner with word equalization: [Πολυ]γνοτος|[εγρ]αψεν. Above Iris' head: κ(α)λε.
D] = inv. 1600. Mixed alphbet. Ionic gamma, Attic lambda and sigma.

7779.

Tübingen E 109a.

- A] RF pelike. From Nola. Aison. Last quarter fifth. 420-410. *E. Böhr, CV, Germany 52, pls. 11,1-2, 12,3-5, and 52,10 (ph. of Gr.), figs. 6 (profile) and 7 (A, prelim. sketch); p. 35, facs. of Gr. *C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 30 (A). ARV(2) 1176/31, Add.(2) 340. Script 1175.
B] A: a seated youth and a woman. Böhr thinks a woman welcomes the return of the seated youth with a libation (phiale). Beazley: Arrival of a Youth. B: a youth.
C] Under one handle, Gr. before firing and under the glaze: Νεαιρα.
D] = inv. 679. "Restored, especially B," Beazley. Neaira: the vase is not listed in LGPN ii. There are many mythical figures by this name (see Pape); or is it a hetaera earlier than the famous one of [Dem.] 59? CV, p. 35: The vase was perhaps commissioned for an earlier hetaera, since the inscription was incised before firing. Or perhaps a casual Gr.

7780.

Tübingen E 112.

- A] Frs. of RF hydria. Kleophon Painter. Third quarter fifth. 430-420 (B.). *C. Watzinger, *Griechische Vasen in Tübingen* (1924) 48-49, pl. 34. AM 93 (1978), pl. 13,2. ARV(2) 1147/61, Add.(2) 335. *L. Burn, *The Meidias Painter* (1987) 27 n. 7, and 28 (mentions). *E. Böhr, CV, Germany 52, pl. 32,3-4; p. 74, facs. of Gr. (much bibl.). A. Delivorrias, AM 93 (1976) 11f., 22, pl. 13,2. S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 419/KL 68 (not ill.).
B] Aphrodite playing ball with her companions: fr. a: left to right: a girl with a sprig; a girl with a ball; Aphrodite seated; a dove flying toward her; arm and drapery of another female. Fr. b: head, shoulders and fingers of a girl.
C] Fr. a: in white, very faint: between Aphrodite's forehead and the dove, in two lines, in oblique stoich.: Αφροδιτη.
D] = S./10 1632a-b. Ex Arndt collection. Two frs. Burn, on p. 75, discusses the scene: Langlotz connected it with the sanctuary of Aphrodite ἐν Κήποις and its statue of Alcamenes, which, as Delivorrias has shown, could have preceded the vase (ca. 440). He identified the girls as the arrhephoroi who were in the service of of Athena and Aphrodite and played ball in their sphairistra (cf. Burkert, *Hermes* 94 (1966) 3 and n. 2).

7781.

Tübingen E 116.

- A] Fr. of RF skyphos. Unattributed. Third quarter fifth. 450-440 (Burow). *C. Watzinger, *Griechische Vasen in Tübingen* (1924)

49, pl. 31. *J. Burow, CV, Germany 54, pl. 19,2. O. Benndorf, Griechische und sizilische Vasenbilder (1883), pl. 37,4.

B] Head and chest of a girl (Helen).

C] To right of her face: Πολυδε[υκες].(1)

D] = inv. 1635. `Stilstufe' of Kleophrades Painter (Watzinger).

(1)referring to the next figure, which is lost; the woman is then Helen (Watzinger). CV shows the delta as dotted.

7782.

Tübingen E 117.

A] Fr. of RF skyphos. Lewis Painter (Polygnotos II). Second quarter fifth. 465- (Smith). *C. Watzinger, Griechische Vasen in Tübingen (1924) 49, pl. 31. *H.R.W. Smith, Der Lewismaler (1939), pl. 24,a-c,e,g. *J. Burow, CV, Germany 54, pl. 20,1-5. ARV(2) 974/29, Add.(2) 309.

B] A: komos: fr. a: a youth with a skyphos; handle palmettes. Fr. b: two youths, one with flutes. Fr. c: bust of a youth. Fr. d: legs. Fr. e: drapery.

C] A: fr. a: above the youth: καλο[ς]. Fr. b: above the left youth: [κα]λο[ς].

D] = S./10 1558a-d.

7783.

Tübingen E 118.

A] Fr. of RF cup (Guy).(1) Stieglitz Painter or very near (Guy). Second quarter fifth. *C. Watzinger, Griechische Vasen in Tübingen (1924) 49, pl. 35. *J. Burow, CV, Germany 54, Tübingen 5 (1986), pl. 12,1-3.

B] At left, handle palmette. Satyr with wineskin and drinking horn.

C] To right of his head: κ[αλο]ς.

D] = S./10 1584. Not in Beazley. Four-stroke sigma.

(1)"flacher Napf," Watzinger.

7784.

Tübingen E 124.

A] RF oinochoe (chous). Carlsruhe Painter. Second quarter fifth. Ca. 460 (Böhr). * E.D. Serbeti, `The Oionokles Painter,' Boreas 12 (1989) 41. ARV(2) 736/118, Add.(2) 283. *E. Böhr, CV, Germany 52, pls. 40,1-2 and 52,8 (illegible ph. of inscr.); p. 89, facs. of inscription. Beazley, AJA 36 (1932) 41. Deubner, Attische Feste 245. O.W. von Vacano, Tübinger Antiken (exhibition cat. 1962), no. 177.

B] Eros flying with a white ball in each outstretched hand.

C] To right of Eros' knees: nonsense: very small imitation letters: η(α)γ(.)α(.)γ(.).(1)

D] = S./10 1606. Ex Arndt collection. A miniature chous.

(1)CV transcribes: υαγιγiαυ. The ph. on pl. 52 shows only a very few letters. The facs. is unclear because these are imitation letters. Serbeti read: λαγιγiαλ.

7785.

Tübingen E 125.

A] RF oinochoe (chous). Unattributed. Third quarter fifth.

440-430 (Böhr). *E. Böhr, CV, Germany 52, pls. 41,3-4 and 52,9

(ph. of inscription), fig. 24 (profile); p. 91, facs. of inscription. C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 33. Deubner, *Attische Feste* 246. Watzinger, *Gnomon* 10 (1934) 574. G. van Hoorn, *Choes and Anthesteria* (1951), no. 961 ter, fig. 211. O.W. von Vacano, *Tübinger Antiken* (exhibition cat. 1962), no. 180.

- B] Bald (but youthful) satyr before a kantharos on the ground.
C] Above his head, in white: $\kappa\alpha\lambda\omicron\varsigma$.
D] = S./10 1397. A miniature chous. Ex Arndt collection. Very small letters. Ionic alphabet.

7786.

Tübingen E 140.

- A] Fr. of RF alabastron. Unattributed. (1) First half fifth. *C. Watzinger, *Griechische Vasen in Tübingen* (1924) 51, pl. 36. *J. Burow, *CV, Germany* 54, pl. 36, 5, 7-8. *ARV*(2) 751, Add.(2) 285.
B] A: girl dancing the pyrrhiche; head of a woman playing the flutes. B: a kottabos stand; a girl (cup bearer?); at the extreme left a figure is lost.
C] A: above the flautist, in minute white letters, a two-liner: $\kappa\alpha\lambda\omicron\varsigma$! and six illegible letters. (2)
D] = S./10 1591. A kalos-name, or nonsense letters in line 2?

(1) compared with a WG lekythos by the Beldam Painter by Beazley. (2) so Watzinger's text; omitted in the dr.

7787.

Tübingen E 154.

- A] Fr. of RF pyxis. Follower of Douris (Beazley). Second quarter fifth. Ca. 460 (Böhr). *E. Böhr, *CV, Germany* 52, pl. 44, 3; p. 96, facs. of inscription. *C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 35. Buschor, *ÖJh* 39 (1952) 13 n. 1. *ARV*(2) 806/91, Add.(2) 291. Wehgartner, *AWK* 102.
B] Gynaikonitis: upper part of a woman with her distaff, looking back; a woman dressing (holding a corner of her himation with her teeth); clothes on a (lost) stool; above them, a squat lekythos hung up; at right, a hand, probably of a male, holding a stick.
C] Below the lekythos, in white: $\kappa\alpha\lambda(o)\varsigma$. (1)
D] The inscription is close to the assumed male at right and probably refers to him.

(1) according to the facs., the omicron resembles a squashed and curved Attic lambda.

7788.

Tübingen E 155.

- A] Fr. of RF pyxis. Unattributed. Third quarter fifth. 440-430 (Böhr). *E. Böhr, *CV, Germany* 52, pl. 44, 2; p. 96, facs. of letter. C. Watzinger, *Griechische Vasen in Tübingen* (1924), pl. 35.
B] A youth with his stick approaching a (partially preserved) woman who is holding a mirror.
C] Above his forehead, lambda or alpha probably of $\kappa\alpha\lambda\omicron\varsigma$.
D] = S./10 1597. Ex Arndt collection. Uncertain reading.

7789.

Tübingen E 156.

- A] RF pyxis with fr. of lid. From Greece (Arndt). Aberdeen Painter. (1) Third quarter fifth. 440-430 (Böhr). *E. Böhr, CV, Germany 52, pl. 46,1-6, fig. 32 (profile); p. 100, facs. of inscription. *C. Watzinger, Griechische Vasen in Tübingen (1924), pl. 36. H. Metzger, Les Représentations (1951) 14 n. 2. ARV(2) 921/38, Add.(2) 305. S. Roberts, Pyxis 66/13, 70f.
- B] Gynaikonitis: eight women, three of whom are seated.
- C] Above the third seated woman (who is shown in back view, see pl. 45,6), in white: $\kappa\alpha\lambda\omicron[s]$.
- D] = S./10 1346. Ex Arndt collection. Done from the facs.

(1)Penthesilea Workshop II (Roberts).

7790.

Tübingen E 157.

- A] RF pyxis with lid. Long-Chin Group. Third quarter fifth. End of fifth (B.). *C. Watzinger, Griechische Vasen in Tübingen (1924) 53, pl. 36. C. Karouzos, JHS 71 (1951) 100 n. 13. A. Greifenhagen, CV, Germany 1, 29, on pl. 27,4-5. ARV(2) 1222/3, Add.(2) 349. *E. Böhr, CV, Germany 52, pls. 46,1-4 and 52,11 (Ph. of Gr.), fig. 33 (profile); pp. 100-101, facss. of Dipp.; p. 101, facs. of Gr.
- B] Lid: top: woman's head. Sides: a seated woman; palmette; a woman running; palmette; a seated woman; palmette.
- C] Sides: to left of the first seated woman (who faces right), at head height: $[\kappa](\alpha)(\lambda)\omicron s$. To left of a running woman, at head height: $(\kappa)(\alpha)\lambda\omicron s$. (1) To right of her chin: $\kappa(\lambda)\omicron$. (2) To left of the head of the third woman (who faces right), Gr.: $\iota\nu$. (3) To right of her upper body, Dip.: μ . (4)
- D] = S./10 1257. Ex Arndt collection. The condition of the sides is very poor. Very sloppy writing. Done from the facss. Probably Ionic alphabet.

(1)extremely sloppy; the first two letters are hardly formed.

(2)no doubt $\kappa\alpha\lambda\omicron s$ or intended for it. (3)Böhr does not recognize that this is part of the common Etruscan Gr. *suthina*, retr., although she refers to that Gr. on the stamnos Louvre G 415, q.v., ARV(2) 1070/2. Read: $[\underline{suth}]\underline{\iota}n[a]$, retr. (interrupted by the head). (4)clearly incomplete; nonsense? Böhr suggests, perhaps $\epsilon\mu\acute{\iota}$.

7791.

Tübingen E 170.

- A] Fr. of RF hydria (kalpis). Manner of Meidias Painter (Beazley). Last quarter fifth. Ca. 410 (Böhr). *E. Böhr, CV, Germany 52, pl. 33,3; p. 76, facss. of inscriptions. *C. Watzinger, Griechische Vasen in Tübingen (1924) E 170, pl. 39. O.W. von Vacano, Tübinger Antiken (exhibition cat. 1962), no. 153. ARV(2) 1321/5, Add.(2) 363.
- B] Upper portions of two women (probably sitting), making a laurel wreath; above them, two laurel branches hanging down.
- C] To left of the left woman's forehead: $\lambda\alpha$. (1) Starting to right of her head and stretching to above the head of the right-hand woman: $\kappa\alpha\lambda[-]$. (2)
- D] = S./10 1628. Ex Arndt collection.

(1)part of a name? (2) $\kappa\alpha\lambda[\eta]$ or $\kappa\alpha\lambda[\omicron s]$ (as part of a

kalos-name)?

7792.

Tübingen E 188.

- A] BG hydria. Unattributed. Date? *C. Watzinger, Griechische Vasen in Tübingen (1924) 58 (not ill.).
- B] Neck: a wreath in applied clay.
- C] Neck: above the wreath, Gr. in coarse letters: Αισχρων.
- D] = inv. 1370. The pot was used as a funerary urn. Watzinger compares Berlin F 2851.

7793.

Tübingen F 2.

- A] RF skyphos. From Boeotia. Unattributed. Third quarter fifth. 430-425 (Shapiro). *ARV(2) 1023/under nos. 147 and 148, Add.(2) 316. *Ferguson, Hesp. suppl. 8 (1949) 162 n. 87 (mention). *C. Watzinger, Griechische Vasen in Tübingen (1924) 155ff., pl. 41. J. Burow, CV, Germany 54, pls. 21,1-2 and 22,1-6. L.E. Roller, 'Foreign Cults in Greek Vase Painting,' in J. Christiansen and T. Melander, eds., Proceedings of the Third Symposium on Ancient Greek and Related Pottery (Copenhagen 1988) 512 and n. 29, fig. 3 (A). *H.A. Shapiro, Personifications in Greek Art (1993) 264/147, 225, fig. 185 (A). LIMC ii, s.v. Artemis, no. 1418.
- B] A: Themis with a torch and kanoun and Bendis dressed as a huntress. B: Cephalus, seated, pouring a libation; Hermes; Artemis.
- C] A: the women: Βεν[δης]. Θεμης. B: Κεφαλος. Αρτεμης.
- D] = S./10 1347. Earlier considered Boeotian, but Beazley in ARV(2) recognized the vase as Attic. The juxtaposition of Themis and Bendis is odd: Nilsson, GGR i(2), 834, suggested: 'it is themis to worship Bendis.' Simon suggested that Themis is here the paredros of the Delphic Apollo, authorizing the new cult. See further Burow in CV.

7794.

Tübingen F 12.

- A] Fr. of RF cup. Unattributed. Ca. 400 (Burow). *J. Burow, CV, Germany 54, pl. 18,3-4; p. 44, facs. of inscription. *C. Watzinger, Griechische Vasen in Tübingen (1924) F 12, pl. 45 (Ext. wrongly numbered E 12). CV, Vienna, p. 35, on pl. 23,10. Beazley, Etruscan Vase-Painting (1947) 107 n. 1.
- B] Int.: part of a reclining male, the couch covered with a fancy coverlet; he leans against a large decorated pillow. A: palaestra: middle part of a naked youth; part of a naked youth holding a large aryballos by a string.
- C] Int.: to right of the couch, at the level of its top: Ἀρμ[...].(1)
- D] = S./10 1613. The inscription should be a proper name; see LGPN ii for possibilities. Beazley, in Etr. Vase-Ptg, says: "The cup fragment F 12 ..., counted Faliscan by Watzinger, seemed to me Attic of the early fourth century."

(1)or Ἀρμ[-]; my reading from the facs., which gives only the three letters, but I think I can see an initial alpha in the ph. next to the couch.

7795.

Tübingen 1535.

- A] Fr. of RF cup. Unattributed. First quarter fifth. 490-470 (Burow). *J. Burow, CV, Germany 54, pl. 7,3, fig. 9 (profile); p. 25, facs. of letter (no bibl.).
- B] Int.: part of a reclining male with his right arm stretched out.
- C] Int.: to left of his knee: [---]α[---].(1)
- D] Ex Florence, Campana collection in exchange for E 23, which joins frs. in Florence, cf. CV 3, pl. 100 and CV, Germany 54, Beilage 1,3 (ph.).

(1)B. says the letter is probably an alpha, but the facs. shows an Attic gamma (or Ionic lambda?).

7796.

Tübingen 5439.

- A] Fr. of RF calyx krater. From Tarentum. Group of Polygnotos. Third quarter fifth. 440-430 (Shapiro). *H.A. Shapiro, *Personifications in Greek Art* (1993) 243/56, 115-16, 113, fig. 64. *Watzinger, *Eph.* 1937, B, 449ff., fig. 1, pl. 1 (dr.). E. Simon, *AK* 6 (1963) 15, pl. 5,1. *ARV*(2) 1057/97, Para. 445, Add.(2) 322. *LIMC* iii, 492, s.v. Dionysus, no. 823; v, 426, s.v. Himeros, no. 16. *E. Böhr, CV, Germany 52, pl. 18, fig. 12 (profile); p. 47, facss. of inscriptions (much bibl.). S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 467/PGU 108 (not ill.).
- B] A: Dionysus, with a satyr, comes upon the sleeping Ariadne; at right, Himeros pours a libation on her head from a phiale.
- C] A: in white: to right of the top of Dionysus' thyrsus: [Δι]ονυσος[ς]. Between Dionysus' hand and Himeros' phiale: Ἀριάωνη. Above Himeros' head: [Ι]μερος.(1)
- D] The inscriptions are very faint. The inscription [H]imeros was discovered recently. Simon in *AK* suggested the potion might include forgetfulness, but still considered the winged figure Eros [before the discovery of the inscription, no doubt]. By the same hand, a RF hydria in Braunschweig, *ARV*(2) 1060/139 (Böhr). Böhr thinks the scene refers to the Anthesteria, since the satyr carries a chous. Parallels for the occurrence of Himeros: CV, p. 47. Sigma both four-stroke and three-stroke.

(1)the inscriptions are done from the facss. Himeros could be spelled Ἱμερος or ἡμερος, since the alphabet seems to be mixed.

7797.

Tübingen 5568.

- A] Fr. of RF cup. From Didyma. Unattributed. Last quarter sixth. 520-500 (Burow). *J. Burow, CV, Germany 54, pl. 1,6 (no bibl.).
- B] Int.: the top of a youth's head; above it, the reserved band of the tondo margin.
- C] Int.: above the tondo line, Gr.: [---]βιω α[---].
- D] Perhaps dedicatory: [ὁ δέινα ---]βίω ἅ[νέθεκε](?). Not Attic.

7798.

Tübingen 5602.

- A] Fragmentary WG lekythos. Unattributed.(1) Second quarter fifth.

470-460 (Burow). *J. Burow, CV, Germany 54, pl. 26,7; p. 60, facs. of inscription (no bibl.). *Beazley Archive db, no. 16,835.

- B] A woman seen from the back (face and part of her shoulder is missing).
- C] To right of her left shoulder, bearing downward, left-aligned stoich. two-liner: καλος|Γλαυκων.
- D] Very sloppy and disjointed writing, yet stoich. Not in Beazley or the addenda in Add.(2). Attic alphabet.

(1)Burow compares a lekythos by the Vlastos Painter, Oxford 1922.18, Kurtz, AWL, pl. 61,1, ARV(2)696/5.

7799.

Tübingen 5609.

- A] BG pyxis with lid. Unattributed. End of fifth (Böhr). *E. Böhr, CV, Germany 52, pl. 48,1-4, fig. 36 (profiles); p. 103, facs. of Grr. (no bibl.).
- B] No figured decoration, but the top of the lid has a pattern.
- C] Under the lid, Gr. before firing and under the glaze: ΘΣ. On the base of the pyxis, also before firing: ΘΣ.
- D] For the graffiti on pyxides and their lids (to match the correct pairs), see TGV 180f. The theta has a horizontal line for the dot.

7800.

Tübingen 5633.

- A] Fr. of BF pyxis. Unattributed. Third quarter sixth (Burow). *J. Burow, CV, Germany 47, pl. 52,1 (no bibl.).
- B] (Upper parts of figures only.) BG remains; a youth on horseback; a man and a youth.
- C] Nonsense: dots: to right of the horse's head: 3 dots. Below the head: 3 dots. In front of the man's head: 3 dots.
- D] It is not certain that these dots represent inscriptions. Burow calls them filling ornaments.

7801.

Tübingen 5640.

- A] Frs. of RF oinochoe. Painter of the Louvre Symposium (Böhr). Third quarter fifth. Ca. 430 (Böhr). *E. Böhr, CV, Germany 52, pls. 37,6-8 and 52,5-7 (phs. of inscriptions); p. 85, facss. of inscriptions. Script 922. Add.(2) 397. Beazley Archive db, no. 8825.
- B] Symposium: upper part of a wreathed and bearded man's head; upper part of a youth's head, his right hand raised to a very tall stick. Böhr thinks both figures are reclining.
- C] Near the left edge, high above the man's head and to left of it: [--]σιτος.(1) καλος Λυσανδρ[ος].
- D] Mixed alphabet: [--]sitos is Attic; kalos is Ionic; Lusandr[--] is Attic again. Tailed rho.

(1)Böhr does not mention whether this name refers to the man on the left; if not (as is likely), then to a lost figure on the far left. Böhr, p. 85: "Möglich ist eine Herkunftsangabe wie z.B. `Thasitos' (Hansen, [Rückläufiges Wörterbuch 290])." I suggest [Παρα]σιτος, which CIG lists as a proper name in 4.8077 and 8465. Böhr thinks Lysandros is miswritten for the known love name Lyandros, for which

see ARV(2) 1595 and O. Fuchs, *Der attische Adel im Spiegel der Kalos-inschriften* (diss. Vienna 1974) 212. But Böhr also refers to Boston 65.1166, q.v., with Lysandra and Lysimachis (Gr.).

7802.

Tübingen 7358.

- A] RF lekythos. From Athens, Ceramicus. Karlsruhe Painter. Second quarter fifth. 460-450 (Burow). *J. Burow, CV, Germany 54, pl. 39.4-6; p. 85, facs. of inscription. ARV(2) 734/83, 1668, Add.(2) 283.
- B] A bearded satyr placing taeniae into a kalathos in which are more taeniae (or perhaps more likely, taking them out).(1)
- C] To left of his head and to right of it: $\kappa\alpha\lambda\omicron\varsigma$.(.)(.)(2)
- D] = O.Z. 158. The mouth is missing.

(1)however, Beazley says: 'satyr at wool-basket, handling a skein'. (2)the two nonsense letters added to kalos are indistinct.

7803.

Tübingen S./10 1388.

- A] RF lekythos. Near Beldam Painter (Beazley). Second quarter fifth (B.F. Cook, Beazley). *J. Burow, CV, Germany 54, pl. 40,1-3. ARV(2) 1668/1 bis, Add.(2) 285.
- B] A dancing girl with castanets; at left, a piece of cloth hung up; at right, a square base (altar?).
- C] Nonsense: imitation letters: below the cloth: four letters. Above the altar: perhaps some letters.
- D] = E 79 (Add.(2)). Very close to Bologna PU 204 (ARV(2) 751/1), Beazley.

7804.

Tübingen S./10 1395.

- A] RF pyxis with lid. Kadmos Painter (Böhr). Last quarter fifth. Ca. 420 (Böhr). *E. Böhr, CV, Germany 52, pl. 44,5-6, fig. 30 (profiles); p. 98, facs. of Gr. (no bibl.). Perhaps = TGV 181/33, with the wrong Gr.
- B] Top of lid: head of a wreathed bearded man. Body: plain.
- C] On the underside of the lid, Gr.: A.
- D] Apparently the bottom of the pyxis does not have this mark. This would mean either that the lid does not belong or that the potter forgot to mark the pyxis body.

7805.

Tübingen S./10 1565.

- A] Fr. of RF krater(?). Unattributed. Third quarter fifth. 450-430 (Böhr). *E. Böhr, CV, Germany 52, pl. 31,2; p. 71, facs. of Gr. (no bibl.).
- B] A: a reserved line; below it, a frieze of horizontal palmettes.
- C] A: above the reserved line, Gr., carefully incised: $\Delta\alpha\sigma$ [--].
- D] Ex Arndt collection. Böhr, on p. 71, speculates about the name; a slight vacat before the delta suggests that this is the beginning of a name [owner or dedicatior?].

7806.

Tübingen S./10 1569.

- A] Fr. of RF bell krater. Chicago Painter. Second quarter fifth.
Ca. 450 (Böhr). *ARV(2) 629/21, Add.(2) 272. *E. Böhr, CV, Germany
52, pls. 28,2 and 52,4 (ph. of inscr.); p. 62, facs. of inscr.
CB i, 44/5. O. Fuchs, Der attische Adel im Spiegel der
Kalos-inschriften (diss. Vienna 1974) 81f.
- B] A: head and fingers of a woman.
- C] To right of the woman's head and above the level of her
fingers, horizontal in two lines which are not exactly
parallel (not a regular two-liner, but left-aligned):
Αλκιμ[αχος] | καλος.
- D] Ex Arndt collection. Mixed alphabet or Attic with
four-stroke sigma.

7807.

Tübingen S./10 1648c.

- A] Fr. of BF prize Panathenaic. Unattributed. End of sixth
(Wallenstein). *K. Wallenstein, CV, Germany 44, pl. 42,4.
- B] A: part of the left frame and of the left column shaft.
- C] A: to right of the column: [---]θε[---] with long or short ε.
- D] Part of the prize inscription.

7808.

Tübingen, Maly.

- A] RF cup. Scheurleer Painter. Last quarter sixth. *Schauenburg,
Ars Antiqua iv (1962), 33/134, pl. 47. ARV(2) 1630/10, Para.
338.
- B] Int.: a young warrior putting on his sword; at left, a spear;
at right, a shield and helmet. [Ext.: plain.]
- C] Int.: ho παις καλος.
- D] Shape: `Proto-Acrocup'. Ex Lucerne Market.

7809.

Turin 4117.

- A] RF cup. Unattributed.(1) Last quarter sixth. *Photos. ARV(2)
150/35, 1628, Add.(2) 179. *F.G. Lo Porto, CV, Italy 40, III I,
pls. 3,1-2 and 4,1-3.
- B] Int.: a warrior running. Ext.: komos: A: four nude komasts
dancing. B: in the center, three naked youths in an obscene
attitude, between, on each side, two dancing youths.
- C] Int.: CV, text: around the warrior:
ho παις, retr., παις καλ<ος>. I.e.: ho παις παις καλ<ος>.(2) A:
on a wineskin: CV, photo.: along the middle: nonsense:
κλγ(γ)ο(.)(3) In the field: ho παις καλος. B: in the field:
ho παις καλος.
- D] = inv. 3032.

(1)in the text of ARV(2) attributed to the manner of the
Epeleios Painter; in addenda 1 (p. 1628) withdrawn from
the list: the inside recalls the Epeleios Painter, but the
outside does not. (2)unclear rendering. Philippart read:
ho παις καλ[ος] καλ[ος]. (3)a mock inscription imitating
kalos; not retr. CV, text has: καλα..

7810.

Turin 4123.

- A] RF psykter. From Vulci. Euthymides. Last quarter sixth.
510-500. *Hoppin, JHS 35 (1915) 189 ff, figs. 1-3, pls. 5-6.

*CV, Italy 40, II I, 3-4, pl. 2,1-2. Beazley, AJA 54 (1950) 317. *H. Philippart, Collections de céramique grecque en Italie i (1932) 9. CB ii, 3, n.2, 5 and 7. *S. Drougou, Der attische Psykter (Beiträge zur Archäologie 9, 1975) 20/B 7, 92-93 and nn. 307-308, pl. 12 (A), side). *F. Brommer, AA 1979, 488-90, no. 3 (much bibl.). ARV(2) 28/11, 1620, Add.(2) 156. Script 377.

B] A: two youths wrestling. B: two young athletes with strigils.

C] A: between the legs of the left youth (Theseus):
 εὐγε, ναίχι. To right of his head: Θεσεύς. Below the right wrestler's face: Κλ[υτ]ος.(1) To right of the right wrestler, curved and following the body, two-liner:
 Εὐθυμιδες | εγραφσεν, and between his legs: ἡ Πολλὰ λυδο. B:
 starting under the arm pit of the left athlete:
 Q[---7---]ορα<ς>.(2) To right of the right athlete, starting at his face: Φάυλλος. Below the last inscription, between the athletes, three-liner, not left-aligned:
 Εὐθυμιδες | εγρα(φ)σεν | ἡ Πολλὰ λυδο.

D] Brommer discusses at length the different views concerning the identity of Theseus' opponent on A. He cannot be Kerkyon who is always bearded. He concludes that the scene is definitely mythological, but we do not know the opponent; for the complement Klytos (who was the son of Pallas) is too short and no Klytios (the name suggested by Klügmann) is known to have been in contact with Theseus. If Brommer is right, we might as well accept my suggestion Κλ[υμεν]ος (see below). Note that Lo Porto in CV claimed that at least three letters are missing in the gap. M. Scheller, MusHelv 38 (1981) 226-227 follows Hoppin in taking εὐγε, ναίχι with the signature, comparing the ὡς οὐδέποτε Εὐφρόνιος. There is a discussion of the 'vulgär' meaning of ναίχι. For a list of occurrences see GAI ii, 410-11. Threatte, ibid., 743, lists the form Πλίο as an example of the omission of unaccented vowels. - Pl. 12 in Drougou shows very clearly the first two lines of the signature on A (is the inscription redrawn?); it starts out in oblique stoichedon and turns into regular stoichedon at the mu in line 1; the ph. also shows clearly the inscription Θεσεύς. Drougou reads the name of Theseus' opponent as Klytos, not Klytios, following Beazley who she says followed Philippart, Col. Cér. en Italie I 9, whereas CV Turin read Klytios. She says there is no room for more letters. (This contradicts my suggestion supra.) Klytos she says is a Palantid (Theseus fought the Pallantidae), and this is the earliest mention of him. On B she reads Orthagoras (O[...]OPA).

(1) Philippart, with Beazley agreeing. Beazley in CB iii, n. 2 accepts Κλυτος as a companion of Theseus; cf. also AJA 54. But I thought there was room for 4-5 letters in the gap. Hoppin reports other suggestions: Κερκυον (but the second letter is not an epsilon), Κλειτος, Κλυτιος (Klugmann). (2) My complement; probably a name in -αγορας. Hoppin discusses Olympiodoros and Timagora. Beazley in AJA 54 accepts Wolters' suggestion O[ρθαγ]ορα, which should be Q[ρθαγ]ορα<ς>.

7811.

Turin 5776.

A] BF stemless cup. Unattributed. Segment Class. 530-520 (CV).

*F.G. Lo Porto, CV, Italy 40, III H, pl. 2,1-3 (fig. 3 shows the Gr.). H. Philippart, Collections de céramique grecque en Italie i (1932) 9/1. ABV 214/50, Add.(2) 57.

- B] Int.: in the center, a bearded man playing the lyre, and a youth listening; at left, a youth with a spear; at right, a man, seated, with a long stick. The figures are nude except for the one that is seated.
- C] Int.: in the exergue, horizontal: nonsense: a row of dots imitating an inscription. On the outside of the bowl, in a partial circle around the foot, but at some distance, widely spaced and facing out, Gr.: ΑΥΤΑΓΟΡΑΗΜ.(1)
- D] = inv. 3642. The owner's inscription is in the Doric dialect; the alphabet is not Attic.

(1)put on with the cup resting upside down on its lip.

7812.

Ullastret, Museum 1486.

- A] RF lekanis lid. From Gerona in Spain. Manner of Meidias Painter (Burn). Last quarter fifth. *H.A. Shapiro, Personifications in Greek Art (1993) 74 (bibl.). Also: *ibid.*, 236/28, 73, fig. 25. *L. Burn, The Meidias Painter (1987) 75-76, 116/MM 134, pl. 19,b (listed as 'Gerona, from Ullastret'). *I. Wehgartner, 'Das Ideal massvoller Liebe auf einem attischen Vasenbild,' *JdI* 102 (1987) 190 (mention). M. Picazo, La ceramica attica di Ullastret (1977) 78ff., 78/231, pl. 22,1. P. Pericay, *Miscellanea Arqueologica: XXV Aniversario de los cursos de Ampurias* (1974) ii, 167 [fuller citation in Burn 116/MM 134]. *MadMitt* 20 91979), pl. 28,b. E. Sanmarti and J. Barbera, *Arte griego en Espana* (Barcelona 1987) 115, fig. 118. CV, Ullastret 1, pl. 34,1. LIMC iii, 389, s.v. Dike, no. 4; iv, 50, s.v. Eukleia, no. 7; 64, s.v. Eunomia, no. 9.
- B] Less than 1/2 of the circle is preserved: at left, a lost figure, no doubt seated; Eunomia and Chrysis, both turning toward the lost figure; Nike (or Dike) presents a necklace to Eukleia who, seated, turns her back to her; between them, a deer.
- C] Shapiro: Eunomia. Chryseis. Nike.(2) Eukleia. Burn 75: Χρυσεί. [sic: read Χρυσείης?]. Οὐνομία [misspelled for Εὐνομία].
- D] Ullastret is ancient Gerona in Spain. Pericay suggested that the divinities in the scene represent the cult of Artemis, in whose sanctuary the vase was found, but Burn argues against this. Pericay also suggested Chrysei was written in error for Peitho. Burn suggests the intended name is Χρυσή, who may have had a sanctuary in Athens; she is a warrior goddess and Nike would be appropriate.

(1)Shapiro does not attribute the vase and does not refer to Burn who attributes it to the manner of the Meidias Painter. (2)also read Dike by R. Olmos in a review of Picazo in *ArEspArq* 50-51 (1977-78) 471, repeated by Shapiro in LIMC ii, 389, s.v. Dike, no. 4 [but no longer in 'Person.']. CV, p. 37, is said to be reading ΑΙΚΗ and interpreting it Νίκη; so also K. Huber, review of Burn, *Gnomon* 61 (1989) 613.

7813.

Unlocated.

- A] SOS-type amphora. From Cyprus. Unattributed. Seventh.(1) *Delt.
20 (1965) B' 3, pl. 78,o.
B] No figured decoration.
C] Under one handle, Gr.: Φρασ(ι)ο.(2)
D] Not a real SOS-amphora; it has two `eyes' instead; it is
unclear whether the inscription is Attic or not. There are no
letter forms that could not be Attic.

(1)the earliest alphabetic inscription found in Cyprus.

(2)complete, although `Delt.' on p. 610 reads: Φρασ(ι)ο, no
doubt meaning the genit. of Φρασίας.

7814.

Unlocated.

- A] SOS amphora. From Metauros. Unattributed. Ca. 600. *L.H.
Jeffery, The Local Scripts of Archaic Greece(2) (with supplement
by A.W. Johnston 1990) 421, 455, pl. 80,6 (facs.).
C] Gr.: ϣεργα, retr.
D] "May be in Rhegine or Lokrian script," Johnston.

7815.

Unlocated.

- A] BF oinochoe (olpe). From Huelva, Spain. Unattributed. 600-550
(Bea. Arch.). *Beazley Archive db, no. 44,464. AJA 91 (1987)
225, fig. 24.
B] Athena, Judgment of Paris(?).
C] Athena.(1)

(1)the spelling is not known to me.

7816.

Unlocated.

- A] Fr. of BF neck amphora. From Huelva, Spain. Kleitias (Olmos).
Second quarter sixth. *Beazley Archive db, no. 16,091.
Madrider Mitteilungen 26 (1985) , pl. 74.
B] A: Athena.
C] A: Athena.(1)

(1)spelling not known to me.

7816a.

Unlocated.

- A] BF neck amphora (Tyrrhenian). From Lavinium. Prometheus
Painter (Kluiver?). Late period (Kluiver). *J. Kluiver,
BABESCH 70 (1995) 60/22bis and 66/22bis (inscriptions
done by C.J. Ruijgh) (not ill.). M. Guaitoli,
'Lavinium: nuovi dati dalle Necropoli,' Archeologia
Laziale xii.2 (1995) 551-62, figs. 10-13.
B] A: Heracles and Amazons. B: five mounted warriors to left.
C] A or B: Kal<l>is. Paitos.(1) Damasip<p>os. Violaos [sic].
Others.(2)
D] Note the digamma.

(1)or is it Raitos? (2)so according to Guaitoli. I have added
the double letters.

7817.

Unlocated.

- A] Frs. of Gordion cup. From Rome. Unattributed. Ca. 550.
*Beazley Archive db, no. 4433. Enea nel Lazio: Archeologia e Mito (Campidoglio, Pal. Cons. 22-9 - 31-12 - 1981) 126/C 7.
- B] No figured decoration mentioned.
- C] [Handle zone:] inscription; handle palmette.
- D] A plain cup? The record in the Bea. Arch. omits the location.

7818.

Unlocated.

- A] BF oinochoe (olpe). Painter of the Nicosia Olpe (Cahn).(1) Third quarter sixth. Ca. 540-530 (Cahn). A. Emmerich Gallery, N.Y., Art of the Ancients (exhib. Feb. 7 - March 13, 1968) 12/10 (ill.).
- B] An erotic scene: a man wooing a boy holding two wreaths; between them, a dog; at left, a youth brings a live hare; at right, another youth. All figures are naked.
- C] Nonsense: partly imitation letters: between the boy and the youth at right, some letters kion.: (σ)(.)(.)ϕ^ε(σ)υ(σ)(.)(.)ϕ(σ)σ.
- D] Ex New York, Emmerich; probably ex Basel Market (M.M.), or ex Zürich Market. Very uncertain reading from a good ph.; the hand of the right youth intervenes.

(1)not in Beazley. Actually Cahn attributed the olpe to the Painter of Louvre F 28, an early phase of the Painter of the Nikosia Olpe.

7819.

Unlocated.

- A] BF oinochoe (olpe). From Taman. Unattributed. Second half sixth (AA). *AA 1914, 223/4, figs. 32-34.
- B] Ajax and Cassandra, at a statue of Athena; tendrils between figures.
- C] Between the two figures, [nonsense]: αση.(1) On the topside of the mouth, Gr. in two lines: Ἀρίστει|Μετρί.(2)
- D] A dedication by Ariste to Demeter.

(1)so AA, text. (2)see fig. 34.

7820.

Unlocated.

- A] Frs. of BF lip cup. From Rome. Unattributed. Third quarter sixth. *Beazley Archive db, no. 4320. Enea nel Lazio: Archeologia e Mito (Campidoglio, Pal. Cons. 22-9 - 31-12 - 1981) 127/C 9.
- B] Lip: A, B, each: deer.
- C] Handle zone: A, B, each: inscription.
- D] The record in the Bea. Arch. omits the location.

7820a.

Unlocated.(1)

- A] Plain(?) lip cup. Unattributed. Cf. Tleson.(2) Third quarter sixth. *Photos. in Beazley Archive.
- B] Lip: A and B: plain. (No picture of Int.).
- C] Handle zone: A: χαίρε και τιελ ευ. B: χαίρε και τιελ ευ.
- D] For cups with the drinking inscription attributed to the Tleson Painter (or near) see the list by B. Fellmann in CV, Germany 56, under pl. 12,1-4,6 (Munich 2132, CAVI 5215) Most end in ευ, but some in ου. - The inscriptions resemble

the hand of the Tleson Painter, but Beazley may have been thinking more of the palmettes.

(1)The mounting sheet in the Beazley Archives lists the location as 'van den' plus a short illegible word (in Beazley's handwriting), and Rome (perhaps in Beazley's handwriting). (2)Beazley on mounting sheet.

7821.

Unlocated.

- A] BF band cup. Unattributed. Third quarter sixth. Ca. 530 (Cahn). A. Emmerich Gallery, N.Y., Art of the Ancients (exhib. Feb. 7 - March 13, 1968) 13/11 (ill.).
- B] Handle zone: A: a winged goddess between pegasi, sirens, and at the extreme left, a swan. B: a siren between two lions; at left, a deer; at right, a swan.
- C] A: starting under the left arm: nonsense: 7-8 letters.
- D] Ex New York, Emmerich; probably ex Basel Market (M.M.), or ex Zürich Market.

7822.

Unlocated.

- A] BF stemless band cup. From Leporano in Apulia. Unattributed. Third quarter sixth. *NSc. 1903, 38/4. fig. 7.
- B] No figured decoration is mentioned in my note.
- C] Nonsense inscriptions, no doubt in the handle zone.
- D] Perhaps in Tarentum?

7822a.

Unlocated.

- A] BF cup. Date? *GAI ii, 186 (mention). *CIG 4.7553.
- B] "Hercules gladio perempturus bellatorem, iam prostratum." (CIG).
- C] $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\epsilon\varsigma$. Not, according to CIG, a quite certain reading. (1) The other suggestions are even less certain: they give the kalos-names Alex[s]a[ndr]ides, K[le]o[n]ides, and Ake[stor]ides.
- D] Once collection Panckoucke. Threatte says he has been unable to find a later publication of this vase. The letters are called *prope evanidae* in CIG. The entry in CIG is taken from Dubois, Catal. d. vases gr. de la collection Panckoucke, p. 8, no. 75.

(1)"Nomen Herculis puta scriptum fuisse $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\epsilon\varsigma$...", CIG.

7823.

Unlocated.

- A] Fr. of BF neck amphora. Red-Line Painter. (1) Last quarter sixth. Ca. 510 (Cahn). *100 Werke Antiker Kleinkunst: Katalog 1 (December 1989; H.A.C., Kunst der Antike) 12/22 (A, B).
- B] A: Heracles and the Lion; behind, Athena; Iolaus. B: Return of Helen [so Cahn]: a woman between two warriors.
- C] A: above Heracles and the lion: nonsense: $\epsilon\alpha\rho\sigma\kappa\delta\iota\varsigma$.
- D] Ex Basel, H.A.C. Kunst der Antike. Cahn thinks rightly that the inscription imitates $\eta\epsilon\rho\alpha\kappa\lambda\epsilon\varsigma$. Presumably miswritten by an illiterate, although the koppa is remarkable. The writer knew the letters of the alphabet

but could not write words.

(1) this vase is connected with the Leagros Group (Cahn).

7824.

Unlocated.

- A] RF cup. Unattributed. Early RF. *J. Chittenden, Hesp. 16 (1947) 100, pl. 20, c (after Lenormant?). Lenormant and de Witte, Elite iii, 74.
- B] Int.: Hermes standing before a tree and stripping a small tree of its branches to make a caduceus.
- C] Along the upper edge of the medaillon: [h(?)]ο π(α)ῖς καλός.

7825.

Unlocated.

- A] Cockle shell aryballos. Compared with the cockle shells potted by Phintias. (1) Last quarter sixth. *ARV(2) 26/3 (no bibl.).
- B] No figured decoration.
- C] On the topside of the mouth, [no doubt in BG]:
ho παῖς : καλός, : ναί :.
- D] Once Italian Market. The same inscription is found on New York 23.160.33.

(1) ARV(2) 25/2-3; but the mouths are not of the same model; and this aryballos has a body of a different model.

7826.

Unlocated.

- A] Fr. of RF pelike. From Locri Epizephyrii. Unattributed. Somewhat reminiscent of Euphronios (NSc.). Last quarter sixth. *NSc. 1917, 155, middle (not ill.).
- B] A: a portion of a head.
- C] A: Θῆσευς. (1)
- D] In Reggio Calabria?

(1) so NSc., with three-stroke sigma and eta.

7827.

Unlocated.

- A] RF cup. From Elea. Proto-Panaitian Group (Neutsch). Late sixth. *ARV.(2) 398. RM 86 (1979) 173, fig. 14, pls. 34, 3, 38, 41 (photos.; dr.). Beazley Archive db, no. 4541.
- B] Int.: symposium: a youth.
- C] Int.: Παναίτιος καλός.

7828.

Unlocated.

- A] BF/WG lekythos. Beldam workshop (Cahn). First or second quarter fifth. Ca. 470 (Cahn). *100 Werke Antiker Kleinkunst: Katalog 1 (December 1989; H.A.C., Kunst der Antike) 12/24 (ill.).
- B] A seated woman with a mirror, between palmettes.
- C] Nonsense: scattered imitation letters.
- D] Ex Basel, H.A.C. Kunst der Antike.

7829.

Unlocated.

- A] BF/WG lekythos. Beldam workshop (Cahn). First or second

quarter fifth. Ca. 470 (Cahn). *100 Werke Antiker Kleinkunst:
Katalog 1 (December 1989; H.A.C., Kunst der Antike) 14/25
(ill.).

- B] A sphinx perched on a column, between two youths.
- C] Nonsense: scattered imitation letters.
- D] Ex Basel, H.A.C. Kunst der Antike.

7830.

Unlocated.

- A] Lekythos in Six' technique. Sappho Painter (Cahn). First quarter fifth. Ca. 490 (Cahn). A. Emmerich Gallery, N.Y., Art of the Ancients (exhib. Feb. 7 - March 13, 1968) 22/25 (ill.).
- B] A youth and a woman, seated and conversing.
- C] Nonsense: the photo. shows one inscription between their knees and another of 7 letters to left of the youth's mouth, interrupted by his stick after the second letter.
- D] Ex New York, Emmerich; probably ex Basel Market (M.M.), or ex Zürich Market. Not in Beazley.

7831.

Unlocated.

- A] RF stamnos. Tyszkiewicz Painter. First quarter fifth. *TGV 155/7F 8, 168/26F 4. Philippaki, Stamnos (1967), figs. 13 and 15. ARV(2) 291/23 (no bibl.).
- B] A: Dionysus and a maenad. B: a satyr and a maenad.
- C] [Under the foot,] Grr.: they include χυο. τιμα(?).(1)
- D] Ex Paris Market (Segredakis). Ex Swiss Market. Price inscription for χύτραν?.

(1)so TGV.

7832.

Unlocated.

- A] BF lekythos. Unattributed. First quarter fifth? *J. Six, JdI 7 (1892) 185-88 (dr.). A. Gercke, JdI 8 (1893) 113-17. Frazer, Pausanias ii (repr. 1965) 276, fig. 13 (after Six). G.P. Stevens, Hesp. 5 (1936) 455, fig. 9 (after Frazer).
- B] A nude hoplite (Ditirephes?) falling back under a shower of arrows.
- C] Nonsense: to left of the shield, facing: δυιου. Below the shield οοδ. To right of the helmet: (ι)τη(γ)οο.(1) To right of the warrior, starting below his spear: τοστοο.
- D] The inscriptions done after the dr. in JdI 7. For the statue of Ditirephes see Frazer, loc. cit. For the subject, cf. Berlin 2304 and Villa Giulia, ARV(2) 308/3.

(1)some letters are unclear.

7833.

Unlocated.

- A] RF cup. Douris. First quarter fifth. Late middle period (B.-O.). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 82/163, pl. 94 (dr. after Elite 4, pl. 98). ARV(2) 437/121.
- B] Int.: Departure: a bearded warrior with a phiale faces a woman with an oinochoe. A-B: warriors.
- C] Int.: to right of the warrior's helmet, along the margin: ho ^ (λ)α[.]οκπ(ρ)ο(.).(1)
- D] Once William Williams Hope. The inscription is not reported by

B.-O.

(1)probably ho πα[ι]ς καλος misread in Élite.

7834.

Unlocated.

- A] BG cup. From Olbia. Unattributed. Fifth (Guarducci). *M. Guarducci, EG iii (1978, repr. 1995) 340 and n. 3 (not ill.). E. von Stern, Philologus 72 (1913) 547 n. 1. Friedlander-Hoffleit, Epigrammata, no. 177 l. LSAG 372/59 (implied). G. Pfohl, Poetische Kleinkunst auf altgriechischen Denkmälern (1967) 46/14 (6).
- B] No figured decoration.
- C] ἡδύποτος κύλιξ εἰμί, φίλη πίνοντι τὸν οἶνον.
- D] For ἡδύποτος see Guarducci 547 with reff. According to LSAG, the vase is in the Odessa museum.

7835.

Unlocated.

- A] RF cup. Manner of Brygos Painter. 480-470 (Cahn). *A. Emmerich Gallery, N.Y., Art of the Ancients (exhib. Feb. 7 - March 13, 1968) 25/31 (Int.). Para. 368/40 bis.
- B] Int.: a maenad with a thyrsus and snake before an altar. Ext.: plain.
- C] Int.: καλε.(1)
- D] Ex Basel Market (M.M.)?

(1)this must be around the figure, for the text prints:
κ-α-λ-ε.

7836.

Unlocated.(1)

- A] RF cup. Colmar Painter. First quarter fifth. *D. Williams, 'Onesimos and the Getty Iliupersis,' GVGettyMus 5 (1991) ..., n. 16 (listing). Photos. in Beazley Archive (non vidi).
- B] Int.: a reclining youth playing kottabos. A and B: wrestlers with a trainer.
- C] Signed Euphronios epoiesen.

(1)Market.

7837.

Unlocated.(1)

- A] RF cup. Apollodoros. Ca. 490 (Lissarrague). *F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 81-83, fig. 68 (sketch of parts of A and B, showing several inscriptions; after Vickers, fig. 17). M. Vickers, Greek Symposia (n.d.) 15, fig. 17. *H. Giroux, CV, France 28, p. 44, under pls. 66,3-4 and 67,1-2 (mention).
- B] Int.: horseman. A-B: symposium with kottabos players.(2)
- C] Signature of Apollodoros (see Giroux). A: at right, youth to right and bearded man with lyre to left, on a couch; the youth holds two cups with offset lips, one raised for kottabos: on each cup, on the lip: καλος. Under the handle A/B: flat pan, on which is a small tripod surmounted by a phallos bird (taking the place of a kottabos stand); on the pan's body: κότταβος.(3) B: at left, two youths to left on a couch; that on the left raises a cup for the kottabos throw; that on the

right holds a cup; the kottabos cup is apparently shown in profile with an inscription on the inside: καλε; on the body of the other cup: καλος. Neither cup has an offset rim.

- D] The above readings are from the sketch in Lissarrague; they are clearly incomplete. I know the signature only from its mention by Giroux. Lissarrague discusses the game of kottabos on pp. 80-86.

(1)English private collection. (2)very similar to those on Louvre G 139-140 (cf. Giroux). (3)"Sous un anse, un recipient bas, sur lequel on lit l'inscription: κότεταβος, porte un support a trois pieds sur lequel se trouve un oiseau-phallos." (Giroux).

7838.

Unlocated.

- A] WG alabastron. From Megara. Group of Negro Alabastra. First quarter fifth. *Winnefeld, AM 14 (1889) 41 and 45-48 (drs.). ARV(2) 268/32.
- B] A negro to right, looking left, with outstretched arms and a hatchet in one hand; at the top, maeander.
- C] Above the maeander: ho παλς : καλ>ο(.) (.) :*. (1) On the negro's left: ναιχι. At his right: καλος. I.e.: ho παις καλος, ναιχι καλος (intended).
- D] Ex Private collection. "Unusual," Beazley. For the form παλς, see Kretschmer, Kuhn's Zeitschr. 29, 476ff.; also Vas. 188ff. But I think παυς, παλς and παλος are confusions with καλος. See now GAI ii, 278-79.

(1)sic dr.

7839.

Unlocated.(1)

- A] Foot of cup of type C. Unattributed. Beginning fifth. Ca. 480.(2) *M. Vickers and L.H. Jeffery, AJA 78 (1974) 430-31, pl. 88,1-2 (incl. ph. of inscription). SEG 38.40. *A.P. Matthaiou, `Μυς Ὠστού,' Horos 6 (1988) 77-78.
- B] No figured decoration preserved.
- C] Gr.: Vickers and Jeffery:
μυσοστο· Ἀπόλλωνι : ἀντί μιᾶς δύο :.
Matthaiou:
Μῦς Ὡστοῦ Ἀπόλλωνι ἀντί μιᾶς δύο.
Vickers and Jeffery: the inscription is not Attic; it could be Aeginetan, but a Sicilian origin is not excluded (Jeffery). Matthaiou 78 thinks the inscription Attic. Perhaps mixed alphabet? Ionic lambda and sigma.
- D] The foot has a rattle: an X-ray shows 10 pieces and the opening through which they had been inserted. Jeffery interprets the inscription in two possible ways: (1) Μυσός τῶ... `The Mysian' as a proper name. Two errors are assumed: omission of iota and misplacement of punctuation. (2) μυσοστά. Cf. Hsch. μυσσωτά γελοῖα. Misspelled as μυσοστο. `A pair of jokes for Apollo: two rattling cups(?) for Apollo'. Matthaiou: Ὡστης is an unknown name. (This reading is meant to correct Jeffery.) LGPN ii reads Μυσός after Jeffery. The last word is written larger to fill out the circle.

(1)USA, Private. (2)compared by Vickers and Jeffery with Agora

12, 265/412, which is there dated ca. 480. Jeffery, by letter, dates the inscription ca. 470 plus or minus, and the vase earlier.

7840.

Unlocated.

- A] Fragmentary Attic vase. (1) From Cumae. Unattributed. Second quarter fifth. (2) *M. Milne and D. von Bothmer, *Hesp.* 22 (1953) 218/4. Gabrici, *Mon. Ant.* 22 (1913), col. 459. Cf. S.I. Retroff and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora* (*Hesperia* suppl. 25, 1992) 27, n. 60.
- B] The decoration is not reported in *Hesp.*
- C] On the outside, Gr. in two lines:
Σοσ[ίας] | καταπύγ[δ]ν ho γρά[φσας φῆσιν.]
...[--]
...../.....[---].
- D] The reading is Beazley's, using the letters reported without explanation by Gabrici. Agora P 5157 has (according to Lang's reading): Σοσίας καταπύγδν, and hōs φ(η)σιν ho γράφσας. Attic alphabet (as given by Gabrici). Beazley's restoration is reported by Milne and Bothmer in *Hesp.* 22 (1953) 218.

(1) `coppina,' Gabrici. (2) the tomb context is 3/4 5th, but if the Gr. refers to the same Sosias as Agora P 5157, the vase must be several decades earlier.

7841.

Unlocated.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. Ca. 470 (Cahn). *Auktion 22 (M.M.) 90/168, pl. 51. *Hesp. Art Bull.* 11,5, no. 191. ARV(2) 683/122 bis, 1665.
- B] A bearded satyr with thyrsus and kantharos.
- C] Two nonsense inscriptions (imitation letters?): to right of his beard: 6 letters or more. On his lower right: 5 letters.
- D] (Once?) in a French collection (see ARV(2) 1665). Ex Basel Market (M.M.). Ex *Hesperia* Art.

7842.

Unlocated.

- A] RF lekythos. From Locri Epizephyrii. Unattributed. Second quarter fifth. *NSc. 1917, 121/2 and 122, fig. 26.
- B] Mistress and maid: a woman with a taenia; a maid holding up a mirror; on the wall, another mirror.
- C] Between the women: καλος.
- D] At Reggio Calabria?

7843.

Unlocated.

- A] RF cup. Tarquinia Painter (Beazley). Hermonax (I.-K.). Second quarter fifth. *C. Isler-Kerenyi, `Hermonax in Zürich III: der Schalenmaler,' *AK* 27 (1984) 159-61, fig. 2 (foot profile, by Bloesch), pls. 22, 8 and 23 (all; phs. by Bloesch). ARV(2) 868/49, Add.(2) 299.
- B] Int.: a bearded komast walking with his stick and a skyphos; at left, a table. (1) A-B: symposium; below the scene all around the vase runs a reserved predella with objects in silhouette technique (boots, drinking horn, cups, skyphoi, sandals).

- C] A-B: in the predella, starting above the drinking horn, in BG, very widely spaced and neatly making a complete circle (a planned inscription): $\eta\omicron\pi\alpha\iota\varsigma:\kappa\alpha\lambda\omicron\varsigma$.
- D] Ex Vienna, Trau collection. Ex Ticino (Tessin), Private. For the location of the inscription, cf. an unlocated cup once in the Hamilton Gray collection, ARV(2) 1612.

(1)he is leaving the symposium (I.-K.).

7843a.

Unlocated.

- A] WG oinochoe. Painter of Athens 1826. [Second or early third quarter fifth.] *J.H. Oakley, The Achilles Painter (1997) 12 n. 13 (mention). Hesperia Arts Auction, Ltd., November 1990, part ii, lot no. 33.
- B] Subjects not mentioned by Oakley.
- C] Lichas kalos.
- D] This is not the old 'Hesperia Art' in Philadelphia.

7844.

Unlocated.

- A] Fragmentary RF calyx krater. From Comacchio. Unattributed. Second half fifth. *NSc. 1927, 163-64 (not ill.).
- B] Upper zone: a chariot race. Lower zone: Gigantomachy.
- C] Lower zone: $\Delta\iota\omicron\nu\nu\varsigma\omicron\varsigma$. (Z) $\epsilon\upsilon\varsigma$. Αθην[αία] . [Ποσειδ[ων]]. Zeus' adversary: Πορ[φυριων] . Poseidon's adversary: Πο[λυβωτης] .
- D] Ionic alphabet. Zeta resembles an upright cross.

7845.

Unlocated.

- A] RF calyx krater. From Himera. Kleophon Painter. Third quarter fifth. *S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 409/KL 16 (not ill.). ARV(2) 1144/15 (no bibl.).
- B] A: warriors leaving home. B: youths; boy.
- C] [A:] $\kappa\alpha\lambda\epsilon$. $\kappa\alpha\lambda\omicron[s]$. $\kappa\alpha\lambda\omicron\varsigma$.
- D] Once Termini Imeresi, La Scola? (so Matheson after ARV(2)).

7846.

Unlocated.(1)

- A] RF neck amphora. Phiale Painter. Third quarter fifth. 435-430 (Oakley). *J.H. Oakley, The Phiale Painter (1990) 72/34, pls. 19,a and 35,a. ARV(2) 1016/34.
- B] A: a hoplitodromos and a trainer. B: a woman to left.
- C] A: on the shield, device: a large A.
- D] Side A is a free replica of Naples 81,473 (= 3083, ARV(2) 1016/33. Oakley, no. 82/33). But the alpha is of a different shape from that on the Naples vase and from all the others. Is the vase perhaps by an imitator?

(1)market.

7847.

Unlocated.

- A] Fr. of Attic skyphos (base). From Olbia. Unattributed. 450-425? (Johnston). *L.H. Jeffery, The Local Scripts of Archaic Greece(2) (with supplement by A.W. Johnston 1990) 421, 479/O, pl. 80,4. Vinogradov and Rusjaeva, Issled. po anticnoy arch. Sev. Pric., 24ff., fig. 7, pl. 6.

- B] No figured decoration extant?
 C] Under the foot Gr.: starting on the rim and continuing on the base in a spiral from outside to inside:
 Ἀπολλοῦ Δελφῖνι ἰατροῖ' Θαργῆλι Λυκεῖ Ἀνδοκίδος Ταυρεῶν
 Θαρ{ο}γῆλιων Καλαμαίων Πανημος Μεταγεινίων Βοηδρομι
 Κιανεψίων Ἀπατουρι Ποσειδι Ληνεων Ἀνθεστηριων Ἀρτεμισίων. (1)
 D] Note the list of months.

(1)copied from LSAG(2) 421. The photo, pl. 80,4, shows three letters on the rim (EMO) which I cannot identify in the transcription.

7848.

Unlocated.

- A] Fr. of [RF?] bell krater. From Capua. Unattributed.
 Ca. 420 (Johnston). Late fifth (Moore). *TGV 167/24F 7, 232. RM 46 (1937) 150. *M.B. Moore, Attic Red-figured and White-ground Pottery (The Athenian Agora 30, 1997) 32 and n. 19. P. Mingazzini, 'Un nuovo nome antico per designare una forma di vasi,' RM 46 (1931) 150-52. P. Jacobsthal, MetMusSt 5 (1934-36) 117 n. 2. Agora 12, p. 55. H.R.W. Smith, CV, USA 10, San Francisco 1, 44-45. Amyx, Hesp. 27 (1958) 199 n. 80.
 B] Disk foot of an Attic bell krater.(1)
 C] On the foot, Gr.: μίλησιουργη τρία καὶ δεκά. [So Moore.]
 D] Mingazzini identified this as a bell krater; see TGV 249, 24F n. 2. [I have ignored some differences in reff. in the sources.]

(1)Is that all that is preserved?

7849.

Unlocated.

- A] Fr. of RF krater. From Kerch. Unattributed. Late fifth. *AA 1914, 218-19, fig.23.
 B] Parts of Eros, Nike, and Hermes: probably Judgment of Paris.
 C] [Ερω]ς. Νίκη. Ἑρμης.
 D] Ionic alphabet.

7850.

Unlocated.

- A] Frs. of RF volute krater. From Serra di Vaglio, South Italy. Unattributed. 425-375 (Bea. Arch.). *Beazley Archive db, no. 44,583. H. Froning, T. Hölscher and H. Mielsch, eds., Kotinos, Festschrift für Erika Simon (1992), pl. 50,3-5.
 B] A: Wedding of Theseus and Helen. Perithous with a sacrificial basket (all named), Leda, youths, one in chlamys, with spears (Dioscuri?), a man with a staff or scepter (Zeus?), Erotes flying with wreaths, women.
 C] Theseus. Helene. Perithoos.(1)
 D] Bea. Arch. does not give a location.

(1)I do not know the spellings.

7851.

Unlocated.

- A] RF hydria (kalpis). Unattributed.(1) Last quarter fifth. *E.M.W. Tillyard, The Hope Vases (1923) 63/114, pl. 15.

Raoul-Rochette, *Monuments inédits d'antiquité figurée* (Paris 1833) 40, pl. 8/2. *L. Burn, *The Meidias Painter* (1987) 34-35 and n. 46. *H.A. Shapiro, *Personifications in Greek Art* (1993) 235/24, 74, fig. 32 (dr. of detail, after *Élite* iv, pl. 25.). *Studi e Materiali* 14 (1938) 5. LIMC iv, 50, s.v. Eukleia, no. 8.

- B] Part of a draped female figure (her inscription is lost) stretching out her hand toward the group of Eukleia (seated to right holding a chest) and Peitho (addressing Eukleia); a kalathos with wool.
- C] On the rock on which Euykleia sits: Ευκλεα. Between the heads: Πειθω.
- D] Ex Deepdene, Hope 114. A domestic scene elevated to divine level: Aphrodite and two companions?

(1) Tillyard says the hydria Berlin 2396 is by the same hand, but Beazley does not include that vase either.

7852.

Unlocated.

- A] BF amphora. Late sixth or early fifth? *Kretschmer, *Vas.* 179 (mention). GAI i, 20 (mention). dr. (tracing) in Gerhard's *Berl. App.* XII 89.
- C] Χαροπς (cited for ps = phs), for Χάροψ. For the name see LGPN ii.
- D] (Once) Campanari Collection. GAI says the vase seems to have disappeared.

7853.

Unlocated.

- A] BF neck amphora. Unattributed. Date? *TGV 117/5D 8, 141/E 10, sketch on p. 141; pp. 215-16.
- B] Subjects not mentioned.
- C] [Under the foot, Grr.:] ligature HP. AETE. Both retr.
- D] Johnston got the information from a note by Beazley. Louvre E 804 has the similar AEZE, retr.; see fig. 9, p. Greek or Etruscan? (See p. 215). Attic lambda.

7854.

Unlocated.

- A] Fr. of BF prize Panathenaic. From Gela. Unattributed. Date? *Hauser, *JdI* 11 (1896) 181/13 (not ill.).
- B] A: part of a column.
- C] A: to right of the column: [τον Αθε]νεθεν α[θλον].
- D] Once in the Hauser collection.

7855.

Unlocated.

- A] BF prize Panathenaic. Unattributed. 380/79. Archon Pytheas. *N. Eschbach, *Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr.* (1986) 2 n. 12 (brief mention).
- B] A: Athena.
- C] A: the earliest archon inscription, which is of the year 380/79, according to J. Frel, *Panathenaische Preisamphoren* (Athens 1973) 18 (the name is not given).
- D] Eschbach says the vase was still unpublished (in 1986).

7855a.

Unlocated.

- A] RF cup. Date? *Kretschmer, Vas. 119 (mention). Gerhard, AZ 1866, p. 184 (non vidi). GAI i, p. 261.
- C] Διονυσος, for Διονυσος.
- D] Incomplete entry.

7856.

Unlocated.

- A] BF oinochoe. Unattributed. Date? *TGV 178/subs. list 1, 47 (after a note by Beazley preserved in Oxford).
- C] On the handle, Gr.: ΕΥΣ.
- D] No doubt the owner: Ευσο. For suitable names see LGPN ii.

7857.

Unlocated.

- A] Attic vase. Unattributed. Date? *J. de la Genière, CV, Italy 50, III I, under pl. 1,4 (mention). R. Ginouvès, Balaneutike (1962) 127. Gardiner, Greek Athletic Sports and Festivals (1910) 481, fig. 181.
- B] The scene includes a laver.
- C] On the laver: δημοσία.
- D] Once Hamilton. Presumably lost.

7858.

Unlocated.

- A] BF/WG lekythos. From Locri Epizephyrii.(1) Unattributed. First quarter fifth. *NSc. 1911, suppl. p. 11, fig. 8 (dr.).
- B] Komos of three couples (men and hetaerae); the last man plays the flutes, the central one has a lyre; the women have krotala.
- C] Nonsense: to left of the last man, not facing him: ΚΑΙΝΕΤΕ. On his right: ΟΟΥΟ. At the bottom: ΠΥΓΟΟΥΓΕ. At the top: ΠΟ(Υ)ΑΥΕΙ. At right, vertically down and facing the first figure: ΗΥΒΡΙΥ(Υ)ΕΣ.
- D] Probably in Reggio Calabria. The above readings are taken from the dr. in NSc. and are no doubt not completely reliable. NSc. thinks the inscriptions hide names; the last is indeed similar to names like Hybridemos, Hybrilides, Hybristes (PA 13,895-97). The gammas may stand for pi's.

(1)tomb 113.

7859.

Unlocated.

- A] Fr. of BF cup. From Populonia (prov. of Livorno). Unattributed. Date? *NSc. 1925, 365 (not ill.).
- B] Nike between groups of figures.
- C] In the field, imitation inscriptions.
- D] Vases from Populonia appear to be in Florence.

7860.

Unlocated.

- A] RF krater. From Poggio Sommavilla. Unattributed. Date? *TGV 62 n. 20 (brief mention); 251 Etruscan n. 1. AJA 43 (1939) 253 n. 1. Colonna, ArchClass 25-26 (1973-74) 137/3.
- B] Subjects not mentioned.
- C] Batch mark of Attic vases for distribution, with Etruscan numerals (Johnston).
- D] See Florence 4007.

7861.

Unlocated.

- A] BG oinochoe. (1) From Cyrenaica. Unattributed. Late fourth or early third. (2) *TGV 168/25F 8, 233. Longpérier, RA 1875 ii, 115. Heydemann, Rhein. Mus. 1881. Hackl 56/607. *Guarducci, EG iii, 344-45.
- B] No figured decoration.
- C] [Under the foot, Gr. in 4 lines]:
μικραλεια: ΠΑΔΔΔΔΔ | ραβδωτα | ΠΑΔΔΔΔΔ.
- D] Johnston 233 says that the inscribed vase is fluted; Hackl 75 does not say this. The number of the small plain and fluted (oinochoai) is 90 each. Supply αγγεια or the like.

(1) trefoil (Hackl). (2) Guarducci: "databile, come sembra, alla prima eta ellenistica."

7862.

Unlocated.

- A] RF fr. Unattributed. Date? *Duhn, AA 1921, 95-96. Ausonia 6 (1912), fig. 47.
- B] A bearded and wreathed man holding out a flower.
- C] Before the man, remains of an inscription: Glaukos.
- D] Surely not the Glaukos of London D 5 by the Sotades Painter; there are at least three other mythical persons of that name. The name is also common in Athens, see LGPN ii; it is probably historical here.

7863.

Unlocated.

- A] BG cup skyphos. From Kerch. Unattributed. Date? *AA 1910, 209/2 bottom (not ill.).
- B] No figured decoration.
- C] On the outside of the foot, Gr.: [ἄμ]φωτις Διζος Σωτήρ[ος].
- D] The pot is said to be Attic in AA. ἄμφωτις, 'pail', may be the name of the cup here.

7864.

Unlocated.

- A] RF pyxis with lid. From Berezan. Unattributed. Date? *TGV 63, ch. 8 n. 14 (mention). AA 1904, 106. Cf. S.R. Roberts, The Attic Pyxis (1978) 55.
- B] On the lid: a pig.
- C] On the pyxis, [Gr.]: ὕς.
- D] The Gr. is used to fit the right lid to the box.

7864a.

Unlocated, J. Herrmann.

- A] RF lekythos. Bosanquet Painter (Guy). Third quarter fifth. 440's (Oakley). *J. H. Oakley in J.H. Oakley, W.D.E. Coulson, O. Palagia, Athenian Potters and Painters: The Conference Proceedings (1997) 247 and nn. 9.d (profile), 13, 46 and 47, figs. 11-14 (fig. 12 shows some letters).
- B] Two women playing with tops: that on the left is beating hers; that on right has finished playing.
- C] Between the women's heads, at the height of the second one's head (she stands straighter), horizontal: καλε.

D] I think the inscription refers to the woman on the right who is more impressive and has a more mature hairdo. Oakley says this is the only vase by this painter to have an inscription; but there are only two RF vases attributed to him (the second is Dresden, Albertinum ZV 2777, ARV(2) 1227/11); the others are WG lekythoi.

7865.

Unlocated, Private.

- A] BF Siana cup.(1) Unattributed. Second quarter sixth. Ca. 565-560 (Schauenburg). *K. Schauenburg, AA 1962, col. 745ff., figs. 1-2.
B] Int.: a horseman; tongue border. A: Death of Kaineus. B: a boar hunt.
C] Int.: to left of the horseman's head and back: nonsense: imitation(?): three letters. A: under the left centaur: three imitation(?) letters. B: it seems unclear whether there are any letters.

(1)overlap.

7866.

Unlocated, Private.

- A] BF Nikosthenic pyxis with lid. From Chiusi. Near Lydos.(1) Third quarter sixth. Close to 550 (Greif.). *A. Greifenhagen, AA 1978, 531/35, figs. 52-57.
B] Lid: a komos of eight couples of men and women dancing. Body: Heracles and Athena (a total of eight figures). B: fragmentary: a warrior and a (missing) woman (a total of eight figures).
C] Lid: A, B, each: numerous nonsense inscriptions, in part imitation inscriptions.

(1)near Lydos and companions; cf. especially the Painter of Vatican 309 (Greifenhagen).

7867.

Unlocated, Private.

- A] Frs. of plastic oinochoe (head vase: negro head). Unattributed. Class B. Last quarter sixth. *R. Guy, 'A Ram's Head Rhyton Signed by Charinos,' BullVirginia 21 (1981) 13 n. 29 (mention; not ill.).
B] No figured decoration mentioned.
C] Shoulder: [Επιλ]υκο[ς] [καλο]ς, retr.

7868.

Unlocated, Private.

- A] RF plate. Epiktetos. Last quarter sixth. *ARV(2) 79/2.
B] Man defecating(?), assisted by a woman.
C] ΕΠΙΚΤΕΤΟΣ ΕΓΓΡΑΦΕΝ, for ΕΓΓΡΑΦΕΝ.
D] Bought by David Falcke. Ex Campanari. Ex London, Rogers 446. Listed by Beazley as Once London, Rogers 446, and as a vase unpublished and lost.

7869.

Unlocated, Private.

- A] BF olpe. Unattributed. Last quarter sixth. Ca. 520. *Medusa 7 (1986) 18, fig. 2.
B] Odysseus and the Sirens.

C] ΟΛΥΤ<Τ>ΕΥΣ. ΣΕΡΕΝ.

7870.

Unlocated, Private.

A] Fr. of RF cup. Onesimos (Panaitios Painter). Early fifth. *F.
Brommer, AA 1979, 488, fig. 1. H. Hoffmann in Antiken im
Norddeutschen Privatbesitz, no. 264.

B] A: Theseus and Kerkyon.(1)

C] A: [Αθ<ε>νο]δοτ[ος ---].(2)

(1)corrected by Brommer from Hoffmann's Theseus and Sinis.

(2)restored by Brommer from Hoffmann's [--]δοι[--].

7870a.

Unlocated, Private.

A] Fragmentary RF cup. Unattributed. 500-490 (Wolf). *S.R.
Wolf, Herakles beim Gelage (1993) 27f. and n. 89, 46,
214/rf. 12, fig. 46 (Int.).

B] Int.: symposium: Heracles and a warrior reclining.

C] Int.: at upper left, to left of Heracles' face, along the
margin, and continued on his right (curving downward and
partially on the warrior's BG hair, if I understand the
ph.): ho πα[ις ^ κα]λ^ο^ς.(1)

D] For Heracles at a banquet with a warrior see Wolf, p. 46
(possibly Ares). - Wolf got his information from B. Kaeser
in Munich; the vase appeared in the market in 1991.

(1)see Wolf, p. 28 and the ph.

7871.

Unlocated, Private.

A] BG lekythos. From Gela.(1) Unattributed. Fifth. *P. Orsi, NSc.
1901, 311/(b).

B] Shoulder: palmettes.

C] Gr.: Εὐδοξία ψάλτρια καλὲ Σενοφίλῳ. Γέλων οὗτος ἐπευκεῖ
Εὐνοϊκὸς κατεῦξε.(2)

D] Orsi says that the vase is Attic. The inscription was
discovered during a washing, some time after the excavation.
Orsi thinks it false. De Sanctis says that Σενοφίλος [for
Ξενοφίλος] is impossible for the fifth century [but I thought
it could be a misreading for a xi written with a comma beteen
two horizontal lines.] Orsi reports other forgeries in this
article. Western alphabet.

(1)from a tomb at Capo Soprano. (2)The inscription is given in
capitalis by Orsi and I am not sure that I have transcribed it
correctly.

7872.

Unlocated, Private.

A] RF skyphos.(1) Unattributed.(2) Second quarter fifth. Ca. 460
(Cahn). 460-450 (Oakley). *J.H. Oakley, Hesp. 57 (1988)
181/31, pl. 51 (A). *Auktion 56 (M.M.), pl. 46/104 (A, B).
*Beazley Archive db, no. 1066. AK 23 (1980) 104. K. Schefold
and F. Jung, Die Sagen von den Argonauten, etc. (Munich 1989)
86-87, figs. 68-69(A, B).

B] A: a queen or goddess with a scepter holds out a phiale
toward a woman with an oinochoe moving away from her while

turning back; behind the first woman, a stool. B: at right, a woman holding a mirror and kalathos moves to right, but turns back toward another woman, who stretches out her arms toward her.

- C] A: to right of the left woman's face: Θεβε. B: in a similar position (a bit lower): Σαλαμης.
D] Ex Basel Market (M.M.). The inscriptions are widely spaced and Cahn says it is uncertain to which figure each refers; but I think they go with the left-hand figures (the servants).(3) Both Thebe and Salamis are local nymphs, daughters of Asopus (Cahn). Four-stroke sigma.

(1)of Corinthian type. (2)Cahn compares the Stieglitz and Euaichme Painters (so also Oakley); the ornament recalls Polygnotos II. (3)so also the entry in the Beazley Archive.

7873.

Unlocated, Private.

- A] RF cup. Unattributed. Second quarter fifth. *ARV(2) 1612, under Florence PD 315. Cat. Sotheby, June 7, 1888, no. 33. Mrs. Hamilton Gray, Tour to the Sepulchres of Etruria in 1839,(3) cover.
B] Int.: a komast. A-B: symposium: below: black vases, shoes, sandals.
C] A or B: between the objects: ho παις καλος.
D] Ex Mrs. Hamilton Gray collection; bought by Harding. For the position of the inscription Beazley compares Florence PD 315, q.v. Cf. also an unlocated cup by the Tarquinia Painter (Beazley), or Hermonax (Isler-Kerenyi), ARV(2) 868/49, Add.(2)299.

7874.

Unlocated, Private.

- A] Fr. of BF prize Panathenaic. From Athens.(1) Unattributed. Second to fourth quarter fourth. *Woodward, BSA 16, 210, fig. 1.
B] A: part of [the left?] column; at right, part of [Athena's garment?].
C] A: to left of the column, kionedon: [των Αθηνηθεν] αθλων.
D] Once Woodward. Ionic alphabet.

(1)said to be from near Dipylon.

7875.

Unlocated, Private.

- A] Fr. of BF prize Panathenaic. From Athens.(1) Unattributed. Second to fourth quarter fourth. *Woodward, BSA 16, 210, fig. 1.
B] A: part of [the left?] column; at right, part of [Athena's garment?].
C] A: to left of column, kionedon: [των Αθηνηθεν] εν αθλων.(2)
D] Once Woodward. Ionic alphabet. The writing on the two Woodward frs. seems similar.

(1)said to be from near the Dipylon. (2)with slight word separation.

7876.

Unlocated, Private.

- A] Fr. of ring foot from a large plate. From Gela, Pozzo del Purgatorio. Unattributed. Date? *P. Orsi, NSc. 1901, 310/(a).

- B] No figured decoration preserved.
- C] On a red circle, Gr.: [μ]νήσομαι Νικασίην ὑπὸ γαί[ας].
- D] The vase is Attic (Orsi). Orsi takes the name to be Νικα (gen. Νικας) and declares the rest of the name to be obscure. I would prefer Νικασίη, but the acc. presents a problem. The inscription is funerary with a poetic phrase. Orsi considered the inscription genuine, but reported it together with forgeries.

7877.

Unlocated, Market.

- A] BF cup. Unattributed. Ca. 500. *K. Schauenberg, in Studien zur griechischen Vasenmalerei (AK Beiheft 7, 1970) 36, pl. 18,1-2 (Int., A). F. Brommer, ibidem, 58 and n. 66.
- B] Int.: tondo: a satyr. Around the tondo, a multi-figured frieze, with winged male figures, Hermes and, I think, satyrs. A: Heracles and Prometheus; on Prometheus' right, an eagle is swooping down; the whole scene is between two horsemen. B: a kneeling archer between horsemen.
- C] Nonsense: A: above the eagle: 9 thick dots. To right of Prometheus' bent knees: 9 dots.
- D] There is some controversy whether the vase is Attic (so Schauenberg) or Boeotian (so Brommer). I do not know whether B is inscribed.

7878.

Unlocated, Market.

- A] RF lekythos. Cartellino Painter. Second quarter fifth. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 2 n. 17 (mention).
- B] A striding warrior.
- C] On the chlamys [in BG or relief?]: Δῶρις.
- D] Here probably the name of the vase painter rather than that of a hetaera (Δωρίς); see Script 86. Add this to the list of the Cartellino Painter's lekythoi in ARV(2) 452,1-5.

7879.

Urbana, University of Illinois, Krannert Museum 70-8-7.

- A] RF cup. Antiphon Painter (Cahn). First quarter fifth. Ca. 485 (Wisseman). *S.U. Wisseman, CV, USA 24, pl. 25,1-4; pp. 20-21 (facss.). *Add.(2) 393. *Auktion 40 (M.M.) 54f., pl. 37/91.
- B] Int.: a youth seen from the back, with his stick and a cloak over his shoulder; on the wall, a sponge and aryballos. Ext.: komos: A: a youth playing the flutes; a male dancing; a male with a large bowl. B: a youth with an amphora; a youth playing the lyre; a youth with his stick.
- C] Int.: around the margin: Αρισταρχος and καλος. A: ho vac.(π)αις and below: καλος. B: [ho] π(α)ις and καλος.(1) Under the foot, Grr.: ΙΛ (Attic lambda reversed: ΛI?) and AX (or AT).
- D] Ex Basel Market (M.M.). To judge by the facss., the inscription on the Int. is much neater than the rough inscriptions on the Ext. They were probably written by two hands. The Int. has four-stroke sigma, the Ext., three-stroke.

(1)the facsimiles suggest rough two-liners on both A and B.

7880.

Urbana, University of Illinois, Krannert Museum 70-9-3.

- A] BF amphora (Tyrrhenian). Painter of Berlin 1686 (A. Perkins).
Pointed-Nose Painter (Bothmer). Unattributed, not Tyrrhenian (K.).
Third quarter sixth. Ca. 550 (CV). *W.G. Moon and L. Berge, eds.,
Greek Vase-Painting in Midwestern Collections (Art Institute
of Chicago 1979, 2d printing 1981) (A. Perkins) 50ff., fig.
30. *S.U. Wisseman, CV, USA 24, pl. 9,1-4. J. Kluiver, BABESCH
71 (1996) 17 and n. 156 (inscr. not mentioned).
- B] A: a nude horseman with a spear leading a second horse; at
left, a bearded man with a spear; at right, a nude youth
with a spear. B: two nude young horsemen with spears.
- C] Nonsense: imitation letters: the inscriptions are placed
where one would expect names: A: to right of a spear held
up before the man's face: (γ)(ι)ν(σ)ν. Under the horses'
bellies: (.)νγον.(1) In front of the horses: κονκ(γ)ονε. To
right of (behind) the youth's head: six letters. B: to left
of (behind) the left rider's chest: seven letters ending in
ον. Under the left horse's belly: (κ)οκσ(κ)σ. To left of
the right rider's face: γογγ. Under the right horse:
κονκ. To right of the right horse: five letters.
- D] 'Midwestern' (in index) lists the location as Champaign, not
Urbana. The letters are small in the photos. and hard to
read. The rightmost inscription on B is de trop, imitating
A, where there is an extra horse. The letters are
disjointed. These readings are from 'Midwestern', but compare
the phs. in CV. Are these mock inscriptions or illiterate
attempts?

(1)the first letter is unclear.

7881.

Urbana, University of Illinois, Krannert Museum 72.13.1.

- A] BF/WG lekythos. Athena Painter (Wisseman, Bothmer). First
quarter fifth. Ca. 490 (CV). *S.U. Wisseman, CV, USA 24, pl.
29,1-4; p. 25 (dr.).
- B] Centauromachy: Kaineus between two centaurs.
- C] Nonsense: imitation letters: to right of the left centaur's
head, i.e., above the head of Kaineus: σ(ν)(.)(.)(ν).(1)

(1)the third letter is a dot; the fourth, a 'quotation mark';
the nu's are unclear. Three-stroke sigma.

7882.

Urbana, University of Illinois, Krannert Museum 72.13.2.

- A] BF/WG alabastron. Sappho Painter (Wisseman). First quarter
fifth. *S.U. Wisseman, CV, USA 24, pl. 32,1-3; p. 28 (dr.).
- B] Three dancing maenads; two have castanets.
- C] Nonsense with imitation letters: between the left pair:
γ(.)(ν)(.)(σ)=ον. To right of the middle maenad's head:
(.)σπoo. To right of the right maenad: three plus six
letters, very disjointed and unrecognizable.
- D] The letters are fairly large.

7883.

Utrecht, University.

- A] RF bell krater. Group of Polygnotos. Third quarter fifth.
*S.B. Matheson, Polygnotos and Vase Painting in Classical
Athens (1995) 456/PGU 52 (not ill.). *Photo. (A). ARV(2) 1053/42.

- S. Vollkommer, *Herakles in the Art of Classical Greece* (1988)
1, fig. 2, p. 3. LIMC v, pl. 47 Herakles 1891.
B] A: Heracles and Cerberus(?).(1) B: three youths.
C] Ηρακλῆς.(2)
D] Much restored.

(1)Heracles approaching a lion (Matheson). (2)no other inscription is given by Matheson.

7884.

Utrecht, University inv. 11.

- A] RF hydria. Tyszkiewicz Painter. First quarter fifth. *Amyx, Hesp. 27 (1958) 295f. pl. 54,a (facss., after Jonkees, Mnem., p. 152). *M.J. Milne apud Richter, ARFV(2) 168 n. 44, ARV(2) 294/61. TGV 159/10F 17; 169/26F 9.
B] Shoulder: women washing.
C] Under the foot, Gr.: ΟΝ ΤΙΜΕ(?) ΙΙΙΙ ΠΡΟ ΔΔΔΔΔΙΙΙΙΙΙ.
D] It is not certain but probable that τι marks a price. Milne thinks ον and προ should be vase names: ὄνον(?) or unknown, and πρόχοι. More likely it stands for ὠνητόν, 'ready for sale(?)'. See further Jonkees, Amyx and Johnston. Delta is arrow-shaped.

7885.

Vannes, Musée de la Societé Polymathique 2-159.

- A] BF pelike. Unattributed.(1) Ca. 500. *CV, France 24, p. 4 (facss.), pls. 2,1-2 and 4,2-4. Bothmer, Amazons 230, addenda II, no. 50 bis.
B] A: Heracles and an Amazon. B: Dionysus and a maenad.
C] Under the foot, Grr.: monogram (see CV). ΗΓΥΛΙ.(2)
D] Not in Para. or TGV.

(1)Cf. Agora P 2643 and 2644, Para. 303/5-6, both frs. of pelikai in the manner of the Red-Line Painter (Bothmer, Am.). (2)read by me as Attic.

7886.

Varna II.1449.

- A] RF bell krater. From Odessos. Painter of Ferrara T 463. First quarter fourth. *TGV 166/22F 2. BIAB 27 (1964) 112. ARV(2) 1694/4 bis.
B] A: a horseman preceded by Nike; a seated youth. B: three youths.
C] Under the foot, Gr. including the complete word οἰνοχόαι.

7887.

Velletri.

- A] Fragmentary RF cup. From Velletri. Unattributed.(1) First quarter fifth. *NSc. 1915, 87/B2 (not ill.). ARV(2) 1570/29.
B] Int.: a boxer.
C] Int.: around the boxer:
ho παις καλος. ... Χα[ιρεστρ]ατος.
D] Attic alphabet with four-stroke sigma.

(1)but probably connected with Douris.

7888.

Velletri.

- A] Fragmentary RF cup. From Velletri. Date? *NSc. 1915, 87/B3
(not ill.).
- B] Int.: remains of figures. Ext.: remains of figures.
- C] [h]ερα[κλεις](?).(1)

(1)NSc. gives: EPA(κλεις?); changed by me to the Attic alphabet.

7889.

Once Venice, Badoaro.

- A] Fr. of RF hydria(?). Unattributed. Last quarter fifth. *ARV(2)
1316.
- B] A seated goddess and the scepter of another; a woman standing.
- C] (A)γλαυρος.(1)
- D] Mixed alphabet. Ionic lambda. Three-stroke sigma.

(1)this may refer to the standing woman (Beazley).

7890.

Venice Market (Genova).

- A] BF neck amphora (Tyrrhenian). Guglielmi Painter.(1) Third quarter sixth. 550-530. *Auktion 26 (M.M.), 41/87, pl. 29. Para. 36 and 41. Script 191. J. Kluiver, BABESCH 71 (1996) 2, bottom: Guglielmi Ptr. (no. 214), not Kyllenios (K.); ibidem, 21/214 (inscriptions not mentioned).
- B] Shoulder frieze: A: Achilles and Memnon between Thetis and Eos, between horsemen. B: obscene: satyrs and maenads. Below: A-B: three animal friezes.
- C] Shoulder frieze: A: three nonsense inscriptions: between Thetis and Achilles: 8(?) letters. Between Achilles' legs: 7 letters, ending in digamma(?). Between Memnon's legs: (ο)χα(ο).(2)
- D] K. indicates that the Sotheby cat. attributes to the Kyllenios Painter, and that he (K.). made the attribution to the Guglielmi Painter. [But Para. 36 attributes to the Guglielmi Group, and 41 says that both 'Auktion' 26 and the Sotheby cat. wrongly attribute to the Kyllenios Painter, and that Bothmer attributed to the Guglielmi Painter.] - Thick square letters.

(1)not by the Kyllenios Painter as stated in Auktion 26 and the Christie cat. (2)the first letter is a vertical line plus a large circle. The last letter is shaped like an S.

7891.

Verona, Museo del Teatro Romano inv. 33.

- A] BG cup-skyphos.(1) Unattributed. First quarter fifth (CV). *G. Riccioni, CV, Italy 34, Verona, Museo del Teatro Romano i (1961) pl. 2,a-b (2b is ph. of Gr.) (no bibl.).
- B] No figured decoration.
- C] Under the foot, Gr.: δέκα.
- D] Not Attic, I think, as the delta is D-shaped. 10 what?

(1)a stemless cup, CV.

7892.

Vienna, Kunsthistorisches Museum (ex Oest. Mus. 287).

- A] BF skyphos. Group of Rhodes 11941. Third quarter sixth.

550-530. *K. Masner, Die Sammlung antiker Vasen im K.K. Oesterreich. Museum (1892) 36, pl. 5. Para. 88.

- B] In the reserved handle zone: A: a siren. B: similar.
- C] On either side, diagonally: imitation letters.
- D] A band skyphos.

7893.

Vienna, Kunsthistorisches Museum 84.

- A] BF lekythos. From Sicily.(1) Gela Painter. Late sixth. *Photo. *Haspels, ABFL 79, 82, 83, 84, 212/158., pl. 26,1a-c (all show letters) (bibl.).
- B] Heads of Heracles, Athena and Hebe. Nikai with wreaths flying above.
- C] Individual letters scattered in field: nu's and sigma's.

(1)see Haspels 79ff.

7894.

Vienna, Kunsthistorisches Museum 107b.

- A] Fr. of RF cup. From Adria. Antiphon Painter. First quarter fifth. Ca. 480 (Eichler). *ARV(2) 339/52, Add.(2)218. *F. Eichler, CV, Austria [1], pl. 7,2-3. R. Schöne, Le antichità del Museo Bocchi di Adria (1878) 134/494. Hoppin, RF ii, 171/25 (with a wrong remark about Hartwig). VA, note 111.
- B] Int.: the head of a (reclining) youth, raising his cup for the kottabos game; maeander. A: love making: the head and arms of a hetaera lying on her stomach on a couch; at right, part of a kneeling youth; behind him, furniture.
- C] Int.: above the youth, along the margin: $\Lambda\nu\sigma\iota[\varsigma\text{---}(?)]$.
- D] The writing generously spaced as in Vienna 212. There is no way of telling whether there was a kalos.

7895.

Vienna, Kunsthistorisches Museum 186.

- A] BF lekythos. Leagros Group (Beazley). Manner, Daybreak Painter (Haspels). Last quarter sixth. 510-500. *Photo. *Haspels, ABFL 48,, pl. 15,2 (bibl). ABV 378/256.
- B] Amazonomachy: a Greek and two mounted Amazons.
- C] Above the left horse's head: $\kappa\alpha\lambda\omicron(\varsigma)$. Nonsense: below the left horse: $\lambda\epsilon\nu\iota$. On the Greek's left side: $\sigma\sigma\sigma$.
- D] There may be more inscriptions at right.

7896.

Vienna, Kunsthistorisches Museum 191.

- A] RF skyphos. Zephyros Painter (H.R.W. Smith, Beazley). Second quarter fifth. Ca. 470 (Eichler). *F. Eichler, CV, Austria [1], pl. 38,1-2. Eitrem, RE IX, 12. H.R.W. Smith, Der Lewismaler (1939) 17/26, pls. 27 and 33,a. ARV(2) 976/2, Para. 436, Add.(2) 310.
- B] A: Hyacinthus on the swan, holding out his kynodesme. B: a winged Zephyrus.
- C] A: above Hyacinthus: $\kappa\alpha\lambda\omicron\varsigma$.
- D] Done from CV, text. Hauser thought Hyacinthus is offering Zephyrus his kynodesme (the string used to tie up the foreskin in athletics); Eitrem, that he was taking it away from him.

7897.

Vienna, Kunsthistorisches Museum 207.

- A] RF stemless cup. Q Painter (Beazley). Circle of Jena Painter (Eichler). First quarter fourth. Early fourth (Eichler). *Photo. (Int.). *F. Eichler, CV, Austria [1], pl. 26,1-4; pl. 26,3 shows inscription. E. von Sacken and F. Kenner, Die Sammlungen des k.k. Münz- und Antikenkabinetes (Vienna 1866) 166/104. ARV(2) 1519/15.
- B] Int.: a bearded satyr approaching a maenad who is sleeping in an upright position. Ext.: komos: A: a bearded man with a torch, and a running youth.(1) B: a bearded man with a tympanon, and a running youth.(1) Ext.: plain.
- C] Int.: above the satyr's head: four imitation letters; the first two are 'quotation marks', the third is a filled circle, the fourth, a square blob.
- D] Add this item to the list in Script, pp. 117ff.

(1)Eichler says: a fleeing youth, but Beazley speaks of the komos.

7898.

Vienna, Kunsthistorisches Museum 212.

- A] RF cup. Probably from Italy (Eichler). Antiphon Painter. First quarter fifth. 480-470 (Eichler). *ARV(2) 335/8. *F. Eichler, CV, Austria [1], pl. 7,1 (shows inscription). VA 112. W. Kraiker, Katalog ... Heidelberg i (1931) 30/99 (comparisons).
- B] Int.: a young komast with his stick. Ext.: plain.
- C] Int.: starting to right of his forehead, along the margin: Ἀνός. Nothing else was written (the Int. is very well preserved).
- D] The inscription is well and generously spaced. Is Lysis here the name of the komast or the kalos-name? Cf. Vienna 107b.

7899.

Vienna, Kunsthistorisches Museum 318.

- A] BF pyxis (Nikosthenic shape). Unattributed. Last quarter sixth. 530-520? Ca. 520 (Shapiro). *ABV 671. *Shapiro in Neils et al., Goddess and Polis (1992) 53, fig. 32,a-c.
- B] Boys simulating events at the Panathenaea: left to right: a boy playing the lyre and an older boy singing, with a man listening; part of another figure at left; a flautist and a singer on a bema; at left and right, a seated lyre player; a bearded man punishing a nude youth with a sandal, with a flautist at right.(1)
- C] On the BG bema, Gr.: Νικόσθενης καλός.(2)
- D] = Vienna IV 1870. Is this the potter? For beating a boy with a sandal, compare ARV(2) 15/11, RF pelike by Euphronios in Villa Giulia.

(1)this description omits some figures. (2)Beazley does not note that the inscription is a Gr.

7900.

Vienna, Kunsthistorisches Museum 328.

- A] RF skyphos. Probably by the Hobart Painter (Beazley).(1) Third quarter fifth (Eichler). *F. Eichler, CV, Austria [1], pl. 40,5-6; pl. 40,5 shows the inscription). VPol. 61 n. 4. ARV(2) 1256/6, 1688, Para. 470.

- B] A: a seated maenad with a thyrsus: B: a bald-headed satyr bringing her a wreath; behind him, his thyrsus leaning against a rock.
 C] A: above the maenad: καλη.
 D] Ionic lambda.

(1)see ARV(2) 1688; listed at 1256/6 as near the Eretria Painter and near the Hobart Painter.

7901.

Vienna 359.

- A] BF neck amphora. From Vulci. Near Towry White Painter. Third quarter sixth. *TGV 91/3B 1. Albizzati, 143-44, figs. 79-80. Corpus Inscriptionum Italicarum 2188. ABV 142, Para. 59.
 B] A: Dionysus and a goddess with children. B: uncertain subject (Zeus and Thetis between youths?).
 C] [Under the foot,] Gr.: ΑΠ and ΑΠΙ, retr.(?).(1)

(1)so Johnston, despite the continuity of lettering. CII read ARICA, retr.

7902.

Vienna, Kunsthistorisches Museum 382.

- A] RF skyphos. Unattributed.(1) Last quarter fifth. Ca. 400 or a bit later (Eichler). *Beazley Archive db, no. 7023. *F. Eichler, CV, Austria [1], pls. 42,1-2 and 43,1-2. W. Tischbein, Collection ... Hamilton (1791-95) v, pls. 38-39. O. Jahn, AZ 11 (1853) 104f., pl. 57 (dr. of A and B). E. von Sacken and F. Kenner, Die Sammlungen des k.k. Münz- und Antikenkabinetes (Vienna 1866) 176/125 (wrong provenance). Roscher, ML iii,2, 2411. OJh 59 (1989) 3, 7, figs. 1 and 7 (A, B). LIMC i, pl. 681 Antiope I 8 (A).
 B] A: in the center, a woman holding a tendril rushes up a mountain toward a woman seated at the upper right and stretching out her arms to her; at left, a youth follows; above him, behind a hill, is Hermes with a caduceus; beneath the seated woman, a small Eros rushes toward a woman holding out a wreath; between them, a plant. B: below: a crouching woman between two women; above: a seated woman and Eros.
 C] A: above the woman running up the mountain: ΑΥΤΙΟΠΗ.(2)
 D] Eichler does not explain the scene except for calling the seated woman on A Aphrodite.

(1)by an insignificant draftsman, perhaps in the manner of the Chrysis Painter (Eichler). (2)the ph. on CV, pl. 42,1, shows some letters: alpha and nu above and a bit to right of the running woman, horizontal; then two letters are missing; then what looks like an omicron and a very clear nu; this last letter makes no sense: it should be a pi. From its position, the inscription could also refer to the seated woman.

7903.

Vienna, Kunsthistorisches Museum 688.

- A] RF column krater. Unattributed. Class of Cab. Méd. 300? First quarter fifth. *Photo. (A). ARV(2) 255/2, Add.(2) 203.
 B] Gigantomachy: A: Poseidon and a giant (Ephialtes) whose

shield device is the rear end of a horse. B: a giant.
C] A: on the shield, in BG: καλος, retr.

7904.

Vienna, Kunsthistorisches Museum 698.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth.
*ARV(2) 637/29. CIG 4.7884, corrected by O. Jahn, AZ 12 (1854)
447/78. Wernicke 84. Klein, L. 149. *F. Eichler, CV, Austria
2, pls. pls. 58,5 and 59,2.
B] A: Nike flying to right with a cithara. B: a youth with his
stick to left.
C] A: Τιμονιδες καλος.

7905.

Vienna, Kunsthistorisches Museum 498.

- A] RF one-handled mug. Unattributed. Second quarter fifth. *F.
Eichler, CV, Austria [1], pl. 46,6-7. E. von Sacken and F.
Kenner, Die Sammlungen des k.k. Münz- und Antikenkabinetes
(Vienna 1866) 184/195 (wrong provenance).
B] A bearded satyr running toward a drinking horn which is
lying on the ground.
C] To his right: καλος.

7906.

Vienna, Kunsthistorisches Museum 589.

- A] RF skyphos (glaux). Unattributed. First quarter fifth. Not
earlier than 480 (Eichler). *F. Eichler, CV, Austria [1], pl.
44,1; p. 36, facs. of Gr. *TGV 83/21A 104 and 190 with n. 7.
B] A, B, ech: an owl between two olive branches.
C] Under the foot: ΣΟ and ΔΠΙΙΙ.(1)
D] Eichler reads: 10 skyphoi for 1 dr. 3 obols, but Johnston (see
below) rightly objects. The reading should be: ΣΟ ΔΠΙΙΙ = 18.
A batch notation.

(1) Johnston says that SO is a Dip. and is followed by
acrophonic numerals adding up to 18 [i.e. the fourth letter
is a pi not Ionic gamma]; he rejects Eichler's
interpretation of SO = σ<κνφ>ο<ι> and of the numbers as a
price. He lists parallels for numerals on glaukes in n. 7;
they may always add up to multiples of 6.

7907.

Vienna, Kunsthistorisches Museum 695.

- A] RF Nolan amphora with triple handles. Brygos Painter. First
quarter fifth. 490-480 (Eichler). *F. Eichler, CV, Austria 2,
pls. 54,3-4 and 55,3-4. O. Jahn, AZ 12 (1854) 447/E 72. ARV(2)
383/198, Add.(2) 228.
B] A: Dionysus with a kantharos and scepter. B: a satyr in
boots coming up with an amphora on his shoulder and an
oinochoe in the right hand.
C] A: above the figure: ho πα[ς]. B: on the amphora: καλος.(1)

(1) so the text; Eichler thinks this is the continuation of
the inscription on A. He says both inscriptions are in red,
but the letters on B are on the reserved surface of the
amphora and look like BG. Also the ph., which is small,
seems to show: κ(α)λ(.) and no more; the last letter does
not look like an omicron. Miswritten?

7908.

Vienna, Kunsthistorisches Museum 732.

- A] RF bell krater. Pothos Painter. End of fifth (Eichler). Ca. 420 (Bérard). *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 119,1,5; p. 22, facs. of Grr. (some bibl.). FR iii, 323 n. 8/10 (interpretation). Feytmans, Vases grecs ... Bibl. Royale de Belgique 71 n. 2/11. ARV(2) 1190/30, Add.(2) 342. Bérard, Cité des Images 87, fig. 125 (A).
- B] A: a seated girl playing the flutes and a female pyrrhichist between two youths; above the flautist, a small temple front(1); further to right, a cross. B: three youths.
- C] A: beside the flautist: καλι. (Miswritten?) Other inscriptions are said to be illegible. Under the foot, Grr.: a line divides the bottom in two halves; on one side, ΦΙΙΙΙΙ. On the other: ΙΙΙΙΙ. (Numerals 6 and 5.)
- D] Listed in 'Images' as Vienna I 6788. Done from the text. The inscriptions are in white. Notes from Bérard: the ph. in 'Images' shows imitation inscriptions: above the left youth, horizontal, at least five letters; to right of the flautist's top of head, horizontal: at least four letters, the first in the shape of a quotation mark (") [this is probably the inscription formerly read καλι in CAVI]; there are also two imitation letters, horizontal, visible to right of the pediment of the bird cage, the second = "; under the cross and to left of the pyrrhichist's back of head, nearly horizontal, an imitation inscription of 5 letters; it ends closely to the youth at left. The inscriptions show only very faintly.

(1) called a bird cage in form of a temple by Bérard; this makes sense.

7909.

Vienna, Kunsthistorisches Museum 772.

- A] RF neck amphora with lid. Imitation of Altamura Painter (Beazley). Ca. 450 (Eichler). *F. Eichler, CV, Austria 2, pl. 62,1-5; pl. 62,3, ph. of Gr. AdI 1830, 343. Gerhard, Auserl. Vasenb. i, 130. Overbeck, Apollon 363. E. von Sacken and F. Kenner, Die Sammlungen des k.k. Münz- und Antikenkabinetes (Vienna 1866) 203/142. ARV(2) 597/middle. *TGV 158/9F 46, and p. 226.
- B] A: a sacrifice (libation): a youth and a woman on either side of an altar. B: similar, but with two women.(1)
- C] Under the foot, Gr.: υυγϵ, (2) or υυλε.

(1) Beazley suggests the youth on A may be Apollo, and the women on B may be Hera and Hebe (the youth and one woman on B have scepters). (2) interpreted by Johnston as υυ with γϵ, which he lists on 6 vases; he considers υυ an unknown vase name. He does not explain the γϵ [probably reading it as λε for lekylthoi?]. So: υυ < λϵ < (?) .

7910.

Vienna, Kunsthistorisches Museum 846.

- A] RF Nolan amphora with triple handles. Oionokles Painter. Second quarter fifth. Ca. 470 (Eichler). *F. Eichler, CV, Austria 2, pl. 60,1-3. Tillyard, Hope Vases (1923) 54. ARV(2) 648/27.

- B] A: a woman, seated on a chair, holds a bird in her hand and receives a fruit from a youth with his stick; between them, a kalathos. B: a bearded man with his stick.
- C] A: $\kappa\alpha\lambda\omicron\varsigma$, twice, once left-to-right, once retr., both times with lambda reversed.(1)
- D] The bird is a gift too; see R. Sutton, The Interaction between Men and Women (diss. UNC, 1981) 329 and 404/G.76.

(1)so the text.

7911.

Vienna, Kunsthistorisches Museum 869.

- A] RF bell krater. Unattributed. Last quarter fifth. *Amyx, Hesp. 27 (1958) 289-92, pl. 52,b (after Hackl). CIG 4.8345d. Hackl, no. 595, pl. 3. ARV(2) 1185/10, Add.(2) 341. *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 118,1-3; p. 20, large facs. of price inscription. Schöne, Comm. Momms. 650/3. Kretschmer, Vas. 2. Hackl 53/595, fig. on p. 34, pl. III; cf. pp. 73 and 78. Amyx, Hesp. 27 (1958) 289ff., pl. 52,b. TGV 112/18C 43, 161/14F 1, 168/26F 2. I.
- B] A: Leda and the egg. B; three youths.
- C] Under the foot Gr.:
 $\kappa\rho\alpha\tau\epsilon\rho\epsilon\varsigma : \Pi : \tau\iota\mu\epsilon : | - | - | - | -$.
 $\beta\alpha\theta\acute{\epsilon}\alpha : \Delta\Delta : \tau\iota\mu\epsilon : | - |$.
 $\omicron\chi\acute{\iota}\delta\epsilon\varsigma : \Delta$.
- D] = Hofmuseum 558.

7912.

Vienna, Kunsthistorisches Museum 873.

- A] RF bell krater. Pothos Painter. 430-420. *Photo.(A). ARV(2) 1189/5, Add.(2) 341, *F. Eichler and W. Oberleitner, CV, Austria [3], Vienna, Kunsthistorisches Museum 3 (1974), pl. 119,2,4. A. Queyrel, BCH 108 (1984) 134/19, fig. 18 (A).
- B] A: a youthful Dionysus with a kantharos; at left, a maenad crowning him; at right, a maenad pouring a libation; satyr and maenad. B: three youths.
- C] A: Blots as in Louvre F 65 (by the Dinos Painter): each figure probably had an imitation inscription horizontally above the head. Some are barely visible in the ph.
- D] Imitation inscription(s).

7913.

Vienna, Kunsthistorisches Museum 892.

- A] RF bell krater. Telos Painter. First quarter fourth. *TGV 114/18C 84, 150/1F 3, 166/22F 1. Hackl 600, pl. 3; cf. p. 69. ARV(2) 1426/14, Add.(2) 376.
- B] A: Dionysus with maenads and a satyr. B: three youths.
- C] Under the foot, Grr.: Gr. line across foot. In two lines, non-stoich.:
 $\lambda\eta\kappa\acute{\upsilon}\theta\iota\alpha \Delta$
 $\omicron\iota\nu\omicron\chi\acute{o}\alpha\iota ||$.(1)
- D] = 740 = Schöne, Cat. 17. 10 lekythia, 2 oinochoae.

(1)after Hackl.

7914.

Vienna, Kunsthistorisches Museum 984.

- A] RF calyx krater. Unattributed. Second half fifth. Ca. 430 (Eichler). *Photos. *F. Eichler and W. Oberleitner, CV, Austria [3], O. Jahn, AZ 12 (1854) 450/119. Stephani, Comptendu pour 1873, 125/26. M. Bieber, Griechische Kleidung (1928) 49, pl. 17,4 (detail).
- B] A: Departure of a young warrior: a woman lifts a corner of her dress while pouring from an oinochoe into a phiale, from which a youth (departing as a warrior) pours a libation; at right, a bearded man talks to a youth with a spear (another departure?). B: a youth with a strigil between two draped youths; at right, a pillar.
- C] A: beside the youth's head: καλος. To right of the man's face: καλος.
- D] Ionic alphabet.

7915.

Vienna, Kunsthistorisches Museum 1011.

- A] RF bell krater. Manner of Dinos Painter. Last quarter fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 154, HEDYOINOS 1. *C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 71, 102/v. ARV(2) 1155/6, Add.(2) 337. *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 117,3-6. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 260, 392/DM 7 (not ill.; inscriptions not mentioned; confusion with Vienna 853 = 458/PGU 63, where the inscriptions are cited for the wrong vase).
- B] A: Amymone with a hydria and a head pillow(1), attacked by four satyrs (two on each side); a panther. B: youths and a boy.
- C] Near Amymone: καλη. Above the left-most satyr: Κωμος. Above the second satyr from the right: Ηδυοινος. The other two satyrs are not named.
- D] CV speaks of a maenad, not of Amymone.

(1)`head pillow': used for carrying a jar on top of one's head.

7916.

Vienna, Kunsthistorisches Museum 1024.

- A] RF calyx krater. Dinos Painter. Last quarter fifth. *A. Kossatz-Deissmann, GVGettyMus 5 (1991) 15, HEDYOINOS 2. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 71, 102/μ. ARV(2) 1152/8, Add.(2) 336. *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 105,1-4 (much bibl., esp. old). LIMC iv, s.v. Hedyoinos 1 (ill.). RE, s.v. Oinante 2 (Scherling); s.v. Opora (Turk). *H.A. Shapiro, Personifications in Greek Art (1993) 232/9, 45-46, figs. 7-8 (parts). S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 382/D 9 (not ill.).
- B] A: Dionysus seated on a rock before an altar(?), with six maenads, five satyrs and Himeros; Eirene seated at upper left, facing away from the action and facing toward the satyr Hedyoinos. B: in the center: a satyr pursuing a fleeing maenad; at left, a dancing maenad.
- C] A: Διονυσος. Ημερος. [Δ]ιων[η]. Οπωρα. Κωμος. Above the left handle: a sitting satyr supporting himself with his left arm: above him: Ηδυοινος. He faces a seated maenad: Ειρηνη. Above the right handle: a reclining maenad: above her: Οινανθη.(1)

D] For Eirene see the RF pelike, Once Paris, Raoul-Rochette, ARV(2) 1316/3. Ionic alphabet.

(1)the letters are partly white and partly pink (CV). All inscribed figures belong to A, including those over the handles; B is not inscribed.

7917.

Vienna, Kunsthistorisches Museum 1026.

- A] RF calyx krater. Nekyia Painter (Beazley). Mid-fifth (Eichler). *F. Eichler and W. Oberleitner, CV, Austria [3], pls. 102,1-2, 103 and 104,1-2 (much bibl.). Kretschmer, Vas. 105, 142. ARV(2) 1087/2, Add.(2) 327. J.H. Oakley and R.H. Sinos, The Wedding in Ancient Athens (1993) 24, figs. 46-49.
- B] Upper Row: A-B: Centauromachy at the Wedding of Peirithoos. Lower Row: Poseidon pursuing Amydona: A: Aphrodite; Poseidon; Amydona; Eros. B: a woman offering a libation to a woman with a phiale; at right, a bald-headed draped satyr.
- C] Upper Row: to right of a large door, Peirithoos rushes to right with drawn sword: at the upper right: Περιθός. No other inscriptions are mentioned in CV. Lower Row: A: to Aphrodite's upper right: Αφροδίτη. To Poseidon's upper right: Ποσειδών. To Amydona's upper right: Αμυδωνε. Above the Eros: Ερως.
- D] Done from CV, text. Mixed alphabet. Three-stroke sigma.

7918.

Vienna, Kunsthistorisches Museum 1065.

- A] RF bell krater. Pothos Painter. End of fifth (Eichler). *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 118,3,6 (bibl.). ARV(2) 1188/3, Add.(2) 341. A. Queyrel, BCH 108 (1984) 132/16, fig. 15 (A).
- B] A: Dionysus (bearded) with a thyrsus and kantharos, seated; at left, a maenad with a torch; at right, a maenad with an oinochoe and a satyr playing the flutes. B: three youths.
- C] A: above Dionysus: καλός.(1) To left of the right maenad's face: καλ[η].(2) Above the satyr: an illegible inscription.
- D] The letters look rather disjointed in the (very small) photo.

(1)The thyrsus intervenes. (2)perhaps the eta was to the right of the head.

7919.

Vienna, Kunsthistorisches Museum 1090.

- A] RF pelike. Argos Painter (Beazley). First quarter fifth. 480's (Eichler). *F. Eichler, CV, Austria 2, pl. 70,1-3. Beazley, CF 27, on pl. 19,14. ARV(2) 289/13.
- B] A: Dionysus with a kantharos and oschos. B: a satyr with a wineskin, coming up and holding out an oinochoe.
- C] A: along Dionysus' left arm (just fitting into a small space): καλός.

7920.

Vienna, Kunsthistorisches Museum 1102.

- A] RF calyx krater. Aegisthus Painter. Second quarter fifth. Ca. 460 (Eichler). *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 101,3-4 (bibl.). Beazley, AJA 20 (1916) 147,4 n. 1. ARV(2) 504/5, Add.(2) 252.

- B] A: a bearded man with a stick handing a naked boy (with a hoop) a piece of meat.(1) B: a youth with his stick to left.
C] A: between the heads, nonsense: νοενον μσ νονγσ.(2)

(1)it looks like a whole boned carcass with a hoof (like our `leg of lamb'); Eichler calls it a `Tierlauf'. Beazley does not mention it. (2)so the text of CV.

7921.

Vienna, Kunsthistorisches Museum 1105.

- A] BF oinochoe. Unattributed. First quarter fifth. *Krauskopf, AA 1977, 22 and fig. 8. Haspels, ABFL 9. Götter, Heroen, Menschen (exhibition of Antikensammlung Vienna 1974) 212, pl. 35.
B] Two servants, back to back, weighing square `baskets', in a huge scale.
C] Four vertical nonsense inscriptions. Perhaps two letters of a fifth, to right of the fulcrum of the scales.
D] Haspels thought the `baskets' were bails of cloth (`Stoffballen'), but Krauskopf opts for baskets, used in wedding ceremonies; we do not know what is in them.

7922.

Vienna, Kunsthistorisches Museum 1144.

- A] RF bell krater. From Agata de' Goti (CV). Related to Kadmos Painter.(1) Last quarter fifth. End of fifth (Eichler). *E.M.W. Tillyard, The Hope Vases (1923), 88 (mention). Kretschmer, Vas., 98. ARV(2) 1188, Add.(2) 341. *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 118,4-6 (much bibl.). J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 313 (shows location of inscriptions).
B] A: Heracles sacrificing to Chryse: at left, a young Iolaus with spears brings a bull; Heracles turns to him; an altar and a statue; to right of the altar, Nike brings gifts; at right, a small boy lifts the lid of a chest. B: three youths.
C] A: inscriptions above the heads: lo[λ]εωσ.(2) Ηρακλης. Χρυση. Νικη.
D] Ionic alphabet.

(1)weak imitation. (2)CV has lo[λ]εων, but that must be a misprint; or an error by the vase painter?

7923.

Vienna, Kunsthistorisches Museum 1152.

- A] RF hydria (kalpis). Near Christie Painter (Beazley). Third quarter fifth. Ca. mid-fifth (Eichler). *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 141,3-6; p. 39, facs. of Gr. (bibl.). *Hackl, 51/577, pl. III. ARV(2) 1049/3, Add.(2) 321. *TGV 112/18C 23 and 165/21F 6. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 377/CHRC 3 (not ill.).
B] Thiasos of seven figures including Dionysus.
C] Under the foot, Grr.: a line dividing the area in halves. Π ὕδρις.
D] I.e. 5 hydriai.

7923a.

Vienna, Kunsthistorisches Museum 1155.

- A] BF lekythos. Dolphin Class (Haspels). [Mid-sixth.]
*Haspels, ABFL 194/17. von Sacken and Kenner, Die

Sammlungen des K.K. Münz- und Antiken-Cabinets 243/281.

- B] Shoulder: a ram between two onlookers. Body: Five onlookers.
C] Body: between the onlookers, vertical rows of dots.

7924.

Vienna, Kunsthistorisches Museum 1627.

- A] RF pelike. Unattributed. Ca. 500 (Eichler). *F. Eichler, CV, Austria 2, pl. 72,1-2. AA 1892, 172/186. F. Hauser, JdI 10 (1895) 197/28.
B] A: in the center, a hoplitodromos to left (with shield and holding his helmet); beneath him, a shield and helmet on the ground; at left, a bearded trainer; at right, a terma. B: two bearded satyrs, that at left holding a flute case slung over his arm, that at right having a wineskin slung over his right arm and carrying a cup and oinochoe.
C] B: on the wineskin [no doubt in BG]: καλος.
D] Done from CV, text.

7925.

Vienna, Kunsthistorisches Museum 1772.

- A] RF bell krater (lug krater). From Orvieto. Eupolis Painter.(1)
Third quarter fifth. *Photo. (A). C. Fränkel, Satyr- und Bakchennamen (1912) 49, 94/q. C. Robert, Archæologische Hermeneutik (1919) 65, fig. 52. RE, s.v. Philia 2 (Fiehn); s.v. Silenos (p. 52) (Hartmann). ARV(2) 1072/1, Add.(2) 325. *F. Eichler and W. Oberleitner, CV, Austria [3], pl. 113,5-6 (much bibl.). LIMC IV, s.v. Eupolis II, no. 1 (ill.). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 154, EUPOLIS 1.
B] A: a procession: two maenads (with lyre and thyrsus; with kantharos and oinochoe); a boy satyr, with a torch, leading them; at right, a column. B: a woman between two men with sticks.
C] A: to right of the left maenad's forehead: Φίλι(α). To right of the right maenad's head: Σατυρα. Above and to right of the satyr's head: Ευπολις.
D] Robert wrongly connects the satyr name with the comic poet Eupolis. A looks to me like a visit to a Dionysiac sanctuary.

(1)related to the Group of the Villa Giulia Painter.

7926.

Vienna, Kunsthistorisches Museum 1773.

- A] RF skyphos. From Orvieto. Lewis Painter. 480-470. Earliest (Smith).(1) *H.R.W. Smith, Der Lewismaler (1939) 12/2, pls. 2 and 30,c. *F. Eichler, CV, Austria [1], pl. 39,1-2. ARV(2) 972/2, Para. 435, Add.(2) 309. LIMC i, pl. 336 Akamas et Demophon 1 (A). Robertson, AVCA 168-69 and fig. 177 (A).
B] A: Ariadne(2) handing two children by Theseus to a nymph. B: Theseus looking back but moving toward Athena who offers him a branch.
C] A: ν[υ]κ[τ]ος, retr. B: [Θε]σευς.(3)
D] The children are Demophon and Akamas, according to Robertson [see LIMC].

(1)he dates the vase 479-475. (2)Smith; he cites Klein in AA 1892 173/194, who says the children are Oinopion and Staphylos; this would connect Oinopion with Theseus. Smith reverses A and B. (3)Smith's reading.

7927.

Vienna, Kunsthistorisches Museum 1777.

- A] Fr. of RF cup. Unattributed. Last quarter fifth. *E. Langlotz, *Griechische Vasenbilder* (1922), pl. 11,18. Schneider, AA 1892, 172/187 (sketch). *F. Eichler, CV, Austria [1], pl. 3,1,5. Bloesch, FAS 60/4.
- B] Int.: a bearded komast with a lyre, singing.
- C] Int.: starting to left of his head, along the margin (ending up upside down): $\text{ho } \pi(\alpha)\langle\text{v}(\zeta) \kappa^{\wedge} \alpha^{\wedge} \lambda^{\wedge} \omicron \varsigma$, retr.(1)
- D] Cut down to the tondo. A good ph. in CV. (better than Langlotz').

(1)The inscription takes up almost 3/4 of the circle. CV reads $\text{ho } \pi \alpha \iota \varsigma \kappa \alpha \lambda \omicron \varsigma$, which is possible as the final letter of pais is very slim. The feet and ends of the himation intervene.

7928.

Vienna, Kunsthistorisches Museum 1788.

- A] RF stemmed dish. Dish Painter. Second quarter fifth. 470-460 (Eichler). *F. Eichler, CV, Austria [1], pl. 16,1-3; pl. 16,1 is very good for the inscription. Schneider, AA 1892, 172/188. CV, Oxford [1?], 8, on no. 8 (shape). ARV(2) 787/2.
- B] Int.: a youth seated on a chair playing the lyre; above him, a satchel (tablets tied up, no stylus). Ext.: plain.
- C] Int.: "Becken mit profiliertem flachem kantigem Rand, darauf eingedrückt YV." (CV).(1) Above the youth and to left of the satchel, bearing upward: $\kappa \alpha \lambda \omicron \varsigma$.
- D] The youth is a school boy. AA 1892 claims that there is an inscription $\kappa \alpha \lambda \omicron \varsigma$ on a tablet; I know of no other inscribed writing tablet on a vase.

(1)CV has a kind of facs.; but are these letters?

7929.

Vienna, Kunsthistorisches Museum 1848.

- A] RF cup. Onesimos (O). First quarter fifth. 490-480 (Eichler).(1) *Photo. *E. Langlotz, *Griechische Vasenbilder* (1922), pl. 19/29. Beazley, *F. Eichler, CV, Austria [1], pls. 3,7 and 5,1 (good for inscription). von Mercklin, RM 38-39 (1923-24) 87. Technau, RM 46 (1931) 193, pl. 20,2. W. Kraiker, *Katalog ... Heidelberg i* (1931) 21, on no. 64, and 22, on no. 65 (comparisons). ARV(2) 329/128.
- B] Int.: a youth with a stick (in the palaestra); at left, sponge, strigil, aryballos hung up. Ext.: plain.
- C] Int.: starting above the right shoulder and curving over the head and downward to the hand holding the stick: $\text{ho } \pi \alpha \iota \varsigma \kappa \alpha \lambda \omicron \varsigma$.

(1)early according to von Mercklin and Technau; late according to Beazley apud Kraiker.

7930.

Vienna, Kunsthistorisches Museum 1862.

- A] RF cup. From Chiusi (Eichler). Bonn Painter. First quarter fifth. Ca. 500 (E.). *dr. *F. Eichler, CV, Austria [1], pls. 3,6 and 5,2 (inscription on shield) (No bibl. except ARV(1)).

ARV(2) 351/10.

- B] Int.: a warrior. Ext.: plain.
- C] Int.: to left of his face: καλος, retr. (i.e., facing). At right, behind the back: καλος, retr. (not facing). On the shield, facing out: καλε, retr.
- D] Parallels for καλη on a shield: see Beazley, CF 29, on pl. B 2. The word refers to the shield.

7931.

Vienna, Kunsthistorisches Museum 1874.

- A] WG lekythos. From Eretria. Manner of Providence Painter. Second quarter fifth. *Fairbanks, Ath. Lekythoi (1907) Gp B, Class 4, Ser. 1, no. 13; 128, fig. 34. ARV(2) 1702/9 ter, Add.(2) 275.
- B] A bearded man, seated.
- C] To left and above the forehead: (κ)αλος.

7932.

Vienna, Kunsthistorisches Museum 1919.

- A] RF cup. Colmar Painter. Euphronios potter. First quarter fifth. Ca. 500 (Eichler). *Beazley, JHS 39 (1919) 87, pl. 2,3. *F. Eichler, CV, Austria [1], pls. 6,1-3 and 8,5; pl. 6,3 shows inscr. on couch(1)). VA 81/8. ARV(2) 355/44, Add.(2) 221.
- B] Int.: symposium: a youth reclining and playing kottabos. A: two satyrs and a maenad. B: two satyrs and a donkey.
- C] Int.: on the left part of the couch (which is a thin reserved band), in BG (brown): ho παις. To left of the youth's mouth: ho παις, retr. A: between the heads of the left satyr and the maenad: ho παις.(2) B: to right of the left satyr (i.e., in the same position as A): ho παις.(2)

(1)perhaps alpha without the cross stroke. (2)so CV, text.

7933.

Vienna, Kunsthistorisches Museum 1930.

- A] Fragmentary RF cup. Aktorione Painter. Last quarter sixth. Ca. 520 (Eichler). *F. Eichler, CV, Austria [1], pl. 2,3 (Int.). ARV(2) 137/4. BABesch 51 (1976) 61, fig. 18 (Int.).
- B] Int.: a bearded satyr with both legs and both arms in a vat.
- C] Int.: at right, in hasty letters: κ(α)λος.

7934.

Vienna, Kunsthistorisches Museum 1971.

- A] RF pyxis and lid. Unattributed. Last quarter fifth. *F. Eichler, CV, Austria [1], pl. 48,1,5.; p. 40, facss. (no bibl.). TGV 181/s.l. 12 (Gr. confused with Vienna 3718).
- B] On the top of the lid: a dog chasing a hare.
- C] Grr.: on the underside of the lid: Mu and pi. On the bottom, outside: mu. On the edge(1): pi.
- D] Bought in Athens. There are two sets of marks to fit the right lid on the pyxis, made by different people [by the potter and the user?]. Mu incised before the BG was put on [and hence not very visible]; the pi incised after the BG had been put on [after firing?].

(1)`am Falz des Behälters'.

7935.

Vienna, Kunsthistorisches Museum 2008.

- A] RF cup. Antiphon Painter. First quarter fifth. *Photo. *F. Eichler, CV, Austria [1], pl. 7,4-5. ARV(2) 336/20.
B] Int.: a naked and bearded warrior (with greaves, shield, spear and helmet).(1) Ext.: plain.
C] Int.: to left and right of the warrior: $\eta\omicron\pi\alpha\iota\varsigma \wedge \kappa\alpha\lambda\omicron\varsigma$.

(1)Beazley: warrior lifting his shield.

7936.

Vienna, Kunsthistorisches Museum 2149.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth. After 480 (Eichler). *F. Eichler, CV, Austria [1], pl. 7,6-7. Praschniker, Parthenonstudien 121 n. Bulle, AM 55 (1930) 184. W. Kraiker, Katalog ... Heidelberg i 32, on no. 105. ARV(2) 342/18.
B] Int.: a bearded archer facing left, stringing his bow; at left, part of a shield hung up. Ext.: plain.
C] Int.: between the shield and the archer: $\eta\omicron\pi\alpha\iota\varsigma$.
D] The vase is badly put together.

7937.

Vienna, Kunsthistorisches Museum 2150.

- A] RF cup. Wedding Painter. Third quarter fifth. *F. Eichler, CV, Austria [1], pls. 17,6 and 21,1-3. Banko and Pollak, AEM 18 (1895) 20f./20a. Klein, L. 158/3. R. Sutton, The Interaction between Men and Women (diss. UNC, 1981) 334 and 418/G.140. *ARV(2) 922/10, Add.(2) 305. Script 723.
B] Int.: a seated woman and a youth facing her; between them, a bag is hung up. A: in the center, a seated woman working on her epinetron (Eichler; shin, Sutton); on either side, a youth leans on his stick, that on the right bringing her an alabastron; at right, a bag hung up. B: a woman between two youths with their sticks, one holding out an object (purse? Sutton). On the wall, sandals and a purse(1) (Sutton).
C] Int.: between the figures, two-liner: $\kappa\alpha\lambda\epsilon\iota\eta\epsilon\rho\alpha\varsigma$. A: above the woman, a two-liner: $\kappa\alpha\lambda\omicron\varsigma\iota\eta\omicron\pi\alpha\iota\varsigma(?)$.
D] On the female kale-name, see ARV(2) 1614 and 1707; LGPN ii. Ionic lambda and sigma.

(1)'stabförmiger Gegenstand', Eichler.

7938.

Vienna, Kunsthistorisches Museum 2151.

- A] RF cup. Manner of Antiphon Painter. First quarter fifth. Ca. 480 (E.). *F. Eichler, CV, Austria [1], pl. 8,1-4. ARV(2) 346/83.
B] Athletes: Int.: a jumper. A: in the center, a trainer; at left, a runner [jumper, CV]; at right, a jumper. B: at left, a jumper; at right, two wrestlers.
C] Int.: above the figure: $\eta[o]\pi\alpha\iota\varsigma\kappa\alpha[\lambda]\omicron\varsigma$. A: $\eta\omicron\pi\alpha[\iota\varsigma\kappa\alpha\lambda\omicron]\varsigma$. B: $[\eta\omicron\pi]\alpha[\iota\varsigma\text{---}]$ and an unclear letter.
D] Done from CV, text. An odd and awkward vase.

7939.

Vienna, Kunsthistorisches Museum 3215.

- A] RF cup. Pithos Painter. Ca. 500 (Eichler). *F. Eichler, CV, Austria [1], pls. 3,2 and 13,8; p. 10, facs. of Gr. Bloesch,

FAS 124/1 and 125. E. Vanderpool, Hesp. 15 (1946) 261 (on his no. 39). ARV(2) 139/5.

- B] Int.: a bearded satyr bending over a wineskin(1), in front of which is a drinking horn in BG silhouette. Ext.: plain.
C] Int.: around the figure: ἡοπιαι[ς κα]λ[ος], retr.
Under the foot, Gr.: A.(2)
D] Cup shape C.

(1)so Eichler and Beazley in ARV(2), but it looks more like the bags discussed in Hesp. 61 (1992) 123-24, although it has no inner markings at all. (2)not in TGV.

7940.

Vienna, Kunsthistorisches Museum 3600.

- A] BF neck amphora. From Cervetri. Leagros Group. Last quarter sixth. 510-500. *Bothmer, Amazons, pl. 45,2 (A). *Para. 166/125 bis. Script 446.
B] A: Heracles and the Amazons. B: Dionysus and maenads.
C] A: Herakles. Andromache. χαίρε.(1) φίλῃ.(1)
D] Ex Oest. Mus. 228. Done from Para.

(1)referring to Heracles?

7941.

Vienna, Kunsthistorisches Museum 3602.

- A] BF neck amphora. From Cervetri. Unattributed. Last quarter sixth (Johnston). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 27 (not ill.), facs. pl. *TGV 71/2A 2.
B] Shoulder: between eyes: A: Achilles and Troilos. B: chariot to right; at right, a meta.
C] B: under the horses: nonsense: σοε. Under the foot, Gr.: ligature ΘΑΥ. I.e.: ΘΑΥ or ΥΑΛ (Attic lambda). A monogram.
D] Ex Oest. Museum 229.

7942.

Vienna, Kunsthistorisches Museum 3604.

- A] BF Nikosthenic neck amphora. From Cervetri. Painter N. Nilosthenes potter. 530-520. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 28 (not ill.). ABV 221/41, Para. 104, Add.(2) 58. *B. Legakis, GVGettyMus 1 (1983) 45-46, figs. 4-9 (parts).
B] Neck and shoulders: palmettes. Body: A-B: palaestra: athletes: wrestlers and boxers, with trainers; a prize dinos. On one handle: a warrior. On the other: a shield and helmet.
C] Body: to right of, and along the side of, a pair of wrestlers: ΝΙΚΟΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.(1)
D] Ex Oest. Museum 232. The hand is typical of Painter N. Exc. photos of inscription, GVGettyMus 1, figs. 7 and 6.

(1)arms and legs intervene.

7943.

Vienna, Kunsthistorisches Museum 3607.

- A] BF/WG neck amphora. From Cervetri. Unattributed.(1) Class of Cab. Méd. 218. First quarter fifth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 29 (not

(ill.). ABV 319/10, 507, ARV(2) 1618, Para. 140/7, Add.(2) 86.
*Haspels, ABFL 102.

- B] A: Ajax with the body of Achilles. B: a citharode on a bema, between Doric columns and cocks.
- C] A: To right of the body: ἰλεος.(2) Between the helmets: ο. On Ajax' right: nonsense: σιυσοστυ. B: nonsense: to left of the citharode: τυχναθουσ. On his right: υσ[--]σι.
- D] Haspels lists as Oest. Mus. 234. The inscriptions after Masner's text. The subject of B seems related to the Panathenaea.

(1) Beazley; not far off the Diosphos Painter in style and decoration, Mock inscriptions in the manner of the Sappho Painter, Haspels. (2) <Α>χ<ι>λ<λ>εός, as Masner rightly points out. Miswritten in the style of an illiterate. The Sappho Painter has similar near-sense inscriptions among nonsense.

7944.

Vienna, Kunsthistorisches Museum 3613.

- A] BF hydria. From Cervetri. Archippe Group (related to Tyrrhenian Group). Third quarter sixth. 550-530. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 23-24, fig. 14 (dr.), pl. (facs.). *Beazley, AJA 58 (1954) 187 (not ill.). *Bothmer, AK 12 (1969) 26 (not ill.). ABV 106/1, Add.(2) 29. Script 216.
- B] Shoulder: two warriors fighting between, on each side, a sphinx and a woman holding a wreath. Body : Departure of a chariot (seen frontally), between, on each side, a bearded man and a woman holding a wreath.
- C] Shoulder: to right of the left sphinx: τελοπυρφος. Between the left warrior's legs: χιλκες, retr. Between the right warrior's legs: λεοτις. To left of the right woman's head: (κ)ο(χ)λει, retr.(1) To left of the right sphinx: σουετπολος.(2) Body: to the lower right of the man at left: Ανφιλοχος. To right of the woman: Αρχιπ<π>ε. To her lower right, close to the horses' legs: ρι(.)ι(.)ι(.).(3) Between the necks of the left pair of horses, the name of the charioteer: Διομεδες, retr. To left of the right woman's legs, close to the horses' legs (as above): Κ<α>λ<λ>ιπ<π>ος(?), retr.(4) To left of the right woman's face: Ευμελια, retr.
- D] Ex Oest. Mus. 220. A mixture of sense and nonsense: the nonsense inscriptions on the shoulder mock or imitate names; there are sense inscriptions in the body picture. Bothmer thinks the shoulder picture may be a duel of Achilles and Memnon. "It is, in fact, not impossible to recognize an attempt at writing Achilles in the letters that appear between the legs of the victorious warrior." (Bothmer). [Referring to χιλκες, I assume.]

(1) read differently in Masner's text, dr., and facs. (2) the facs. shows a diagonal stroke preceding the first sigma. (3) the last letter seems to be kappa placed vertically; it should be the name of a horse (Masner). (4) perhaps an unlikely name for a horse; it may possibly pertain to the man at the right. Beazley in AJA points out that the reading is Κλιπος, which should be either for Κ<α>λ<λ>ιπ<π>ος or more probably Κλ<ε>ιπ<π>ος.

7945.

Vienna, Kunsthistorisches Museum 3614.

- A] BF hydria. From Cervetri. Near the Tyrrhenian Group iii. Third quarter sixth. 550-530. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 24 and pl. (facs.); not ill. Heydemann, Rh. Mus. 36, 471 (inscrr.). Kretschmer, Zeitschrift für vgl. Sprachwiss. 1889, 406 (ins.). Idem, Vas. 177. ABV 106/iii, Para. 43, Add.(2) 29. A. Johnston, BSA 68 (1973) 181-85. Script 1085.
- B] Shoulder: Perseus pursued by a Gorgon, between sphinxes. Body: Achilles and Troilos, with Polyxena and an extra male figure holding back the horse on which Troilos(?) sits; at right, a hoplite.
- C] Shoulder: all retr.: Θ(ε)τες. Πορο(μ)ες. Οετος. Θοτες. Χεμεσο. Πε(ρ)φρευς. Σεποσ(ν)(ε)ς. >(ε)πες. Τεμεφθν.(1) Body: Τροῖλος, retr. Φοκος, retr. Under the horse's belly: nonsense: λοσιοστ. Above the horse, behind the rider's back: three letters.
- D] Ex Oest. Mus. 221. "The shoulder picture is nearer the Tyrrhenian Group than the chief one," ABV. Cf. Vienna 3613 for the inscriptions. Johnston mentions the reading Πορομος as a parallel to a Corinthian inscription which he reads: Πορο[-]. It is the name of a bystander in the scene of Perseus and the Gorgons. One wonders whether on this and Vienna 3613 the inscriptions on the shoulder and the body are by the same hand; they certainly do not follow the same model.

(1)done after Masner's facsimiles. >(ε)πες he thinks to be intended for Ερμης; Οετος is under the right hand of the Gorgo and is intended for κῆτος [sic]; see Masner for further speculations.

7946.

Vienna, Kunsthistorisches Museum 3618.

- A] BF calyx krater. From Cervetri. Manner of Antimenes Painter. Last quarter sixth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 30-31, pl. 4 (A). ABV 280/56, Add.(2) 73.
- B] Body: A: departure of a warrior; a frontal chariot. B: fights at Troy: Menelaus; a hero and his charioteer in a chariot wheeling around; Hektor(?) and Dionesdes fighting over a fallen hero. Predella: A: Birth of Athena. B: a horseman leaving home.
- C] Body: B: to right of Menelaus' head: Μενελα<ε>ος.(1) Miswritten? The left duelist: [he]κτ[op](?).(2) To left of the right-hand duelist: Διομ[εδες], retr.
- D] Ex Oest. Museum 237.

(1)or Μενελα<α>ος(?). (2)Masner, doubtfully; he says the first extant letter could be a pi.

7947.

Vienna, Kunsthistorisches Museum 3670.

- A] BF lip cup. From Cervetri. Xenokles Painter? Xenokles potter. Third quarter sixth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 34-35, pl. 5. ABV 185/4.
- B] No figured decoration.

- C] Handle zone: A: ΧΘΕΝΟΚΛΕΣ. B: ΕΠΟΙΕΣΕΝ.
 D] Ex Oesterreich. Museum 287. The placing of the inscription is not standard for the Xenokles Painter.

7948.

Vienna, Kunsthistorisches Museum 3691.

- A] RF cup. From Cervetri. Epidromos Painter. Last quarter sixth. 510-500 (Eichler). *ARV(2) 118/8, 1627, Add.(2) 174. K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 41. Brunn, BdI 1895, 219. Studniczka, JdI 6 (1891) 258ff. (interpretation). Klein, JdI 7 (1892) 140ff. (against Studniczka); ibidem, 144ff. (reply by S.). F. Hauser, FR ii, 337, on no. 179 (against S.). *F. Eichler, CV, Austria [1], pl. 2,4-6; 9, dr. of prelim. sketch; ibid., facs. of Gr. TGV 100/14B 25.
 B] Int.: at left, an altar; Hermes with his kerykeion leading a dog, disguised as a pig, to sacrifice; at right, a sponge, strigil and aryballos hung up. Ext.: plain.
 C] Int.: above the scene, along the margin: Επ[ι]δρου[ος] κα[λος]. Under the foot, Gr.: a reversed three-stroke sigma.
 D] Eichler points out that the script supports the attribution to the Epidromos Painter. There is a preliminary sketch on the Int., upside down to the final picture and figuring a naked figure walking to right. Eichler accepts Studniczka's interpretation that Hermes is leading a dog disguised as a pig to a sacrifice. [The sacrifice is perhaps in a palaestra, whence Hermes.]

7949.

Vienna, Kunsthistorisches Museum 3692.

- A] RF cup. From Cervetri. Triptolemos Painter. First quarter fifth. Early (Beazley). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 41-42 (not ill.). *F. Eichler, CV, Austria [1], pls. 3,4 and 4,1-2. E. Buschor, FR iii, pp. 118 and 122,6. ARV(2) 364/50, Add.(2) 223.
 B] Int.: a youth with his helmet and shield before an altar. A: Heracles and Antaios. B: Theseus and the Bull.
 C] Int.: to right of the helmet: καλος. Under the right arm: καλος, retr. A: under Heracles' right arm: καλος. To right of his head, widely spaced: ho πα[ι]ς. I.e., καλος|ho πα[ι]ς.(1) B: no inscription is mentioned in CV.
 D] Ex Oest. Museum 322.

(1)so Masner; this is disputed by Eichler who has: under Heracles' right arm: καλος. Above his head: [κ]α[λ]ο[ς].

7950.

Vienna, Kunsthistorisches Museum 3694.

- A] RF cup. From Cervetri. Douris. Python potter. First quarter fifth. Very early (Beazley). Ca. 500 (Eichler). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 43-44 (not ill.). *FR i, 271-72, pl. 53. Hartwig, Meisterschalen 216f. W.B. Dinsmoor, AJA 50 (1946) 106 and 116 (mentions; bibl.). *F. Eichler, CV, Austria [1], pls. 9-10 (bibl.). ARV(2) 427/3, 425, 1652, Para. 374, Add.(2) 235. Script 519. *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 10-11, 56 and n. 56, 73/11, pls. 6-7 and 143.

- B] Int.: a warrior leaving home, and a woman. Ext.: arming: A: seven warriors and Athena; a column. B: seven warriors.
- C] Int.: to the right of the warrior's head, along the margin: Δορις εγραψε. A: between the heads of three warriors at left, below the margin: ho παις καλο[s]. B: in similar position: [X]αι[ρεστρα]τος καλος. On the reserved foot profile, in BG: Πυθον, retr.(1)
- D] Ex Oest. Mus. 324. Early Douris: see Script. The earliest Douris signature. Wegner, Duris 19 and 23, following Schefold suggests that the signatures without the verb denote Python as owner of the workshop rather than as potter [but see Bloesch's attributions]. The subject of the Ext. could be the arming for the expedition of the Seven against Thebes (B.-O.); Tiverios suggests the Seven Against Thebes and Epigonoι. Attic with four-stroke sigma. Delta normal. Tailed rho.

(1)the nu is incomplete.

7951.

Vienna, Kunsthistorisches Museum 3695.+

- A] RF cup. From Cervetri. Douris. Python potter. First quarter fifth. 500-490. Ca. 490 (Eichler). *FR i, 272-75, pl. 54 (dr.; photo. of Int.). Masner, Oesterr. Mus. 44-45 (not ill.). W.B. Dinsmoor, AJA 50 (1946) 106 and 116 (mentions; much bibl.). *F. Eichler, CV, Austria [1], pls. 11-12 and 13, 1-2 (bibl.). ARV(2) 429/26 (much bibl.), 425, 1653, Para. 374, Add.(2) 236 (much bibl.). Robertson, AVCA 87ff., figs. 80-81 (A, B). *D. Buitron-Oliver, Douris (Kerameus 9, 1995) 13-14, 75/42, pls. 26 and 143. D. Buitron-Oliver, 'Stories from the Trojan Cycle in the Work of Douris,' in J.B. Carter and S.P. Morris, eds., The Ages of Homer [Festschrift for E.T. Vermeule] (1995) 440ff., figs. 27.8-10.
- B] The Armor of Achilles: Int.: Neoptolemus and Odysseus. A: Ajax and Achilles quarreling. B: the vote, with Athena in the center.
- C] Int.: along the left half of margin: Δορις εγρ(α)φ(ο)εν.(1) A: below the top margin: κο (for ho) παις καλος. B: below the top margin: Χαιρεστεατος (for Χαιρεστρατος) καλος.(2) On the reserved foot profile: Πυθον.
- D] Ex Oest. Mus. 325. + fr. in Villa Giulia (added to B by D. Williams). Unusually sloppy writing for Douris, but the writing on his early vases tends to be sloppy; it becomes neat in the middle period (see Script). On the subject of the awarding of the arms of Achilles, see B.-O. 13-14. Attic alphabet with four-stroke sigma. Delta normal.(3) Rho with and without tail. The letter forms taken from FR.

(1)alpha without cross bar; the sigma nearly a line.

(2)Reichhold leaves the space for τος vacant; Masner dots ο?; Beazley gives all letters. (2)B.-O. gives all inscriptions complete and without any errors. (3)the text in Buitron gives a dotted delta.

7952.

Vienna, Kunsthistorisches Museum 3698.

- A] RF cup. From Cervetri. Makron. Hieron potter. First quarter fifth. Hauptwerk I (Kunisch). *K. Masner, Die Sammlung antiker

Vasen im k.k. Oesterreich. Museum (1892) 42, facs. pl. F. Eichler, CV, Austria [1], pls. 13,3-4 and 14,1-2; pl. 13,4 is an exc. picture of the signature; p. 16, facs. of Gr. ARV(2) 471/193, 482, 1654, Add.(2) 246. TGV 92/4B 10. *Bothmer, 'Notes on Makron,' D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 45. H.-G. Hollein, Bürgerbild und Bildwerk der attischen Demokratie auf den rotfigurigen Vasen des 6.-4. Jh. (1988) 351/18. *N. Kunisch, Makron (Kerameus 10, 1997) 6, 170/95, fig. 17 (detail), pl. 35 (shows part of signature).

- B] Int.: a youth and a girl. A:-B: men and boys.
- C] On the reserved inner part of the right leg of handle B/A, in BG, facing out: Dip. in BG: $\eta\epsilon\rho\acute{o}\nu\ \epsilon\pi\omicron\iota\epsilon\sigma\epsilon\nu$. Under the foot, a complex Gr.: Eichler says the first four letters may be the Etruscan apas, retr., which is clearer on Vienna 3699, ARV(2) 467/127, and Villa Giulia 50,396, ARV(2) 365/82, both cups by Makron. [The facs. seems to show: APAS, retr. and separately AT. Johnston lists this under AT and speaks of the rest as a pair of marks; he calls the whole Gr. complex and obscure.]
- D] Ex Oest. Mus. 323. The pi pinched in, as often. Normal rho. Three-stroke sigma.

7953.

Vienna, Kunsthistorisches Museum 3699.

- A] RF cup. From Cervetri. Makron. First quarter fifth. Ca. 480 (Eichler). *F. Eichler, CV, Austria [1], pl. 15,1-3; pl. 15,3 shows the Gr.; p. 17 is a facs. of it. K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 320 and Gr. plate. VA 104/56. Pfuhl, M&Z 406. Bloesch, FAS 132/18. ARV(2) 467/127, Add.(2) 245.
- B] Symposium: Int.: a youth reclining. A: a youth between two men, all reclining. B: three youths reclining.
- C] Under the foot, an Etruscan Gr.: APAS, retr. and two unclear signs.
- D] Cup type C. For parallels to the Gr., see Vienna 3698.

7954.

Vienna, Kunsthistorisches Museum 3702.+

- A] Frs. of RF cup. Manner of Antiphon Ptr. (Beazley). Pistoxenos Ptr. (Williams).(1) Second quarter fifth. Beginning fifth (Eichler). *F. Eichler, CV, Austria [1], Vienna, Kunsthistorisches Museum 1 (1951), pl. 5,5-6 (no bibl.). ARV(2) 342/15 (Vienna), 343/29 (Leipzig). *D. Williams, RA 1996, 244, fig. 12a-c (all frs. joined).
- B] Int.: [hoplitodromos?] A nude warrior holding helmet and shield and wearing greaves, to left, but looking back.
- C] Int.: starting to right of his waist, vertically down, nonsense inscription (4 imitation letters show).(2)
- D] 2 frs. in Vienna. + Leipzig T. 607. + Dresden AB 431. All joining.

(1)Beazley att. the Vienna frs. and the fr. in Leipzig to the manner of the Antiphon Painter.; the Dresden fr. (giving the head) was unattributed. (2)so it seems from the photo., but Williams does not mention any inscription and I am not quite sure that these are letters. Eichler seems to have on one Vienna fr.: $[h]o\ \pi(\alpha)\iota\varsigma\ \kappa\alpha\lambda\omicron\varsigma$, with alpha lacking the

cross stroke.

7955.

Vienna, Kunsthistorisches Museum 3703.

- A] Fr. of RF cup. Unattributed. Last quarter sixth. 520-500 (Eichler). *F. Eichler, CV, Austria [1], pl. 5,3 (no bibl.).
B] Int.: part of the tondo line on which are two male feet walking to right; at left and right, scanty remains.
C] Int.: left to right and upside down: [κα]λ^ος.(1)
D] Could be the end of ho παις καλος or of a kalos-name.

(1)the feet intervene.

7956.

Vienna, Kunsthistorisches Museum 3711.

- A] RF skyphos. From Cervetri. Lewis Painter. Second quarter fifth. Early, ca. 475 (Smith). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 48, fig. 26 (dr.). *H.R.W. Smith, Der Lewismaler (1939), no. 3, pls. 3, 30,f and 31,a-b. *F. Eichler, CV, Austria [1], pls. 38,4 and 39,3-4. ARV(2) 972/3, Add.(2) 309.
B] A: Zeus seated with a phiale; Athena pouring for him. B: an old king, with a woman running toward him.
C] B: between the figures: [κ]αλε.
D] Ex Oest. Museum 329. The inscription from Masner's text.

7957.

Vienna, Kunsthistorisches Museum 3714.

- A] RF plastic kantharos (head vase: negress). From Cervetri. Unattributed. Class G: The London Class. End of sixth (Eichler). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 55, pl. 8. *Beazley, JHS 49 (1929) 49/10. *F. Eichler, CV, Austria [1], pl. 45,1-2; pl. 45,1 shows A with inscription, 45,2 only the side with the beginning of the inscription on B. Buscher, Münchner Jb 11 (1919/20) 14. Beazley, The Negro (1929) 28/49. Beazley, JHS 49 (1929) 49/10, 51, 77/12. ARV(2) 1534/18.
B] Palmettes.
C] At the bottom of the neck, below the palmettes, horizontal Grr.: A: ho παις ναι. B: καλος καρ(ρ)τα γε.(1)
D] Ex Oest. Museum 347. The palmettes and Grr. inscriptions are similar to the Vatican head vase, ARV(2) 1533/7, of the same class, q.v. The letters on A are well spaced, i.e., planned, and fill the whole space. The same is no doubt true of B also.

(1)CV prints the rho as D-shaped; it appears to be extant. Beazley in JHS interprets: ho παις καλος, ναι, καρτα γε. But why not as written: ho παις, ναι, καλος, καρτα γε(?). At any rate, it is a single inscription in two parts.

7958.

Vienna, Kunsthistorisches Museum 3718.

- A] RF pyxis and lid. Unattributed. Third quarter fifth (Eichler). *F. Eichler, CV, Austria [1], pl. 48,3,6; p. 40: facss. of Grr. K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 384. Hackl 60/Vienna 384. TGV 22, 180/s.l. 4, 11 (Gr. confused with Vienna 1971).

- B] On the top of the lid: head of a helmeted youth to left.
- C] Under the lid and on the bottom: ΘΑ.
- D] Before firing (Hackl). To fit the lid to the correct body.
TGV 22 doubts that the first letter of ΘΑ is alphabetic. It seems to resemble a cartwheel theta.

7959.

Vienna, Kunsthistorisches Museum 3722.

- A] BF/RF Nikosthenic neck amphora. From Cervetri. Unattributed.(1)
The Class of Cabinet des Médailles 2187. 530-520. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 39-40, fig. 22 (dr.). H. Brunn, 'Dike und Adikia,' MemInst 2 (1865) 383-87. *F. Eichler, CV, Austria 2, pl. 51,1-4. P. Jacobsthal, Göttinger Vasen (1912) 60 n. 2 (dotted delta). L. Petersen, Zur Geschichte der Personifikation (1939) 19f. D.S. Robertson, CR 73, 11-12. Beazley, AJA 52 (1948) 336. ABV 320/11, ARV(2) 11/3, 1618 (shape), Para. 321, Add.(2) 151. *H.A. Shapiro, Personifications in Greek Art (1993) 231/6, 39-40, fig. 5 (A).
- B] Body: RF: A: a woman killing another with an axe (Dike and Adikia). B: Ajax with the body of Achilles. On the neck, BF: A, B, each: a satyr and a maenad. On the topside of the mouth, BF: lions and boars.
- C] A: above the left woman's head: ΔΙΚΕ. To the right of the other woman, facing the margin: ΑΔΙΚ[ι]α, retr.(2)
- D] Ex Oest. Mus. 319. For Adikia, see Robertson. The pair appeared on the Chest of Cypselus, Paus. 5.18,2, and on a fr. of a BF eye cup, Basel, Cahn 826, q.v. Shapiro thinks the two vases are dependent on the Chest of Cypselus or its source. Dotted delta.

(1)listed among 'sundry very early red-figured pots' and compared to Villa Giulia (M. 633). (2)so Masner. Adikia is retr. and unclear. CV: ΑΔ[ικι]α, retr. It has been read variously, including a reading by Brunn who had the last letter as epsilon: see Shapiro 39 n. 25.

7960.

Vienna, Kunsthistorisches Museum 3723.

- A] RF neck amphora. Near Kleophrades Painter.(1) Late sixth. Earliest period (Beazley). *G.M.A. Richter, AJA 40 (1936) 109, figs. 13 (dr. after Archäol. epigr. Mitteil. 5 [1881], pl. 4) and 15 (photo., detail). Kraiker, JdI 44 (1929) 195, n. 1. *Richter, ARFV(2) 180, n. 10. *den Tex, AM 62, 38-40. W.B. Dinsmoor, AJA 50 (1946) 99 and 117 (mentions; bibl.). *ARV(2) 193. Add.(2) 189.
- B] A: a boxer. B: sn athlete scraping himself.
- C] Faint and fragmentary: nonsense: A: to left of the boxer: πϵ. On the right: εσ. B: to left of the athlete: six imitation(?) letters beginning with ε. At right: ε(ο)(χ).
- D] Ex Oest. Mus., inv. 1091. Formerly attributed to Epiktetos on the basis of a reading of the inscriptions (Klein, MS 108/26, Hoppin, Pfuhl, and Beazley, VA 28/50). Kraiker disagreed. Beazley, VPol. 15, n. 3: painted by Epiktetos under the influence of Euthymides. Later Beazley connected it with the Kleophrades Painter, while Richter attributed it to the painter himself. Cf. Robertson, AVCA 66, on the 'Epiktetos' signatures.

(1)Beazley says 'perhaps'. Richter in AJA thought perhaps by the very earliest Kleophrades Painter, before his style was formed. (2)after the dr. in A.E.M.; clearly poor. Richter in ARFV says: formerly read as : Epi..e...egr.ph.... and Ep..... e....., i.e., two signatures by Epiktetos. Den Tex informed Richter that Wilhelm and others considered the letters meaningless.

7961.

Vienna, Kunsthistorisches Museum 3725.

- A] RF pelike. From Cervetri. Berlin Painter. Ca. 500. Very early, Beazley. *F. Eichler, CV, Austria 2, pls. 68-69; p. 17, facs. of Gr. Hackl 36/357. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 50 and pl. (facs.); not ill. *FR ii, 75-81, pl. 72. ARV(2) 204/109), 1633, Para. 342, Add.(2) 193 (much bibl.). Script 494.
- B] The Murder of Aegisthus: A: Orestes, Aegisthus, Chrysothemis. B: Clytemnestra, Talthybius.
- C] A: to left of Chrysothemis' legs: Κρυσοθεμις, retr., for Χρυσοθεμις. To right of Orestes' head: Ορεστες. Under Aegisthus' throne: Αιγισθος. B: to left of Talthybius' back: Θαλθυβιος. To right of Clytemnestra's body: Κλυταμειστρα. Under the foot, Gr.: ΑΡ with an extended cross bar. See TGV 133/9E 78.
- D] Ex Oest. Mus. 333. Earlier often attributed to Euthymides; Beazley in ARV(1) 27/1 attributed it to the Vienna Painter; in ARV(2) he accepted Robertson's attribution to the very early Berlin Painter.

7962.

Vienna, Kunsthistorisches Museum 3728.

- A] RF pelike. From Cervetri. Hermonax. Second quarter fifth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 51 (not ill. but good print of inscr. in text). *F. Eichler, CV, Austria 2, pl. 74,1-5; p. 19, facs. of Gr. Klein, MS(2) 201/5. VA 124/18. Richter, RF 108. F.P. ARV(2) 485/24, 1655, Add.(2) 248. *Script, p. 102. Robertson, AVCA 175, fig. 185 (A).
- B] A-B: The Sphinx at Thebes: A: in the center, the sphinx is seated on a high column; on either side, a seated Theban; at left, a youth; at right, a bearded traveler, no doubt Oedipus.
- C] A: a stoich. two-liner: ηερμοναχς | εγραφεεν.(1) Under the foot, Gr.: Δ. Not in TGV.
- D] Ex Oest. Museum 336. Attic with four-stroke sigma. Tailed rho.

(1)printed as oblique stoich. in Masner. The signature is between the head of Oedipus and the sphinx. [There is very little room for it.]

7963.

Vienna, Kunsthistorisches Museum 3729.

- A] RF stamnos. From Cervetri. Argos Painter.(1) First quarter fifth. Beginning fifth (Eichler). *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 52 (not ill.). Klein, L. 125,3. Engelmann, JdI 18 (1903) 52f./11. RE 2, 793/3; 9, 1738. *F. Eichler, CV, Austria 2, pl. 66,1-4; p. 15, facs. of Gr. A. Rocco, ArchClass 5 (1953) 89/IV. Metzger,

Représentations (1951) 339 n. 5. *ARV(2) 288/1 (much bibl.), 1642, Add.(2) 209. *TGV 108/5C 5 and p. 200.

- B] A: Death of Argos by Hermes; Io as a cow before Zeus. B: a youth giving a hare to a boy; a man leaning on his stick.
C] A: above the scene: καλος Δαμα<ς>.(2) To left of Argos' shoulder: Αργος. Under the foot, Gr.: chi over tau or delta over a vertical, with the diagonals crossing; see TGV.
D] Ex Oest. Museum 338.

(1)"Very like the Geras Painter, but less old-fashioned," Beazley. (2)DAMA [dotted delta, printed], CV. Masner does not give the final sigma. The delta is represented as dotted in Masner, ARV(2) and CV.

7964.

Vienna, Kunsthistorisches Museum 3737.

- A] RF column krater. From Cervetri. Harrow Painter. First quarter fifth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 53, pl. 6. *F. Eichler, CV, Austria 2, pl. 87,1-2; p. 26, facs. of Grr. RE xxii, 547/M 3. ARV(2) 275/61, Add.(2) 207.
B] A: Poseidon. B: a youth fleeing.(1)
C] A: to right of Poseidon's head: καλος. Under the foot, Grr.: Δ!(2) and ligature ME.
D] Ex Oest. Museum 340.

(1)from Poseidon (Masner). (2)not in TGV; probably owner's initials. Only the lower part of the letters is preserved.

7965.

Vienna, Kunsthistorisches Museum 3771.

- A] RF oinochoe. From Cervetri. Painter of Paris Gigantomachy. First quarter fifth. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 48-49, fig. 27 (dr.). ARV(2) 424/134.
B] Komos of three youths: the left-most plays the flutes.
C] Above the flautist: nonsense: γο "und zwei Hasten."
D] Ex Oest. Museum 330. Brygan nonsense.

7966.

Vienna, Kunsthistorisches Museum 4404.

- A] Frs. of RF cup. Unattributed. Ca. 500 (Eichler). *F. Eichler, CV, Austria 2, pl. 99,1-2. Beazley, CF 8, on pl. I 32. Brommer, Vasenlisten (1956) 110/B 3.
B] Int.: Heracles and the horses of Diomedes (only one horse is seen in this scene). A: (part of) Athena mounting a chariot; the feet of Hermes. Another fr.: B: a human leg and an animal leg, both bent (Heracles and the Cretan bull?).
C] Int.: καλ[--].
D] Two frs. bought in Italy in the late 19th century and formerly in a private collection.

7967.

Vienna, Kunsthistorisches Museum 4436.

- A] RF cup. Pistoxenos Painter. Second quarter fifth (Eichler). *F. Eichler and W. Oberleitner, CV, Austria [3], ARV(2) 1672/5 bis, Add.(2) 298.
B] Int.: a young warrior running. A: duel over a fallen warrior.

- B: three hoplites running.
 C] Int.: to the warrior's left: ho παῖς καλ[ο]ς.
 D] Only the location of the inscription can be made out in the ph., pl. 150,2.

7968.

Vienna, Oest. Museum 226.

- A] BF amphora. Unattributed. Date? *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 26 (not ill.). Bull. Inst. 1865, 145.
 B] A: Peleus and Thetis; at left, a palm tree. B: Chiron and Nereus.
 C] Nonsense: A: under the palm tree and Thetis' arm: a row of dots. B: to left of Chiron's head and to left of Nereus: a row of dots for each.
 D] The vase should be in the Kunsthistorische Museum.

7969.

Vienna, Oest. Museum 384.

- A] RF pyxis with lid. Unattributed. Date? *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 60 (not ill.).
 B] Lid: a large head to left.
 C] On the pyxis and under the lid, Gr. before firing(1): a cross over a circle, and alpha.
 D] = inv. 12.037. To match the lid to the pyxis. Should be in the Kunsthistorische Museum.

(1)"eingedrückt," Masner.

7970.

Vienna, Oest. Museum 445.

- A] BG calyx krater. From Capua. Unattributed. Hellenistic. *K. Masner, Die Sammlung antiker Vasen im k.k. Oesterreich. Museum (1892) 63, pl. 8.1.
 B] Body: a gilded garland.
 C] Under the foot, a long unexplained Gr.: see Masner.
 D] = inv. 521. Ionic alphabet, including lunate sigma.

7971.

Vienna, University.

- A] Frs. of RF cup. From Italy. Unattributed. Date? *ARV(2) 1557/13. *AA 1891, 180/11 (not ill.). Klein, MS(2) 220/14.
 B] No figured decoration preserved.
 C] On the [reserved?] foot profile: [...] ΕΠΟΙΕΣΕΝ.
 D] Two handle frs. and a foot.

7972.

Vienna, University 53c17.

- A] Fr. of RF cup. From Orvieto. Castelgiorgio Painter.(1) First quarter fifth. CV, Germany 5, III I, pl. 10,13. ARV(2) 386/2.
 B] A: Upper part of a man in a chariot (only the horse's mane is preserved).
 C] To right of the man's head: h[---].
 D] No doubt from ho pais kalos, or the like.

(1)Manner of Brygos Painter. CV attributes to Brygos Painter.

7973.

Vienna, University 53c20.+

- A] Frs. of RF cup. From Orvieto. Eleusis Painter.(1) Late sixth. 510-500 (CV). Early (Beazley). *CV, Italy 5, III I, pl. 10,1-4, 7 (also 5: see below). AA 6 (1891) 181/13. *ARV(2) 314/1, Add.(2) 213.
- B] Int.: a woman(?) running. Ext.: Iliupersis: A or B: Astyanax upside down, held by Neoptolemos (little remains of him), also the head and raised arm of a woman; the head of Ajax and Cassandra at the Palladion (the lower part remains), also part of a shield and spear; a pair of arms, behind which is part of a shield.(2)
- C] A or B: on the Astyanax fr.: καλος.(3) On the Cassandra fr.: Λεα[γρος]. On the fr. with two arms: above the arms: καλο[s]. On the shield (on the fr. with arms), in BG: κ[αλος](?).
- D] + Vienna University 53c23-25. Beazley added CV, pl. 10,3 and 5.

(1)connected with the Proto-Panaitian Group. (2)the description is taken from CV; the distribution of the frs. is unclear. (3)may be with sideways sigma, if ARV(2) can be trusted.

7974.

Vienna, University 53d.

- A] Frs. of RF skyphos. From Italy. Achilles Painter. Third quarter fifth. "Parthenonzeit" (CV). 460-455 (Oakley). *H. Kenner, CV, Germany 5, III I, pl. 25,1-3. AA 1891, 179/4 (not ill.). Kretschmer, Vas. 150. *ARV(2) 995/117. *J.H. Oakley, The Achilles Painter (1997) 12, *54, 136/166, fig. 38D (profile), pl. 91A. LIMC vii, pl. 584, Talthybios 1.
- B] Unexplained subjects: Fr. 1: [heads of] Athena and Talthybios, facing (the last figures on the right side, near the handle root). Fr. 2: head and chest of a man to left, wearing pilos and himation: Telamon, or Ajax, or Teucer, and Aegina. Frs. 3-10: bits of drapery, and on fr. 4 also floral and tongue pattern.
- C] Fr. 1: above the man: Θαλθυβιος.(1) Fr. 2: above the man: [--]να : * Τελα[--].(2)
- D] Oakley lists 10 frs., all carefully described and figured. He notes on p. 12 that this is the only use of punctuation by the Achilles Painter.

(1)so Kenner in CV, 38. AA had red Θαλθυβιος, which is repeated by Kretschmer. (2)Kenner suggests either [Αθε]να or [Αιγι]να for the first name; Beazley cites only the latter, which is more likely as the contracted form of Athena is fairly rare. For the second name, Kenner restores Τελα[μῶν] or Τελα[μονιος], i.e., Telamon or Ajax. Oakley reads Τελα[μῶν] or Τελα[μονιος] referring to Teucer rather than to Ajax.

7975.

Vienna, University 501.

- A] RF cup. From Orvieto. Onesimos (O). First quarter fifth. Ca. 490. *CV, Germany 5, pls. 11,2,3 and 12,3-4. ARV(2) 324/64, Add.(2) 215. J. Jüthner. Die athletischen Leibesübungen der Griechen II (1968), pl. 45,c (Int.).

- B] Int.: athlete. A: a boy leading a horse. B: similar.
 C] Int.: around the picture, starting at upper right and thus facing the figure: καλος <h>ο(1) πας.
 D] Attic alphabet with four-stroke sigma.

(1)or [h]ο(?).

7976.

Vienna, University 502.

- A] RF cup. From Orvieto. Brygos Painter. First quarter fifth. *CV, Germany 5, III I, pl. 11,1,3. ARV(2) 377/109.
 B] Int.: a woman operating a water bucket at a well. Ext.: plain.
 C] Int.: around the scene: ηε πα[ς]. On the bucket, in BG: κ(α)λε. On the rim of the well, in BG: ηε πας.
 D] The inscriptions seem to refer to the woman. One alpha lacks the cross stroke.

7977.

Vienna, University 504.

- A] Fr. of RF stemless cup. From Orvieto. Somme-Bionne Group. Third quarter fifth. Later fifth (CV). CV. Germany 5, III I, pl. 22,1-2. AA 6 (1891) 180/9. ARV(2) 1299/2.
 B] Int.: the back and the left leg of a nude athlete.
 C] Under the foot, an Etruscan Gr.: χνεθnanas, retr.
 D] CV compares CIE 4922.

7978.

Vienna, University 505.

- A] Frs. of RF calyx krater. From Vulci. Polygnotos. Third quarter fifth. Late (Matheson). *CV, Germany 5, III I, pl. 24,1-14. ARV(2) 1030/33, Para. 442, Add.(2) 317. H. Kenner, `Zur Achilleis des Aischylos,' ÖJh 33 (1941) 1-24. LIMC i, 117 Achilles 480; 125 Achilles 524; vi 809 Nereids 328. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 78f., 250-52, 354/P 38, pl. 62A-D. J.M. Barringer, Divine Escorts: Nereids in Archaic and Classical Greek Art (Ann Arbor 1995), app. no. 19, pls. 20-21.
 B] Upper row: A-B: Nereids riding sea animals with the armor of Achilles. Lower row: A: Ransom of Hector. B: Achilles mourning for Patroclus.
 C] Upper row: near one Nereid: καλε. By a Nereid and the snout of a horse: Θε[τις]. Below it: Κυ[μ--].(1) Near another Nereid and a dolphin: Να<υ>σι[--](?).(2) Near a Nereid who holds a dolphin: [Ψ]αμαθε.(3) Below it: καλε. B: the last figure on the right (Beazley): Θ[α]λθυβιος.
 D] 14 frs. Two-row. The third play of Aeschylus' Achilleis was Nereids. In the Iliad, Talthybios is connected only with the abduction of Briseis.

(1)Kymatolege, Kymo, Kymodoke, and Kymothoe are mentioned in CV. (2)CV's suggestion. (3)the psi is supplied in CV. Matheson reads: Ψαμαθε καλε.

7979.

Vienna, University 631a.+

- A] Fragmentary RF amphora. From Orvieto. Oltos. Last quarter sixth. Ca. 510. *Photo. *CV, Germany 5, III I, fig. 2, pls. 7,

8,1-3. CB iii, 9-10 (incorrect description). *Robertson, JHS 85 (1955) 93. Id., ÖJh. 47 (1964-65) 107-17, figs. 65-68. ARV(2) 54/3 and 6, *Para. 326, Add.(2) 163. Script 339.

B] A: The Struggle for the Tripod. B: Ares and Aphrodite remain.

C] A: by Athena's hand: [Aθ]ε[ν]α.(1) In front of her helmet:

χαίρ[ε]. Between Heracles' legs: ηερ[α]κ[λ]ε[ς]. Between

Apollo's legs: K[2-3]φς or κ[αλ](ο)ς(?).(2) Behind Apollo:

χ[α]ίρ[ε]. B: in front of Ares: Αρ[ε]ς, retr.(3) Behind him:

χαίρ[ε].

D] + Boston 10.219, ARV(2) 54/6, see Para. 326. "The masterpiece of the painter's fully developed style," Beazley.

(1)why not [Aθ]ε[ν]α[ι]α(?). The break occurs right after the alpha. (2)CV suggests the second part of a kalos-inscription. But the photo. shows a clear phi; hence a name (a kalos-name?) is perhaps preferable. K[όνο]φς seems possible; see LGPNii. (3)so CV (including the photo.); but I saw on Beazley's photo.: Αρες, retr.

7980.

Vienna, University 631b.

A] Frs. of RF amphora. From Orvieto. Dikaios Painter. Last quarter sixth. *CV, Germany 5, III I, pl. 9,1-6 and fig. 3. L. Talcott, ARV(2) 30/1, Para. 324.

B] A: Leto; Apollo; Artemis. Arming (legs of a warrior or an Amazon).

C] A: on Apollo's right, facing him: [Απο]λλῶν, retr.

D] Three frs. formerly associated with 631a: ÖJh 47 (1964-65) 116. Part ex Freiburg.

7981.

Vienna, University 651.

A] Fr. of BF lebes. Unattributed. Last quarter seventh. *CV, Germany 5, III H, pl. 5,2-3. J.M. Cook, BSA 35 (1934-35) 200, n. 2. Beazley, AJA 45 (1941) 596. Script 58.

B] Head and shoulder of a hairy male (centaur). At right, his opponent; on the left, a hand.

C] In front of the centaur's face, facing: Περ[αι]ος, retr.(1)

D] Beazley did not attribute the fr. to the Nessos Painter, as had been suggested, but thought it contemporary.

(1)suggested in CV; Beazley considered it, but opted for Περ[ε]ος, which seems less likely.

7982.

Once Vienna, F. Trau.

A] RF lekythos. Unattributed. Second quarter fifth. *Kretschmer, Vas. 234, para. 128. *ARV(2) 1582/28 (info. from Kretschmer quoting Katalog der Archäologischen Ausstellung vom 22. Mai bis 31. August 1893 in Wien 79).

B] The subject is not mentioned by Kretschmer.

C] Κλαυκῶν.(1)

D] Is this the vase cited by Kretschmer, Vas. 237, for the inscription Σαπφῶ(?).

(1)for Γλαυκῶν. Probably with καλος, although Kretschmer does not mention it. Beazley adds: 'Doubtful?'. Cf. also GAI i, 437.

7983.

Volos, Museum.

- A] Miniature amphoriskos imitating an SOS amphora. From Pharsalos? Unattributed. First quarter sixth. *Vidi. *facs.
- B] No figured decoration. Three reserved lines around the widest part of the body.
- C] On the shoulder, in large letters, making more than a half-circle, facing out, Gr.:
Φιλέταιρος : *μεῖδοκεν : *Νικύλλοι, retr.
- D] A perfume vase. Neck and handles are missing. I believe the inscription is Attic; Philetairos is a good Athenian name (see LGPN ii). A similar amphoriskos with a gift inscription is in the Kanellopoulos Museum in Athens, q.v.

7984.

Volos, Museum.

- A] RF lekythos. Bowdoin Painter. Second quarter fifth. *Vidi. Para. 406/47 bis (no bibl.).
- B] Nike pouring from a phiale on an altar.
- C] Many scattered letters, which I could not read, no doubt nonsense.

7985.

Volos, Museum Ka 4266/96.(1)

- A] Fragmentary prize Panathenaic. From Soros, Amphanai, sanctuary building, 1973. Group C of Pythodelos Group (Eschbach).(2) 336/5 (Eschbach). Pythodelos archon. *Vidi 1989. *N. Eschbach, Statuen auf Panathenäischen Preisamphoren des 4. Jhs. v. Chr. (1986) 112/cat. 67, pl. 30,3-4 (details of A). V. Milojcic, AAA 7 (1974) 70ff., pl. 34-37. J.P. Michaud, BCH 98 (1974) 662, 666, fig. 201f.
- B] A: Athena to right; column figures: at left: Triptolemos. At right: Nike. B: foot race.
- C] A: Kionedon: near the left column: Πυ[θοδηλο]ς.(3) Near the right column: athla inscription.

(1)or Ka 4266/91? (2)not in Beazley. (3)the spacing is exact for this archon (see Eschbach n. 479).

7986.

Warsaw, National Museum?

- A] BF oinochoe. Unattributed.(1) Third quarter sixth. *CV, Poland 1, pl.12,2 (bibl.). ABV 301, bottom.
- B] Dionysus; a maenad between two satyrs.
- C] Nonsense.
- D] Ex Goluchow, Czartoryski 13. A small vase.

(1)somewhat recalls two vases from the Princeton Group (see ABV).

7987.

Warsaw, National Museum?

- A] BF lip cup. From Italy. Unattributed. Third quarter sixth. *CV, Poland 1, pl. 14,1 (bibl.).
- B] Lip: A: siren and panther. B: siren and lower part of a human.
- C] Handle zone: A: χαίρε και πιει τευδε. B: [χ]αίρε και πιει τευδε.(1)
- D] Ex Goluchow, Czartoryski 159.

(1)uncertain reading.

7988.

Warsaw, National Museum?

- A] BG oinochoe (olpe). From Cervetri. Unattributed. Kriton Group.
Last quarter sixth. *CV, Poland 1, pl. 16,2. ABV 446/2, Para.
192.
- B] Undecorated.
- C] Body, in a cartellino: (K)ΡΙΤΩΝ ΕΠΟΙΕΣΕΝ: ΛΕΠΡΟΣΟΥ.
- D] Ex Goluchow, Czartoryski 98. The end of the inscription
is probably nonsense (so Beazley). There are four olpai
with a cartellino, 3 of them inscribed with potters'
signatures, the fourth blank: see ABV. Attic alphabet.
Kappa miswritten as two loops. Three-stroke sigma, normal
(see Para.).

7989.

Warsaw, National Museum?

- A] BF amphora. Diosphos Painter.(1) First quarter fifth. CV,
Poland 1, pl. 12,3. Beazley, VPol. 6 (attr.).
- B] A: Chiron receives the child Achilles from Peleus. B: Maia
and Hermes.
- C] A: to right of Chiron's face: Χέρων. Behind Peleus' back:
Πελευ(ς). B: nonsense: behind Maia's upper body: 7-8
nonsense letters. To left of Hermes' face, in the same
position: λχλ(ο)χ.
- D] Ex Goluchow, Czartoryski 15. Are the inscriptions on A and
B by the same hand?

(1)Beazley.

7990.

Warsaw, National Museum?

- A] RF ram's head rhyton. Brygos Painter. First quarter fifth.
*CV, Poland 1, pl. 23,4. Beazley, VPol., pls. 10 and 11,2.
ARV(2) 382/185, 1649, Para. 366, Add.(2) 228. *Photo. D.C. Kurtz
(ed.), Greek Vases: Lectures by J. D. Beazley (1989) 82, n. 17.(1)
H. Hoffmann, Attic Red-figured Rhyta (1962) 10/5, pl. 2,1 (does not
show inscriptions) (bibl.).
- B] Neck: A: twice: a satyr attacking a sleeping maenad. B: a
satyr playing the flute and Dionysus sacrificing at an altar.
- C] Nonsense: neck: A: σν(h).vi. Above the satyr at right:
υνοος. B: ν[.]ονοι. ονοσ.(2) C] "Nonsense inscriptions in field"
(Hoffmann).
- D] Ex Goluchow, Czartoryski 119. Hoffmann lists as: Once Goluchow,
Czartoryski 119, and says: "Stolen during the war from the Museum
Narodowe." For the irregular `heta' cf. Boston 01.8038.

(1)said to be now lost [not mentioned as ever in Warsaw].
Listed as `once Goluchow' in ARV(2), but as Warsaw, once
Goluchow, in Add.(2). Robertson, AVCA 305 n. 328, lists as
`Once Goluchow, Czartoryski'; on p. 100 he says it is lost.
(2)all inscriptions, except the third, from CV, text, only.

7991.

Warsaw, National Museum?

- A] RF Nolan amphora. Near Ethiop Painter. Second quarter fifth.

*CV, Poland 1, pl. 29,2. W. Fröhner, Collections du château de Goluchow: Antiquités (Paris 1899) 90/28 (not ill.). ARV(2) 666/1, 671/12. TGV 102/16B 12.

- B] A: Hermes and Athena. B: a draped youth.
- C] A: on Hermes' lower right: a nonsense inscription. Under the foot, Gr.: Π.
- D] Ex Goluchow, Czartoryski 172 (CV). ARV(2) 666/1 lists this vase as Once Goluchow, Czartoryski, F[röhner] 28, while 671/12 refers to it as Warsaw F. 28. TGV lists the vase as 'ex Goluchow 28'. I am assuming, perhaps rashly, that Beazley knew the vase was in Warsaw.

7992.

Warsaw, National Museum?

- A] BF thymiaterion (incense burner). Unattributed. Date? *CV, Poland 1, pl. 16,1. Beazley, VPol. 53 (not ill.). von Massow, AM 41 (1916) 93,1.
- B] Marriage of Heracles and Hebe: A: an altar; Aphrodite; Hebe; Heracles. B: Hermes; Apollo; Athena; Demeter. C: a marriage bed; three women.
- C] A: nonsense: two imitation inscriptions.
- D] Ex Goluchow, Czartoryski 165. The vase has the form of a tripod (the identification is CV's).

7993.

Warsaw, National Museum?

- A] RF cup. Unattributed. Date? *CV, Poland 1, pl. 29,1. W. Fröhner, Collections du château de Goluchow: Antiquités (Paris 1899) 91/29 (not ill.).
- B] Int.: two athletes exercising; at right, a terma. A: a young athlete between two youths. B: similar.
- C] A: [ho π]αις καλος.
- D] Ex Goluchow, Czartoryski 167.

7994.

Warsaw, National Museum 142,261.

- A] RF hydria.(1) Group of Brussels A 3096 (Polygnotan).(2) Third quarter fifth. *CV, Poland 1, pl. 34,1. ARV(2) 1033/6, Para. 443, Add.(2) 318. LIMC iii, 762 Eos 95. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) 365/BR 6 (not ill.).
- B] Shoulder: a youth departing? (Youth; youth with a horse; woman; at an altar). Body: Eos and Cephalus.
- C] Shoulder: at the top and center of the scene, behind the head of one of the youths: καλε. Body: to right of Eos' forehead: ηεος.(3)
- D] Ex Goluchow, Czartoryski 40. Mixed alphabet.

(1)with two rows of pictures. (2)if not by Polygnotos himself, a close imitation, but inferior (see ARV(2)). (3)in white, repainted. Cited also by Matheson.

7995.

Warsaw, National Museum 142,290.

- A] RF hydria. Leningrad Painter. Second quarter fifth. *TGV 165/21F 2, pl. 26 (ph. of Gr.). ARV(2) 571/76, Para. 390.
- B] Ceremonial cleansing of a youth (or nuptial bath (Rumpf)).
- C] Under the foot, Gr.: υδρ<, retr.

D] ὕδρ<ι>α<.

7996.

Warsaw, National Museum 142,307.

- A] RF Nolan amphora. Oionokles Painter. Second quarter fifth.
*CV, Poland 1, pl. 22,2. *CB ii, 40 (mention). Beazley, VPol.
19. ARV(2) 646/10, Add.(2) 275. *E.D. Serbeti, 'The Oionokles
Painter,' Boreas 12 (1989) 40.
- B] A: Nike with cithara, fillets and taenia. B: citharode: a
young musician, in a flowing robe to right, turns back to
receive the lyre.
- C] A: nonsense: γυιοσευι. γυιοσγυιοσ. B: to left of her
forehead: γυιοσι, retr. Behind her head and back:
γυιοεγυιοσ.(1) Under the foot, Gr.: ΔΙ.(2)
- D] Ex Goluchow, Czartoryski 34. Beazley cites the inscriptions
as parallels to Boston 01.8028 (CB ii, 39/86) by the
Briseis Painter.

(1)the inscriptions here mainly after CV's text; one photo.
shows on A: γυιο... to right of Nike's nose (her mouth
is closed). The inscriptions on B show partially in another
photo. in CV. Serbeti gives nonsense: αλιοσελι.
αλιοσε(α)λιος. αλιοσιαλος. ιοιλ(α). (α) = alpha without
cross stroke. She seems to read the gammas as alphas and
the upsilons as lambdas. (2)not in TGV.

7997.

Warsaw, National Museum 142,308.

- A] RF oinochoe. From Cervetri. Goluchow Painter. 530-520. *CV,
Poland 1, pl. 17,1. *Beazley, VPol. 11 ff., pl. 3,2.
Kretschmer, Vas. 107. Beazley, AJA 52 (1958) 338 (not ill.).
ARV(2) 10/2, 1618. Blatter, AA 1972, 237 and n. 2. *Photo.
Script 327.
- B] An acontist to left.
- C] In large letters: on his right: Μελιευς. On his left:
καλως, i.e., καλος.
- D] Ex Goluchow, Czartoryski 62. Very early, Beazley; Leagros
period, Brückner and Peters. Companion piece of Warsaw
142,463. "... the inscription ΚΑΛΩΣ ΜΕΛΙΕΥΣ is in an Ionic
alphabet, with 'Parian' use of the symbol E for η [this is
not right, cf. LSAG 294] and the symbol Ω for O [see
ibid.], " Beazley, AJA; but cf. Script, p. 167.

7998.

Warsaw, National Museum 142,314.

- A] RF skyphos. Newark Painter (Penthesilean). Second quarter
fifth. *CV, Poland 1, pl.40,2. Beazley, VPol. 65. ARV(2) 951/1.
- B] A: a woman with a phiale before an altar. B: a woman before
a chair.
- C] A: above the woman's head: καλη. B: to left of her head:
κ(α)λη.
- D] Ex Goluchow, Czartoryski 138.

7999.

Warsaw, National Museum 142,317.

- A] RF cup. From Nola. Boot Painter. Second quarter fifth. *CV,
Poland 1, pl. 37,1. ARV(2) 821/6. Robertson, AVCA 155 and n.
148 (mention).

- B] Int.: a woman offering an object (an apple: CV) to a seated youth; at left, a column. A: youths and women; a column. B: women, a youth and an old man; a column.
- C] Nonsense: Int., A, B, each: imitation letters: V-shaped upsilon's strewn about.
- D] Ex Goluchow, Czartoryski 80. Robertson discusses the history of Beazley's attributions.

7999a.

Warsaw 142,319.

- A] BF tripod pyxis. Unattributed. Ca. 500. *J.H. Oakley and R.H. Sinos, *The Wedding in Ancient Athens* (1993) 35, figs. 100-104. CV, Poland 1, Goluchow 1, pl. 16,1.
- B] Marriage of Heracles and Hebe: **1:** Hermes, Apollo, Athena, preceded by a female partially visible (with a torch) on **2.** (Artemis?). **2:** below 'Artemis', part of an altar; a female adjusting Hebe's veil (Aphrodite?); Hebe, lead by Heracles. **3:** Preparation of the bedroom: two females (Charites?) adjust pillows on either end of a bed; at left, a female to left with torches (Hera?); on the wall, a mirror.
- C] Nonsense: on **2.:** to right of 'Aphrodite's' head, diagonally upward: αλο. To right of Hebe's head, similar: 3 letters. To right of Heracles' head, similar: two letters.
- D] The inscriptions mark the happy couple.

8000.

Warsaw, National Museum 142,330.

- A] RF stamnos. From Cervetri. Copenhagen Painter. First quarter fifth. *dr. *CV, Poland 1, pl. 19. ARV(2) 257/15, Add.(2) 204.
- B] A: Heracles and Antaeus; at left, a column with Heracles' weapons; at right, a woman fleeing. B: Arming: a bearded man; a helmet; a youth arming; a woman with a lance and shield; a boy.
- C] A: above the heads: Ἡρακλῆς. Ἀνταῖος, retr. Under the foot, Grr.: AX. AV.(1)
- D] Ex Goluchow, Czartoryski 50.

(1)not in TGV.

8001.

Warsaw, National Museum 142,332.

- A] RF neck amphora. Euthymides. Last quarter sixth. 510-500. *CV, Poland 1, pl. 18. *Beazley, VPol. 13ff., pls. 4-6. Kretschmer, *Vas.* 153. C. Fränkel, *Satyr- und Bakchennamen* (1912) 37 and 90/b. ARV(2) 27/8, Para. 324, Add.(2) 156. Script 374. A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 149, *BRIKON* 1 (bibl.).
- B] A: a youth pouring wine from a pointed amphora. B: a satyr.
- C] A: to right of the back of the youth's head: Ἀθηνιδόν. Further to his right: ενχεῖ. Between his legs: ἡδ'ὕν. On his left: οἶνον. I.e., ἔνχει ἡδ'ὕν οἶνον. B: on the satyr's left: Οἶφόν. On his right: Βρικόν. Under the foot, Gr.: ΜΗ. See TGV 107/26B 7.
- D] Ex Goluchow, Czartoryski 63. On B, there are two satyr names, but only one satyr is shown. Note syllabic heta.

8002.

Warsaw, National Museum 142,333.

- A] Hydria in Six' technique. Sappho Painter. Early fifth?(1) *CV, Poland 1, pl. 16,3. *Haspels, ABFL 96, 106, 228/56 (not ill.). ARV(2) 300, Para. 246. Script 1137.
- B] Sappho playing the lyre.
- C] To right of the lyre's lower part, Gr.: Φσαφ<φ>δ.
Under the foot:, Grr.: ΧΑΤ. See TGV 137/11E 16.
- D] Ex Goluchow, Czartoryski 32. Irregular phi's. One phi is = cartwheel theta.

(1)Haspels p. 106 says she dates the vase somewhat later than Beazley does in VPol 8-9, i.e., ca. 500.

8003.

Warsaw, National Museum 142,335.

- A] RF neck amphora. Alkimachos Painter. Second quarter fifth. *CV, Poland 1, pl. 30,1. *Beazley, VPol. 29, pl. 18 (dr.). ARV(2) 529/4. *Photo. Script 660.
- B] A: two warriors setting out. B: a youth.
- C] A: between the faces, a near-horizontal two-liner in oblique stoich.: κοσνοσ| (α)σ(λ)σσ.
.
.
- D] Ex Goluchow, Czartoryski 53. Similar inscriptions: Oxford 1919.23?, Saint-Germain 7565, Berlin inv. 30,035, Boston 95.39, all by the same painter (ARV(2), nos. 6, 8, 57, 58). New York 41.162.16 (no. 1) has κοσνοσ on a stele. The alpha is not certain: perhaps upside down, or Attic lambda overwritten? The lambda is abnormal.

8004.

Warsaw, National Museum 142,336.

- A] RF Nolan amphora. Providence Painter. Second quarter fifth. *CV, Poland 1, pl. 22,1. ARV(2) 636/17. *Photo. E.D. Serbeti, 'The Oionokles Painter,' Boreas 12 (1989) 38 n. 130. RA 17 (1868) 347.
- B] A: Eos pursuing Cephalus. B: a man with a scepter, running.
- C] A: between the heads(to right of Eos' face):
κ(α)λε ^ ηε ^ π(α)υς, for παῖς. At mid-level:
καλος ho παυς, retr.(1) B: above the man's head:
κ(α)(λ)ο(ς) ho π(α)υς.(2)
- D] Ex Goluchow, Czartoryski 39. Serbeti identifies the vase with one once in the Dzialinsky collection and mentioned by Kretschmer [Vas. 188], although Beazley says it was in the Czartoryski collection. For παυς-παῖς see Berlin 2331 and the discussion in Serbeti, pp. 37-38; and now GAI ii, 278-79. Attic alphabet. Alpha with horizontal cross bar. Three-stroke sigma, once with a big squiggle that makes it resemble a four-stroke.

(1)I do not know all the letter forms of this inscription.
(2)Serbeti gives: καλος ho παυς. κα[λε] ηε παυς. καλος ho παυς.

8005.

Warsaw, National Museum 142,338.

- A] RF neck amphora. Phiale Painter. Third quarter fifth. 440-435 (Oakley). *J.H. Oakley, The Phiale Painter (Kerameus 8, 1990) 71/29, pls. 17,a and 34,e. *CV, Poland 1, pl. 30,3. *Beazley,

ARV(2) 1016/29. Script 886.

- B] Arming: A: a youth, and a woman with armor. B: a woman.
- C] A: on the shield, in BG: a large pointed A.
- D] Ex Goluchow, Czartoryski 59. The same shield device appears on two other vases by this painter: Hamburg 1897.222 and Naples 3083 (ARV(2), nos. 32 and 33). The alpha is pointed to the right.

8006.

Warsaw, National Museum 142,346.

- A] BF prize Panathenaic. From Vulci. Berlin Painter. First quarter fifth. Ca. 480 (Beazley). *CV, Poland 1, pl. 12,1. Brauchitsch 37/44. M.L. ABV 408/2, Para. 177, Add.(2) 106.
- B] A: Athena. B: horse race.
- C] A: to right of the left column: τον Αθeneθεν αθλον.
- D] Ex Goluchow, Czartoryski 164.

8007.

Warsaw, National Museum 142,355.

- A] RF bell krater.(1) Lykaon Painter. Third quarter fifth. *CV, Poland 1, pl. 24. C. Fränkel, Satyr- und Bakchennamen auf Vasenbildern (1912) 68, 92/1. ARV(2) 1045/6, Add.(2) 320. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 162, MIMAS 1. S.B. Matheson, Polygnotos and Vase Painting in Classical Athens (1995) *83, 432/L 6, pl. 68A-C (A, details of A). J. Boardman, Athenian Red Figure Vases: the Classical Period (1989), fig. 151 (reproduces a Beazley dr. of Mimas and Polynika with the inscriptions, from VPol).
- B] A: Dionysus with satyrs and maenads (preparing a drinking party). B: two satyrs and maenad, at a herm.
- C] A: above a fluting satyr: Μιμας. Above a maenad listening to him: Πολυνικα. Above a satyr pouring wine from an amphora into a large calyx krater: Ο[ι]νοπιον. Above the krater: Αλκιμαχος|καλος.(2) Above Dionysus' head (he dips his vessel into the krater): Διονυσος.(3) Above the maenad at right: Μαινα[ς]. Above a doe: Αξιο[πειθ]ης|καλος.(2) Matheson has an extra καλος, for which there is no human name available.
- D] Ex Goluchow, Czartoryski 43. For the identification of Alkimachos and Axiopeithes see Matheson 83. She misprints Πολνικα. Mixed alphabet: Ionic lambda; three-stroke sigma.

(1)a lug krater. (2)CV gives this in one line, but it must be in two; I do not know if it is stoich. (3)Διον[...]σος, Matheson.

8008.

Warsaw, National Museum 142,446.

- A] BF lip cup. From Vulci. Tleson Painter. Tleson potter. Third quarter sixth. *CV, Poland 1, pl. 13,4. ABV 180/35, Para. 74, Add.(2) 50.
- B] Lip: A: a swan. B: similar.
- C] Handle zone: A: Τλεσδν ho Νεαρχο εποισεν. B: similar.
- D] Ex Goluchow, Czartoryski 25.

8009.

Warsaw, National Museum 142,458.

- A] RF cup. Eretria Painter. Third quarter fifth. Ca. 430. *CV,

Poland 1, pl. 38. *Beazley, VPol. 61 ff., pls. 29,2 and 30. C. Fränkel, *Satyr- und Bakchennamen* (1912) 55 ff., 72 and 98/z. ARV(2) 1253/58, Add.(2) 354. Script 799. Lezzi-Hafter, *Der Eretria-Maler* (1988) 157-58, 321/76, pls. 57 and 58,e-f. RE, s.v. Tethys 1, 2a (Scherling). LIMC iv, s.v. Euboia II 1 (ill.). A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 148, AIETOS 1 (bibl.).

- B] Int.: a satyr and a maenad. A: two pairs of a satyr and a maenad, dancing. B: similar (the left maenad has a lyre).
- C] Int.: behind the satyr's shoulders: Δημων. Above the maenad's head: Χορῶ. A: Αἰετος. Above a maenad's head: Εὐβοία. Similar: Κίσσος. Κινυρά. B: Λημνος.(1) Δηλος. Τηθύς. The second satyr is not named.
- D] Ex Goluchow, Czartoryski 77. The inscriptions are in white. Ionic alphabet, but with three-stroke sigma.

(1)the name of a satyr, not a maenad.

8010.

Warsaw, National Museum 142,461.

- A] RF kantharos. From Nola. Unattributed. Class of Czartoryski kantharoi. Second quarter fifth. *CV, Poland 1, pl. 40,1. ARV(2) 982/7.
- B] A: a youth holding an aryballos over a stone block (altar? bema?). B: a bearded man with a lyre.
- C] A: behind the youth's head: καλος, retr.
- D] Ex Goluchow, Czartoryski 64. Both the youth and the man wear apex fillets, for which see RM 38-39, 86 n. 2. The kalos probably refers to the youth.

8011.

Warsaw, National Museum 142,463.

- A] RF oinochoe. From Cervetri. Goluchow Painter. 530-520. *CV, Poland 1, pl. 17,2. *Beazley, VPol. 11 ff., pl. 3,1. ARV(2) 10/1, 1618, Para. 321, ARV(2) 151. Script 326.
- B] Discobolus.
- C] Behind his back, facing him: χαῖρε παῖσός, retr. On his right, not facing him: (κ)αλος, ναι, retr.(1)
- D] Ex Goluchow, Czartoryski 61. A companion piece of Warsaw 142,308. For the date of the Goluchow Painter, see Robertson, AVCA 36 and n. 106: he is later than Beazley put him, as he shows Pioneer influence; an unskilled artist, basically BF, who may be = the Euphiletos Painter as Peters suggested. But cf. Script, p. 59.

(1)a two-dot punctuation between lambda and omicron may be accidental, as it is off-center and out of line.

8012.

Warsaw, National Museum 142,471.

- A] WG lekythos. From Athens. Unattributed.(1) Second quarter fifth. *CV, Poland 1, pl. 43,3. ARV(2) 723/1.
- B] Two women facing each other, that on the left offering a wreath; a kalathos between them.
- C] Between the heads, horizontal: (κ)α(λ)ε.(2)
- D] Ex Goluchow, Czartoryski 84.

(1)compared to the Group of Athens 2025, which stands between

the Tymbos and Aischines Painters. (2)CV prints the kappa without the lower diagonal and lambda as a delta (hence it is presumably an Ionic lambda).

8013.

Warsaw, National Museum 147,362.

- A] Fragmentary RF neck amphora. From Nola? Alkimachos Painter. Second quarter fifth. *CV, Poland 6, pls. 11,1-2 and 13,1-3 (no bibl.). ARV(2) 1658/21 bis, Para. 383.
- B] A: Eos pursuing Cephalus. B: mostly lost: an old man.
- C] A: under Eos' wings: (κ)οσλος.(1)
- D] Nonsense: imitation of καλος, typical of this painter, cf. e.g. Warsaw 142,335: κοσνος. Mixed alphabet.

(1)clear in pl. 13,1; not mentioned in CV.

8014.

Warsaw, National Museum 198,041.

- A] BF skyphos (cup-kotyle). Unattributed. Third quarter sixth. 540-520 (CV). *CV, Poland 4, p. 22, figs. 1-2 (phs. of inscriptions), pl. 38,4-5 (no bibl.).
- B] The lip and lower body are BG; the handle zone is reserved, the only decoration being the inscriptions.
- C] Handle zone: in BG: in large letters: nonsense: A: ουσ(υ)σι. B: οσυκλ.
- D] Ex Breslau (Wrocław). The inscriptions fill the handle zones.

8015.

Warsaw, National Museum 198,514.

- A] RF cup. Thalia Painter. Last quarter sixth. Ca. 520 (CV). *CV, Poland 6, pls. 1,1-2, 3,1-5, 5,1-2 (bibl.). ARV(2) 113/4, Add.(2) 173.
- B] Int.: victorious athlete: a nude male with a stick and taenia. Ext.: komos: A: three naked youths at a large krater. B: three naked youths, two fighting with their sticks, the third holding a drinking horn.
- C] Int.: starting to right of his head, along the margin: ho π[αις]. Starting to left of the head and facing the youth: καλος, retr.
- D] Ex Prague, Pollack and ex Breslau (Wrocław). CV gives the inscription on the Int. inaccurately; no inscriptions are mentioned for the Ext.

8016.

Warsaw, National Museum 198,554.

- A] WG lekythos. Near Diosphos Painter (CV).(1) First quarter fifth. Ca. 480 (CV). *CV, Poland 5, pls. 47,1-2, 49,1 and 50,5 (bibl.). Maeander 3 (1948) 297ff., fig. 1 and pls. 3-4. ARV(2) 302/19, Para. 357, Add.(2) 212.
- B] Between palmettes: a woman holding a mirror.
- C] To left of her middle, facing her: κλε, retr.(2)
- D] Ex Breslau (Wrocław). The neck and mouth are restored (Beazley).

(1)Beazley lists the vase among `Side-palmette lekythoi I', by the Diosphos potter. (2)a good picture: pl. 49,1.

8017.

Warsaw, National Museum 198,605.

- A] BF prize Panathenaic. Painter of the Warsaw Panathenaic. Ca. 530. *Photo. *CV, Poland 4, pls. 20,1-3 and 21,1-3 (20,1 shows the prize inscription well). Peters 22/11. Maeander 10 (1955) 261ff., figs. 1-2. *Brandt, Arch. Panath. I, 7/56. Para. 127/2. Script 1206.
- B] A: Athena (shield device: centaur). B: a chariot.
- C] A: to right of the left column, bending at the bottom:
τον Αθενεθεν α<θ>λον.(1)
- D] Ex Breslau (Wroclaw). The letters are reasonably careful but the inscription as a whole is casual: it moves away from the column and at the end bends into the horizontal with the missing theta at the corner. CV's text is not accurate.

(1)the missing theta would have come at the corner. My reading from CV: τον Αθε[ν]εθεν α<θ>λον. But a trace of the nu may be extant. The lambda is not Ionic, as Brandt prints it in error.

8018.

Warsaw, National Museum 199,240.

- A] RF alabastron. From Greece. Syriskos Painter. First quarter fifth. Late (Beazley). *Photo. ARV(2) 264/66, Para. 351.
- B] A bearded man conversing with a boy; at right, a column.
- C] Between the figures: Αριστον καλος.(1)
- D] Ex Königsberg 78. The lower half remains at Warsaw, the upper is lost.

(1)Lullies thought the inscription genuine (Beazley, who lists the name on p. 1567). The last letter is clearly a regular sigma in the photo., although ARV(2) has a four-stroke sigma lying on its back.

8019.

Warsaw, Museum E. Majewski inv. 18,185.

- A] Cup foot. From Parutino near Odessa. Unattributed. Fourth. *CV, Poland 3, Collections Diverses, pl. 4,6 (no bibl.).
- B] No figured decoration preserved.
- C] Under the foot, Gr. in the BG in large letters following the margin: ΙΦΑΜ.
- D] Ionic lambda. Stemmed phi.

8020.

Washington, Smithsonian Institution 101,832.

- A] Fr. of RF cup. From Italy. Colmar Painter (Schwarz). Early fifth. Ca. 510-500 (Schwarz). Early (Schwarz). *Vidi. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 42/44, pl. 57; p. 42 (facss.) (no bibl.).
- B] A: upper part of a hoplitodromos.
- C] A: on the shield is a BG sign which Schwarz interprets as an Ionic lambda with uneven bars, but it looks more like a smeared alpha and is probably not a letter. I ignore Schwarz' suggestions (Leagros or Lysis). To left of the youth's forelocks: [--]νϕ^[--](1) (Schwarz seems to be doubtful of the alpha; I was not.) She suggests Panaitios kalos [probably [Πα]να^[ιτιος ---] rather than

[Π]^αν[αιτιος---], retr., as the head intervenes. [Cf. New York 14.105.9].

- D] A small fr. Schwarz says the race of hoplitodromoi is a favorite subject of the early Colmar Painter.

(1)the extant letters stop at the face.

8021.

Washington, Smithsonian Institution 136,372.(1)

- A] BF lip cup. From Vulci.(2) Tleson Painter. Tleson potter. Third quarter sixth. 550-530. *Hoppin, BF 403 (A). Beazley, JHS 52 (1932) 172 (not ill.). ABV 179/17. *Vidi. Script 272. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 31/26, pls. 35-37 (pl. 37 has exc. pictures of both inscriptions), p. 31 (facss.) (bibl.).

- B] Lip: A, B, each: a sphinx.

- C] Handle zone: A: [Τλε]σὸν ἦο Νεαρκὸ ἐποίησεν.

B: Τλε(σ)δ(ν) ἦο (Ν)ε[αρχὸ ἐποίησεν].

- D] The writing is unusually sloppy for the Tleson Painter, but it is his hand. For kappa instead of chi see: Toledo 58.70, Para. 75; Heidelberg S 28 (ABV 181/9); Heidelberg S 30, (181.8).

(1)now Princeton. (2)so ABV; but the label in Washington said 'Orvieto.' Schwarz has Vulci: bought by Wilson at Vulci in 1885-86. Orvieto must be wrong.

8022.

Washington, Smithsonian Institution 136,373.

- A] RF cup. From Orvieto. Akestorides Painter. Second quarter fifth. Ca. 460. *Vidi. *Photos. *Beazley, AJA 52 (1948) 338/3, pls. 35,a and 36-37. Furtwängler, SB Munich, Ph.-hist. Klasse 1905, 251/4. *Ullman Festschrift 22/7. E. Pöhlmann, Würzburger Jb. 2 (1976) 72/7. ARV(2) 781/4, Add.(2) 288. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 46/49, pls. 61,5-63 (all; pl. 61,5 is a detail with book roll); p. 47 (facss.). Beazley Archive db, no. 209,614.

- B] Int.: a trainer; an athlete with halteres. A-B: school: A: a seated youth reading from an open book roll; a youth with a lyre; a man leaning on his stick. B: a man leaning on his stick; a youth with closed tablets (satchel: handle, string, no stylus); a youth.

- C] A: on the book roll which is displayed horizontally (not in perspective), in four stoich. lines of five letters each: ἡὸς (= ὥς) δέ μοι καὶ μᾶλ' ἄλ' οὐν ἐπέσ' < αὐτο θυμὸς ἀγένορ >... .(1)

- D] The reading is Beazley's in AJA, who cites Iliad 9.399 and 13.538. In 'Ullman Studies' I suggested an alternative: ὃς δέ μοι καὶ μᾶλ' ἄλ' οὐν ἐπέσ' < χε νόον τε καὶ λῆμα >. There is a mark in the shape of > extra ordinem at the end of the quote, which is of unclear significance. Schwarz' discussion of the inscription is unclear.

8023.

Washington, Smithsonian Institution 136,375.

- A] Fragmentary RF cup. From Orvieto. Colmar Painter. Early fifth. Very early (Beazley).(1) *ARV(2) 354/25 (no bibl.). H. Philippart,

`Collections d'antiquités classiques aux États-Unis,' Revue de l'Université de Bruxelles 33 (1928) 34. *Vidi. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 43/45, pls. 58-59; p. 43 (facss.).

- B] Int.: a naked youth crouches before a large column krater at the left and ladles from it while holding a drinking horn in his left hand. Ext.: symposium: three reclining figures on each side: A: a youth; a basket hung up; a bearded man; a male. B: a male; a bearded man; a youth.
- C] Int.: to left of the youth's face: $\kappa\alpha\lambda\omicron\varsigma$, retr. By the lower body: $\Lambda[\epsilon\alpha\gamma\rho\omicron]\varsigma$. I.e., $\kappa\alpha\lambda\omicron\varsigma\mid\Lambda[\epsilon\alpha\gamma\rho\omicron]\varsigma$. A: at the level of the head: $[\Lambda]\epsilon\alpha\kappa\rho\omicron\varsigma$. (2) Probably continuing: $[\kappa\alpha\lambda\omicron]\varsigma$. B: on both sides of the man's head: $[?A\nu\tau]\iota\alpha\varsigma$.
- D] Int.: the object in the hand of the boy, which mostly disappears into the krater, does not look like part of an oinochoe, rather like a cloth or sponge. Antias appears i.a. on two other cups by the Colmar Painter.

(1) Schwarz thinks the cup not early but dates it ca. 500.
 (2) so Beazley; I read the kappa as a lambda, but Beazley is no doubt right. Schwarz has: from the head of the youth at left: $[\Lambda]\epsilon\alpha\kappa\rho\omicron\varsigma\mid[\kappa\alpha\lambda\omicron]\varsigma$.

8024.

Washington, Smithsonian Institution 136,378.+

- A] Fragmentary RF cup. From Orvieto. Unattributed. Recalls Trieste and Scheggino Painters (Schwarz). Second quarter fifth. 460-450. Ca. 430 (Schwarz). *Vidi. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 62/69, pls. 83-85 (83,1 and 84,1 show the inscription on A; 84,2 is exc. for the inscr. on the Int.); p. 62 (facss.) (no bibl.).
- B] Int.: two draped youths conversing. A: two youths (that on the left with his stick) and a woman. B: a male; a woman; a male.
- C] Int.: above the heads: $\kappa\alpha\lambda\omicron\varsigma$. A: to right of the the back of the woman's head, a horizontal stoich. two-liner, left-aligned: $\kappa\alpha\lambda\omicron\varsigma\mid\kappa\alpha\lambda\eta$. (1)
- D] + Chicago, University 478-8 and 478-30 (not joining). Not in Beazley. The two painters mentioned by Schwarz are later than the Penthesileans (see ARV(2) 1400). Large letters. Alpha with horizontal cross stroke. Ionic alphabet.

(1) the stoich. may be accidental. The inscriptions are in white.

8025.

Washington, Smithsonian Institution 136,379.+

- A] Fr. of RF cup. From Orvieto. Painter of Orvieto 191A (Penthesilean). (1) Second quarter fifth. *Vidi. Furtwängler, SB Munich 2 (1905) 251/5. Hoppin, RF i, 349. VA 129. H. Philippart, `Collections d'antiquités classiques aux États-Unis,' Revue de l'Université de Bruxelles 33 (1928) 35/1. CV, Germany 5, pl. 19,2 (Vienna fr.). ARV(2) 938/25 (Washington), 941/25 (Vienna). *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 54/59, pls.

73,1-74 (all frs.); p. 55 (facss.).

- B] Int.: a youth seated on a base and another youth. A: a youth and parts of two males; a cross.(2) (Washington). B: two youths at right remain (Vienna frs.).
- C] Int.: on the base, in BG: [--]? καλος.(3) To right of the right youth's legs, vertically stoich.: καλος|καλος. A: to left of the left youth's head, horizontally stoich.: καλος|καλος. B has no inscriptions preserved.
- D] + Vienna, University 503.40, uninscribed, adding two figures on B (Schwarz). The alphabet is Ionic except for three-stroke sigma once.

(1)Schwarz assigns the vase to the above although Beazley attributed the Vienna fr. to the Painter of London E 777 and only the Washington fr. to the Painter of Orvieto 191A.

(2)Beazley says: "youth and males." (3)I doubt that there was a word before the καλος. Schwarz shows the inscription as complete.

8026.

Washington, Smithsonian Institution 136,380.

- A] Fragmentary RF cup. From Orvieto (label). Epiktetos. Last quarter sixth. 510-500. Late. Ca. 500 (Schwarz). *ARV(2) 76/72. *Vidi. *Script 353, Fig. 85. *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 41/42, pl. 53; p. 42 (facss.).
- B] Int.: a young komast with skyphos and oinochoe, running.
- C] Int.: starting to left of his right foot and continuing along the margin, filling 2/3 of the circle:
ηπ[π]αρχ[α]ος[κ]αλος.(1)
- D] Slightly inaccurate in ARV(2). Sloppy writing.

(1)the right hand and the head intervene.

8027.

Washington, Smithsonian Institution 136,385.+

- A] Frs. of RF cup. From Orvieto. Nikosthenes Painter. Last quarter sixth. 510-500 (Schwarz). *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 44/46, pls. 60-61,1. Furtwängler, SB Munich 2 (1905) 250/3. ARV(2) 125/12 (Washington); 127 (Amsterdam). J.M. Hemelrijk, Vereniging van Vrienden Allard Pierson Museum, Mededelingenblad 40, 11, figs. 13-13a. (combined frs.). CV, Netherlands 6, pl. 6,4 (the same).
- B] Int.: part of a warrior. A: Athena mounting her chariot, with two grooms, one of whom brings up a trace horse, while the other stands behind the harnessed horses. B: front of a chariot(1); a satyr facing the horses heaves a boulder on his back.
- C] A: between the groom and the harnessed horses: [--]λ[--].(2)
- D] + Amsterdam 2779 (ex Arndt), since 1985 on permanent loan at the Smithsonian.

(1)a chariot of Dionysus (Beazley). (2)this shows in pl. 60,1.

8028.

Washington, Smithsonian Institution 136,393.+

- A] Frs. of RF cup. From Orvieto. Aberdeen Painter (Penthesilean).

- Third quarter fifth. Ca. 440-430 (Schwarz). *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 52/55, pl. 70 (all frs.). ARV(2) 921/27 (Washington only).
- B] Int.: feet of a draped youth. A: portions of three dancing youths. B: probably similar: parts of two youths remain.
- C] A: between the left and center youths: κ[αλος].(1)
- D] + Chicago 478-9 (joins), 478-38, 478-20, 478-42 (1967.115.453) (Bothmer). + Mainz, University 10:1 and 10:2 (joins Chicago 478-42) (Schwarz).

(1)so Schwarz' text.

8029.

Washington, Smithsonian Institution 136,415.

- A] Fragmentary BF amphora. From Orvieto. Painter of Berlin 1686. Third quarter fifth. 550-530. Ca. 540 (Schwarz). *Beazley, BSA 32 (1931-32) 11/10, pl. 5,1 (A).(1) *Beazley, AJA 33 (1929) 362.(1) ABV 297/18, Para. 129. *Vidi. *Neils, Goddess and Polis (1992) 17, fig. 2 (A). *S.J. Schwarz, Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C. (Bretschneider 1996) 16/1 (with facss. of inscriptions), pls. 3-6 (A, B, side), front of dust jacket (A, color) (the number given as 136415A).
- B] A: the crowning of a victorious athlete: a youth with a taenia; a bearded man (judge), seated, is confronted by a nude youth with branches and a fillet on his head; a draped male carries a tripod; two naked youths. B: fragmentary (the left half is now blank in the ph.: only the right-hand portion remains): Departure of a Warrior(?): upper part of Hermes; a bearded warrior; a draped youth with his staff.
- C] Nonsense: A: to right of the victor's legs: ετοχαιοχαιο, retr. Similarly for the youth carrying a tripod: [4-5]χαιοι.(1) B: above the youth's head, curved: χετνοι.(2) The other inscription is written vertically down, between the youth's legs and the margin; it is retr. and faces out: (.)[--]αοτονοχv(.), retr.(3)
- D] Much restored; the foot and mouth are genuine (ABV). Compare Philadelphia 3441, by the same painter. Furtwängler, SB Munich 2 (1905) 225 and 232 and Beazley, AJA 33 (1929) 361-62 thought the inscriptions meaningless; Pickard-Cambridge, DTC (1927) 246 thought they were addressed to horses ('giddy-up'), but the type occurs on 6 vases by this painter that have no horses: Berlin (East) 1697; (Once) Northwick Park, Spencer-Churchill (Beazley, AJA 33 (1929), 361, fig. 1); Cab. Méd. 207; Philadelphia 3441; Paris Market (ABV 297/19); Private (Moon and Berge, Midwestern (1979) 54/32. [Also Berlin 1686.] So also on this vase.

(1)readings from photos. My readings differ somewhat. (2)so the ph., pl. 6; the facs. in Schwarz, p. 16 reads: χετνο. The chi is in a break, partially preserved. (3)so the ph. in Schwarz. The facs. has a dot before the alpha, which is erroneous. There is a trace of a letter, then a missing piece where a second letter should be, then probably a vacat of one letter, then the alpha; the third letter after the alpha is in a break: I read τ, the facs. has chi; the

last letter is a dot. There is a dot over the first nu, and it and the second nu could be sideways sigmas.

8030.

Wellesley College Art Museum.

- A] BF lekythos. Diosphos Painter. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 64/27. Bothmer, Amazons 11/97 and p. 100. ABV 510/12, Add.(2) 127.
- B] Three Amazons preparing for battle: an Amazon with shield and spear; at left, a dog; an Amazon leading a horse; a tree behind; an Amazon with a spear picking up a shield.
- C] Nonsense: between the tail and right hind leg of the horse: five imitation letters. To the lower right of the Amazon leading the horse: seven imitation letters.
- D] Ex Boston, Oddy. The inscriptions mark the middle Amazon as the most important.

8031.

Wellington, University 1964.1.

- A] BF band cup. Unattributed. Third quarter sixth. Late in the quarter (Green). *CV, New Zealand 1, pl. 28,5-9.
- B] Handle zone: A: a satyr running. B: a satyr running.
- C] Handle zone: A: on the satyr's right: a nonsense inscription: imitation letters.(1)

(1)unclear in the photo.

8032.

Williamstown, MA, Williams College 1919 CG 42.

- A] BF oinochoe. Unattributed. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 58/24. Gerhard, Auserl. Vasenb. iii (1858) 85, pl. 312,1,3.
- B] A bridal couple in a chariot (Pelesus and Thetis?), with Artemis(?), Dionysus and Hermes.
- C] Above the scene: nonsense: seven imitation letters beginning with three-stroke sigma.
- D] Very casual writing. According to Mertens, in the Class of Vatican G 47, close to Louvre F 345 (ABV 429/2).

8033.

Williamstown, MA, Williams College 1964.9.

- A] RF stamnos. Troilos Painter. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 86/41. B. Philippaki, The Attic Stamnos (1967) 48, 56. ARV(2) 1643/10 bis, 1708, Para. 356, Add.(2) 211.
- B] A: Gigantomachy: Poseidon and Polybotes. B: komos: three youths.
- C] On the shoulder: a Gr.
- D] Ex Basel Market (M.M.). Found with Vatican, Astarita 735, ARV(2) 1632/58 bis, by the Kleophrades Painter, which is of identical shape (Beazley 1643, q.v.). The Gr. is mentioned, but not given, by Buitron.

8034.

Winterthur, Archäologische Sammlung 298.

- A] BG bell-shaped krater. From Piraeus. Unattributed. First half fourth (CV). *CV, Switzerland 5, pl. 17,2, p. 25 (facs.). IG

ii/iii(2), 3,2 (1940) 6219.(1) H. Bloesch, *Antike Kunst in der Schweiz* (1943), pl. 7/33. Vanderpool, *Hesp.* 35 (1966) 280/6, pl. 72.

B] No figured decoration.

C] In large letters, non-stoich. left-aligned two-liner, Gr.:
Διονυσίου : Αὐτέου | Θορκίου.(2)

D] = 335. Line 2 is in much smaller letters and may have been added later. Ionic alphabet. Epsilon with shorter middle hasta. Upsilon three-stroke and near. Probably funerary.

(1)wrongly said to be on a bronze vessel. (2)the father's name restored by Vanderpool. Cf. LGPN ii, s.v. Αὐτέας 3.

8035.

Wolfsburg, Mannini.

A] BF lip cup. Attribution uncertain.(1) Hermogenes potter. Third quarter sixth. *Beazley, *JHS* 52 (1932) 169, fig. 3 (A).
*Photo. ABV 164/4, Add.(2) 47. Christie's cat. 2/7/1980, 100/59 (B).
W. Hornbostel, *Aus der Glanzzeit Athens* (Hamburg 1986) 44/7 (A, exc. ph.). CV, Great Britain .. (Castle Ashby), pl. 27,3,4.

B] Lip: A, B, each: a female head in outline.

C] Handle zone: A: ἡρμιογενὲς ἐποίησεν. B: similar.

D] Ex Northampton, Castle Ashby. Rho with extended vertical (a small circle with a line through it). Typical backhand.

(1)one of four head cups by a single hand (Beazley); see also Script 51.

8036.

Worcester, Mass. 1900.65.

A] WG lekythos. Achilles Painter. Third quarter fifth. 450-440. 450-445 (Oakley). *Luce, *AJA* 23 (1919), 29, fig. 7 (photos.). ARV(2) 997/151, Add.(2) 312. *D.M. Buitron, *Attic Vase Painting in New England Collections* (1972) 135/74 (much bibl.). Kurtz, 'Mistress and Maid,' *AnnArchStorAnt* 10 (1988) 141-49. E.D. Reeder, *Pandora* (1995) 221-22, no. 53 (color). *Antiques* 148.6 (1995) 795, pl. xii (color).
*J.H. Oakley, *The Achilles Painter* (1997) 141/204, color pl. 1C (shows part of inscription) and pl. 109A-B (show inscription distorted).

B] Mistress and Maid: woman to right, with offering tray, from which hang fillets; above and behind her, at the top, an oinochoe hung up; at right, a woman, frontal, head left, with plemochoe.

C] Between the heads, stoich. and centered:

ἡγίανο^οϰ^ον
καλος.

D] Mixed alphabet (Ionic with omicron for omega). Ionic Gamma and lambda. Sigma a simplified four-stroke, typical of the Achilles Painter (see Script, p. 160, S 14).

8037.

Worcester, Mass. 1903.38.

A] RF hydria. From Sorrento. Outskirts of Group of Polygnotos. Third quarter fifth. *CB ii, 81 (mention). ARV(2) 1060/143. *A. Lezzi-Hafter, *Der Schuwalow-Maler* (Kerameus 2, 1976) 74 and n. 247 (mention).

B] Theseus pursuing a woman.

C] (Θ)εσευς.(1)

D] L.-H. says the object of Theseus' pursuit has not yet been

identified. [She did not of course know the Polygnotos stamnos, Athens 18,063, ARV(2) 1028/13, q.v., with Theseus and Helen inscribed, published recently by Mrs. Karouzou.] For other pursuits by Theseus or Peleus of unidentified women see CB. Theta lacks the dot.

(1)L.-H.: to right of Theseus head: Θες (no more mentioned; three-stroke sigma).

8038.

Worcester, MA 1956.83.

- A] BF amphora. Rycroft Painter. Last quarter sixth. Late (Beazley). *H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 57 n. 92, pl. 28,c (A). ABV 335/5 bis, Para. 148, Add.(2) 91.
- B] A: Apollo mounting a chariot; Artemis hands him the cithara; behind the horses, Hermes greeting Apollo; in front of them, Leto. B: Dionysus with maenads and satyrs.
- C] A: starting from behind the top of Apollo's head downward along his back, facing him: Απολλωνος, retr. In a similar position on Artemis' right: Αρτεμιδος. Behind Hermes' head, curving upward over the horses' heads: ηερμου. Above Leto's head, nearly vertical: Λετους.(1)
- D] I believe the descriptions of A in ABV and Shapiro are erroneous. Note the diphthong `ου'; see GAI ii, 260.

(1)all inscriptions done from the photo. in Shapiro. The last two letters of Leto's name are unclear in it, but they are certain.

8039.

Würzburg H 4695.+

- A] Frs. of RF calyx krater. From Tarentum. Unattributed. Close to Talos Painter (Robertson).(1) Late fifth. Ca. 400 (Hölscher). *E. Simon, *AM* 91 (1976) 133-34, pl. 47,1-3 (H 4706 and 4728). H. Walter, 'Amazonen oder Achäer,' *AM* 77 (1962) 193-98, Beilage 54,2 (part). *Eph.* 1937, II, 474, fig. 1 (part). F. Brommer, *Odysseus* (1983), pl. 9,B. *Script* 1104. LIMC i, pl. 337 Akamas et Demophon 7. Robertson, *HGA* (1975), pl. 133A (part). *F. Hölscher, *CV*, Germany 46, pl. 39,3-5, p. 55, facs. of Cassandra inscription; pl. 39,4 enlarged ph. of same (much bibl., mainly of H 4695). *Robertson, *AVCA* 257 and 320 n. 137 (mention). Beazley Archive db, no. 6369 (much bibl.).
- B] A: Iliupersis with Rape of Cassandra: 4695: parts of two warriors descending from the Wooden Horse; in back, a temple (pediment: Athena in Gigantomachy). 4706 + 4728: probably from the same side: Rape of Cassandra (only her raised arm is preserved) at the Palladion.
- C] A: 4695 preserves a bit of the reserved rim profile, under which: [-]ι[-]. 4706+: above Cassandra's raised arm, to left of the aegis, in white: Κασσανγρα, for Κασσάνδρα.(3)
- D] + H 4706. + H 4728. (Both joining.) Not included by Beazley, "but surely very close to the Talos Painter" (Robertson).

(1)near the Pronomos Painter (Bulle). (2)Robertson lists only the fr. H 4695, not 4728 or 4706. (3)so the facs. in *CV*. The ph. however shows only Κασσαν, with the nu abutting one of the

snakes of Athena's aegis. I do not know where the remaining letters would be (perhaps curving downward?). According to my note Simon did not read the last three letters, so where did CV get them? Is the third letter from the end really a gamma or an incomplete delta?

8040.

Würzburg H 4906.

- A] RF lekythos. From Selinus? Unattributed. Second quarter fifth. Ca. 460 (Hölscher). *F. Hölscher, CV, Germany 46, pl. 28, 1-2, 7, fig. 25 (profile); p. 38, facs. of inscription. Beazley, AJA 43 (1939) 627ff., fig. 7 (on Dionysus with a torch). A. Hess, Auction cat., Nachlass J. Hirsch (7-12-1957), no. 23, pl. 14. H. Möbius, Kunstwerke ... Würzburg 1954-1961 (1962), no. 52, pl. 36 (W. Schiering). K. Schauenburg, Gymn. 76 (1969) 50 n. 42 (kalos-inscription). T. Hölscher, Führer Würzburg (1975) 137.
- B] Dionysus dancing before a kantharos on the ground; in his right hand (drawn as a left), a burning torch.
- C] On Dionysus' left, drawn in facs. as kion., vertically down: καλος. In front of Dionysus, curved to avoid his outstretched arms and torch, only partly kion.: Διονυσος[ς].
- D] Note the divine kalos-name. Ionic alphabet.

8041.

Würzburg H 4978.

- A] WG lekythos. From Spata in Attica? Bowdoin Painter (Beazley). Second quarter fifth. 470-460 (Hölscher). *F. Hölscher, CV, Germany 46, pl. 27, 1-4, fig. 23 (profile). ARV(2) 686/204, 1665, Add.(2) 280.
- B] Artemis(1) holding out a flower and a phiale over an altar (pouring a libation); on the altar, a bird(1); behind Artemis, a doe.
- C] To right of the flower, nonsense: four imitation letters.

(1)so Möbius, cf. ARV(2) 1665 (the bird is a raven).

8042.

Würzburg H 5036.

- A] Fragmentary lip cup. Unattributed. Third quarter sixth. 550-530. *F. Hölscher, CV, Germany 39, pl. 40, 3 (A), fig. 24 (profile); p. 45, facs. of inscr., prob. of A). *Photos. in Beazley Archive. *Beazley Archive db, no. 2478. Script 1074. *E. Simon, AA 1968, 135/12, figs. 18-19. F. Lissarrague, The Aesthetics of the Greek Banquet (tr. Szegedy-Maszak 1990), fig. 47, H. F. Lissarrague, The Aesthetics of the Greek Banquet, tr. by A. Szegedy-Maszak (1990; orig. 1987) 65 and n. 40, fig. 47H (sketch of inscription on A).
- B] Lip: A and B: no figured decoration.
- C] A: handle zone: short and well centered: πομαιος(ς).(1) B: πομαιος.(2)
- D] The photo. (of A) is small, and my own readings are uncertain: πο(μ)αιοι (first reading); πομαιος(ς) (second reading). The first letter does not look much like a koppa unless the head attaches to the top left of the vertical; but CV clearly indicates koppa. The mu on A seems to consist of a vertical plus Attic gamma. I originally thought a nonsense inscription more likely. The final sigma

resembles iota in the facs., probably so on both sides. Lissarrague reads κομαῖος and interprets it as 'a vase for the komos,' or epithet of Apollo Komaïos. LGPN ii has two proper names: Κομαῖος (4 BC) and Κωμαῖος (4/3 and 2 BC), but does not list the vase under either. Hölscher thinks the name is Komaïos, a common name, for which he refers to E. Simon, AA 1968, 135f, figs. 18-19 who discusses this vase. See further, L. Robert, REG 47 (1934) 26ff.; JHS 25 (1905) 116/32 (dedicatory inscription on a vase fr.). Κωμαῖος is also an epithet of Apollo: Simon, op. cit. 135f. She herself reads Κομαῖοι: the known epithet of Apollo Komaïos in the dative. Hölscher speculates that since the name recalls κῶμος [but is it not from κῶμη(?)] it is perhaps an anonymous dedication to the drinker, cf. RE, s.v. komos (Lamer). Could it be a kalos-name without kalos?

(1) Simon reads Κομαῖου, but considers it a known epithet of Apollo Komaïos. The regular ending would be κομοῖος, but cf. σκοτός/σκοταῖος, χέρσος/χερσαῖος. The suggestion is originally Herter's. The last letter is a vertical stroke, which could be a simplified sigma (see above). (2) the last letter looked more like a sigma than that on A.

8043.

Würzburg H 5708.

- A] Frs. of RF calyx krater. From Tarentum. Talos Painter (Simon). Near (Beazley). Last quarter fifth. *ARV(2) 1339/5, Add.(2) 367. *F. Hölscher, CV, Germany 46, pls. 42,1-4, 43,1-2 and 44,1-4, fig. 43 (dr. of scene after Pantheon 36 (1978)); p. 62, facs. of inscription; pl. 42,2 gives the inscription. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 162, MIMOS 1. F. Brommer, AA 1979, 512. R. Kannicht and B. Snell, TrGF ii (1981), fr. 3f.
- B] A: in a vineyard: a bearded Dionysus and a youthful Hephaestus reclining; at right, a bearded satyr playing the cithara, and at the far right a seated goddess; between Hephaestus and Dionysus, an armed female divinity (Athena, Simon; a female pyrrhichist, Brommer; perhaps a dancer dressed as Athena, Kunze); lower than the level of the couch, below the cithara player, the upper part of a young satyr playing the flutes. Simon thinks the scene represents a satyr play. B: at least one fr. belongs there: see CV, p. 62, d and pl. 42,2: unclear subject, the drawing more casual.
- C] To left of the satyr flautist's head: Μῆμος.
- D] Ex Bonn, Langlotz.

8044.

Würzburg K 1796.

- A] BF band cup. Group of Rhodes 12,264 (Simon). Third quarter sixth. *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 60/119, pl. 46.
- B] Handle zone: A: duel of two warriors who have dismounted from two chariots; under the horses, a fallen warrior on each side; above the left chariot and in the center, a bird flying to right; at left, a third warrior. B: similar but with a different distribution of warriors and no birds.
- C] A: nonsense: a vertical row of dots under the central bird.

8045.

Würzburg K 1799.

- A] BF cup skyphos. Unattributed. Last quarter sixth (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 62/121, pl. 48 (side; detail of bottom with Gr.).
- B] A, B, each: handle zone: a palmette lotus frieze.
- C] Under the foot, Gr.: ΔΕ.
- D] Perhaps mercantile or a mark of public property, but the provenance is unknown (Simon). Surely a mark of public property, but the vase may have been sold to an individual.

8046.

Würzburg K 1808.

- A] Lekythos in Six' technique. Diosphos Painter (Simon). First quarter fifth. 500-490 (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 72/131, pl. 54.
- B] A nude warrior running with helmet, spear and shield.
- C] To left of his helmet plume and to right of the shield: nonsense: imitation letters.(1)
- D] Very small letters.

(1)so Simon, not visible in the photo.

8047.

Würzburg K 1809.

- A] BF lekythos. Haimon Group (Simon). Second quarter fifth. 480-470 (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 73/132, pl. 55 (side and details; photo. of bottom with Gr.).
- B] A goddess mounting a chariot, accompanied by three figures, two of whom hold lyres.
- C] On the bottom, a Gr. after firing: Λυκας.
- D] [The owner's inscription is no doubt not Attic.] Luka is a very common name for hetaerae (Simon). See also LGPN ii (two reff. from 4th cent. comedy).

8048.

Würzburg K 1819.

- A] RF lekythos. Kiseleff Painter (Guy).(1) Ca. 450 (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 91/154, pl. 69.
- B] A youth with his stick confronting a very tall woman (hetaera) holding a mirror.
- C] Between the two, a two-liner read by Neumann as: six letters |καλος.(2)
- D] The inscription is not visible in the photo.

(1)I.e. by the same hand as Athens, N.M. 17,532 (not attributed by Beazley), q.v. (2)I am doubtful about the reading kalos. Probably nonsense as on Athens, N.M. 17,532. But see Neumann's discussion on p. 91 of the Kiseleff cat.

8049.

Würzburg K 1841.

- A] RF pyxis with lid. Unattributed. Ca. 430-420 (Simon). *E.

Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 105/174, pl. 75.

- B] On the lid: the head of Pan.
- C] On the inside of the lid, Gr. ('tief eingegrabener graffito': no doubt before firing): [text gives an Attic or Ionic gamma].
- D] The inscription was no doubt used to match lid and pyxis; since the present pyxis lacks the sign it is doubtful that they belong together. Simon gives much bibl for this type of Gr.

8050.

Würzburg K 1859.

- A] BF/WG lekythos. Circle of Painter of Copenhagen 3830 (Simon).(1) 480-470 (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 88/150, pl. 67.
- B] Between palmettes: a youth before a short column or pillar.
- C] To the youth's lower right, parallel to the column: [nonsense]: six letters: see the description of the letters by G. Neumann on p. 88; he thinks that sense was intended.

(1)Workshop of Diosphos Painter.

8051.

Würzburg K 2088.

- A] Frs. of RF bell (rather than calyx) krater. Unattributed. Ca. 470-460 (Weiss). *C. Weiss in E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 106/176, pl. 76; p. 106, drs. and facs.
- B] Fr. a, b, each: a head of Pan, to right, and to left.
- C] Fr. a: to left and above the head, in white: $\Pi(\alpha)\nu[.] \mu(.)[-]$.(1)
- D] Two frs. The alpha lacks the cross stroke.

(1)Weiss reads the last extant letter as an omicron with a question mark and thinks the whole is one inscription, the name of the Pan, ending in (a lost) sigma.

8052.

Würzburg K 2105.

- A] Fr. of BF Nikosthenic pyxis. Unattributed. Ca. 510 (Simon). *E. Simon, ed., Die Sammlung Kiseleff im Martin-von-Wagner Museum der Universität Würzburg ii (1989) 76/137, pl. 57.
- B] A: upper part of two pairs, each of a warrior facing a youth.
- C] A: on the shield of the right-hand warrior, in white: device: rear section of a horse to right: above it, in a curve along the shield rim, also in white: $\epsilon\lambda\alpha\nu\sigma$.
- D] Rim fr. G. Neumann refers to Hsch.: $\epsilon\lambda\alpha\nu\sigma$ $\iota\kappa\tau\acute{\iota}\nu\sigma$ (kite [a kind of hawk]). On the cavalry tickets from the Ceramicus (AM 85 (1970) 264), horse names from birds are the most common group, although this particular one is not found. Neumann and Simon think the inscription may give the name (or brand) of the horse depicted on the shield, and is thus not a human name.

8053.

Würzburg ZA 65.

- A] BF/RF eye cup. Scheurleer Painter (Paoletti). Last quarter

sixth. 520-510 (AA). *O. Paoletti, AA 1988, 325-33, figs. 49-53.

- B] Int.: BF: a youth running, with a cloak on his right arm and a cudgel in the left hand.(1) Ext.: RF: between eyes: A: a satyr with the left arm raised. B: a satyr squatting.
C] Int.: starting near the youth's left foot, widely spaced along the margin: καλος ho παις.
D] On loan from the Takuhiko Fujita collection.

(1)cf. Theseus.

8054.

Würzburg 169.

- A] BF neck amphora. Unattributed (Beazley). Lydan (Trendall). Euboean (Bothmer). Ca. 550 (Langlotz). *Langlotz, Griechische Vasen in Würzburg (1932) 26/169, pl. 30. *Photo. *TGV 15A 5 and suppl. list 1, 30.
B] A: a young horseman, before a man, a woman and another man. B: a panther; a boar.
C] B: under the panther: nonsense: seven dots. Under the scene, on the BG belly, Gr.: a large K. Under the foot, Gr.; ΛΥ, retr.(1)
D] Of the eight examples in TGV 15A, only this is retr. A kappa is listed in the suppl. list, as occurring on this vase and on Sydney 13, another neck amphora, also thought Lydan by Trendall (TGV, no. 31). Both vases are considered Euboean by Bothmer, AJA 80 (1976) 43. Langlotz thought the kappa probably modern, but it is obviously ancient.

(1)`Attic' lambda. Upsilon two-stroke.

8055.

Würzburg 171.

- A] BF prize Panathenaic. From Vulci. Unattributed. Beginning fifth (Langlotz). *Langlotz, Griechische Vasen in Würzburg (1932) 26/171, pl. 31. L. Urlichs, Beiträge zur Kunstgeschichte (1885) 42, pl. 15. Brauchitsch 16.
B] A: Athena. B: a chariot.
C] A: to right of the left column, down: τον Αθηνεθεν αθλον.
D] = U III 301. Much restored. I do not know if this inscription is ancient.

8056.

Würzburg 174.

- A] BF Panathenaic amphora (small). Unattributed.(1) Last quarter sixth.(2) *E.Langlotz, Griechische Vasen in Würzburg (1932) 27 and 174 (facs. of Gr.), pl. 32,4-5. AM 17 (1892) 119. L. Urlichs, Beiträge zur Kunstgeschichte (1885) 39, pl. 14. Dieterich, Kleine Schriften, 202. F. Dornseiff, Das Alphabet in Mystik und Magie(2), 159,10. Para. 151/8. Script 945.
B] A: Athena. B: two runners: the dolichos.
C] A: on Athena's shield, in BG, a magic alphabet:

I
B E
H Λ
Δ A
O

I.e., the letters αβγδεζ=h(θ)ι arranged to confuse the enemy. Epsilon, gamma and alpha are intended to be

read as retr. On the neck, a Gr.: ligature ABA.(3)

- D] The vase belongs to a group of small Panathenaic amphoras listed in Para. Theta lacks the dot.

(1)Inferior, but related, to the Painter of Oxford 218 B.

(2)Langlotz dates ca. 470. (3)read αβγ in AM, after Ulrichs who considered it "ein Merkzeichen des Verkäufers für die Eigenart der Vase." I am not sure that these are the letters. Not in TGV.

8057.

Würzburg 184.

- A] BF neck amphora. Close to Lysippides Painter.(1) Last quarter sixtrh. Ca. 520. *E.Langlotz, Griechische Vasen in Würzburg (1932) 27 and 30/184, pl. 42. ABV 258/14, 257, Para. 114, Add.(2) 67.
- B] A: a bearded man arming, between an archer and a woman. B: Dionysus between two satyrs.
- C] A: nonsense: imitation inscriptions: to right of the archer's face: 6 dots. To the warrior's right: π(o)(.)(.π(.)(o)(.o. Above the woman: π plus several dots and smudges.
- D] = HA 70.

(1)see ABV: attributed to the painter in ARV(1) and extremely close, perhaps by him, but more safely placed among the school pieces.

8058.

Würzburg 186.

- A] BF neck amphora. From Vulci. Antimenes Painter. Last quarter sixth. Phase 2, 520-515 (Burow). *J. Burow, Der Antimenesmaler (Kerameus 7, 1989) 90/95, fig. 6,1 (facs.), pls. 95 and 160,g. *Langlotz, pl. 57. ABV 271/77. *TGV 115/1D, ii 11 and 204 (discussion).
- B] A: Judgment of Paris. B: a youth on horseback between two men.
- C] Under the foot, Gr.: AΘΤΙ, retr.
- D] This four-letter sign occurs frequently on vases of the period, mainly BF hydriae; several are by the Antimenes Painter or possibly by him (see Burow and TGV 115/1D); the version without tau is found also with the Euphiletos Painter. Johnston 204 argues against the mark being Etruscan, as has been suggested (see 242, 1D n. 1); he thinks it is perhaps Aeginetan. He has 9 examples of AΘΙ and 14 of AΘΤΙ. He follows Nogara, NSc. 1937, 451 in deriving the word from Ατθίς with metathesis. I have not included all instances in CAVI. Johnston is not certain whether this is an adjective or a personal name [but he seems to prefer the former]. Cartwheel theta, nearly rectangular but with rounded corners.

8059.

Würzburg 190.

- A] BF neck amphora. From Vulci. Group of Würzburg 199 (Antimenean).(1) 530-520. *E. Langlotz, Griechische Vasen in Würzburg (1932) 32 and 174 (facs. of Gr.), pls. 39 and 53. ABV 287/4, Para. 126. *Photo.
- B] A: Heracles and Athena. B: two warriors fighting over a

third (who is on his knees).

- C] A: 3 nonsense (imitation) inscriptions. On Heracles' right, starting at the face: (π)οκι(γ)(ο)ν(ι)(ι).(2) Also: ν(.)(.) and (.)(.)υοτ. B: to right of the left warrior's face: (λ)ιο. Between the helmet crests of the two standing warriors: γ(υ)ο(ο)(.). To the right of the falling warrior's head: γτυι. Under the foot, Gr.: σο. See TGV 81/21A 59.
- D] Many letters are miswritten or blobs.

(1)see Vatican 389. (2)an uncertain reading from pl. 53 in Langlotz; on the photo. I saw: ποκ(.)h(.).

8060.

Würzburg 193.

- A] BF amphora. From Vulci. Unattributed. Ca. 500 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 33, pl. 58. *CIG 4.7747. *Jacobsthal, Hermes 45 (1910) 158. W. Bühler, Europa (1968) 52. *Photo. Beazley Archive db, no. 44,251. LIMC iv, pl. 34 Europa I 27 (A, B).
- B] A: Europa on the bull. B: similar.(1)
- C] A: on Europa's left: ταυρος, retr. Around her arm: Ευροπαια.(2) Below the bull: φορβας.(3) B: to left of Europa's face, not retr.: E[v]ροπ[ει]α.(4) Starting to right of Europa and curving around the neck of the bull to below the belly, facing out: [τα]ῦρος ἀνιάδες.(5)
- D] The inscriptions on both A and B seem retouched.

(1)not well preserved and partly restored. (2)see Pape. (3)Langlotz reads ταῦρος φορβάς, as does CIG. The letters ρ, β, α are partly written over breaks, hence retouched. (4)I follow Langlotz' reading which agrees with the photo.; the alpha is upside down, unless it goes with the next inscription. (5)so Langlotz, but see the last note for the pertinence of the alpha. CIG reads ταῦρος ἀνιάδης, but Jacobsthal, with greater probability, suggests amending to ἀναιδής [for the meaning, cf. LSJ, suppl.(2), s.v. ἀναιδής II].

8061.

Würzburg 199.

- A] BF neck amphora. Group of Würzburg 199 (Antimenean).(1) 530-520. *E. Langlotz, Griechische Vasen in Würzburg (1932) 34-35, pl.55. ABV 287/5, Add.(2) 75. *Photo. Cité des Images 42, fig. 65 (B) = *C. Bérard et al., A City of Images: Iconography and Society in Ancient Greece (tr. D. Lyons, 1989) 46, fig. 65 (B,. shows inscriptions).
- B] A: Heracles and Apollo: the struggle for the deer. B: Athena and a warrior (Ares?), with Hermes and a woman.
- C] B: nonsense: imitation inscriptions: on Hermes' left: πο(.)γγ. On his lower right: (.)(.) (π). To lower right of the central figure: πολιλ. To the woman's lower right: ρντ(π)γ, retr.(2)
- D] The inscriptions surely by the same hand as those on Würzburg 190. A is not inscribed.

(1)see Vatican 389. This is the name piece. (2)uncertain reading from Langlotz, pl. 55; may be identical with (λ)στο[.]σ, which I thought I saw in the photo.

8062.

Würzburg 204.

- A] BF neck amphora. From Vulci. Acheloos Painter (Leagros Group). Last quarter sixth. 510-500. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 36, pl. 45. ABV 383/8, Add.(2) 101.
- B] Palaestra: A: a discus thrower, a flautist, and a bearded jumper. B: a trainer, a discus thrower, a flautist, and a jumper.
- C] Nonsense: A: behind the lower body of the discus thrower: $\nu\chi\epsilon\delta\iota$. To left of the flautist's back: $\nu\chi\epsilon\iota\delta\omicron\rho$. Above his head: $(\nu)\delta\epsilon\upsilon\delta\omicron$. To left of the jumper's chest: $(\nu)\delta\epsilon\delta$, retr. B: along the back of the discus thrower: $\nu(\delta)\epsilon\rho\epsilon\delta\iota$. Above the jumper: $(\nu)\chi\epsilon(\sigma)\nu$. (1) Around the jumper's head and arm: $(\nu)\chi\epsilon\rho\omicron\delta$. Above the flautist's head: $(\nu)\delta\epsilon\delta$, retr. To right of his middle: $\iota\chi\epsilon\rho\iota$. Under the foot, Gr.: $\Pi\Sigma$ with pi having equal verticals, and a three-stroke sigma. Not in TGV.
- D] = HA 173. Most nu's are reversed (they could be sideways sigmas); once upside down.

(1)the fourth letter is unclear; perhaps a reversed sigma.

8063.

Würzburg 205.

- A] BF neck amphora. From Vulci. Three-Line Group. Last quarter sixth. 510-500. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 36 and 174 (facs. of Gr.), pl. 59. CIG 4.7866. Kretschmer, *Vas.* 185. Beazley, *AJA* 54 (1954) 317 (not ill.). ABV 672, *Para. 141 and 318. *photo. Script 913.
- B] A: two pairs of young horsemen. B: similar.
- C] A: above their heads, starting above the left ephebe: $O(\rho)\theta\alpha\gamma\omicron\rho\alpha\langle\varsigma\rangle$ v. $\kappa\alpha\lambda\omicron\varsigma$. Under the foot, Gr.: P, angular. See TGV 118/6D 4, read as ligature $\Pi\Delta$.
- D] Gamma has the shape of a half-arrow. Rho is irregular and D-shaped.

8064.

Würzburg 215.

- A] BF neck amphora. From Vulci. Leagros Group. Lea Class no. 2 (Bloesch). Last quarter sixth. 510-500. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 39/215, pl. 59. CIG 4.7874. Kretschmer, *Vas.* 86 n. 2. *Photo. ABV 375/213.
- B] Athletes: A: a trainer; a bearded jumper; two runners (one bearded). Between their legs, a discus. B: discobolus; a kneeling youth (javelin thrower); a trainer; a bearded javelin thrower.
- C] A: between the runners' legs, above the discus: $\Pi\omicron\lambda\upsilon\mu\acute{\epsilon}\nu\omicron\nu$, retr. To right of their middles: $\Nu\kappa\tilde{\alpha}\varsigma$. (1)
- D] = U III 118.

(1)the alpha and sigma lie sideways. Polymenon is not listed in Pape or PA (but Polymenes is); he appears only here in LGPN ii; $\Nu\kappa\tilde{\alpha}\varsigma$ is listed in Pape on a Coan coin, not at all in LGPN ii. Both names seem to me to be punning: the victor and the second in endurance. $\Pi\omicron\lambda\upsilon\mu\acute{\epsilon}\nu\omicron\nu$, $\nu\kappa\tilde{\alpha}\langle\iota\rangle\varsigma$ seems much less likely (an iota would be missing), although Kretschmer gives $\nu\kappa\tilde{\alpha}\varsigma$, $\Pi\omicron\lambda\acute{\upsilon}\mu\epsilon\nu\omicron\nu$. Langlotz also thinks $\Nu\kappa\tilde{\alpha}\varsigma$ is a

name. Νικάς seems to be the right reading, Νίκων being excluded by the penultimate letter. One of the runners is not a youth, but I did not note which it was.

8065.

Würzburg 220.

- A] BF neck amphora. From Vulci. Pasikles Painter. Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 40 and 174 (facs. of Gr.), pl. 50. ABV 328/1, Add.(2) 89. *Photo. Script 918a.
- B] A: Apollo with Artemis and Leto. B: Dionysus with a maenad and a satyr.
- C] A: Above Leto's head: ΛΕΤΩΣ. On her lower right: Πασικλῆς v. καλός. To right of Apollo's lyre, above Artemis: ΑΠΟΛΛΩΝΟΣ. To Artemis' left: ΑΡΤΕΜΙ(Δ)ΟΣ, retr. except for the last five letters(?). Under the foot, Gr.: ΣΜΙ. See Hackl 261 and TGV 78/20A 43.
- D] Attic. Dotted delta. Attic lambda turned 180 degrees (not necessarily Ionic: see Script, lambda 5).

8066.

Würzburg 228.

- A] BF neck amphora. Group of Oxford 216.(1) Early fifth. Ca. 520 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 42, pl. 63. ABV 592/6.
- B] A: komos: youths and a woman. B: 3 warriors: hoplite, archer, hoplite.(2)
- C] B: the shield device of the left hoplite is a large X.
- D] Small. It is unclear if this is a letter.

(1)"All may be by one hand," Beazley. (2)Langlotz calls them Amazons.

8067.

Würzburg 232.

- A] BF neck amphora. From Crete? Painter of Würzburg 232. Early fifth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 43, pl. 62. Haspels, ABFL 200/32. ABV 592/1.
- B] A: Dionysus; a maenad, dancing. B: a satyr with a kantharos and a wineskin on his back, running.
- C] B: to left of his mouth near-horizontal: (ο)υο. No doubt nonsense.
- D] The first letter is an almost completely filled circle, the last is altogether black. The first letter could be a phi (hardly a theta), the last should be an omicron. This inscription is visible in the photograph, but is not mentioned by Langlotz. I think it imitates an exclamation.

8068.

Würzburg 243.

- A] BF amphora. From Vulci.(1) Painter of Würzburg 243.(2) Third quarter sixth. Ca. 550 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 44/243, pls. 70, 80 and 84. ABV 304/1.
- B] A: a warrior leaving home, between a youth and a woman on each side. B: similar, but the left pair is of a man and a woman.
- C] A: nonsense: to right of the left woman's face: six dots and imitation letters. Between the heads of the pair at

right: similar (six dots and imitation letters), but smaller.

(1)Langlotz; not in ABV. (2)not far from the Princeton Group (Beazley).

8069.

Würzburg 248.

- A] BF amphora. From Vulci (TGV). Group E. Third quarter sixth. Ca. 550 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 46/248, pls. 80 and 84, p. 175 (facs.). Hackl, p. 19/19 [sic]. ABV 134/18. TGV 77/17A 13.
- B] A: Theseus and Minotaur, between, at left, a youth and a woman, and, at right, a woman and two youths. B: Heracles and the Lion, between Athena and Iolaus.
- C] A: nonsense: dots and imitation letters: eight inscriptions. Clearest is a horizontal inscription above the heads of the group at right: $\pi\chi>\lambda\omicron\chi\sigma\sigma(o)$. (1) Under the foot, Dip. in red: $\text{O}\Pi$.
- D] See also Würzburg 251.

(1)the digamma could be a sloppy epsilon.

8070.

Würzburg 251.

- A] BF amphora. Group E. Third quarter sixth. Ca. 540 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 47/251, pl. 79. ABV 135/35. Hackl 32/218. TGV 84/25A 6.
- B] A: Departure of three warriors; on either side, a frontal horseman. B: warriors departing, between, at left, a youth with a spear, and at right, a man in a similar pose.
- C] A: nonsense: to right of hoplites' lower legs: $\pi\lambda(o)\iota(o)/(o)$ -. (1) Under the foot, Gr.: $\Upsilon\Sigma$, with three-stroke sigma; see TGV.
- D] = U III 244. The inscription is similar to Würzburg 248.

(1)the omicrons are blots.

8071.

Würzburg 255.

- A] BF amphora. Manner of Acheloos Painter. Last quarter sixth. Ca. 520 (Langlotz). *Photo. (A). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 48/255, pl. 82, p. 174 (facs.). Hartwig, *ÖJh* 1902, 169. Hauser, *ibid.* 1905, 141. Kretschmer, *ibid.* 1903, Beibl. 87. ABV 386/10. TGV 122/8D 72.
- B] Warriors Leaving Home: A: a man with two spears leading a horse; at left, an archer and an old man; at right, a dog and an archer. (1) B: four hoplites: three shields are black, with [white?] devices; the third shield from the left is white.
- C] B: on the white shield, a device in BG: a large A. Under the foot, Gr.: XII .
- D] = U III 262. Alpha with a slanting bar (not pointed).

(1)Beazley mentions only one archer.

8072.

Würzburg 304.

- A] BF hydria. From Vulci. Unattributed. Ca. 530 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 55/304, pls. 94 and 97. Kretschmer, *Ztschr. für vgl. Sprachwiss.*, N.F. 9, 392.

C. Fränkel, *Satyr- und Bakchennamen* (1912) 46, n. 1. Hesp. 22 (1953) 215. *ABV 678 (bibl.), Para. 319, Add.(2) 148.(1) E. Simon, ed., *Führer durch die Antikenabteilung des Martin von Wagner Museums ... Würzburg* (Mainz 1975), pl. 30. *Photo. L. Hannestad in *Ancient Greek and Related Pottery* (Symp. Amsterdam 1984) 252 ff., fig. 1. R. Tolle-Kastenbein, *'Kallirhoe und Enneakrounos'*, *JdI* 101 (1986) 66, fig. 4 (part).

- B] Shoulder: Heracles and the Lion. Body: a fountain scene (five girls).
 C] Body: between a column and the fountain head, facing the latter: $\text{Ανθυλ}^{\lambda}\epsilon\kappa\alpha\lambda\epsilon$. Between the heads and backs of the first and second girl: $\text{Ροδον}^{\wedge}\kappa\alpha\lambda\epsilon$. Between the second and third girls: $\text{η}^{\epsilon}\gamma\epsilon\sigma\iota\lambda^{\lambda}\alpha$.(2) Between the backs of the first and second pair: $\text{Μυρταλ}^{\epsilon}\gamma\kappa\alpha\lambda\epsilon$. Between the pair at right: $\text{Ανθυλ}^{\lambda}\alpha\gamma\kappa\alpha\lambda\epsilon$. Under the foot, Gr.: ΣO , with three-stroke sigma and a compass-drawn omicron. See TGV 81/21A, vii 53, and Hackl 32/242.
 D] For the social status of the girls, see recently Hannestad; for the names, e.g., Hesp. 22. The replica London B 333 (ABV 677/3) is by a different hand (Beazley) and the inscriptions differ in position and include nonsense, although two names recur (Anthylla and Rhodon).

(1) a faulty entry; see Add.(1). (2) see ABV 306.

8073.

Würzburg 308.

- A] BF hydria. From Vulci. Antimenes Painter. Last quarter sixth. Latish (Beazley, JHS). Phase II (Burow). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 57/308, pls. 93 and 95. Beazley, JHS 47 (1927) 88/61. ABV 267/19, Add.(2) 69. H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 56, 80-81, 82 n., 139 n., pl. 27, a. *J. Burow, *Der Antimenesmaler* (Kerameus 7, 1989) 41, 90/95, pl. 92. LIMC iv, s.v. Demeter 146. LIMC iv, s.v. Demeter 146. E. Simon in J.H. Oakley, W.D.E. Coulson, O. Palagia, *Athenian Potters and Painters: The Conference Proceedings* (1997) 99 and n. 26, fig. 3.
 B] Shoulder: Heracles and Cerberus. Body: Demeter mounting a chariot; behind it: Apollo with his lyre, and Artemis. To the horses' right, Hermes and a woman. Predella: lions and boars.
 C] Body: starting to right of Demeter's forehead and continuing past Apollo's to near Artemis': $\Delta\epsilon\mu\epsilon\tau^{\wedge}\epsilon\rho^{\wedge}$.
 D] = U III 135. Good lettering. (The lettering is much neater than on the earlier vases. A comparison of the hands is hardly possible.) Shapiro thinks Demeter is inscribed because she would have been difficult to recognize without attributes. No other figure is inscribed.

8074.

Würzburg 310.

- A] BF hydria. From Vulci. Unattributed. Late sixth. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 57/310, pls. 87 and 97, p. 174 (facs.), CIG 4.7578. ABV 666, 667, 714, Para. 317, Add.(2) 148. *Photo. (probably before cleaning). TGV 127/5E 16; Hackl 46/513.
 B] Shoulder: Heracles and the Lion. Body: 5 Amazons, harnessing

a chariot.

- C] Body: to left and right of the leftmost Amazon:
ἡπὶ πᾶρχος. By the head of a horse and by the head of an
Amazon: ἡοπαις and καλός. On the right side of the scene:
Δοροθεός. Under the foot, Gr.: ligature ΒΥ, the upsilon
sideways.
- D] Now cleaned (Para.). Beazley notes (ABV 667) that there
is no καλός, "unless, as is possible, ἡοπαις καλός serves
both proper names." The letters are strewn about; there are
many drips from the brush.

8075.

Würzburg 311.

- A] BF hydria. Leagros Group. Last quarter sixth. 510-500. *E.
Langlotz, Griechische Vasen in Würzburg (1932) 58/311, pls.
88, 93 and 97. *Photo. Dev.(1) 84, pl. 41 = (2), pl. 85,4-5. ABV
362/35, 669/4, 695, Para. 161, Add.(2) 96. E. Simon, ed., Führer
durch die Antikenabteilung des Martin von Wagner Museums ...
Würzburg (Mainz 1975), pl. 27.
- B] Shoulder: Ajax and Achilles playing a board game. Body:
Death of Priam: Neoptolemos kills him on an altar; on
either side, a woman and foreparts of chariot horses.
- C] Body: to right of Neoptolemos' helmet crest and above
Priam: Λααγρος.(1)
- D] = U III 137. A kalos-name without kalos. Small casual
letters.

(1)complete.

8076.

Würzburg 319.

- A] BF hydria. Psiax. Last quarter sixth. 520-510. *E. Langlotz,
Griechische Vasen in Würzburg (1932) 61/319, pl. 92 (bibl.);
175 (facs.). F. Jeschonnek, De nominibus quae Graeci pecudibus
domesticis indiderunt (1885) 38f. Kretschmer, Vas. 121 and
180. *Beazley, AJA 54 (1950) 311/5. ABV 293/10, ARV(1) 10/21,
Add.(2) 76. M. Moore, Horses on BF Vases of the Archaic Period:
ca. 620-480 B.C. (Diss. New York University 1971. Microfilm)
383-87. Script 113. *Photo. *H. A. Shapiro, Art and Cult under
the Tyrants in Athens (1989) 110, pl. 52,c. F. Lissarrague,
L'autre guerrier: archers, peltastes, cavaliers, dans
l'imagerie attique (1990) 110, fig. 60.
- B] Shoulder: deer-hunting on horseback. Body: Adrastus leaving
home in a chariot, with an archer.
- C] Body: below the horses' mouths: Ἀριόν, retr. Below, facing
away from the horses: Πιαπενπλος.(1) To right of the horses'
manes: Ἀγρετος. Between the horses' legs: Χολαργος. To the
warriors' right: [---]τος. Below, to right of the horses'
tails: Σχαν(θ)ος, i.e., Χσανθος. Under the foot, Gr.: a
pictogram, see TGV 122/9D 1 and comments, p. 207; Hackl,
24/100.
- D] Much restored. The four horse names are Arion, Agretos,
Cholargos, and Xanthos (see Moore, after Jeschonnek); Moore
gives Cholargos as Κωλλαργος, but it is clearly Χολ-. Arion
is the offspring of Poseidon and Demeter (Paus. 8.25.7-8);
one owner was Adrastus as on this vase (Il. 23.346;
Thebaid, cited by Paus., loc. cit.). Xanthos, also on the
vase, need not be Achilles' horse as it is a common horse

name (see Shapiro, 110 n. 91). All four horse names face the horse team. Piapenplos(?) must be the archer; it is clearly miswritten. The [--]tos faces the pair in the chariot and could be restored: [Αδρασ]τος. The reason for identifying Adrastus must be the horse Arion.

(1)so Langlotz' text. The photo. shows: Πια(.)πενπλος, the fourth letter a diagonal line, the `alpha' a high-kicker. Lissarrague cites Beazley, AJA 54 (1950) 311-15 as suggesting Παρθεν<ο>πλος [i.e., -πα<ο>ς], one of the Seven, for ΠΙΑΓΕΝΓΛΟΣ (with three-stroke sigma), the name of the Scythian. I thought of Π(ε)ριενπ<ο>λος, which presupposes an Ionic lambda. At any rate, a personal name.

8077.

Würzburg 321.

- A] BF hydria. Leagros Group. Painter S? (TGV). Last quarter sixth. 510-500. *Hesp. 27 (1958) 293f., pl. 53,d (facs.). E. Langlotz, Griechische Vasen in Würzburg (1932), pl. 96. ABV 364/50.
- B] Shoulder: Heracles and Cycnus, between chariots driven by Athena and Ares. Body: Heracles and Iolaus in a chariot, with Athena, Dionysus and Hebe(?).
- C] Under the foot, Grr.: ΣΥ and ΛΥ:ΛΗ:Λ.(1) Also a deltoid (delta surmounting tau with short horizontals at the bottom).
- D] For interpretations of the Grr. see TGV and earlier Hesp.; also Amyx 1941 and Jonkees 1951. No doubt, λή<κυβο>.

(1)the first two letters are larger, the first sigma is Z-shaped; these letters are not in Hackl or TGV.

8078.

Würzburg 327.

- A] BF stamnos. Michigan Painter (Perizoma Group). Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 53/327, pl. 99. *Photo. CV, USA 10, p. 32. ABV 343/5, Add.(2) 93.
- B] Shoulder: A-B: symposium: four bearded symposiasts; two girls; all reclining. Body: A-B: a chariot race: A: two chariots; a dog. B: a chariot. Under each handle: a meta.
- C] Body: B: under the horses' bellies: οοφο.
- D] = U III 394. Is this nonsense or a miswritten proper name? All letters are clear, although the second omicron is only partially preserved.

8079.

Würzburg 332.

- A] BF olpe. From Etruria. Amasis Painter. Amasis potter. Third quarter sixth. Ca. 540-30. Middle period, late (Bothmer). *Bothmer, Amasis Painter 143/28 (ill., bibl.). *E. Langlotz, Griechische Vasen in Würzburg (1932) 64/332, pl. 102. ABV 152/30, 687, Para. 63, Add.(2) 44. Script 155.
- B] Warrior Returning Home: a warrior with a dog, between, on the left, a bearded man, and on the right, a woman and a youth.
- C] Between the warrior and the woman, on either side of a spear held by him, a vertical two-liner: [Αμα]σις|μεποισεν, the second line `above' (to right of) the first:

.....
[...]....

8080.

Würzburg 345.

- A] BF oinochoe. Unattributed. Keyside Class. First quarter fifth.
*E. Langlotz, Griechische Vasen in Würzburg (1932) 67/345, pl. 103. ABV 426/5.
- B] A woman with a hydria stands before a fountain; another, similar; between them, a tree.
- C] Nonsense: above the left hydria: $\nu\epsilon(o)\nu$. (1) To right of the tree trunk: $(\alpha)\nu\epsilon$ v. $(.)\nu\epsilon$. (2) Above the tree and the girl at right: 4-6 letters, the first perhaps a pi.
- D] = U III 412.

(1)the omicron is triangular. The reading is uncertain. (2)the first letter is a triangle; it could be for omicron. The fourth letter is a small black triangle.

8081.

Würzburg 347.

- A] BF oinochoe. From Vulci. Unattributed. Keyside Class. First quarter fifth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 67/347, pl. 103. ABV 425/1, Add.(2) 110.
- B] An Amazon archer; another Amazon carrying the body of a dead Amazon.
- C] Nonsense: imitation letters: between the heads of the two live Amazons: four letters. Between the right Amazon's legs: $(\kappa)\sigma(h)\sigma$. (1) To right of the right Amazon: another inscription.
- D] = U III 413. Key-pattern side-border. Unskilled lettering: semi-literate?

(1)or: $\sigma h\sigma$, read upside down. If read right-side up, the kappa is reversed.

8082.

Würzburg 366.

- A] BF lekythos. From Vulci. Rycroft Painter. Last quarter sixth. Ca. 510 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 71/366, pl. 106. *Photo. in Beazley Archive. ABV 337/31.
- B] The Struggle for the Tripod: Heracles and Apollo between Artemis and Athena.
- C] To right of Artemis' face: $[\kappa]\alpha\lambda\epsilon$. (1)
- D] = U III 381.

(1)so Langlotz and his photo. The photo. in the Beazley Archive shows, according to my note: $\kappa\alpha(\lambda)\epsilon$ (the lambda smeared), but the vase is much restored.

8083.

Würzburg 386.

- A] BF/WG lekythos. Manner of Haimon Painter. First half fifth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 73/486, pl. 108. ABV 543/132.
- B] A youth mounting a chariot; at right, a dog.
- C] To right of the youth's face: $\kappa\alpha\lambda\omicron\varsigma \wedge h^{\circ}\omicron\pi(\alpha)\varsigma$. (1)
- D] One alpha lacks the cross stroke.

(1)the whip and the neck of a horse intervene.

8084.

Würzburg 387.

- A] BF/WG lekythos. From Athens. Unattributed. First quarter fifth. Early fifth (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 73/387, pl. 108.
- B] A satyr with s drinking horn; a maenad with a thyrsus, between trees.
- C] Nonsense: thick blots in the field.
- D] = U I 115.

8085.

Würzburg 392.

- A] BF skyphos. From Crete? Unattributed. Last quarter sixth. Ca. 520 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 74/392, pl. 110.
- B] A: 4 hoplites fighting over a fallen comrade. B: two nude youths about to fight with swords, each held back by two companions; a seventh companion is in the center. Under the handles: a sphinx and a youth, respectively.
- C] Nonsense: A: at least 11 short inscriptions. E.g., γυ(ο)υι. (δ)οι. ιι. νοε. B: at least 13 inscriptions: -φοι. εvo.
- D] The digamma could be a miswritten kappa.

8086.

Würzburg 396.

- A] BF band cup. From Vulci. Group of Louvre F 81.(1) Third quarter sixth. Ca. 540 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 75/396, pl. 111. ABV 191/2.
- B] Handle zone: A: frontal chariot and a bird; at left, a sphinx, a youth, a horseman, and a youth; at right, a sphinx, a youth, a bird, a horseman, and a woman. B: similar.
- C] Handle zone: A: vertical and horizontal rows of dots (pl. 111 shows 20 rows). B: similar.
- D] = U III 355. A multfigured band cup; see Script, p. 46.

(1)one of three cups by one hand in this group: see ABV.

8087.

Würzburg 397.

- A] BF band cup. From Vulci. Group of Louvre F 81. Third quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 75/397, pl. 111. ABV 191/7.
- B] Handle zone: A: a winged goddess (Nike?), running between two horsemen; on each side, a pair of sphinxes; at left, a bird. At each handle: horizontal palmettes. B: similar, but there is only one sphinx at right.
- C] Handle zone: A: three rows of dots, one for each main figure. B: similar.
- D] = U III 456. A multfigured band cup.

8088.

Würzburg 402.

- A] BF band cyp. Unattributed. Third quarter sixth, *E. Langlotz, Griechische Vasen in Würzburg (1932) 76/402, pl. 112.

- B] Handle zone: A: bull; on either side, a draped and a running youth. B: similar.
 C] Handle zone: A: nonsense letters on the bull's left and right sides, as well as below him. B: not inscribed.
 D] = U III 278.

8089.

Würzburg 404.

- A] BF band cup. From Vulci. Caron Group. Third quarter sixth. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 76/404, pl. 112. ABV 188/3.
 B] Handle zone: A: a stag. B: similar.
 C] Handle zone: A: nonsense: to left and right of the stag: a nonsense inscription. B: similar.
 D] = U III 272. The inscriptions "frame" the stag.

8090.

Würzburg 406.

- A] [BF] skyphos.(1) From Vulci. Unattributed. Hermogenes potter. Third quarter sixth. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 76/406. pl. 113. Beazley, JHS 52 (1932) 203. ABV 166/1, Para. 87/1, Add.(2) 47. Boardman, ABFV, fig. 131

(B).(2)

- B] A, B. each: BG except for the reserved handle zone and a narrow reserved band further down.
 C] Handle zone: A: ἡρμιογενὲς ἐποίησεν. B: [h]ερμιογενὲς ἐπο[ι]εσ[εν].
 D] = U III 290.

(1)Hermogenian type. (2)wrongly said to be of A in Add.(2). The picture corresponds to B in ABV and apparently in Langlotz.

8091.

Würzburg 407.

- A] BF lip cup. Unattributed. Third quarter sixth. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 77/407, pl. 113. Heydemann, *Ann. Inst.* 1876, 350, pl. R. F. Brommer, *Odysseus* (1983), pl. 20,b (A). LIMC vi, pl. 629 *Odysseus* 119 (A). B. van de Wijer, *Iconologisch Onderzoek van het Polyphemusavontuur* (Leuven 1982), no. 129 (dr. of A and B). Beazley Archive db, no. 3699.
 B] Lip: A: Polyphemus; Odysseus on the ram. B: similar.
 C] Handle zone: A: nonsense inscription. B: similar.
 D] = U III 270.

8092.

Würzburg 408.

- A] BF lip cup. Unattributed. Third quarter sixth. 550-530. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 77, pl. 116. *Kretschmer, *Vas.* 100-101.
 B] Int.: in the exergue: 2 cocks facing. Around, a Doric kymation.
 C] Above the heads: Ἀσφονί(α). Below the cocks: χαῖρε.
 D] = U III 400. - Langlotz, p. 77, gives: Ἀσφονία χαῖρε, but corrects it on p. 173 into: ...ΙΔΧΑΙΡΕ. The index (p. 167) has both readings! But there are no other letters visible. Pape lists a Boeotian name Ἀσκώνδας. Hence perhaps: Ἀσφονί:α (voc.), χαῖρε. Or Ἀσφονίδ:α, χαῖρε. See Kretschmer, who also compares the Boeotian name Ἀσκώνδας.

8093.

Würzburg 410.

- A] Plain lip cup. Unattributed. Third quarter sixth. *E.
Langlotz, Griechische Vasen in Würzburg (1932) 77/410, pl. 113.
B] No figured decoration.
C] Handle zone: A: nonsense: ten letters. B: similar.
D] = U III 271.

8094.

Würzburg 411.

- A] BF lip cup. Unattributed. Third quarter sixth. *E. Langlotz,
Griechische Vasen in Würzburg (1932) 77/411, pls. 112 and 116.
B] Int.: two panthers, facing each other.
C] Handle zone: A: (1) χαίρε και πει:.. B: χαίρε και πει.(2)
D] = U III 399.

(1)I have changed Langlotz' A and B. (2)so Langlotz' text; B is not illustrated.

8095.

Würzburg 418.

- A] BF lip cup. From Vulci. Unattributed. Third quarter sixth.
550-530. *Langlotz, Griechische Vasen in Würzburg (1932) 78,
pl. 117. Kretschmer, Vas. 93. Beazley, VPol. 4, n. 1.
*Beazley, JHS 52 (1932) 182. ABV 166/2.
B] Lip: ivy.
C] Handle zone: A: εμε^συ^ποιεκελυ^εμιν^εσε.
B: ευκλευς:ευποιεσκυνε.
D] Clear letters (A). The inscription on A after the photo. in
Langlotz; that on B after his text. He reads:
A: ἐμέ σὺ ποιεῖ, κέλευ' ἐμέ εἰς σέ. And: B: εὖ κελεύεις : εὖ ποιεῖς, κυνέ. In this,
he is approximately following Urlichs; see Kretschmer who is
more doubtful, but thinks it might be obscene. Beazley rightly
considers the inscriptions meaningless. cf. also GAI i, 300.
Note the slight gaps between the letters on A, here marked by ^.
The inscriptions play with a number of words common on vases,
such as εποιεσεν and ευ, plus some others. Illiterate or
deliberate mocking?

8096.

Würzburg 419.

- A] BF cup. Unattributed. Third quarter sixth. Ca. 540 (Langlotz).
*Langlotz, Griechische Vasen in Würzburg (1932) 78-79, pl. 119.
B] A: two hoplites fighting over a fallen body, between pairs
of a woman and a youth. B: similar, without the body.
C] Nonsense, partly imitation letters, as space fillers, e.g.:
A: γχολ(.)γοι. γσοπκ(.)τ. εοφκ, retr. B: ισ<σ, perhaps not
complete aft. λολνο. λονυ(.)σ(.)(1)

(1)the photos. show 12 inscriptions on A, 11 on B.

8097.

Würzburg 429.

- A] BG omphalos phiale. From Vulci. Unattributed. Nikosthenes
potter. 530-520. *E. Langlotz, Griechische Vasen in Würzburg
(1932) 60/429, pl. 121. ABV 234/2 (bibl.).
B] Tongue pattern around the omphalos inside and out.

- C] Ext.: on a raised reserved band that edges the omphalos on the outside, in BG: ΝΙΚΟΘ v.εγες v.εποιεσεν.
 D] = U III 287. The inscription is not a full circle. One of three signed phialae; see London B 368 and Cab. Méd. 334.

8098.

Würzburg 430.

- A] Omphalos phiale in Six' technique. Unattributed. Late sixth (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 81/430, pl. 218.
 B] Int.: eight seated women.
 C] Int.: nonsense: imitation inscriptions.
 D] Two suspension holes.

8099.

Würzburg 435.

- A] BF kyathos. Caylus Painter. Leafless Group. Early fifth. Ca. 510 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 81/435, pl. 118. ABV 648/234, 651.
 B] Amazonomachy: an Amazon with her shield is attacked by a hoplite on each side; at the handle, on each side: Dionysus; vines with grapes.
 C] On the shield of the left hoplite, in large letters: ΟΛ. On the Amazon's shield, in small letters, unclear: δπ(.). The third shield has two balls. All devices arte white.

8100.

Würzburg 467.

- A] BF/RF eye cup. From Vulci. Pheidippos. Hischylos potter. Last quarter sixth. 520-510. *E. Langlotz, Griechische Vasen in Würzburg (1932) 90, pls. 136 and 164. Kretschmer, Vas. 190. Hoppin, BF 466. *W. Kraiker, 'Pheidippos,' AM 55 (1930) 178-79, Beilage 59,1-2 (details of A and B). ARV(2) 165/2 (much bibl.), cf. 44/92, Add.(2) 182.
 B] Int.: BF: a youth stooping.(1) Between eyes: A: a discobolus picking up his marker. B: a hoplitodrome picking up his shield.
 C] Int.: starting to right of the youth's face: ηισχυλος. To left of his head, along the back: εποιε(σ)ε(ν), retr.(2) A: to left and right of the head: ηο πα<υ>ς καλος. B: similar: καλος h(o) π(α)<υ>ς.(3)
 D] Sloppy writing (see Kraiker).

(1)komast? (Beazley). (2)sigma and nu not reversed. (3)the omicron on B is wide open, the alpha, a slanting line.

8101.

Würzburg 468.

- A] BF/RF eye cup. Epiktetos. Nikosthenes potter. Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 90/468, pl. 137 (much bibl.). *Photo. CIG 4.8164. ARV(2) 71/8, 45/105, Add.(2) 167.
 B] Int.: BF: a komast with a skyphos. Ext.: RF: between eyes: A: a frontal satyr squatting. B: a horse.
 C] A: above the satyr (the first word bending down with the tear duct): Ε?πικτετος ^ εγρ^ασφε^ν.(1) B: under the left eyebrow and extending to below the right eyebrow: ΝΙΚΟΣΘΕΝΕ^ς ΕΠΟΙΕ^σεν.(2)
 D] = U III 358.

(1)for ἔγραψεν. There is word division at the left tear duct; the satyr's head and the right eyebrow also intervene. (2)the left tear duct and the horse's neck plus the right tear duct intervene.

8102.

Würzburg 469.

- A] RF eye cup. From Vulci. Bowdoin-Eye Painter. Pamphaios potter. Last quarter sixth. Ca. 500 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 90/69, pl. 138. *Beazley, AJA 61 (1957) 6. ARV(2) 167/10, 49/182, 1630, Add.(2) 183. *F. Hölscher, CV, Germany 46, Beilage A 2 (profile).
- B] Int.: fragmentary: hoplitodromos (the head and right hand are missing).(1) Ext.: between eyes and palmettes: a javelin thrower bending over. B: similar.
- C] Int.: [X]α[ρο]φς κα[λ]ος.(2)
- D] = U III 432. For the name Χάροφς see LGPN ii.

(1)for the attitude, see BSA 46, 10/4 (Beazley). (2)Beazley in AJA, after information from Möbius about the appearance of phi after cleaning. Earlier readings can be discounted.

8103.

Würzburg 470.

- A] RF cup. From Vulci. Manner of Epeleios Painter. Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 91/470, pl. 139. ARV(2) 149/9.
- B] Int.: hoplitodromos. A: two groups of warriors fighting over a fallen comrade. B: at left, similar; at right, man mounting a chariot.
- C] Int.: starting to the right of the head, widely spaced, in rough letters: h^(o)π(α)^ι^ς, retr.(1)
- D] = U III 360. The letter forms are hard to classify.

(1)the pi apparently not retr.; cf. Script 721. The head, helmet and two legs intervene.

8104.

Würzburg 471.

- A] RF cup. From Vulci. Unattributed.(1) Pamphaios potter. Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 91/471, pl. 140. *AJA 88 (1984) 344 n. 20, 350/37. ARV(2) 129/20, 131, Add.(2) 176. *F. Hölscher, CV, Germany 46, pls. 1,1-4 and 2,1-2, fig. 1 (profile); p. 9, facs. of Int. inscription (bibl.). Beazley Archive db, no. 201,065.
- B] Int.: a satyr with a pointed amphora. A: six dancing satyrs (four with wineskins). B: six dancing satyrs (the second has a pointed amphora, the third a wineskin).
- C] Int.: around the figure, in a circle: nonsense: (α)ο(ο)ογοκι(.)(.)υ(δ).(2) A: nonsense inscriptions: on the rightmost wineskin, in BG: οσ.(3) B: nonsense inscriptions (some omicron's can be distinguished in Langlotz). On the reserved upper edge of the foot, in BG: [Παν]φ[αι]ος ἐποίησεν.
- D] = U III 343. Damaged in WW II: the vase has much deteriorated during the 'Nachkriegszeit' and the inscription can only be read partially: a dot that may

belong to the first alpha; one diagonal line belonging to the second, and remains of οιεσε.

(1)a slight connection with the Nikosthenes Painter: see ARV(2) 131 and CF, text to pl. 4.46. (2)an uncertain reading from a rather unclear facs. in CV. Sloppy and casual writing. (3)three-stroke sigma reversed.

8105.

Würzburg 472.

- A] RF cup. Not far from Aktorione Painter. Last quarter sixth. Ca. 510 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 91/472, pls. 141 and 164. *P. Jacobsthal, *Göttinger Vasen* (1912) 42, fig. 67 (Int.). *Hartwig, *JdI* 8 (1893) 159 and 162 (A). ARV(2) 137.
- B] Int.: symposium: a bearded man reclining, playing the lyre and singing; a basket; a flute case. A: Heracles and Cerberus, with Hermes, B: a youth leading two horses.
- C] Int.: starting to left of the head and running along the margin: $\text{ho } \pi^{\wedge}\alpha\iota\varsigma$. (1) A: below the rim: $\text{ho } \wedge \pi\alpha\iota\varsigma, \nu\alpha\iota$ vacat. (2) B: below the rim: $\text{ho } \pi^{\wedge}\alpha\iota^{\wedge}\varsigma$. (3)
- D] = U III 359. Very crude drawing.

(1)the basket intervenes. (2)Langlotz restores: $\text{ho } \pi\alpha\iota\varsigma \nu\alpha\iota[\chi\iota\kappa\alpha\lambda\omicron\varsigma]$, but the vase looks intact at this point and there is not enough space. Hartwig seems to show the last iota on the lion's skin. The figure of Hermes intervenes. (3)an arm and a head intervene.

8106.

Würzburg 473.

- A] RF cup. From Vulci. Euergides Painter. Euergides potter. Last quarter sixth. Ca. 510. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 92/473, pl. 142. Bloesch, *FAS* 51/3. ARV(2) 92/65, Add.(2) 171.
- B] Int.: komast: a youth with his stick and a cloak over his arm, seen from the back while running. A: komos: a youth ladling from a bell krater, between two dancing youths. B: a youth (komast); a fawn attacked by a panther.
- C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. A: below the margin: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$. B: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
- D] = U III 347.

8107.

Würzburg 474.+

- A] Fragmentary RF cup. From Vulci. Ambrosios Painter. Last quarter sixth. Ca. 510. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 92-3, pl. 143. Brunn, *Bull. Inst.* 1860, 36 (dr.). Kretschmer, *Vas.* 92, n. 2 (inscr. A). Klein, *Liebl.* (1) 38. *Beazley, *AJA* 58 (1954) 189-90, pls. 29, fig. 3, 30, fig. 4 and 31, fig. 4 (after Klein). Schulze, *GGA* (1896) 254 (inscr. B) = Kl. Schr. (1975). C. Sittl, *Parerga zur alten Kunstgeschichte* (1893) 29f. (condition of vase). E. Reisch, *Festschrift Th. Gompertz* (1912) 461 and 463 (inscr. B). H. Bulle, *ClPhil* 8 (1913) 278 n. 3 (inscr. B). C. Fränkel, *Satyr- und Bakchennamen* (1912) 35. A. Frickenhaus, *JdI* 32 (1917) 12 n. 2 (inscr. B). CB ii, 11. F.T. van Straten, *BABesch* 49 (1974) 161 n. 18 (inscr. A). ARV(2) 173/10, 1588, Add.(2) 184. *F.

- Hölscher, CV, Germany 46, pls. 3,1-2 and 4,1-2, fig. 2 (profile); pp. 11 and 12, facss. of inscriptions (much bibl.). O. Masson, RPhil 53 (1979) 244-45. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 153, EUKRATES (bibl.); 168, S(I)BYRTAS 1.
- B] Int.: a warrior. A: sacrifice: two youths, a man at an altar, a youth and a man. B: Dionysus on a donkey, with two satyrs and a maenad.
- C] Int.: Περικ[λε]ίδες. On his shield (only the upper part is preserved): --]Χ(ε)·κ[--.(1) A: the left youth: Καλ·λ·ιας.(2) The sacrificer: Λυ[σι]στρατος.(3) The man on the right: Α[....]εὐν. He says: καὶ [δ]εῦρ[ο].(4) B: the left satyr: Σατρύβης, for Σατυρος.(5) Behind Dionysus, diagonally upward: Διο[ν]υσος. The satyr at right: Εὐκράτες.
- D] = H 1646. + ex Louvre S 1366 (see Beazley, AJA 58). Langlotz points out that the dr. by Brunn is more complete, but may include restorations; the vase may have been damaged since his time. Shapiro's article identifies Kallias with the son of Kratias of Alopeke. For the readings see also CV; there appear to be some differences as well as additional letters but they are not clear to me.

(1)so the photo. in Langlotz, the epsilon resembling an inverted digamma; his text gives: τε:κ. (2)Beazley in ARV(2) 1588 points out that this Kallias is earlier than the kalos. See now Shapiro. (3)Langlotz added the letter(s) near the second youth to the sacrificer's inscription and read Λυ[σι]στρατος, and I have followed this; but G. Neumann thinks that they are more likely to be from the name of the second youth. The distribution appears to be: Λυ[--] near the second youth and [--]τρατος by the sacrificer. (4)Langlotz does not restore the inscription. Beazley in AJA suggests Α[ντιλ]εὐν. καὶ δεῦρο is a phrase from a prayer, asking the divinity to come to the site of the sacrifice. (5)so Langlotz and Hölscher who reject the retr. reading Σιβύρτας of Schulze and Fränkel (after a town Sybrita in Crete). K.-D. accepts Σιβύρτας; cf. Masson who cites, e.g., Ar., Acharn. 118 Σιβύρτιος. Most think the `Satrybs' inscription is Σάτυρος miswritten.

8108.

Würzburg 475.

- A] RF cup. From Vulci. Epeleios Painter. Last quarter sixth. Late (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 93/475, pl. 144. ARV(2) 147/19.
- B] Int.: a naked youth at a herm. A: two youths with flowers flanking a horse tied to a column; a bearded man offering a flower to a youth holding a wreath(1); a youth. B: (much restored): two youths; a horse; behind it, a youth; two draped youths flanking a nude youth(1).
- C] Int.: ἡ [πα]ῖς καλός. B: ἡ παῖς καλός. ἡ [αἰς κα]λ[ο]ς.
- D] = U III 345. The inscriptions after Langlotz' text; he gives none for A.

(1)Beazley thinks of him as the jockey.

8109.

Würzburg 476.

- A] RF cup. Probably Salting Painter. Phintias potter. Last

quarter sixth. Later (Beazley). *E. Langlotz, Griechische Vasen in Würzburg (1932) 93/476, pl. 153. *dr. ARV(2) 178/2, Para. 339, Add.(2) 185.

- B] Int.: a wreathed youth, a chlamys around his waist, lifting two lumps of clay(1) (one in each hand). Ext.: blank.
C] Int.: starting at the lower left in a large curve around the figure: $\text{ho } \pi\alpha\iota\varsigma \wedge [\kappa\alpha]\lambda\omicron\varsigma$.(2)
D] = U III 283.

(1)so Beazley; Langlotz says he holds a rock in each hand.
(2)the forehead intervenes.

8110.

Würzburg 477.

- A] RF cup. Near cups probably by the Salting Painter. Phintias potter. Last quarter sixth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 93/477, pl. 288. Bloesch, FAS 61/2. ARV(2) 178.
B] Int.: a wreathed youth bending over with a large bunch of grapes in his hand; below, part of a pithos(?). Ext.: plain.
C] Int.: $\text{ho } \pi\alpha\iota\varsigma \kappa\alpha\lambda\omicron\varsigma$.
D] = U III 288. For the shape, cf. Athens 1628 (ARV(2) 25/1, signed), Berlin 4039 (ibid. 178/1) and Würzburg 476.

8111.

Würzburg 479.

- A] RF cup. From Vulci. Brygos Painter. Brygos potter. First quarter sixth. Ca. 490. *E. Langlotz, Griechische Vasen in Würzburg (1932) 94/479, 175 (facs. of Gr.), pls. 145-49 and 164. *FR 1, 250, pl. 50. ARV(2) 372/32 (much bibl.), 1649, Para. 366, 367, Add.(2) 225 (much bibl.).
B] Komos: Int.: a youth vomiting, with a girl. A: six figures (a youth playing the lyre, two bearded men, a young flautist, a bearded man, a youth). B: seven figures (a youth, a group of man, girl and youth, another of man, girl, and man).
C] On the underside of one handle, in BG: $\text{B}\rho\upsilon\gamma\omicron\varsigma \epsilon\pi\omicron\iota(\epsilon)\sigma\epsilon\nu$. Under the foot, Gr.: A, and M with a stroke through the left vertical. Not in TGV.
D] There is some disturbance near the second epsilon.

8112.

Würzburg 483.+

- A] Frs. of RF cup. From Vulci.(1) Douris, or School piece? (Beazley). Python potter. Second quarter fifth. Ca. 470 (Langlotz). 480-470 (Hölscher). *E. Langlotz, Griechische Vasen in Würzburg (1932) 95/483, pl. 152 (Würzburg fr. only). Bloesch, FAS 101/39; 98 n. 160. ARV(2) 444/246, Add.(2) 241. *F. Hölscher, CV, Germany 46, pls. 4,3, fig. 3 (profile); p. 13, facs. of inscription (much bibl.).
B] Int.: symposium: a bearded man reclining; a woman cup-bearer with cup and oinochoe; at left, a stick. (The girl holds the symposiast's cup and shows him the oinochoe to demonstrate that it is empty (so Hölscher)). Ext.: plain.
C] Int.: beside the stick: $\kappa\alpha\lambda\omicron\varsigma$.
D] = H 1635. = U I 77 (Wu. only). + ex Louvre C 11,410 (four frs.) joining. The facss. are not reliable.

(1)ARV(2); Langlotz says 'probably'.

8113.

Würzburg 485.

- A] RF cup. Antiphon Painter. Euphronios potter. Last quarter sixth. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 95/485, pls. 153 and 164. ARV(2) 337/25.
- B] Int.: a youth leaning on his stick; at left, a strigil, aryballos, etc. on the wall. Ext.: blank.
- C] Int.: on his left: καλος. On his right, starting from the left shoulder: ho παις. I.e.: καλος ho παις.

8114.

Würzburg 486.

- A] RF cup. From Vulci. Villa Giulia Painter. Second quarter fifth. Ca. 470 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 95/486, pl. 154. ARV(2) 626/108.
- B] Int.: a Doric column; a girl holding a taenia; a mirror. A: a bearded man leaning on his stick and holding an alabastron; a woman holding the hand of another; two mirrors; sandals and a cup in the field. B: a similar composition: at left, a youth; a stool behind the first woman; at right, a youth (rather than a second woman).(1)
- C] Int.: on the column: καλε παις.(2) A: ho παις. B: ho παι[s].
- D] = U III 429. The inscriptions date after Langlotz' text. He thinks the scenes on the Ext. are seduction scenes.

(1)I have kept Langlotz' A and B, which are reversed in ARV(2). (2)I am uncertain of this reading; the article should not be omitted.

8115.

Würzburg 489.

- A] RF cup. Painter of London E 777 (Penthesilean). Second quarter fifth. Ca. 460 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 96/489, pl. 157. ARV(2) 941/35, 1675.
- B] Int.: two draped youths dancing. Exergue. A: two youths dancing; a man.(1) Three draped youths dancing.
- C] Int.: καλοι.(2)
- D] Training of a chorus? The youths all wear wide fillets. One of several cups with this subject; see ARV(2) 941 and 1675.

(1)Langlotz calls him the chorodidaskalos. (2)so Langlotz' text. The plural, if correctly reported, is most unusual.

8116.

Würzburg 491.

- A] RF cup. From Spina. Codrus Painter. Third quarter fifth. *A. Kossatz-Deissmann, *GVGettyMus* 5 (1991) 159, *KOMOS* 16. Langlotz, pls. 159-61 and 164. ARV(2) 1270/17, Add.(2) 356. CV, Germany 46, pls. 5-6.
- B] Int.: Dionysus and Ariadne, with a boy satyr, Aphrodite and Eros. A-B: satyrs and maenads.
- C] Satyrs: Κωμος. Φυμος. Σιμ[ος]. Maenads: Παιδιά. [Παι]διά.
- D] = H 4616.

8117.

Würzburg 492.

- A] RF cup. Jena Painter (Int.). Unattributed (Ext.).(1) Early

fourth. *Langlotz, Griechische Vasen in Würzburg (1932) 97, pls. 162-63. ARV(2) 1512/18, Para. 499, Add.(2) 384. Script 827. A. Kossatz-Deissmann, GVGettyMus 5 (1991) 150, CHORILLOS 4 (much bibl.). *H.A. Shapiro, Personifications in Greek Art (1993) 257/118, 180, figs. 135-36 (details of Ext.), 204, fig. 166 (Int.).

- B] Int.: a satyr making love to a maenad. A: a torch racer and two other athletes. B: a man, a woman, and a woman with a thyrsus.
- C] Int.: Above the heads: Χορίλλος. Παιδιά. A: Paidia. B: [Pai]dia.(2)
- D] For parallels to these names cf. C. Fränkel, Satyr- und Bakchennamen (1912); she does not have this vase.

(1)see ARV(2). (2)Shapiro.

8118.

Würzburg 493.

- A] RF cup. Unattributed. Circle of Meidias (Langlotz). Late fifth. Ca. 400 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 97/493, pls. 161 and 163. Hahland, Studien (diss. Marburg) 20.
- B] Int.: a youth confronting a seated woman and handing her a necklace. A: girl between two youths. B: two youths.
- C] Int.: nonsense: above the youth's head, in white: four imitation letters, mostly `quotation marks'.

8119.

Würzburg 494.

- A] Fr. of RF cup. Related to wider circle of the Nikosthenes Painter.(1) Last quarter sixth. Ca. 510 (Langlotz, Hölscher). *E. Langlotz, Griechische Vasen in Würzburg (1932) 98/494, pl. 217. *Photo. ARV(2) 135/(a), Add.(2) 177. *F. Hölscher, CV, Germany 46, pl. 37,4-5; p. 51, facs. of the red Dip. Brommer, Vasenlisten(3) 339/6.
- B] Int.: lower leg of a warrior; at left, an unexplained rectangular object (part of a wall?). A: Achilles and Ajax playing a board game: at left, part of a crouching leg and of an arm with the hand holding a game piece; a shield. From the right comes the hand of the right-hand figure, holding another piece. In the middle, a low base with eight pieces on it.
- C] Int.: nonsense: on the `wall': οφ.(2) Elsewhere: τεαγ.(3) A: on the stone base, in BG: σφο(ο)(.)(4)
- D] The inscriptions are hard to read.

(1)Beazley compares Boston 08.30a (ARV(2) 135/(a)). (2)so Langlotz' text. (.)αι, CV. (3)Langlotz' text; he conjectures Leagros, but also says that the inscription is probably nonsense. CV has the same letters. (4)the last letter consists of two dots, one above the other. This reading is from a photo., but my note from Langlotz' plate differs and resembles more the second inscription on the Int.

8120.

Würzburg 499.

- A] RF cup. Unattributed. Date? *E. Langlotz, Griechische Vasen in Würzburg (1932) 98/499, pl. 164 (shape). L. Urlichs, Beiträge

zur Kunstgeschichte (1885) 24, pl. 9.

- C] Modern inscriptions, Grr.: Hektor, Kesandra, Polysena.
D] The inscriptions are false.

8121.

Würzburg 502.

- A] RF neck amphora. From Vulci. Unattributed.(1) First quarter fifth. Ca. 470 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 99/502, pl. 169. ARV(2) 195, Add.(2) 190.
B] A: Poseidon, with a trident and tuna fish. B: a bearded man.
C] A: Πο[σειδο]ν.

(1)linked to Kleophradean neck-amphorae by shape and ornament, but not Kleophradean in drawing (Beazley).

8122.

Würzburg 507.

- A] RF amphora with lid. From Vulci. Kleophrades Painter.(1) Ca. 500. Very early; before 500 (Beazley). Ca. 500 (Hölscher). *F. Hölscher, CV, Germany 46, pls. 8,1-2, 9,1-2, 10,1-2, 11,1-8, figs. 7-8 (profile); pp. 18 and 20, facss. of Grr.; p. 19, facs.of Dipp. (vast bibl.). *FR ii, 222-26, pl. 103. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 100/507, 175 (facs. of Gr.), pl. 175. Beazley, *Der Kleophrades-Maler* (1933), no. 1 (and p. 11; not ill.). Bloesch, JHS 71 (1951) 32/D. ARV(2) 181/1 (much bibl.), Para. 340, Add.(2) 186 (much bibl.). Script 487. Cf. J. Mentz, *Philologus* 88 (1933).
B] A: a young warrior leaving home (extispicy), with a 'Scythian' and a young woman looking on. B: komos of two bearded men with a hetaera.
C] Nonsense(?): A: to the Scythian's lower right: τλετυ. To left of the warrior's face: ιτεισ. Above the dog: ειουσ. Above the woman: ιολει. B: above the left komast: ιιι. To right of the amphora: εις, retr. To left of the hetaera's head: ιουτ. On her right, similar: ιει.(2) Under the foot, Gr.: ϕι, retr. Under the lid, Gr.: ϕι, the same as that under the foot. ==>> Information given me at a luncheon in Berlin at the time of the Euphronios colloquium 1991 by Dr. Martin Boss at the request of Erika Simon: B: the inscriptions are not senseless: the hetaera is Ανυτε. The middle komast is [-]εις. The left komast is: [-]ειο[-]. [This seems odd, for the nonsense on both A and B would be typical early Kleophrades Painter nonsense.] [Anyte of Tegea was a Hellenistic poetess (Pal. Anth.). Pape has no other person by the name; LGPN ii does not have it. Nothing was said about A.]
D] = U III 318. = HA 120. The vase is now very fragmentary and some letters are now missing. The inscriptions are Euthymidean and the style of lettering is more regular than later. Hölscher thinks it strange that the inscriptions should be meaningless, as the Kleophrades Painter could write, cf. Vatican 16,573 and Munich 2305. For ΕΙΟΣ as a dog's name, see Mentz. The two inscriptions by the hetaera (ιουτ and ειι in CV) on B can be read as [Α]νυτις (G. Neumann apud CV); but see above. On the writing skills of the Kleophrades Painter, see also Boardman, AK 19 (1976) 15 and n. 56. Note that reading Anytine presupposes reading the sigmas as nu's which is possible.

(1)attributed to Euthymides by Hauser. (2)could be one inscription: $\iota\omicron\upsilon\tau\iota\sigma\epsilon(?)$. But see now the information from Boss, above.

8123.

Würzburg 508.

- A] Fragmentary RF amphora. From Vulci. Kleophrades Painter. First quarter fifth. Ca. 480. Later (Beazley). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 101/508, pl. 176. FR ii, 227-29, pl. 104 (dr.). *Beazley, *Der Kleophrades-Maler* (1933), no. 4, pl. 28,2 (after FR, with restorations removed). Beazley, *ProcBritAc.* 43 (1958) 243 n. 5 (Priam named). K. Schauenburg, *Gymn.* 76 (1969) 53 n. 65 (kalos-inscription). *ARV(2) 182/5, 1631, Para. 340, Add.(2) 186. Script 82 n. 5. *F. Hölscher, *CV, Germany* 46, pls. 12,1-2, and 13,1-6, fig. 9 (profile); p. 22, facss. of Dipp. (vast bibl.).
- B] A: Ajax and Phoenix. B: Hector and Priam.(1)
- C] A: Ajax' name is lost. To right of his legs: $[\kappa\alpha]\lambda\omicron\varsigma\epsilon\acute{\iota}$. To right of Phoenix' face: $\Phi\omicron\iota\nu\iota\chi\varsigma$. B: Priam's name is lost. To left of Hector's helmet: $\eta\epsilon\kappa\tau\omicron[\rho]$, retr. To right of his lower body: $\kappa\alpha\lambda\omicron\varsigma\epsilon\acute{\iota}$.
- D] = HA 119. B: the old man leading Hector away is now generally agreed to be Priam, except by Davies, LIMC, s.v. Antenor; see the bibl. in CV.

(1)"That the old man is Priam is suggested by the inscription on a stamnos by the Triptolemos Painter [Swiss Private] (361, no. 7)." (ARV(2)). This supersedes Beazley, Kleophr. (Antenor perhaps preferable to Priam).

8124.

Würzburg 509.

- A] RF amphora. Syleus Painter. First quarter fifth. *TGV 142/17E 19, 144/18E 8, 144/19E 1, 217 and nn., fig. 10,b (facs.). Langlotz, pls. 177-78. Richter and Milne, fig. 11. ARV(2) 249/5, 1639, Para. 350, Add.(2) 203.
- B] A: a citharode and a man. B: a jumper and a trainer.
- C] Under the foot, Grr.: listed in TGV, cat. as: $\Lambda\epsilon$. EM. KPO. The facs. however, shows only: $\epsilon\mu\alpha\epsilon\kappa\iota$, probably with a break following.
- D] Johnston, p. 216: he agrees with Milne that $\Lambda\epsilon$ is a vase name $[\lambda\epsilon\kappa\upsilon\theta\omicron\iota]$. For EM see p. 217 under 18E: perhaps $\epsilon\mu\beta\acute{\alpha}\phi\iota\alpha$. For KPO Milne suggested $\kappa\rho\omega\sigma\sigma\omicron\iota$, pitchers, which could refer to the inscribed vase [if in sing.?]. Hence three vase names?

8125.

Würzburg 517.

- A] RF stamnos. Painter of Würzburg 517.(1) First quarter fifth. Ca. 480 (Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 104/517, pls. 184 and 186. ARV(2) 305/2.
- B] A: Warrior Leaving Home: a warrior with a phiale; at left, a woman with an oinochoe; at right, a bearded man. B: similar: a woman with a cup; a bearded man; a warrior (perhaps meant to be the same as on A, as the shield device is similar).
- C] A: on either side of the warrior: a nonsense inscription. B:

on either side of the old man: a nonsense inscription.
D] = U III 318.

(1)connected with the Diosphos and Sappho Painters (Beazley).

8126.

Würzburg 523.

- A] RF calyx krater. From Capua. Manner of Meleager Painter. First quarter fourth. *E. Langlotz, Griechische Vasen in Würzburg (1932) 106/523, pl. 192. ARV(2) 1415/1, Add.(2) 375.
C] Beside one handle, a small illiterate Gr.
D] Not in TGV.

8127.

Würzburg 527.

- A] Fragmentary RF stamnos.(1) From Tarquinia. Syriskos Painter. First quarter fifth. Ca. 480 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 107/527, pls. 135 and 212. ARV(2) 261/17.
B] A: three wreathed men talking to two youths. B: four men conversing.
C] A: καλος, twice.
D] U III 337. The inscriptions ought to refer to the two youths.

(1)so Beazley; Langlotz thinks this wrong and declares the vase to have been a column krater. The neck and mouth were alien and have been removed.

8128.

Würzburg 529.

- A] RF column krater. Duomo Painter (Later Mannerist). Last quarter fifth. Ca. 400 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 108/529 (some bibl.), pls. 194 and 211. ARV(2) 1117/5.
B] A: Triptolemos between Persephone and Demeter; at left, a priestess with two torches. B: two pairs of youths conversing.
C] A: nonsense: two inscriptions.
D] U III 305.

8129.

Würzburg 530.

- A] RF hydria. From Vulci. Unattributed. Ca. 500 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 108/530, p. 175 (facs. of Gr.), pls. 195 and 210. Panofka, AA 1847, 25. *P. Wolters, 'Sandalokratie,' AM 30 (1905) 399-407, pl. 15 (early bibl.). Deonna, RA 1910 I, 225/2.
B] Shoulder: symposium: a nude boy rubbing the clear signs of having been beaten with a slipper; a naked girl kneeling; a youth on a couch, scolding the girl.(1) Body: black.
C] Shoulder: on the girl's thigh: καλος. Under the foot, Gr.: ΙΑ with a left hook at the bottom of the right diagonal. Not in TGV or Hackl.
D] = U III 139. Ex Feoli collection. Wolters 400 gives parallels to inscriptions on body parts: Berlin 2314 (καλος on a thigh); Cab. Méd. 523 (names of two athletes written on the bodies). Idem 402 n. 1: inscriptions on statues. He also gives parallels for beating a person with a sandal.

(1) this is taken from Langlotz.

8130.

Würzburg 531.

- A] RF hydria (kalpis). From Vulci. Nikoxenos Painter. Last quarter sixth. 510-500. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 108/531, pls. 196 and 210. ARV(2) 222/25.
- B] Shoulder: four young athletes.
- C] Shoulder: Nonsense inscriptions.
- D] = U III 140. = 8521. The reference was given me by E. Langridge.

8131.

Würzburg 536.

- A] RF hydria (kalpis). Manner of Meidias Painter. Last quarter fifth. Ca. 430 (sic Langlotz). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 110/536, pl. 197. ARV(2) 1321/7.
- B] A woman with a box standing before a seated woman; on either side, women servants.
- C] Above each of the heads of the woman with the box and the seated woman; in pink: *καλη*. The same also a third time.
- D] = U III 150.

8132.

Würzburg 540.

- A] RF dinos. From Vulci. Achilles Painter. Third quarter fifth. (1) Mon. ined. 1, pl. 38. *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 110/540, pls. 198-99. CIG 4.8354. Kretschmer, *Vas.* 200 ff. ARV(2) 992/69, Script 746. LIMC iv, pl. 159 Glauke I.4; vii, pl. 199 Peleus 171 and pl. 573 Speio 1 (part). Boardman, *ARFV* ii, fig. 116. J.M. Barringer, *Divine Escorts: Nereids in Archaic and Classical Greek Art* (Ann Arbor 1995), pls. 87-90. *J.H. Oakley, *The Achilles Painter* (1997) 38 and n. 52, 127/97, fig. 25 (profile), pls. 63 and 64A-B.
- B] Peleus and Thetis, with many Nereids.
- C] Πηλ[ευσ]. Θέτις. Νηρεὺς. Ναῶ. Ψαμαθη.(2) Κυματολήγη. Μελίτη. Σπew. Γλαυκε.(3) Κυμαθοη.
- D] Done from Langlotz' text. Oakley: broken during WW II and recomposed with loss of some frs. [his pl. 63 shows the state before and after.] The Nereid names are found in Hesiod, *Theog.* 240-264, except for Ναῶ, which B. Schweitzer, *Mythische Hochzeiten: eine Interpretation des Bildkreises an dem Epinetron des Eretriamalers* (1961) 13 believes to be (here and on the epinetron) a mistake for Σαῶ who is found in Hesiod. Further bibl.: Oakley, n. 52.

(1) Langlotz dates to 460. (2) see GAI i, 121. (3) Oakley has Γλαυκε.

8133.

Würzburg 544.

- A] RF alabastron. From Boeotia. Group of Paidikos Alabastra γ(1) (Manner of Euergides Painter). Last quarter sixth. Late (Beazley). *E. Langlotz, *Griechische Vasen in Würzburg* (1932) 112/544, pl. 207. ARV(2) 100/24.
- B] A girl conversing with a youth leaning on his stick; on either side a column. On the bottom: a black wheel.
- C] On the reserved topside of mouth: nonsense: *πγισο(γ)*. (2)

On the columns, nonsense inscriptions.(3)

(1)may be by one hand, Beazley. (2)so Langlotz' text; he wonders if this is miswritten for Παιδικός. (3)Langlotz' rendering of these letters is not repeated here. From his description it is not clear how many columns and inscriptions there are.

8134.

Würzburg 557.

- A] WG alabastron. From Eretria. Painter of Würzburg 557.(1) Late sixth - early fifth. Ca. 510 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 113/557, pl. 207. *drs. EAA vii, 1224. ARV(2) 304/1, Para. 520.
- B] Two women washing: a woman, kneeling on a low stool, hands her clothes, shoes and ointment jar to another who is washing.
- C] Nonsense: above the head of one woman: σμλχ. Above and to right of the other (horizontal and vertically down, respectively): γυ(ο)υεpl and γιχp(φ)κ(.)χ(χ)χ.(2)
- D] The inscriptions after the drs., which are perhaps inaccurate.

(1)not far from the Sappho Painter. (2)the seventh letter is a short diagonal stroke placed high, which may be accidental.

8135.

Würzburg 558.

- A] WG alabastron. From Athens. Two-Row Painter. Second quarter fifth. Ca. 470 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 113/558, pl. 207. ARV(2) 726/14, Add.(2) 282.
- B] A: Nike with a taenia. B: a woman holding a ball or an egg.
- C] A: to Nike's lower right, facing her: κα[λε]. B: in the same position (i.e. behind the woman): καλε.(1)
- D] This vase has only one row.

(1)I read this with Ionic lambda; Langlotz read it upside down with Attic lambda.

8136.

Würzburg 610.

- A] RF skyphos. From Nola. Curtius Painter (Penthesilean). Second quarter fifth. Ca. 470 (Langlotz). *E. Langlotz, Griechische Vasen in Würzburg (1932) 119/610, pl. 212 (part). ARV(2) 935/73. *TGV 249, 25F n. 3, fig. 14,q (facs.).
- B] A: a draped youth with his stick (about to leave). B: a youth leaning on his stick, looking at the figure on A.
- C] A: to left of the youth: καλος. B: similar: καλος. Under the foot, Gr.: above: Ι-ΔΔΠΙ. Below: ΙΙΛΗ.
- D] TGV 249, 25F n. 3: "There is more obviously a price cited somewhere in the graffito on another skyphos, dating after 450, Würzburg 610 (not 614 as Langlotz); as Langlotz' facsimile is inexact I give a corrected version in Fig. 14,q. A price of a drachma for twenty-six pieces may be given, but this ignores part of the mark (see also Chapter 7, p. 34)." I have not included Langlotz' 614, but I wonder if Johnston has not confused 610 and 614, since the former is hardly after 450.

8137.

Würzburg (loan).

- A] BF cup. Unattributed.(1) First quarter fifth. *E. Simon, 'Ein Nordattischer Pan,' AK 19 (1976) 19ff., pl. 4,1,3,5.
- B] Int.: Pan running. A and B, each: youths and hetaerae (on each side, three males and two females).
- C] Nonsense: Int.: two blots. A and B, each: small groups of blots scattered in the scenes.
- D] = Würzburg, Private (Ott). Mrs. Ure identified the cup as Attic; Simon suggests that it is from the border region of Attica and Boeotia.

(1)by the same hand: Athens, N.M. inv. 356, ABV 560/523 (Mrs. Ure).

8138.

Würzburg (loan).

- A] RF hydia (kalpis). Early Mannerist, probably Leningrad Painter (Simon). Second quarter fifth. Around 467 (Simon). *E. Simon, 'Satyr-plays on Vases in the Time of Aeschylus,' in D. Kurtz and B. Sparkes, edd., The Eye of Greece (festschrift M. Robertson, 1982) 141, pl. 37,a-b. E. Simon, SB Heidelberg 5 (1981) (publication).
- B] Shoulder: a satyr chorus: five white-haired satyrs seated with scepters and fancy clothes before the sphinx facing them on a rock.
- C] Shoulder: above the heads: between the first and second satyr: καλος.(1) Between the second and third satyr: καλος.
- D] Loaned by Takuhiko Fujita of Tokyo. Aeschylus' satyr play Sphinx, part of the Theban trilogy, was performed in 467 B.C.

(1)the photo. shows clearly only the last three letters but I assume the word is complete.

8139.

Yale 129.

- A] RF bell krater. From Nazzano.(1) Painter of Louvre G 433. Last quarter fifth. 410-400 (Beazley).(2) *P.V.C. Baur, Cat. ... Yale University (1922) 86-87, fig. 23, pl. 7 (A). *Beazley, AJA 43 (1939) 626ff., fig. 6 (A, after Baur). ARV(2) 1342/3, Add.(2) 367.
- B] A: Prometheus(?) with fennel; on each side, two satyrs (three with flaming torches, one with thyrsus).(3) B: three draped youths.
- C] A: to right and left of Prometheus' head and above two satyrs: nonsense: imitation inscriptions.(4)
- D] = 1913.129.

(1)see Beazley, EVP 92 n. 2. (2)430, Baur (too early, Beazley in JHS). (3)Beazley's suggestion (Prometheus Pyrkaieus?); Baur identified the figure as Dionysus. (4)"mere semblances of letters," Beazley.

8140.

Yale 132.

- A] RF stamnos. Midas Painter.(1) Third quarter fifth. Ca. 440 (Burke and Pollott). *P.V.C. Baur, Cat. ... Yale University (1922) 88-89, fig. 24, pl. 7,2. *ARV(2) 1035/4, 1679, Add.(2) 318. *S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 72/60 (A, B). A. Kossatz-Deissmann, GVGettyMus 5 (1991) 161, MARSYAS

2-3 (much bibl.). S.B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) 116 and 118, 434/M 4, pl. 98 (A). LIMC iv, pl. 360 Helike 1. CV, Yale (forthcoming).

- B] A: Dionysus seated, with a young satyr pouring for him; a maenad with torches; a satyr with a lyre. B: a maenad with a satyr and a young satyr.
C] Above Dionysus: Διονυσος. Above the pouring satyr: Μαρσας. Above the maenad: Ελικε.(2) Above the head of the satyr with the lyre: Μαρσ[ας].(3)
D] = 1913.132. Ex Arndt. The vase is in poor condition. Ionic lambda and sigma.

(1)near Polygnotos. (2)Beazley; misread by Baur as [M]elike. Burke-Pollitt read: [...]λικε. K.-D. 181, s.v. Helike, compares Nonnus, Dion. 17.217 (maenad); see LIMC iv, s.v. Helike 1 (ill.). (3)Burke-Pollitt read: Μαρσ[...].

8141.

Yale 135.

- A] RF pelike. Unattributed. Second half fifth (Baur). *P.V.C. Baur, Cat. ... Yale University (1922) 90-91, fig. 25.
B] A: a bearded trainer between two young athletes with strigils. B: an athlete and a bearded man.
C] A: above the trainer: καλος.
D] Much restored.

8142.

Yale 152.

- A] Fragmentary RF squat lekythos. Manner of Meidias Painter. Last quarter fifth. End of fifth (Baur). *P.V.C. Baur, Cat. ... Yale University (1922) 102-103, pl. 11, top (dr.; cleaned). *CB ii, 90 (mention). ARV(2) 1325/53, Add.(2) 364. *S.M. Burke and J.J. Pollitt, *Greek Vases at Yale* (1975) 75/61.
B] Poseidon and Amymone: at left, Aphrodite seated in a rocky landscape; bushes, a hare; legs of Amymone; Poseidon; Amphitrite.
C] Above her head: [Αφ]ρο[διτη].(1) Tn the same position: [Αμυ]μωνη. Above the head and to right: Ποσειδω[v]. In a similar position: Α[v]φιτριτη.(2)
D] = 1913.152. Ionic alphabet.

(1)so CB; Baur has Αφ[ροδιτη]: who is right? Burke-Pollitt also print Αφ[...]. (2)CB (but with mu): Baur's text has: φιτριτη, the dr. has a break and a diagonal line (/) preceding φιτριτη. I wonder if the reading should be: Αϛφιτριτη. Burke-Pollitt print: Αμ]φιτριτη - a misprint?

8143.

Yale 153.

- A] RF pyxis with lid. Painter of London E 777 (Penthesilean). Second quarter fifth. *P.V.C. Baur, Cat. ... Yale University (1922) 103-104, fig. 33, pl. 12. ARV(2) 944/83.
B] Women: at left, a column; three dancing women; a woman seated on a base, watching; a door between two columns.
C] On the base, in BG: καλη.
D] Baur has a good dr. including the inscriptions. Ionic lambda.

8144.

Yale 162.

- A] RF cup. Unattributed.(1) Last quarter sixth. *P.V.C. Baur, Cat. ... Yale University (1922) 107-108, fig. 38, left. ARV(2) 145/2, Add.(2) 178. *S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 55/48 (Int.).
- B] Int.: a jumper seen from behind.
- C] Int.: four nonsense letters.
- D] = 1913.162.

(1)compared by Beazley to the Chaire Painter.

8145.

Yale 163.

- A] RF cup. From Vulci. Gales Painter or near him (Beazley). Ca. 500. *P.V.C. Baur, Cat. ... Yale University (1922) 108, fig. 36, pl. 15. S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 47/42. ARV(2) 36/(a), Add.(2) 158. Script 1062.
- B] Int.: symposium: a youth reclining and embracing a hetaera.
- C] Int.: Above the heads: $\eta\omicron\pi\alpha\iota\varsigma$, and below, in the BGexergue: $[\kappa]\alpha\lambda\omicron\varsigma$.
- D] = 1913.163. Baur's text gives the kappa as extant.

8146.

Yale 164.

- A] RF cup. Brygos Painter.(1) First quarter fifth. Late. 480-470 (Burke and Pollitt). *S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 60/52. *P.V.C. Baur, Cat. ... Yale University (1922) 108-109, pl. 14. ARV(2) 377/105, Add.(2) 226.
- B] Int.: a youth, with a staff and basket, playing the flutes before a flaming altar.(2) Ext.: plain.
- C] Int.: $\kappa\alpha\lambda\omicron\varsigma$. $\kappa\alpha\lambda\omicron\varsigma$.
- D] = 1913.164.

(1)Beazley, with the remark that it recalls the Foundry Painter. (2)komast (Beazley).

8147.

Yale 167.

- A] RF cup. Unattributed. Second half fifth (Baur). *P.V.C. Baur, Catalogue ... Yale University (1922) 110-111 (not ill.).
- B] Int.: a wreathed satyr sniffing a stream of wine.
- C] Int.: above: $\kappa\alpha\lambda\omicron\varsigma$.
- D] The surface is worn.

8148.

Yale 169.

- A] Fragmentary RF plate. Paseas (Cerberus Painter). Last quarter sixth. 520-510 (Burke and Pollitt). *P.V.C. Baur, Cat. ... Yale University (1922) 111-12, pl. 15. ARV(2) 163/4, Add.(2) 182. J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 147/3, fig. on p. 36 (bibl.).
- B] Ajax and Cassandra: at left, a statue of Athena; Cassandra dragged by Ajax.
- C] To left of the statue's body: $\text{Αθ} \epsilon \nu \alpha \iota \alpha$. Below the exergue line: $\text{Κατ} \langle \text{Τ} \rangle \alpha \nu \delta \rho \alpha$. To right of Ajax' upper body: $\text{Α} \iota \alpha \varsigma$.
- D] = 1913.169. Baur has a dr.

8149.

Yale 399.

A] BG skyphos. Unattributed. Date? *H. Hönigswald, AJA 45 (1941) 582 n. 6, fig. 2 (photo. of base). Weege, no. 38.

B] No figured decoration.

C] Under the foot, Gr.: ΕΥ<>. In a partial circle, a forged Etruscan Gr.: maerceprziaθε.

8150.

Yale 442.

A] BG stemless cup. From near Santa Maria di Capua, tomb 6 (Helbig). Unattributed. Date? *Beazley, AJA 49 (1945) 157 (not ill.). *H. Hönigswald, AJA 45 (1941) 582ff., fig. 1 (photo. of base). Helbig, Bull. Inst. 1872, 37ff.

B] No figured decoration.

C] Etruscan Gr.: maiflastami.

8151.

Yale 480.

A] BG cup. Unattributed. Date? *H. Hönigswald, AJA 45 (1941) 585/2, fig. 3 (photo.).

B] Stamped decoration.

C] Oscan Gr.: maceissim.

D] It is doubtful that the vase is Attic.

8152.

Yale 1909.12.

A] Fragmentary BF prize Panathenaic. Kleophrades Painter. First quarter fifth. *D.M. Buitron, Attic Vase Painting in New England Collections (1972) 60.25. Dev.(1) 111 n. 37. S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 42/39 (A, B). ABV 404/4, Add.(2) 105.

B] A: Athena. B: chariot race: a chariot racing to right.

C] A: to right of the left column, the last letter curving to right: τον Αθευ[εθ]εν αθλον.

D] The letter forms resemble those of the Kleophrades Painter, but the lack of planning at the end of the inscription is unusual for him, if the vase is really by himself.

8153.

Yale 1909.13.

A] BF prize Panathenaic. Kleophrades Painter. First quarter fifth. Ca. 490 (Neils). *J. Neils et al., Goddess and Polis: The Panathenaic Festival in Ancient Athens (Hood Museum of Art, Dartmouth College, New Hampshire; Princeton University Press; 1992) 174/45, photos. on pp. 174 (B) and 175 (A). ABV 404/5, Add.(2) 105. *S.M. Burke and J.J. Pollitt, Greek Vases at Yale (1975) 43/40 (A, B). S.B. Matheson, 'Panathenaic Amphorae by the Kleophrades Painter,' GVGettyMus 4 (1989) 99, fig. 3 and 107, fig. 10.

B] A: Athena. B: a chariot.

C] A: to right of the left column: τον Αθενεθεν αθλον vacat 2-3.

D] Strong lettering, typical of the Kleophrades Painter; but the vacat is more unusual.

8154.

Yale 1933.175.

- A] RF column krater. From near Tarentum. Agrigento Painter.
Second quarter fifth. *S.M. Burke and J.J. Pollitt, Greek
Vases at Yale (1975) 61/53. P.V.C. Baur, Bull. of the
Associates in Fine Arts at Yale University 7 (1936) 10-11.
ARV(2) 576/45, Add.(2) 262.
- B] A: erotic: a bearded man with stick presents an apple to a
draped boy; a youth with his stick presents a hare to a
draped boy. B: a draped boy between two youths with their
sticks.
- C] A: between the youth and the right-hand boy: a kalos
inscription.(1) B: between the boy and the right-hand youth:
a kalos inscription.(1)

(1)surely this means a simple καλός.

8154a.

Zagora (Andros).

- A] Fr. of BG skyphos. From Zagora, sanctuary.
Unattributed. Second half fifth. Probably 425-400
(Cambitoglou). *A. Cambitoglou, Prakt. (of Arch. Soc.)
1972, 267, pl. 235,2.
- B] No figured decoration (base only).
- C] On the BG bottom, Gr.: Ηρακλῆος. Preceded by two Gr. signs
in another hand, which look like XI.
- D] The sanctuary may have been of Athena, with Heracles as
οὐνναος. Ownership of sanctuary. Epigraphic writing. Ionic
alphabet.

8155.

Zürich, Eidgenössische Technische Hochschule 11.

- A] BF lekythos. From Tarquinia. Unattributed. Third quarter
sixth. 540-530 (CV). *CV, Switzerland 2, pl. 17,5-9 (no bibl.).
- B] Shoulder: a large palmette between two cloaked figures.
Body: two boxers; on the left, two men; on the right, a
woman and a man.
- C] Body: between the boxers: a row of dots.

8156.

Zürich, Eidgenössische Technische Hochschule B 19.

- A] RF cup skyphos. From Capua. Painter of the Yale Lekythos.
Second quarter fifth. Ca. 480-470 (Isler). *CV, Switzerland 2,
pl. 24,1-2 (much bibl.). *Photo. ARV(2) 661/94, Add.(2) 277. F.
Brommer, Herakles II (1984), pl. 9 (B).
- B] A: Theseus and Skiron. B: Heracles in Syleus' vineyard.
- C] A: between the heads, and behind Theseus: nonsense
inscriptions, not legible in CV.

8157.

Zürich, University inv. 2466.

- A] BF amphora. Swing Painter. Third quarter sixth. Ca. 540
(Isler). *Photo. *CV, Switzerland 2, pls. 8 and 10,1.
Jacobsthal, Ornamente, pl. 6,a (A). ABV 305/27, Add.(2) 80.
- B] A: Heracles and centaur between two youths. B: duel of
two warriors between a youth and a man.
- C] B: On the right warrior's shield, in white, very large:
device: K, retr.
- D] Ex Würzburg U. 247. The same shield device is found on a BF

amphora in Richmond, VA 56/27/3, also by the Swing Painter.
Para. 133, Add.(2) 79, Bohr, pls. 176-77. I assume this sign
is a letter.

8158.

Zürich, University inv. 2494.

- A] BF/WG lekythos. Manner of Emporion Painter (Isler). Second quarter fifth. Ca. 470 (CV). *CV, Switzerland 2, pl. 20,1-4 (no bibl.).
- B] The Theban sphinx on a column, between standing and seated Thebans.
- C] Above the scene: nonsense inscriptions.

8159.

Zürich, University inv. 2495.

- A] BF/WG lekythos. Manner of Haimon Painter (Isler). First quarter fifth. 480-470 (CV). *CV, Switzerland 2, pl. 20,6-8 (no bibl.).
- B] The Struggle for the Tripod, with Leto and Athena.
- C] Nonsense inscriptions.
- D] A replica: Cab. Méd. 301, ABV 546/227, q.v.

8160.

Zürich, University inv. 3299.

- A] RF chous. From Megara. Unattributed. Early fourth (Kerch style).(1) *CV, Switzerland 2, pl. 25,3-6 (much bibl.). *P. Corbett, Hesp. 18 (1949) 306 (mention). L. Deubner, Attische Feste (1932), pl. 16, 2. *G. van Hoorn, Choes and Anthesteria (1951), 195/1011 (not ill.; bibl.).
- B] A small boy crawling to an offering table with a chous and fruit while dragging a push cart behind; a cock.
- C] Above the boy, in white: Χρυσος.
- D] = 2506 (in CV). Why the difference in number? Ex Athens, Lambros Collection. See Corbett for the prevalence of the number 3299. An earlier Chrysos: Berlin 2661, ARV(2) 1321/3, van Hoorn 105/331, fig. 20. Ionic alphabet. This is not a real name.

(1)see Schefold, Untersuchungen, p. 35.

8161.

Zürich, University inv. 3637.

- A] RF oinochoe. Shuvalov Painter. Third quarter fifth. *A. Lezzi-Hafter, 'Der Tod des Orpheus auf einer Kanne des Schuwalow-Malers,' AK 29 (1986) 90ff., figs. 1 (facs. of Gr.) and 2, pl. 16.
- B] Death of Orpheus.
- C] Under the foot, Gr.: ΛΗΚΔ.
- D] Johnston, by letter, suggests tentatively: λῆκυθοι Δ = 10 lekythoi; but this shape is not elsewhere found mentioned on an oinochoe; and there should be punctuation before the numeral. He thinks that the 'gammoid' lambda suggests perhaps an Island Ionian (AK 90 and n. 3).

8162.

Zürich, Private.

- A] RF neck amphora. Oltos. Pamphaios potter. Last quarter sixth. 520-510. *H.P. Isler, Mus. Helv. 38 (1981) 228-44, pls. 1-4.

*AJA 88 (1984) 349/14. Cf. *Isler, AJA 89 (1985) 173, pl. 1,2.
M. Robertson, ÖJh 47 (1964-65) 109. Para. 140/3 and 327/1 bis,
Add.(2) 406.(1) Beazley Archive, no. 8865.(1) Script 329a.
GAI ii, 751 and 774.

- B] Neck: A, B, each: splachnoptes. Body: A: Dionysus and a satyr. B: a woman (Ariadne?) and a satyr. On each handle: a satyr.
- C] Body: A: Φανφαίος εποιεῖ. For Πανφαίος.
- D] Listed in Para. as Basel Market (Borowski). The shape of the vase is similar to a Nicosthenic amphora. Similar shapes and inscriptions occur on Louvre G 2 and G 3, also by Oltos. AJA 88, no. 14 wrongly gives Φανφανος; see Isler, AJA 89, 173.

(1)listed as Zürich, University (loan).

8163.

Zürich, Private.

- A] RF cup. Cat-and-Dog Painter.(1) Second quarter fifth. *ARV(2) 866/1, 1673, Para. 426, Add.(2) 299. *Auktion 22 (M.M.), pls. 49/172 and 57.
- B] Int.: a youth leaning on his staff, offering a live hare.
A: in the center, a naked boy, with a cat on a stool; at left, a youth leaning on his stick, pointing; at right, a man leaning on his stick, with a dog, also pointing. B: a draped youth with a cock, in front of a tree; at left, a man or a youth; at right, a man on his stick.
- C] Int.: to left of the youth: καλος, retr. On his right: Γλαυκὸν.(2) A: Χαρμίδες and below it: καλος.
- D] Ex New York Market, Royal Athena (Eisenberg). Add.(2) has 'Switzerland, Private'. Three erotic scenes.

(1)Group of the Pistoxenos Painter. (2)the position may suggest that the kalos-name refers to the youth.

8164.

Zürich, M. Ros.

- A] WG lekythos. Unattributed. Date? *Photo.
- B] A woman to right, holding two torches.
- C] To right of her face, in BG: καλε.

8165.

Zürich, M. Ros.

- A] BF amphora. From Vulci. Group E. Third quarter sixth. *H. Bloesch, Antike Kunst in der Schweiz (Zürich 1943) 42/7, pls. 14-17, figs. on pp. 45 and 162. ABV 133/5. TGV 84/25A 2.
- B] A: Heracles fighting Geryon; between them Eurytios falling.
B: Dionysus with a drinking horn; four dancing satyrs.
- C] A: nonsense: above Eurytios and to right of Heracles' waist and legs: πχ>π(χ)ι(.)σο. Under the foot, Gr.: ΥΣ.
- D] Messy letters. Bloesch thinks the inscription an 'Andeutung' of Eurytios' name, but I doubt it.

8166.

Zürich Market (Arete).

- A] BF lip cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 6746. Arete, Gallerie für Antike Kunst, Liste 8, 4 (Int., A).

- B] Int.: a satyr and a maenad. [Ext.: lip: plain?]
 C] Handle zone: A: an inscription. B: ?

8167.

Zürich Market (Arete).

- A] BF lip cup.(1) Unattributed. Third quarter sixth. *Beazley Archive db, no. 7378. *K. Schauenburg, AA 1981, 335. figs. 4-5 (Int., A).
 B] Int.: a flying eagle. Ext.: lip: plain.
 C] Handle zone: A: handle zone: between palmettes: in the center, slightly to one side of the vertical middle: an imitation inscription of 10 letters.

(1)Bea. Arch. Schauenburg says Siana cup.

8168.

Zürich Market (Arete).

- A] RF cup. Antiphon Painter. First quarter fifth. *Add.(2) 396. Arete, Gallerie für Antike Kunst, Liste 20, no. 27 (Int., A). Beazley Archive, no. 13,551.
 B] Int.: symposium: a youth playing kottabos.
 C] Int.: Λαχες καλος.

8169.

Zürich Market (Emmerich).

- A] RF lekythos. Villa Giulia Painter. Second quarter fifth. 475-425 (Bea. Arch.). *A. Emmerich Gallery (Zürich), Classical Antiquity (22-11-1975 - 10-1-1976), no. 17. Script 712.(1) C. Berger and R. Perry, Kunst der klassischen Antike: Ausstellung in Zusammenhang mit der Münzen und Medaillen AG (Zürich 1975), No. 17.(2) *Beazley Archive db, no. 30,307.(3)
 B] Muses: Mnemosyne and Kleo, facing each other; Mnemosyne holds two flutes.
 C] Μνεμοσυ[v]ε. Κλεδ.
 D] Mnemosyne might be the mother of the muses. Compare, also by the Villa Giulia Painter, the lekythos Syracuse 20,542: ARV(2) 624/75, Para. 398, Add.(2) 271: Kalliope and Mnemosyne inscribed. Script 711.

(1)see Script, p. 103 n. 23, done from the Emmerich cat. (2)the Emmerich cat. is clearly an English translation of the cat. made by Berger and Perry. (3)listed as Basel Market (M.M.).

8170.

Zürich Market (Emmerich).

- A] BF cup-skyphos.(1) Unattributed. Third quarter sixth. *Add.(2) 392. C. Berger and R. Perry, Kunst der klassischen Antike (exhibition in conjunction with M. M. in Basel, 11/22, 1975 - 1/10, 1976) Zürich, Emmerich, no. 8 (A, B). Beazley Archive db, no. 17,050.(2)
 B] Multifigured: A: warriors arming. B: warriors departing.(3) Under the handles: a draped youth with a lyre and a dog; dogs fighting.
 C] A: to right and above one warrior, curving over a woman next to him: Στροιβος καλος. Under one handle: around the picture of copulating dogs: Στροι[βος κ]α[λος].(4)
 D] I think the exhibition was shown both in Basel and in Zürich. The inscriptions are curved and look very casual.

(1)a band cup on a low foot; really a cup-skyphos. (2)listed as Basel Market (M.M.). (3)there are three warriors. (4)Add.(2) has Στρωοι[βοςκ]α[λος], but the Emmerich text, as well as Bea. Arch., print the rho; the picture in the cat. is too small to tell.

8171.

Zürich Market (Emmerich).

- A] RF cup. Epiktetos. Last quarter sixth. Ca. 500 (Emmerich).
*Add.(2) 395, 403. Kunst der klassischen Antike (exhibition in conjunction with M. M. in Basel, 11/22, 1975 - 1/10, 1976) Zürich, Emmerich, no. 12 (all).
B] Int.: a warrior with alopekis and pelta. A: six maenads. B: Heracles and centaurs.
C] Int.: ἡππαρχος καλος. A: above the scene: ΕΠΙΚΤΕΤΟΣ.
B: similar: [ε]γραφ[σ]εν.(1)

(1)so the text in Emmerich; omitted in Add.(2)

8172.

Zürich Market (Fortuna).

- A] BF band cup. Unattributed. Third quarter sixth. *Beazley Archive db, no. 6969. Fortuna, Galerie für alte Kunst, Zürich, sale cat., November 1977, no. 321M (A or B).
B] Handle zone: A, B, each: horseman, between running men, between palmettes.
C] Handle zone: A, B, each: nonsense inscription.

8173.

Germany, Private (Zimmermann).

- A] RF cup. Makron (Nefer cat.). 480-470? Late (Kunisch).
*Beazley Archive, no. 30,012. Galerie Nefer, Ancient Art (Zürich) 17/15 (Int., A). *Steinhart, Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefasse aus der Sammlung Zimmermann (1996) 106/22 (ill., exc. for inscription, ph. on p. 107; colored pl. 15). *N. Kunisch, Makron (Kerameus 10, 1997) 20 n. 88, 210/462, pl. 155 (shows inscription).
B] Int.: komos: wreathed youth to right, leaning on his stick and playing the flutes; at right, wreathed youth with cup, crouching to left. Ext.: plain.
C] Int.: starting to left of the left youth's heel, curving along margin, facing in, and ending at his head:
καλος : ηικετες.(1)
D] Ex Zürich Market (Nefer). Listed by Kunisch as Germany, Private. Type B. A small cup. Handles lost. Inscription exceptionally well written and well spaced, except for the end.

(1)the final sigma is very close to the youth's head.