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I hereby recommend that the thesis prepared under my supervision by Gedric Gordon Boulter
entitled THE PROVIDENCE PAINTER

A study of Attic red-figured pottery.

be accepted as fulfilling this part of the requirements for the degree of Ph. D.

Approved by:

Carl W. Blugor

per G. T. Stewart

T H E P R O V I D E N C E P A I N T E R

A study of Attic red-figured pottery

A dissertation submitted to the

Graduate School

of the University of Cincinnati

**in partial fulfillment of the
requirements for the degree of**

DOCTOR OF PHILOSOPHY

1939

by

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UMI Number: DP16658

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F O R E W O R D

Athenian black- and red-figured vases have now been the subject of research for over two centuries, though it must be admitted that the earlier studies are often chaotic, and are frequently distinguished more for a display of ingenuity and imagination than for sound and systematic scholarship. It was toward the close of the nineteenth century that the existence of definite artistic personalities among the painters was fully realized, and the first tentative efforts were made at grouping together related works and attributing them to individual artists. Even so, it is doubtful whether in the ordinary course of events progress along this line would have been anything but slow and halting. As it is, however, Beazley's researches have accomplished more in a generation than we might have hoped for in a century, and thanks to him the student of Attic pottery can approach his task with assurance and enlightenment.

Special studies of individual painters are already common, and their number is being gradually increased. Most of them have appeared in the series Bilder Griechischer Vasen, and in a general way the present study is modeled upon them. It seeks to describe and interpret the complete extant work of a particular painter, to determine as far as possible its chronological sequence, and to define its relations to contemporary vase-painting. The subject was

suggested to me originally by Prof. C.W. Blegen.

The list of the vases of the Providence Painter on pp. 55-63 is the revised list made by Prof. Beazley for the second edition of his Attische Vasenmaler, now in preparation. Of the eighty odd pieces in the painter's extant repertoire I have personally examined forty-one. There are published photographs or drawings of over half the entire number, and I have been able to obtain photographs of most of the unpublished vases. Prof. W.T. Semple kindly relieved me of the expense involved in procuring these photographs.

Each time I have mentioned in the text a vase by the Providence Painter I have placed in the left hand margin its number in the list, and reference to that number will indicate, in the case of all published vases, the whereabouts of the best illustration.

LIST OF ABBREVIATIONS

- AJA. American Journal of Archaeology.
- Arch. Anz. Archäologischer Anzeiger. Beiblatt zum Jahrbuch des deutschen archäologischen Instituts.
- AV. Beazley, Attische Vasenmaler des rotfigurigen Stils.
- CV. Corpus vasorum antiquorum. III Ic is to be read in each reference, except where another section is specifically mentioned.
- De Ridder De Ridder, Catalogue des vases peints de la Bibliothèque Nationale.
- El. cér. Lenormant and De Witte, Elite des monuments céramographiques.
- F.R. Furtwängler and Reichhold, Griechische Vasenmalerei.
- Hoppin Hoppin, A Handbook of Attic Red-figured Vases.
- Jahrbuch Jahrbuch des deutschen archäologischen Instituts.
- JHS. Journal of Hellenic Studies.
- Mus. Greg. Museo Gregoriano.
- P.W. Pauly's Real-Encyclopädie der classischen Altertumswissenschaft, Neue Bearbeitung.
- RFAV. Richter and Hall, Red-figured Athenian Vases in the Metropolitan Museum of Art.

- VA. Beazley, Attic Red-figured Vases in American
Museums.
- V. Pol. Beazley, Greek Vases in Poland.

The Providence Painter is an anonymous vase-painter of the late archaic period, so called after one of his best works, which is in Providence, in the collection of the Rhode Island School of Design. This vase is a neck-amphora with twisted handles; there is a single figure on each side: on (a), Apollo, holding his cithara¹ in his left hand, and pouring wine from a phiale in his right; on (b), a woman; the upper part of her body is missing.

The two figures display the characteristics of the painter's best work: the scene is simple and quiet, the figures possess dignity and nobility, the drawing is competent, and details are executed smoothly. There is not at work here the brilliant creative imagination which distinguishes the great compositions of the Berlin Painter or the Pan Painter, but nevertheless the Providence Painter holds an honorable place in the list of contemporary artists.

This amphora is one of his earlier works, and dates shortly after 480 B.C. There are certain features of the

1. On the machinery of the cithara. see JHS., XLII(1922), pp.73-74.

drawing which we shall come to find characteristic: the rounded, snaky outline of the tails of the drapery; the series of small arcs which form the lower border of the chiton; and the diagonal lines in the deep central folds of Apollo's mantle. We should note too the variety with ~~the~~ which the folds of the woman's chiton are treated, particularly how the vertical lines curve as they reach the hem, and how as a result movement and life are imparted to the garment.

The description of this vase which is given in the Corpus vasorum needs to be revised in some respects and supplemented in others. In the first place the outer garment which the god wears is a chlamys,¹ not a himation; again, the god has already begun to pour the libation, for wine is spilling from the edge of the phiale: it is represented as two streaks of applied red, the longer of which reaches down a little more than halfway from the phiale to the pattern-band. I do not understand the following statement in the text of the Corpus: "from one side of the cithara hang two ends of ribbon tied in a knot." In reality several cords are hanging from its right side. These are regular appurtenances of the cithara, and possibly represent extra strings.² The knot at

1. Cf. P.W., s.v. Χλαμύς; Bieber, Griechische Kleidung, pp. 22-23.

2. Cf. Beazley, JHS., XLII(1922), p. 74.

their upper end belongs not to them, surely, but to the ~~the~~ leather strap through which the god's left hand is passed.

The photographs which accompany the text of the Corpus Vasorum somewhat distort the appearance of Apollo's head: eye, ear, and skull are made too broad and too shallow, and also, though to a lesser degree, the chin.¹ The upper edge of the chiton is rendered as a crinkly brown line just below the line of the collar-bones: this line is only faintly visible in the photograph. In the photograph again the plectrum (in applied red) is invisible, and the cord to which it is attached, and which in turn is fastened to the base ~~end~~ of the cithara, is likewise invisible, except where it shows up against the light background of the cithara. It may possibly be worthwhile to note its arrangement. From its point of attachment at the base of the cithara the cord falls a short distance, then rises, and may be seen in the photograph along the right-hand side of the sounding-board. It passes over the top of the sounding-board and reappears on the outside at the edge of the leather strap. Then it descends perpendicularly, and the plectrum itself comes a little below, and some distance to the right of, the outside lower corner of the cithara.

1. An approximation to the true form of the head is furnished by a drawing in AJA., XXX(1926), pl. III, fig. 21.

An interesting feature not mentioned in the text of the Corpus is the presence on the vase of the dull gray impression of an oblique palmette with a narrow boundary line above it. It occurs on the black background just to the left of the lower folds of Apollo's chlamys, and probably results from centuries of contact with another vase in the same tomb. On 68. a lekythos by our painter, Athens 12890, there is the faint outline of a bit of pattern, and its presence too must be explained in the same way as that of the palmette on the amphora in Providence.

An almost exact counterpart of the Providence Apollo is on a lekythos in Boston: the two figures might have been painted within the same week. The details of the face are all in relief contour; the deep, rounded chin, and the short, hooked line which represents the nostril are characteristic. This lekythos is one of three found in a tomb at Thebes; all three were decorated by our painter. We shall return to this tomb-group later.

The subject of the Providence amphora is treated again 38. by the same painter on a pelike in the Cabinet des Médailles, no. 392. On the pelike the two participants are figured together on the obverse, and this time the female attendant

is a winged Nike. A fawn stands between the two deities, regarding the proceedings with dignified interest, and we may gather that the locale of the scene is a Greek forest. The theme is a familiar one, -- indeed, the Providence Painter rarely tackles any but the most conventional.

There is an obvious similarity between this Apollo and the two we looked at previously. The three vases are a group from the painter's early period, and of the three the pelike is the earliest. More than the other two its drawing indicates the emphasis the archaic style placed on linear patterns and careful detail. The rendering of the drapery, particularly the pattern of the lower border of Apollo's chiton, is a specific illustration of this fact, and on later vases the ends of the individual strands of hair in the krobylos are never represented.

On the reverse of this pelike is a single figure, a winged Nike running right, and carrying in each hand an unlighted torch; she will take part in the ceremony, too, and the torches are materials needed in *its* performance. The figure is good, but not so good as those we have seen already. We miss particularly the careful and expressive rendering of the drapery. Here the lines are hasty; broad gaps are left between groups of folds, and the lower border

of the chiton lacks the usual "swallow-tail" pleats. The painter was anxious to save time, and he doubtless felt that on the less important side of the vase he could afford to bestow less care, a feeling which he shared with many of his fellow-artists. The Giraudon photograph shows very clearly the characteristic hooked line which represents the nostril, and we should notice too how both wings seem to grow out of the same side of the body. It is the same on the obverse, and the same also on other vases by the Providence Painter.

This figure has a certain importance for us here, because it serves as a link between two of the painter's favorite subjects: the Apollo, and the running female, who is sometimes Athena, sometimes a maenad, or sometimes as here, a winged Nike. The occurrence of both these figures on the same vase is more than convenient as a guide to the estimation of the painter's style, and a clue to his professional habits.

A slightly later version of the Apollo on the pelike exists on a Nolan amphora in Dresden. In each case the himation has a broad brown line for its border instead of a relief line; in each case, too, the line of the inside of the right leg is indicated through the drapery, and the two lines are identical. The pattern on the scarf attached to the cithara is drawn freely, and apparently

there are dots instead of Z's at the lower edge. The rendering of the toes of the frontal foot as a row of semicircles is found here, on the pelike, and on the reverse of the amphora in the Vatican.

On the reverse of the vase in Dresden the subject is the same as that on the reverse of the amphora in Providence; a woman, wearing a chiton and a himation, moves right, holding an oinochoe in her left hand. The treatment of the drapery, however, is dull and uninspired, and the drawing of the right foot is so queer that I suspect repainting.

2. In the Vatican museum there is a large neck-amphora with twisted handles -- the same shape as the amphora in Providence which gives the painter his name -- and as on that amphora, so here as well there is a single figure on each side; on (a), a young citharoedus; his face is upturned, and his lips are parted; he is singing to his own accompaniment; on (b), a youth, clad in a himation, and leaning on a staff: he is the companion of the citharoedus, and stands here listening to his friend's music.

The citharode wears the regular garment which musicians wore in this period: a long robe, fastened close about the neck, ungirt at the waist, and falling loosely to the ankles. On his feet he has kothornoi. His cithara

has one more string than usual; otherwise, in almost every detail, it is an exact replica of the one Apollo holds on the Providence amphora; but this youth is not a god: witness his short hair, his costume, and his mortal companion. The Alinari photograph is a faithful reproduction except in one respect: it makes the figure, which actually is tall and slim, look short and broad.

On the undersurface of the foot of this vase is scratched a graffito which consists of four characters: **AEVE**. Exactly the same graffito is scratched on the base of the amphora in Providence. Both vases, it will be recalled, are neck-amphorae with twisted handles, the soles examples of this shape among the works of the Providence Painter. These circumstances taken in conjunction with the fact that the two vases are closely related in style and subject-matter make it certain that they are equally close in date.

The first character of the graffito is often found on Attic vases. Hackl¹ lists eight examples, and ours from the Vatican is his no. 190. The suggestion has been made that it represents a numeral.² The other three characters may possibly be the initial letters of the name of

1. "Merkantile Inschriften auf Attischen Vasen", p.29, XXI (in Münchener archäologische Studien dem Andenken Adolf Furtwänglers gewidmet) For additional examples, cf. Smith, CV.: California, fasc.1, p.52 (text to pl.XXIII,3).

2. Cf. Smith, loc. cit.

- some person who figured in the sale of the vases, either as middleman or purchaser. Like the great number of graffiti and dipinti on Attic vases, these are written in the Ionic alphabet. The inscriptions, however, which occur in the field with the paintings themselves on the works of the Providence Painter show characteristic Attic forms, g.g.
22. xi is written $\chi\sigma$ on Leningrad 701; Hackl¹ implies that after 480 B.C. all Attic vase-painters were using Ionic forms, but certainly the two amphorae by the Providence
36. Painter in the Cabinet des Médailles nos. 365 and 367, are at least a decade later than 480, and both bear inscriptions in the Attic alphabet.

I have already said that the figure on the reverse of the pelike in the Cabinet des Médailles represents one of the Providence Painter's favorite subjects, one that he uses perhaps more often than any other. We shall find this same face recurring frequently, and we shall meet this running female again and again, often in flight from a god or a satyr. On three lekythoi it occurs alone; the

58. first is E 572 in the British Museum: a woman runs right, carrying a spear in her right hand, and a helmet in her left. Her stance and her features are the same as those of the Nike on the pelike, but the drawing is more careful. The drapery reminds us of that on the obverse of the pe-

1. Op. cit., p.78.

like: in fact, the folds around the top of the woman's himation, where it crosses over her right breast, are practically identical with the same folds of Apollo's himation on the pelike. The second lekythos is in Gela, and the subject varies little from the preceding one: a woman runs right, and carries an oinochoe in her right hand, and a phiale in her left. Her hair is bound up at the back, like the hair of the Nike on the obverse of the pelike. The third lekythos is in Oxford, no. 317: a woman runs left, carrying spear and shield. The left ankle is possibly modern. The line of the front of her left leg and of the bent left knee is indicated among the folds of the chiton. (It is almost a rule on the vases of the Providence Painter that the outlines of the legs shall show through the drapery.) Here the folds are freely curved to convey the impression of rapid movement. The freedom of the drawing may indicate for this lekythos a date slightly later than that of the other two, but they are certainly all close together, both in time and in treatment, and are connected with the Apollo group by the links I have mentioned.

These single figures possess their own charm, and are more than appropriate to the tall and narrow field

of decoration which the lekythos offers. But naturally we are apt to find greater interest in scenes with more than one actor, and we may conveniently go on to examine a group of compositions in which this typical female figure appears along with another.

25. Let us commence with a Nolan amphora in Naples, no. 5081. The subject is lively, even though it is conventional: on (a), a satyr pursuing a maenad; on (b), another satyr hurrying up to join the chase. It is the figure of the maenad which enables us to relate this vase to those which have preceded. The rendering of her chiton, for example, is an almost exact repetition of that observed on the lekythoi in London and Gela. But for the moment we shall do well to take the attribution for granted, and concentrate rather on the structure of the composition.

The satyr extends both arms toward the maenad, and the parallel lines thus formed are repeated by the lines of the maenad's left arm, and by her thyrsus, which serves as well to bridge the gap between the two figures. Again, the outstretched left foot of the satyr, slightly raised above the lower border, almost touches the sole of the maenad's bent right foot, a device which also serves to unite the elements of the composition. Finally, each figure is convex to its own side of the vase, and concave to the central space between, with the result that the composition is excellently suited to the shape of the

vase, repeating and emphasizing its graceful outline.

- With these observations in mind, let us turn to
 examine another vase by the Providence Painter, a Nolan
 15. amphora in the collection of Prince Czartoryski at Gol-
 uchow. on (a), Eos pursuing Kephalos; on (b), a king
 running up. Once again the subject is conventional, the
 treatment lively. And in the compositional scheme we
 observe the very elements we noted in the compositional
 scheme of Naples 3081. The youth looks back at his pur-
 suer just as the maenad did, and his right arm, extended
 in a gesture of entreaty, continues the horizontal lines
 of the goddess's outstretched arms, and completes a bridge
 between the two figures. A third amphora by the Providence
 10. Painter, in Amsterdam (Allard Pierson Museum, no. 1754),
 furnishes another illustration of the use of these same
 principles: on (a), Zeus pursuing a woman; on (b), a
 bearded, draped male figure, leaning on a staff. Usu-
 ally, as here, these scenes present an effective contrast
 between a nude, or semi-nude, figure, and one fully draped.

- On one excellent vase the direction of the action is
 9. from right to left. This vase is also a Nolan amphora, no.
 652 in the Kunsthistorisches Museum in Vienna: on (a),
 Zeus pursuing Eanymede; on (b), a boy running. The pos-
 itions of pursuer and pursued are here the opposite of
 those we observed on the preceding vase, but the composi-

ion is constructed exactly on the same principles. In each figure most of the lines swell away from the center of the composition in curves which suggest the outline of the vase itself. And yet the elements of the design are bound together in the familiar and effective way. In the figure of Ganymede the legs are in profile to the left, the stomach is in three-quarter view, the chest full front, and the head in profile to the right. This gradual torsion is not inconceivably the result of the painter's deliberate intention, and it clearly helps to give the figure the illusion^{of} depth and volume. Both Zeus and Ganymede wear the krobylos: the outline of Ganymede's krobylos is plain; in that of Zeus the individual strands of hair are indicated. They each wear wreaths in applied red. In each figure the lines of the chest are rounded and finely executed, and likewise the quality of the lines of the drapery is exceptionally fine.

The figure on the reverse is drawn in an unnatural posture but makes an interesting design. In a case like this where the pattern band is high, and the figures necessarily reduced in scale, there is a danger that a single figure may look lost in the broad field. But the outstretched arms and legs occupy the field to advantage, and the disposition of the cloak gives the figure the necessary solidity.

In the works of the Providence Painter there are numerous examples of the compositional scheme we found employed on the group of amphorae just discussed, and I shall draw attention to them as we continue. It should be stated here, however, that its occurrence is just as important in determining the attribution of a vase to the Providence Painter as is the occurrence of some characteristics rendering in the drawing of linear details.

I have paid some attention to the composition of these scenes: there is another feature which is equally or even more significant, viz. the treatment of the contour. It is significant first for the study of the style of the Providence Painter himself, but more significant still in that it is a measure of the influence on the Providence Painter of his master, the Berlin Painter. And I feel that it is important enough to serve here as a pretext for a brief excursus on the relation between the two painters.

For longer than a generation the anonymous artist who is known as the Berlin Painter¹ was at work in Athens decorating vases. His earliest works have been dated shortly before 500, and some of his latest approach 460. He stands out as one of the greatest artists that Athen-

1. See especially: Beazley, Der Berliner Maler.

ian vase-painting ever knew. It will not be surprising then to find that some of the less original or less individualistic painters of his time were obviously influenced by his artistic personality, and modeled their own style after his. The Providence Painter, in point of time at least, is the first of his followers.¹ Like the Berlin Painter, he belongs to the class of painters who decorated pots -- we have only three cups from his hand, -- and like the Berlin Painter too he was especially attracted by the Nolan amphora.

The Nolan amphora is a small neck-amphora, of characteristic shape², rarely more than a foot in height. Beazley has suggested³ that it was invented by the Berlin Painter. At any rate it is popular with some Attic painters during the developed archaic period, and in the period of the early free style. Now it happens that nearly half the Providence Painter's extant works are on Nolan amphorae. But it is not so much his preference for this particular vase-shape that indicates the influence of the Berlin Painter: much more important is the fact that he adopts the same principles of decoration.

1. Cf. Beazley, op. cit., p.15.

2. See Caskey, Geometry of Greek Vases, pp. 62-75, nos. 27-58.

3. Op. cit., p. 11.

Spatial considerations make it immediately apparent that the Nolan amphora does not provide a suitable field of decoration for scenes which include more than one or two figures: there is simply no room for large compositions. These considerations were well apprehended by the Berlin Painter, and he regularly places only one figure on each side, or else two figures on the obverse, and one on the reverse. Subsidiary decoration is restricted, and emphasis is placed on the contrast between the figure and the background. It is scarcely necessary to remark on the success with which the Berlin Painter employed this method. But besides this there is an added consideration of primary importance, first observed by Beazley, and stated by him in terms which deserve close attention: "I think we may trace in this group of vases (of the Berlin Painter) a special concern to make the contour at once harmonious and interesting: harmonious, by the use of long, gentle curves; interesting, by the careful disposition of long projections radiating from the center of the design -- arms, legs, wings, big objects in the hands."

Contrast between figure and background, then, and a characteristic treatment of the contour, especially the presence of "long projections radiating from the center," are the two chief decorative principles which distinguish the style of the Berlin Painter, and they are both adopted and employed,

1. JHS., XLII(1922), p.89.

though in a more modest and less inspired way, in the works of the Providence Painter; and it is this circumstance, perhaps more than any other, which indicates the close relationship of the two painters.

25. If the reader will now glance back at Naples 3081 he can scarcely fail to be impressed by the truth of the observation quoted above: the single figure on the reverse is a particularly good example of the application of this "Nolan principle": the projecting legs, arms, and tail, produce a contour that is decidedly interesting and animated, and we need not feel that the result is easy of attainment. For it is necessary to look through only a few fascicles of the Corpus vasorum in order to be convinced that this ability was not the gift of every Athenian vase-painter, and that dull compositions are not infrequent.

- This is the appropriate place to discuss another Nolan amphora by the Providence Painter -- no. 2339 in Munich. It is decorated with the figures of two revellers: on (a) the leader advances, bearing a tortoise-shell lyre; on (b) his companion looks back, as though to summon others along. This second figure, in many respects, finds a counterpart in the Zeus on the amphora in Amsterdam, and the parallel is more than sufficient to justify the attribution. Here we may notice a characteristic detail: the line of the under side of the thigh projects a bit into the calf of the leg.

This amphora too illustrates the use of the decorative principles enunciated above -- with particular success, I think, in the case of the figure on (b). Further, the vase bears a startling similarity to a work of the Berlin Painter in the British Museum ¹ (E266). The Berlin Painter's amphora is the earlier of the two, and I believe we can regard it as the prototype of Munich 2339. The subject is the same, and there is the same characteristic treatment of the contour. The differences which exist demonstrate the difference between the style of the master and that of the pupil: the Providence Painter's style is simpler and less finished: his renderings here of thighs, calves, and ankles, are obviously influenced by those in use on the Berlin Painter's vase, but they are simplified, and the lines are not so firm and sure. Finally, on the Munich amphora note the rendering of the inside of the drapery where it passes round the neck or over the shoulder: it is a scheme which distinguishes the drawing of the Berlin Painter, ² and one which the Providence Painter has borrowed from him.

Two more komos-scenes among the works of the Providence Painter may conveniently be grouped here with the amphora

1. Beazley, Der Berliner Maler, pl. 14.

2. It may be seen to advantage in the imitation of the music-teacher on plate 21 of Der Berliner Maler.

in Munich. The first is near it in subject-matter but later
 33. in date, It is a Nolan amphora in Oxford -- no. 1927-2: on
 (a), a man with an oinochoe and a cup, advancing right, and
 looking back at (b), a youth. "Modern, in A, buttocks and
 waist and crown of the head."¹ The vase belongs to the decade
 470-460: the rendering of the eyes is the most obvious in-
 dication of its later date. In each figure we can observe
 the characteristic line of the back of the thigh; the staff
 leaning against the background in (a) is the same one we saw
 on the Munich amphora; and the fillet the man wears is the
 2. type worn by the Vatican citharoedus. The subject was suit-
 able for wine-jars, and, in the years between the two vases
 cited here, the Providence Painter must have produced similar
 versions now lost. Among the late work of the Berlin Pain-
 2 ter, there are two Nolan amphorae with similar komos-scenes.

The second of these two Providence Painter amphorae --
 35. no. 3176 in Naples -- is a good deal more interesting. To
 begin with, its shape is odd: it is broad and squat, and pos-
 sibly unique. There is an amphora in the British Museum
 (E308)³ which may represent an intermediate stage in the
 development of such a shape from the ordinary Nolan amphoras.
 The subject-matter is also unusual: on (a), a Komast play-

1. From the text of the Corpus vasorum.

2. Louvre G218, - Pottier, CV.: Louvre, fasc. 6, pl. 41, 7-9;
 Frankfort, Schaal, Griechische Vasen aus Frankfurter
Sammlungen, pl. 46.

3. Walters and Forsdyke, CV.: British Museum, fasc. 5, pl. 55, 2a-b.

ing on a lyre; on (b), another komast, moving right, and looking round behind him. The peculiarity lies in their costume: each is wearing long chiton, himation, kothornoi, and sakkos. Now in this period gods, priests, kings, and old gentlemen often wear the long chiton, but the sakkos is invariably a feminine accoutrement: these two komasts then are wearing women's clothing.

There are several examples of komos-scenes where men and women have exchanged their customary garments for those of the opposite sex. Buschor¹ has listed a number of these scenes, and has connected them with the celebration of the Skirophoria. The connection is based on a grammatical tradition which makes σκίρον mean σκιάδειον, and on the appearance in certain of these scenes of men and women carrying sunshades. But more recently Deubner² has denied the validity of this tradition, and has pointed out there are no ancient references to such a feature of the festival. The fact that these masquerading figures are regularly members of a komos leads Deubner to think that they represent rather the celebration attending some Dionysiac festival, most probably the Lenaea. To the general list of such vases we may add this example in Naples, a columnkrater

1. Cf. "Das Schirmfest," Jahrbuch, XXXVIII/IX(1923-24), pp. 128-132.
 2. Cf. Attische Feste, pp. 49-50, 132-133.

in Baltimore,¹ and a black-figured lekythos in the Gallatin collection² in New York.

32. In our vase the arrangement of the himation worn by the lyre-player is almost identical with the arrangement of the same garment worn by the lyre-player on the amphora in Munich, particularly so where it is bunched over the right forearm near the elbow, and also where it passes over the right shoulder and around the neck. The characters on both vases seem to be the same: they simply appear under different circumstances.

32. The two komasts on Munich 2339 will serve to justify a brief statement about the Providence Painter's treatment of the nude male figure. Such figures of his usually conform more or less to a definite type, and the Komast on the reverse of this amphora displays its essential features: he strides boldly forward, his right arm bent at the elbow, his left arm stretched out before him, with a light cloak looped over it. We have already seen another example of this same type in the Zeus on the amphora in Amsterdam (p.12).
10. There the cloak, depending from his upper arm, falls in a single group of perpendicular folds, crowded close together. The arrangement which was so effective on the Munich vase, uniting and enlivening the other elements of the composition, would possibly have been unwieldy here, where there are two

1. Robinson and Freeman, *CV.*: Baltimore, fasc.2, pl.28.
2. Gallatin, *CV.*: pl.7,8.

figures in the field.

10. Earlier we studied the amphora in Amsterdam as a member of a group of Nolan amphorae illustrating the use of a compositional scheme especially favored by the Providence Painter. There is an example of the use of this same scheme on a lekythos in Oxford: "a youth, sword in right hand, scabbard in left, pursuing a woman (possibly Orestes and Clytaimnestra). She wears the Doric peplos with overfall. The vase has been damaged by fire, especially the female figure".¹ Here again it is possible to observe the familiar elements of the scene: the solid masculine figure on the left, the softer feminine figure on the right, and the same expressive backward swing of the peplos. The youth's left arm is extended parallel to the sword he grasps with his right hand, and a possible fondness for parallel lines may be seen too in the correspondence in direction between the line of the right arm and those of the outermost folds of the cloak. The anatomical details are familiar from previous compositions.

Obviously closely related to the lekythos in Oxford is a lekythos once in the possession of M. Rollin. The subject is the same and likewise the treatment. The youth wears short chiton and cuirass, and a light cloak is flung around his shoulders. He carries a spear in his right hand, and seizes the woman with his left. Housselin's drawing is very coarse, but it is easy to see the similarity between the figure of this woman and that of the woman on Amsterdam

1. Beazley, CV.: Oxford, fasc.1, pl. XXXVIII, 8.

1754. The same figure will appear again on an amphora in
28. New York.

It is not mere accident that we should find employed on a lekythos the decorative methods earlier noted as appropriate to the Nolan amphora. These methods are equally appropriate to the lekythos, and the two shapes are closely related in this respect. In the case of the Providence Painter, over 80% of his extant work is on one or other of these two vase-shapes; other painters too specialized in this way.

This series of nude males is continued by two figures
3. on an amphora in Brunswick: on (a), Zeus attacking; on (b), a giant retreating. The god stands with feet planted firmly and wide apart, preparing to hurl the thunderbolt, which he grasps with his upraised right hand. His cloak is draped over his outstretched left arm, in an arrangement corresponding generally to that on the Munich amphora, and in his left hand he holds a long scepter. The giant on the reverse is running right, and has his back turned toward us.

It is not difficult to see in these male figures a certain resemblance to the sculpture group of the Tyranicides, made by Kritios and Nesiotes, and set up in the Athenian agora to replace the group made by Antenor and carried away by Xerxes. The original statues have not

1. Cf. Beazley, *Der Pan-Maler*, p. 16.

~~have not~~ survived, but the existing copies are satisfactory. Langlotz has drawn a large and detailed comparison ¹ between the sculpture group and related vase paintings, and he emphasizes the fact that the attitude of the figures -- their vigorous forward motion and their outstretched arms -- is rare on vases before the period of the sculpture. The Pan Painter and the Providence Painter are two artists whose work shows numerous examples of such "vorwärtsstürmende Gestalten". Now the date of the Tyrannicides is known to be 477/6, the year of the archon Adeimantos, ² and the likeness between the style of this sculpture group and that of the Providence Painter is enough to warrant our naming the decade 480-470 as the principal period of the painter's activity. I shall have occasion to be more specific on this subject in the description of certain other Providence Painter vases.

This approach assumes that a given development in style took place more or less at the same time both in sculpture and vase-painting, and the assumption requires little in the way of apology. We know from observation that both artists followed the same course of development. Again, the artists at work in both fields were equally alert, and responsive to innovations, and it is impossible

1. Cf. Zur Zeitbestimmung der strengrotfigurigen Vasenmalerei, pp. 103-105.

2. Marmor Parium, I, 1.70 (Jacoby); Pausanias, I, 8,5,

to believe that either group lagged behind the other.

Close to the Brunswick amphora is an amphora in the
 4. British Museum -- E 303¹ on (a) Dionysos "rushes to right,
 holding a thyrsos couched as a lance in right hand and in
 left a serpent;¹ on (b), "a Giant retreating and hurling
 a stone at the god."¹ The figure of Dionysos, it is true,
 interrupts the series of nude males, but it deserves to be
 10. compared both with the Zeus in Amsterdam and the Zeus at
 3. Brunswick, for the basic elements in the composition of all
 three are the same. Above the solid triangular scheme of
 the outspread legs is an effective combination of vertical
 and horizontal lines, relieved of any suggestion of mon-
 otony by the disposition of the various accessories: cloaks,
 weapons, thyrsus. On the amphora in Amsterdam scepter
 and outstretched left arm make parallel horizontals, and
 on the London amphora the line of the left arm is echoed by
 the horizontal line of the lower edge of the overfold of
 the chiton. The cloak draped over the god's arm serves
 again to strengthen the composition, and the design is an-
 imated, and, at the same time, holds together well. The
 giant on the reverse is a pendant to the similar figure
 on the reverse of the Brunswick amphora.

1. From the text of the Corpus vasorum.

3/. An amphora in the Louvre, G216, may be conveniently be studied here after the amphora in the British Museum: on (a), a youth attacking; on (b), a man retreating. The youth strides left: he has raised his sword above his head ready to strike a powerful blow; the empty sheath is in his left hand. He reminds us of Kephalos on the Goluchow amphora (p. 12). His opponent is about to hurl a stone with his right hand: he wears a short chiton, a round felt hat, and a leopard skin, knotted about his neck and draped over his outstretched left arm.

The youth's pose is interesting, particularly the position of his right arm, because it forms such a good parallel to the pose of Harmodios, the younger of the ~~Туркани~~ Tyrannicides. In the copies in Naples both arms are lost, but from minor monuments ¹ it is known that Harmodios' right forearm was brought back over his head. In the Metropolitan Museum in New York there is a reconstructed cast of Harmodios which is based on evidence from several ancient representations, ² and it is instructive to compare this cast with the figure on our vase. In each case the stance is the same, and in each case there is the same expression of energy and vigor.

Previously I said that the Providence Painter used only conventional subject-matter. His characters engage in con-

1. Cf. Richter, Sculpture and Sculptors, figs. 568-570.
 2. Cf. Richter, AJA, XXXII(1928), pp. 1-8; see especially figs. 6-7; also Sculpture and Sculptors, figs. 575-577.

75. ventional activities, and only occasionally do his scenes depict any special incident from the myths. One of the latter is the slaying of Argos, on an oinochoe in Naples, and even in this instance it is doubtful whether our painter deserves any credit for inventive ability. There are three characters present. Argos, already severely wounded, occupies the center of the field. He has fallen, and supporting himself on his left arm he extends his right in a gesture of supplication. From the left Hermes, fierce and determined, advances to administer the coup de grâce; Io, a heavy placid creature, who constitutes the right wing of the composition, seemingly manifests little interest in the event.

Scenes from the Io myth are not infrequent in classical art: down to about 470 (i.e. later than the present vase) Io herself is represented as a heifer, but after the Prometheus (and possibly as a result of the treatment of the myth in that play) she appears instead as a βούκερως παρ-
θέβος¹. The artist here has given us a faithful representa-
tion of a mature cow (not a heifer, as Engelmann observes²), but faithful as it is, it is scarcely a flattering conception. The figure of Hermes is obviously similar to that of the youth on the Oxford lekythos (p.22), though the

1. Cf. Engelmann, "Die Io-Sage", Jahrbuch, XVIII(1903), p. 57; also Aeschylus, Prometheus, 588.
2. Op. cit., p. 45.

Hermes is naturally stockier and more muscular. The composition too is definitely reminiscent of that on the former vase, for here Argos' right leg is stretched out in a curve which is the same as the backward curve of the folds of the woman's peplos. The youth on Louvre G216 furnished us with a good parallel for the figure of Harmodios, and Hermes here on the oinochoe furnishes an equally good parallel for the figure of Aristogeiton. At that he belongs to a group which includes as well the Zeus on the amphora in Brunswick, the Dionysos on British Museum E303, Zeus on the amphora in Amsterdam, and the youth on Oxford 1920-103. In each case the figure strides right: the right hand is drawn back and holds a weapon; the left arm is extended and a cloak is draped over it. It is not impossible that the Aristogeiton by Kritios and Nesiotes was the direct inspiration of this type-figure which appears on the vases.

The second of the two oinochoai by the Providence Painter is in Munich: it is a pleasant piece, a variant of a familiar theme: satyr pursuing maenad. We have already seen a spirited treatment of it on Naples 3081: the atmosphere of this scene is slightly different. The mad chase is over; the satyr steals along, waiting a chance to seize his quarry; the maenad retreating threatens him sternly with thyrsus and serpent.

The vase belongs to the painter's early period, and must be very close to the pelike in the Cabinet des Médailles. The

figure of the maenad repeats the type we met originally on the reverse of the pelike, and the drawing of the faces exhibits the most obvious similarities: ears, earrings, eyes, nostrils, chins, and the arrangement of the hair over the forehead are the same in each case. The maenad's small and rather pointed chin is a possible indication that the work is comparatively early. As red-figure develops, chins become deeper and more rounded, and the line ^{of the} chin is prolonged (beyond the point where it meets the line of the throat) to represent the outline of the jaw. For that reason I believe we

25. must date the amphora in Goluchow later than this oinochoe, even though there is a definite resemblance between Eos on that vase and the maenad here.

The same subject occurs again on a Nolan amphora in

26. Vienna, no. 740 in the Kunsthistorisches Museum: on (a), satyr and maenad; on (b), another satyr. The scene represents not a simple chase, but an attempt by the satyrs to close in the maenad from two sides. The vase is the worse for wear: the maenad's face is almost completely obliterated, and the area around the chest and stomach of each of the satyrs is also damaged. The composition suggests at once a

25. comparison with Naples 3081, though the latter is much ^{more successful} and more animated. The Vienna maenad is as spirited a figure as

1. Langlotz, Zur Zeitbestimmung, p. 96.

her Naples counterpart, and the backward flare of the chiton is almost as free; she does not wear the leopard-skin, but in her left hand she grasps a snake; her thyrsus is held butt forward. The rendering of the drapery is perfunctory, and ~~the~~ does not show the care bestowed on the amphora in Naples; the off-edge of the chiton is omitted.

Her pursuer has both feet flat on the ground. His outstretched arms and hands are like those of the Naples figure: but note at the base of the fingers of the left hand a short curved line concave to the palm. His hair is short; he is ithyphallic. The satyr on the reverse is also stationary, the right foot flat, the left resting on the toes. Both satyrs are bald; both wear wreaths in applied red; both have large rounded eyes.

27. There are more satyrs on a Nolan amphora in Munich, no. 2335A: on (a), a satyr assaulting a donkey; on (b), another satyr running up with a club. These are most closely related to the satyrs on Naples 3081, and the relationship is most evident from a comparison of the two figures on the reverse of each vase: hair, face, legs, and tail are the same; likewise the spirit of the drawing-- extremely lively. On the obverse of the amphora in Munich the satyr's chest has rounded and continuous ~~lines~~ outlines (but the right clavicle just fails to meet the median line). The line of the right breast crosses the armpit, the line of the left just reaches

it. He has a snub nose, a large rounded eye, and a heavy eyebrow. The stomach is slightly in three-quarter view with the left side foreshortened.

The compositional scheme here does not consist of two separate elements as on Naples 3081, and the absence of the central space is not wholly satisfactory.

At this point in the study it may be well to examine a work which presents a different aspect of the painter's activity, and which offers an opportunity for some observations on the development of red-figure. This work is a ^{39.} stamnos in the Louvre, G370. It is decorated with the figures of nine Olympian deities, in formal attitudes, symmetrically disposed around the vase; from left to right: Zeus, Iris, Apollo, Hera, Hermes, Poseidon, Athena, Pluto, and (?) Persephone. The vase is significant because it is a member of Beazley's category of "school-pieces,"¹ -- works done in direct imitation of the style of a master; in this instance the master is the Berlin Painter. These school-pieces are not to be confused with those vases of the Providence Painter, discussed on p. 11ff., which were said to show the influence of the Berlin Painter's style. Beazley's definition of the term makes that point clear: "To say that they show the master's influence would be misleading: they are direct

1. Cf. JHS., XLII(1922), p. 95.

and conscious imitations: they copy his style, some of them so closely that it is difficult to distinguish them from the master's own work. Occasional stylistic variations and ~~cr~~^l crudity of touch betray the imitator."

In this case the Providence Painter has imitated the Berlin Painter with some success, but at the same time he has not made it impossible for us to recognize the author of the composition. The figure of Hermes furnishes perhaps sufficient proof that it comes from his hand: it bears a broad likeness to the Hermes on the Naples oinochoe, but of more weight is the fact that the line of the back of the right thigh projects into the calf of the leg. This rendering is characteristic of the Providence Painter, but to my knowledge never occurs in the works of the Berlin Painter. The other figures too are generally similar to regular ~~kk~~ types used by the Providence Painter: it is the presence of certain archaisms that makes this vase peculiar, e.g., the rendering of the eye. To explain this peculiarity will necessitate a brief digression.

It is a well known fact that in archaic art the eye is always rendered in front view. And one of the problems which faced those Greek artists who were striving to attain more and more naturalism was the problem of the correct repre-

1. JHS., XXXI(1911), p. 277.

sentation of the profile eye. The eyes of Euthymides' figures are fine examples of a characteristic archaic formula of the end of the sixth century. The eye is long and narrow; both ~~end~~ ends are closed; the lower lid has a strong Haublescurve; and the pupil is a dot and circle placed in the center. The rendering is highly schematic and makes an effective pattern. Forty years later the formula is very different: "the profile view is now more or less triangular in shape;"¹ at the inner corner the ends of the eyelids are far apart; and the pupil of the eye is placed in this inner corner: sometimes it is a dot and circle, sometimes only a dot. An examination of the eyes of the two principal figures on the Penthesileia cup will show that the artist has achieved a reasonable solution of the problem.

Now in the normal rendering of the eye on the vases of the Providence Painter the lids are two curved lines, concave to one another, set relatively far apart. The outer end of the eye is pointed, and the inner end may be open or closed. The pupil is a dot, or a dot and circle in the inner corner of the eye. Such a rendering represents a stage of development which is a little better than halfway along between 500 and 460, say the decade 480-470. And in this respect the great bulk of the Providence Painter's work seems to be fairly homogeneous. There are relatively few vases which are clearly later.

1. Richter, RFAV., p. 145.

But if we examine the eyes of the figures on the stamnos in the Louvre we shall find that they recall at once the Euthymidean formula: they are long and narrow and the lower lids have a double curve. The photographs in the Corpus vasorum are too small to be satisfactory, except for the enlargement of the head of Hera, but the rendering of her eye is typical of that of the others: they are obvious copies of the rendering used by the Berlin Painter. Hera's massive chin, however, should remind us that the eye is an example of archaizing, not of archaic drawing. The ear is stylized too, and also the hair over the forehead, which is almost like gilloche. And we may observe further Apollo's elaborate coiffure and the stylized rendering of Iris' sakkos.

These special features illustrate an important characteristic of archaic drawing, i.e., the attention and energy expended to produce elegant and ornamental patterns for details of the body and the garments. It is as though the artist thus sought to compensate for his inability to achieve complete realism. The Berlin Painter, as Beazley says,¹ was the true child of the archaic age, and even though he was active in the transitional period, his compositions to the very end retain the hallmarks of the earlier style. The work of the Providence Painter, on the other hand, is clearly con-

1. Der Berliner Maler, p. 10.

ceived under those influences which were guiding Greek art toward the breadth and simplicity of the free style. And the archaisms of the Louvre stamnos are employed deliberately, in a conscious imitation of the Berlin Painter's style; they are never a feature of his normal manner.

Another stamnos among the works of the Providence Painter is in Leningrad, no. 640 in the Hermitage. As far as one can tell from the drawing in the Annali dell' Instituto the tone of the work is very similar to that of the stamnos in the Louvre. It is easy to recognize the general types among the figures, but the drawing provides no basis for speculation on details. There are eight figures: on the obverse, Herakles presents Zeus with the apples of the Hesperides; Poseidon, Hera, and Athena are spectators. On the reverse, left to right: the tree, with the dragon coiled about its trunk, Atlas, a Hesperid, and Iris.

Among the few other large vases the Providence Painter ^{44/45} did there are two hydriae in Goluchow, nos. 160 and 161: "they form a pair, for shape, pattern, style, and scheme of decoration are the same to every detail.... In 160 Zeus is seated on his throne between Athena and Nike; in his left hand he holds sceptre and thunderbolt, in his right a phiale, which Athena, standing in front of him, has filled with wine; Nike is behind him, holding a wreath. In 161, three standing figures, Apollo with his cithara and a phiale between two

females, probably muses, one of them holding a flower, and the jug with which she has filled the phiala, and the other joining the ends of a wreath."¹

The characters in these two scenes: Zeus, Apollo, and the females, are examples of types we have already found customary among the Providence Painter's works. There is an obvious relation between them and the figures on the stamnos in the Louvre: these are drawn in the painter's native style; on the stamnos that native style was disguised to a certain extent by the archaisms I have mentioned. The subject-matter, particularly that of no. 161, recalls the group of vases with which the study began, and it demonstrates the artist's fondness for scenes which, though they may be sober and unexciting, are at the same time pleasant and full of grace. The Apollo is parallel in many respects with the Apollo on the amphora in Dresden and the Apollo on the pelike in the Cabinet des Médailles, but still I cannot feel they are contemporaneous. These two hydriai, I believe, are comparatively late: in each of them the profile eye is invariably drawn so that^{at} the inner end the two lids are far apart, i.e., it approaches a triangular shape;² and moreover the upper lid curves up and away from the lower one. It will be observed too that the treatment of the drapery is completely unsystematized: the folds of the chiton are a crowded mass of perpendicular lines and the lower border is a plain line, almost horizontal.

1. Beazley, *V. Pol.*, p. 17.

2. Cf. p. 33.

Among the other late works of our painter are two
 7. Nolan amphorae in the Cabinet des Médailles, nos. 365 and
 6. 367. On (a) of 367 Apollo strides right, an arrow in his ~~right~~
 right hand, his bow in his left; on (b) a short-haired
 youth stands in left profile and leans on a staff which he
 holds with his right hand. The work is sketchy and careless:
 except for the throat and neck there is no relief contour.
 In the figure of Apollo the artist has created an impression
 of vigorous motion, but the quality of the line-drawing is
 poor. I believe this vase and the one which I couple with it
 are both late, partly because of the rendering of the eyes,
 partly because of the looseness and freedom which characterize
 the drawing. The youth on the reverse I take to be simply a
 mantle-figure with no relation to the Apollo.

7. On (a) of 365 Artemis strides right, holding her bow in
 her left hand and taking an arrow from her quiver with her
 right; on (b) a woman stands in left profile, holding a
 lighted torch in her right hand; her left hand and arm are
 muffled in her himation, just as in the case of the youth on
 (b) of 367. The attitude of Artemis matches that of Apollo,
 and the style is the same, though 365 is perhaps a better a
 piece of work. The edges of Apollo's chlamys and of Artemis'
 himation are bordered by the same broad brown line, executed
 casually and with no thought for precision. In each case the
 skirt of the chiton is edged at the bottom by a plain line,
 and its folds are rendered by hasty groups of lines; on

Artemis' chiton there are two perpendicular rows of dots and circles: each comes between a group of folds. Something
 14 similar may be observed on Cabinet des Médailles 359, also by our painter: there vertical rows of dashes occur between the folds of Amynone's chiton. It is an unusual feature, and has¹ a possible parallel on a stamnos in the British Museum, E444, a late work of the Berlin Painter. Moreover the Apollo on 367 bears a certain resemblance to another late work by the Berlin Painter,² a Zeus on a Nolan amphōra in the British Museum, E313. The connection between the late works of these two painters deserves further study.

55. There is a lekythos in the Gallatin collection which must be discussed in connection with Cabinet des Médailles 365. On the body is the figure of Artemis in almost exactly the same attitude as on the amphora: here her left hand is held straight out from her body; there it was lowered out of the horizontal. A fawn, ears erect, springs along beside her. The goddess wears a long chiton with overfold, and also a himation, whose long tails swing^{out} behind her. The upper end of the bow is not shown: it ends abruptly where it meets the
 7. pattern-band. The bowstring is a relief-line; on 365 it was drawn in applied red. The fawn is marked like the one on the

1. Cf. Walters, CV.: British Museum, fasc. 3, pl. 21, 4d.

2. Cf. Walters and Forsdyke, CV.: British Museum, fasc. 5, pl. 57, 1a.

38. pelike. Artemis wears slit sleeves, and there are three bounding lines at the collar of her chiton. Here they are so curved that they seem to pass round the neck naturally enough, but on 365 they pass toward the shoulder and do not curve very much; it is difficult to imagine them circling the neck. On both these vases drapery lines which commence on the sleeve pass uninterruptedly over the profile breast. The rendering of the folds of the skirt is unusual: instead of plain lines -- more or less straight and more or less perpendicular, these lines branch out in curves of various lengths.

Another unusual feature of this vase is the presence of a figure on the shoulder. A Nike occupies the space ordinarily filled by a floral ornament: her figure is ~~natural~~ naturally on a smaller scale than that of Artemis. Her body is arranged in a horizontal position. She flies right, her wings spread forward in the same direction, and looks back left. In each hand she holds a tendril which ends in a bud. She wears a chiton with slit sleeves and an overfold; there are three bounding lines at the throat. The lower edge of the chiton skirt has a faint suggestion of arcs. The right foot is in three-quarter, the left in profile. The outlines of the legs are indicated through the folds of the chiton.

This lekythos is related to Cabinet des Médailles 365, but is probably earlier, and should be compared with the

38. lekythos in the British Museum, E572.

Of the three cups by the Providence Painter two form almost as complete a pair as the Goluchow hydria. Both are ^{79,80.} in the Villa Giulia, nos. 3590 and 5238. The exteriors are undecorated. On the interior of 3590 a youth with short hair stands leaning on a staff. He looks off toward his right, and extends his right hand as though to welcome someone. On his left there is a Doric column with part of the stylobate and the entablature; on his right we can see one end of a couch over which is laid a cushion. On 5238 a bearded man stands leaning on a staff in exactly the same position as the youth, but in his right hand he holds a tortoise-shell lyre; here the couch is to his left.

These two scenes almost certainly represent some stage of a symposium, at least a party of some sort. Both scenes are inscribed *το πρὸς κελος*. And like the hydria both cups are comparatively late: the eye is wide open at the inner end and the folds of the himation are drawn with unusual freedom. The youth's left hand is a remarkable specimen of fine drawing; his head is a fairly good parallel for the head of Apollo in Goluchow.

The third cup by the Providence Painter is in Athens -- ^{78.} Acropolis 352. It is fragmentary and incomplete: on the interior, Apollo seated, holding phiale and cithara; on the exterior, Herakles entering Olympus. On the interior the fingers of Apollo's left hand are held in the same position as ^{5,45.} on Dresden 172 and Goluchow 161. The ear is crudely drawn,

and the eye is unusual: long and narrow, a little like the
 28. eye of the maenad on the Nolan amphora in New York; the line
 of the nostril too is not the regular type. The same mix-
 ture of folds on the sleeve of the chiton may be observed on
 15. the Eos on Goluchow 39: in both cases the sleeves are slit.
 Black dots on the strap of the cithara are also found on
 23, 45. Vienna 698 and on Goluchow 161.

On the exterior the left hand of the middle goddess
 (fragment 352b) is a mate for the left hand of the maenad in
 28. New York; also similar is the left hand of the Artemis on
 55. the Gallatin lekythos. The fleshy palm is characteristic. In
 the same figure the outlines of the legs show through the
 drapery: the right leg is in front view, the left in pro-
 file. In the latter we can observe the characteristic line
 of the back of the thigh projecting a bit into the calf.

Earlier I mentioned the preponderance of amphorae and
 lekythoi among the works of the Providence Painter,¹ and it
 is only natural that this study should end with a discussion
 of several more examples of these two shapes. A Nolan amphora
 28. in the Metropolitan Museum in New York is less careful than
 most of the Painter's work: (a) a satyr, pursuing, (b), a
 maenad. The maenad is the counterpart of the fleeing woman
 10. on the amphora in Amsterdam: they both wear the Doric peplos,

1. Cf. p. 23.

and the rendering of the overfold of each garment is nearly
 14. identical. An amphora in the Cabinet des Médailles, no. 359,
 13. and another in Boston furnish two more examples of pursuit
 scenes.¹ On the former Amyone flees to Danaos: the composi-
 tional scheme is a variant of the usual type: the pursuer
 does not appear in the picture at all, and the motionless
 figure of Danaos, which would otherwise be on the reverse,
 has been moved around to the more important side of the vase.
 On the amphora in Boston a god pursues a woman who holds a
 dolphin.

Previously we looked at an Apollo citharoedus on a
 54. lekythos in Boston:² it is one of a group of three lekythoi
 by the Providence Painter, all of which are in Boston and
 all of which came from the same tomb at Thebes.³ They are
 alike in size, in style, and in nearly all details of decora-
 tion, and they belong to the same internal group, one that
 includes a good deal of the painter's best work, including
 1. the name-vase in Providence. The second of these three
 53. lekythoi bears the figure of Athena: a fragment is missing
 from her forehead, and so it is difficult to obtain a true
 impression of her face. But those details we can observe,
 e.g., nostril, lips, and chin, are quite characteristic.

1. Cf. p. 11ff.

2. Cf. p. 4.

3. Cf. Luce in Classical studies presented to Edward Capps,
 p. 245.

There is an engaging gorgoneion on the aegis. A third ~~ix~~
 52. lekythos has two figures, perhaps Paris and Helen; unfortunately it is only partially preserved. The woman wears a diadem and, in addition to the chiton, a long veil which covers her head and hangs down nearly to the ground.¹ The man holds his scepter just as Athena held her spear.

These lekythoi are alike too in the following respects: with the exception of the hair and the soles of the feet, all the contours are outlined in relief. This circumstance accounts for that firmness and clarity which can best be observed in the drawing of Apollo's head.

The rendering of the lower border of the chitons as a series of small arcs, a device regularly used by the Providence Painter, represents a stage in the development ~~ix~~ of the drawing of drapery which is commonly dated around 480 B.C. The development in the rendering of drapery follows the same general direction as that of the rendering of the eye: it is an ~~arrangement~~^{evolution} from a schematic arrangement to a realistic one. The swallow-tail hem of the close of the 6th century is one of the most familiar features of Greek archaic art, both in sculpture and vase-painting. It was a formula

L. In the abduction scene on the skyphos by Makron in Boston Helen is dressed as here: cf. F.R., pl. 85. Cf. also the cup in Berlin (no. 2291), Hoppin, II, p. 43.

which was gradually given up; and except for a few mild
 38. manifestations, e.g. the obverse of the pelike in the Cabinet
 des Médailles, it is not to be found in the works of the Pro-
 vidence Painter. The drapery of later periods need not be
 less complicated than that of the earlier archaic ones, but
 it will be executed with a view toward naturalism. And
 usually the freer the movement of its lines the later its
 79. date. The cup in the Villa Giulia, no. 3590, is a good ex-
 ample: there the lines are rounded, and aim at general effect,
 not at strict linear pattern.

65. On a lekythos in New York a Nike flies to the right,
 "holding a water jar (hydria), presumably a prize for a
 66. victorious athlete." ¹ There is a companion piece in Gela:
 a Nike flies to the right and carries a wreath toward an
 altar. Both these lekythoi bear the *καλός*-name Hippon, and
 the same is true of the three lekythoi in Boston; the man
 himself is otherwise unknown. Five different *καλός*-names
 occur on vases by the Providence Painter, but of these only
 one is a known historical character, viz. Glaukon, the son
 of Leagros. He is named twice by our painter, and also by
 the Nikon Painter, the Pistoxenos Painter, and the Painter of
 the Yale Lekythos, a group which belongs to the general
 period 480-460 B.C.

The slit sleeves and the three bounding lines at the

1. RFAV., p. 53.

neck of the chiton which may be observed on these two lekythoi often occur on vases by the Providence Painter.

They may be seen again on a Nolan amphora in Vienna, no.

23 698 in the Kunsthistorisches Museum: on (a), a Nike flying right, with a cithara in her hands; on (b), a youth clad in a himation and leaning on a staff. I do not find the composition on the obverse very pleasing: the flying figure is scarcely as appropriate a subject for the rather square field of the amphora as it is for the lekythos.

The Nike is parallel in many respects to the two in New York and Gela, but they are probably earlier: in them arcs are used for the lower border of the chiton, and its off-edge is shown; the wings too are more carefully done. Closer in time to the Nike in Vienna is the Nike on Goluchow 160, and parallels between the two are numerous: hair, ear, earring, slit sleeves, three bounding lines at the neck of the chiton, the profile breast, the sketchy treatment of the wings, the crowded lines of the skirt, and the plain horizontal line near its lower border. Note too the blobby way the pattern is applied to the scarf of the cithara, and compare the scarf on Goluchow 161 and also on Dresden 172.

55. The Nike on the shoulder of the lekythos in the Gallatin collection naturally finds a place in this series, and comes possibly between the two lekythoi and the amphora.

The figure on the reverse of Vienna 698 is carelessly done -- simply a mantle-figure, scarcely the youth for whom

the cithara is intended. The mantidā-figure on the reverse
6. of Cabinet des Médailles 367 is very similar.

70. Finally, in Boston, there is a lekythos which is one of the painter's masterpieces: an Eros flies right, playing on a pair of pāpes. The photograph fails to do the figure justice and the drawing itself has suffered from wear: some of the black lines of the fingers have worn off (they were perfectly drawn originally), and similarly worn or faded are the ringlets of hair below the ear, the eyebrow, the eyelids, the right ankle, the toes, and the vertical lines on the cloak. But with all this the figure even yet conveys a remarkable impression of youthful grace.

The main portion of this study ends at this point, but it has by no means exhausted the possibilities for research which the subject contains. In the first place it fails to take account of all the known works of the painter (it is only recently that I have obtained photographs of several unpublished vases, and there are others on which I have no data). Besides that, much remains to be done by way of defining the Providence Painter's relations with his contemporaries, particularly with the Oionokles Painter, who certainly seems to have been influenced by him. Some of the present attributions may prove to be unwarranted, and the possibility of making new attributions need not be excluded. But a beginning has been made, and sufficient has been said to indicate the extent of the painter's activity and the

character of his style. Red-figured decoration had already achieved a large degree of development before his day. The age of experiment was past, and the possibilities of the new technique were being used with some restraint. The occasional drollness of archaic drawing has disappeared, and gone too are the extreme delicacy and refinement of early red-figure. The drawing is broader in style and less schematic. It is in this period then, immediately before the early free style, that the Providence Painter finds his proper place: he was an able and conscientious artist, and that he failed to be inspired in the same measure as the greatest vase-painters of his generation should lead us to undervalue neither his capabilities nor his achievements.

1
Note on the Oionokles Painter

Beazley has called the Oionokles Painter the pupil and
 2
 follower of the Providence Painter. Like the Providence Painter he specialized in the decoration of Nolan amphorae and lekythoi, and his compositions are largely pursuit scenes. The general scheme of these resembles that used by the Providence Painter, and the same devices are employed to interlock the two figures and produce a unified composition. The action is vigorous, but the workmanship is too often careless, and occasionally the composition itself becomes common-
 3
 place. On a Nolan amphora in the Gallatin collection the painter has placed four figures on the obverse and two on the reverse, and I cannot feel that the result is happy. When the satyr and maenad on the right of the obverse are compared with the similar group by the Providence Painter on Naples 3081 the satyr survives the comparison with some success, but not so the maenad, even though she is clearly patterned after the Naples maenad: the drawing is degraded and the contours are unexpressive. Note further how the satyr's ears are simplified and coarsened. Other lines are

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1. On the painter's name see Richter, RFAV., p.55, notell; for a list of his works see Beazley, AV., pp. 136-138, and add a Nolan amphora in New York (RFAV., pl. 32) and a lekythos in Cleveland, mentioned by Beazley in Der Kleophrades-maler, p. 28, on no. 79.
 2. AV., p. 136.
 3. Gallatin, CV.; Hoppin and Gallatin, pl. 15, 1-4.

also harshly treated: Dionysos' eyebrow is a straight line slanting downwards; his beard is like a handful of hay. The satyrs' eyebrows are also stiffly drawn. The manner in which the locks of hair show up separately against a light background is characteristic of this painter.

Against this slapdash must be set other work which is more careful. Two amphorae in the Louvre - G209 and G210¹ - are seemingly of finer quality than most of the painter's work. Herakles and Syleus are figured on the obverse of G210: Syleus has his cloak spread out about him, and altogether his figure makes a solid and rather uninteresting mass. The Providence Painter sometimes drew ~~such~~ figures ^{with drapery outspread,} e.g. Ganymede² on Vienna 652 and the lyre-player on Munich 2339, but his disposition of the drapery masses is much more felicitous.

What I have been able to observe of the Oionokles Painter's rendering of drapery leads me to conclude that he is later than the Providence Painter's earlier period: in the works of the former painter the lower border of the chiton skirt is a plain line and the off edge is not shown. There is one exception to this statement however, a lekythos in Syracuse, no. 24554.² Here the series of short arcs which edge the skirt and the overfall of the maenad's chitona are

1. For G209 see Pottier, CV.: Louvre, fasc. 6, pl. 38, 10-12, and pl. 39, 1; G210, ibidem, pl. 39, 2, 6-8.
 2. Monumenti Antichi, 17, pl. 55, 1.

familiar enough from the vases of the Providence Painter, and more of the Providence Painter's influence is doubtless to be seen in the careful and deliberate variation in direction of the folds of the garment, whereby life and movement are imparted to the whole. The Providence Painter has left a fine example of such drawing on the reverse of the name-piece.

On the lekythos in Syracuse again we can observe the characteristic treatment of the locks of hair. The sleeves of the chiton moreover have eight short slits, more than double the number which is usually found on vases by the Providence Painter. On an amphora by the Oionokles Painter in Goluchow¹ a chiton sleeve has six slits.

One of the Providence Painter's favorite figures is recalled for us on a lekythos by the Oionokles Painter² in the Gallatin collection: a youth strides right, a drawn sword in his right hand, his left arm stretched forward and wrapped in his cloak. Earlier I suggested that the type drew³ its inspiration from the Tyrranicides of Kritios and Nesiotes. It is difficult to judge the details of the face from the photograph in the Corpus vasorum, but the chin is less rounded than is usual in the Providence Painter's drawing. The stomach musculature resembles that used by the Providence

1. Bulas, CV.: Goluchow, pl. 22, 2c.
 2. Gallatin, CV.: Hoppin and Gallatin, pl. 16, 1.
 3. Cf. p. 28.

Painter,¹ but the navel is rendered differently, and this rendering may be found again on another lekythos by the Oionokles Painter, no. 21196 in Syracuse,² with the figure of the youth Tithonos. The youth is nude except for a ~~na~~ narrow wrap which is looped over his left arm and passes up over his left shoulder and around his neck. This characteristic arrangement occurs again on two amphorae³ by the Oionokles Painter: E297 in the British Museum and 373 in the Cabinet des Medailles.⁴ Its prototype may be seen on Munich 2339, an amphora by the Providence Painter, but there the folds are wider and the lines are treated more expressively, especially at the two ends of the cloak.

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1. Cf. Munich 2339(our no. 32).
 2. Monumenti Antichi, 17, pl. 33,1.
 3. Walters and Forsdyke, CV.: British Museum fasc. 5, pl. 52, la-b.
 4. De Ridder, pl. 12 and p. 273.

Note on the amphora in Philadelphia

In the University Museum at Philadelphia is a Nolan amphora with Athena and Theseus on the obverse and a bearded king on the reverse. This amphora is no. 17 on our list of the works of the Providence Painter, but I have never felt convinced that it was correctly attributed. The face of Theseus with its rather muddy contour seems somehow foreign to the style of our painter, and likewise the line-drawing, particularly in the figure of the king. The vertical lines on the skirt of ~~the~~ ^{his} chiton, the black line which edges the skirt and the sleeve, and the long diagonal line on the himation all impress me as alien elements. The sword-sheath and the pommel are also unusual.

I have not had an opportunity to explore the possibilities which exist for attributing this amphora to another painter, but I feel that there may be a clue in a calyx-krater by the Syriskos Painter in the Cabinet des Médailles.¹ The figure of Theseus on this krater shows several striking parallels to the Theseus on the amphora in Philadelphia.

1. Monumenti inediti, I, pls. 52-53; AV., p. 158.

Note on Nolan amphora 48-54 in the Walters Art Gallery

In the Walters Art Gallery at Baltimore there is a Nolan amphora attributed to the Providence Painter. I feel that there is some probability that this vase should be attributed rather to the Oionokles Painter.

On the obverse a woman, clad in chiton and himation, runs left and looks back right. In her himation curved lines are occasionally avoided and straight lines substituted in their place, e.g. at the narrow fold near the right side; ~~but~~ this practise is not uncommon in the work of the Oionokles Painter, and there is an exact parallel for the hooked fold which appears on the left of her himation on a Nolan amphora of his, E304 in the British Museum.¹ Further, in the woman's right hand note the line running back from the fourth finger, a rendering common to the Oionokles Painter, not to the Providence Painter. Finally the lines of the chiton over the right sleeve and over the right breast, and of the himation as it passes over the left arm are paralleled by a figure on a lekythos by the Oionokles Painter in Paddockshurst.²

On the reverse is a short-haired youth, wearing a himation: he stands facing left and holds out his right hand. This type of mantle-figure is by no means strange; on the

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1. Walters and Forsdyke, CV.: British Museum, fasc. 5, pl. 54, lb.
 2. Tillyard, The Hope Vases, pl. 15, 107.

23. vases of the Providence Painter it is found on Vienna 698
30. and Leyden 18h39. But on these two vases the long transverse
curves on the himation are continuous lines; on the amphora
in the Walters Art Gallery they are a combination of two
lines: an almost straight line and a short horizontal curve,
a rendering I have already mentioned as characteristic of
the Oionokles Painter.

WORKS BY THE PROVIDENCE PAINTER

The number in parentheses indicates the number of the vase in Beazley's earlier list: Attische Vasenmaler, pp. 132-136 and 472.

NECK- AMPHORAE

(Large with twisted handles)

- 1(1). PROVIDENCE 15.005. Luce, CV.: Providence, fasc.1, pl. 18. A, Apollo; B, woman.
- 2(2). VATICAN H491, from Vulci. Mus. Greg. pl. 59,2; Alinari photo 35813. A, citharode; B, youth.
(Nolan amphorae, with triple handles)
- 3(6). BRUNSWICK, from Capua. Arch. anz. 1890,p.8. A, Zeus; B, giant.
- 4(8). LONDON, E303, from Gela. A, VA., p. 77, fig. 47; Walters and Forsdyke, CV.: British Museum, fasc.5, pl. 53,3a-b. A, Dionysos; B, giant.
- 5(13). DRESDEN 172. A, Apollo; B, woman with oinochoe.
- 6(25). CABINET DES MEDAILLES 567, from Nola. Luynes, Description de quelques vases peints, pl. 24 (whence El. sér.2, pl.17). A, Apollo; B, youth. καλος Καλλιπλες.
- 7(24). CABINET DES MEDAILLES 365, from Nola. Luynes, Description de quelques vases peints, pl. 25 (whence El. sér.2, pl.18). A, Artemis. B, woman with torch. καλος Γ.
- 8(12). OXFORD 1917.59. A, Tillyard, The Hope Vases, pl. 11, 89; Beazley, CV.: Oxford, fasc. 1, pl. XVII, 4 and pl. XVIII, 1. A, Poseidon; B, woman.

- 9(29 bis). VIENNA 652. A, Zeus and Ganymede; B, boy fleeing.
- 10(17). AMSTERDAM, Allard Pierson Museum 1754. Lunsingh Scheurleer, CV. : Musée Scheurleer, fasc.1, pl. 4, 3-4. A, Zeus pursuing woman; B, king. *καλος Γλαυκον.*
- 11(27). CABINET DES MEDAILLES 368. De Ridder, Catalogue des vases peints de la Bibliothèque Nationale, ~~du Cabinet des Médailles~~ p.269 and pl. 12. A, Zeus pursuing; B, woman.
12. BERLIN , Prinz Albrecht Palais. A, Zeus pursuing, B, woman.
- 13(15). BOSTON 03-789, fragmentary. A, god (Zeus?) pursuing woman.
- 14(18). CABINET DES MEDAILLES 359, from Nola. Luynes, Description de quelque vases peints, pl.41. A, Amymone fleeing to Danaos; B, woman fleeing.
15. GOLUCHOW, Czartoryski 39. De Witte, Description des collections d'antiquités conservées a l' Hôtel Lambert, pl. 7; part, V. Pol., pl. 28,3; Bulas, CV.: Goluchow, pl.22, 1 a-d. A, Eos and Kephalos; B, king running.
16. BOLOGNA 158. Zannoni, Gli Scavi della Certosa di Bologna, pl. 102, 5-7. A, Hephaistos (?) and Athena; B, king.
- 17(20). PHILADELPHIA, The University Museum, from Nola. Bulletin, May, 1935. A, Athena and youth (Theseus?); B, king.

- 18(28). LONDON E305, from Nola. Walters and Forsdyke, CV.:
British Museum, fasc.5, pl.54, 2a-b. A, Athena
greeting, B, youth.
- 19(29). OXFORD 277, from Gela. Beazley, CV.: Oxford, fasc.1,
^{pl. xvii, 2 and}
[^] pl. XVIII, 7. A, Athena; B, king.
20. ONCE FRANKFORT, von Passavant-Gontard, 38. A, Sammlung
Passavant, pl.6,2. A, Nike and warrior; B, youth.
- 21(21). FRANKFORT, Städel-Institut. Schaal, Griechische Vasen
aus Frankfurter Sammlungen, pl.47. Return of youth.
(A, Nike and youth; B, woman).
- 22(22). LENINGRAD 701 (St. 1732). A, VA., p.79, fig.49. A,
Nike; B, goddess. καλος ῥιπποχσενος.
- 23(29 quater). VIENNA 698. Laborde, Collection de vases grecs
de M. le Comte de Lamberg, 2, pl.37 and pl.35,3 (
whence El. cér., 1, pl.98). A, Nike; B, youth.
Τιμονιδες καλος. →
24. BERLIN MARKET (Lederer). A, Dionysos and satyr; B, maenad.
- 25(9). NAPLES 3081, from Nola. A, Sommer photo 11072, iii,2.
A, satyr and maenad; B, satyr.
- 26(10). VIENNA 740. A, satyr and maenad; B, satyr.
- 27(11). MUNICH 2335A(A 921). A, satyr assaulting donkey; B,
satyr.
- 28(23). NEW YORK O6.1021.114, from Capua. B, VA., p.78, fig.
48; RFAV., pp.54-55; pls. 31 and 169.
29. CERVETRI. A, satyr; B, maenad.

- 30(19) LEYDEN 18h39, from Vulci. A, youth attacking with sword; B, youth.
- 31(26) LOUVRE G216. Pottier, CV.: Louvre, fasc. 6, pl. 41, 1-3 and pl. 40,9. A, youth attacking; B, man giving ground.
- 32(7) MUNICH 2339 (J 259), from South Italy? A, komast; B, komast.
- 33(29 ter) OXFORD 1927.2, from Gela. Beazley, CV.: Oxford, fasc. 2, pl. LVIII, 1-2 and pl. LIII, 10-11. A, komast; B, komast.
34. NEW YORK, Gallatin. A, Sotheby April 2, 1928, pl. A, discus-thrower; B, trainer.

(Squat, with convex handles)

- 35 (3) NAPLES 5176, from Ruvo. A, Sommer photo 11009, V,2. Komos (A, man with lyre; B, man).

PANATHENAIC AMPHORAE

(large)

- 36 (4) BOULOGNE 196. Pottier, Album archéologique des musées de province, pl. 22. A, Nike; B, man.

(small)

- 37(5) BARI 1401, from Apulia. A, Nike; B, goddess.

PELIKE

- 38(30) CABINET DES MEDAILLES 392, from Agrigento. Annali dell' Instituto, V (1833), pl. B²C; Lynes,

Description de quelques vases peints, pl. 26 (whence El. céer., pl. 47); Giraudon photos 8083, 29136, and 29265 A, Apollo and Nike; B, Nike.

STAMNOI

- 39(31) LOUVRE G370, from Etruria. Monumenti inediti, VI-VII, pl. 58,2; Pottier, Vases antiques du Louvre, pl. 138; CV.: Louvre, fasc. 3, III Id, pl. 10, 1,4,6,8 and pl. 11,4. Deities.
- 40(32) LENINGRAD 640(St. 1641): Annali dell' Istituto, XXXI(1859), pl. G-H. Herakles entering Olympus.
- 41(33) LONDON, fragment, from Gela. (Female head).
- 42(34) PARIS, Petit Palais, from Capua. Lenormant, Collection Auguste Dutuit, pl. 17. Poseidon pursuing woman.

COLUMN-KRATER

43. BOLOGNA 257. A, Hermes pursuing woman; B, komos.

HYDRIAI

44. GOLUCHOW, Czartoryski 160, from Capua. V.Pol., pl. 13,1; Bulas, CV.: Goluchow, pl. 21,1. Zeus with Athena and Nike.
45. GOLUCHOW, Czartoryski 161, from Capua. V.Pol., pl. 13,2; Bulas, CV.: Goluchow, pl. 21,2. Apollo and Muses.
46. ATHENS, Empedokles, fragment(Zeus seated).

LEKYTHOI

- 47(35). PALERMO 8, from Gela. Warrior and woman.
- 48(47). PARIS MARKET (Rollin). Gazette archéologique, II (1876), pl. 34. Warrior pursuing woman.

49. ZURICH, von Kleist. Young warrior with sword pursuing woman. Repainted.
- 50(50). OXFORD 1920.103. Beazley, CV.: Oxford, fasc.1, pl. 38,8. Youth pursuing woman.
- 51(38). GELA, Navarra. Benndorf, Griechische und Sicilische Vasenbilder, pl.49,5. Woman binding her hair, and maid.
- 52(46). BOSTON 95.44, from Thebes. Luce, "Two Red-figured Lekythoi in Providence," fig.5 (in Classical Studies presented to Edward Capps), pp.243-245. Shape, Caskey, Geometry of Greek Vases, p.215, no. 168. Paris and Helen. $\eta \pi[\pi] \sigma\nu \kappa \alpha \lambda \sigma$.
- 53(44) BOSTON 95.43, from Thebes. VA., p.75, fig.45; Luce, op. cit., fig.4. Athena. $\eta \pi \pi \sigma\nu \kappa \alpha \lambda \sigma$.
- 54(45) BOSTON 95.45, from Thebes. Shape, Caskey, Geometry of Greek Vases, p.219, no.173. Apollo. $\eta \pi \pi \sigma\nu \kappa \alpha \lambda \sigma$.
55. NEW YORK, Gallatin. Artemis; on the shoulder, Nike.
- 56(39). PALERMO 3. Nike.
57. SYRACUSE, fragment. (Head and shoulders of Nike).
- 58(48). LONDON E572, from Gela. VA., p.76, fig.46. Woman running with spear and helmet.
- 59(40) PALERMO 159, from Gela. Woman running with corslet. $\Gamma \alpha \sigma \mu \alpha \chi \sigma$.
- 60(41) OXFORD 317, from Gela. Beazley, CV.: Oxford, fasc.1, pl. XXXIV, 4. Woman running with spear and shield.

- 61(51). GELA, Navarra. Benndorf, Griechische und Sicilische Vasenbilder, pl.49,1. Woman running with oinochoe and phiale.
- 62(37). SYRACUSE 21971, from Gela. Monumenti Antichi, 17,pl. 12. Alinari photo 33588,1. Woman laying her himation on a chair.
- 63(51 ter). OXFORD 1925.68, from Gela. Beazley, CV.: Oxford, fasc.1,pl.XXXIV,1. Woman putting lid on basket.
64. ATHENS, Agora, 2400(P583), fragment(head of youth or woman).
- 65(42) NEW YORK 07.286.67. VA., p.75, fig.44. RFAV., pp.53-54; pls.30 and 175. Nike with hydria. ῥιππον καλος.
- 66(43) GELA, Navarra, Benndorf, Griechische und Sicilische Vasenbilder, pl.48,1. Nike. ῥιππον καλος.
67. ITALIAN MARKET. Nike(NIKE) flying with clothes in her hands.
- 68(36). ATHENS 12890 (N.1066), from Eretria. Papaspyridi, CV.: Athens, fasc.1,pl.10, 5-6. Woman rolling up her himation.
- 69(51 bis) VIENNA, Fröhlich. Woman fleeing.
- 70(49). BOSTON 00.341, from Gela. Eros.
71. PALERMO, from Selinus. Thracian woman (from a Death of Orpheus).
72. NEW YORK, Gallatin. CV.: Hoppin and Gallatin, pl.26,8. Woman running with torches. As the last.

WHITE LEKYTHOS

73. OXFORD 548. JHS., XXV(1905), p.76. Woman running with box.

OINOCHOAI

74(52). MUNICH 2448 (J.771), from Sicily. Satyr and maenad.

75(53). NAPLES, from Cumae. Jahrbuch 18, pl.2; Monumenti

Antichi, 22, pl.85 and p.459.

Death of Argos.

FRAGMENTS

76. BOSTON 03.875. (king). ... ονκκλος.

77. BRYN MAWR. AJA., XX(1916), p.340, fig.20, no.13. (Herakles, shield on arm).

CUPS

78(54). ATHENS, Acropolis 352(B82), fragmentary. Graef and Langlotz, Die antiken vasen von der Akropolis zu Athen, Band II, p.32, pls.27-28.I, Apollo; A-B, Herakles entering Olympus.

79. VILLA GIULIA 3590, from Falerii. Giglioli, CV.: Villa Giulia, fasc.2, pl.38, l. I, youth.

80. VILLA GIULIA 5238, I, man with lyre. As the last.

ADDENDASTAMNOS

81. BARCELONA. Bosch Gimpera, Etnologia de la peninsula Iberica, p. 316, fig. 274; L'art grec à Catalunya, fig. 40.

LEKYTHOS

82. SWEDISH CYPRUS EXPEDITION. M. 41-11. Vol. II, pp. 294-295; pl. 144, 2-3 and pl. 53. Persephone(?), holding phiale and scepter.

Manner of the Providence Painter

Nolan amphorae with triple handles

OXFORD 1914.732. Beazley, CV.: Oxford, fasc. 1, pl. XVII,5
and pl. XVIII,6. A, man with spear and helmet;
B, youth with spear.

MUNICH Z2, fragment. A, Zeus; B, Hermes. As the last.

CABINET DES MEDAILLES 362. Luynes, Description de quelques
vases peints, pl. 39. A, Eos and Tithonos; B, boy
fleeing. καλος Χαρμίδες.

LENINGRAD 698(St. 1690). A, Athena. B, woman. καλος Νικον.

VATICAN. A, woman fleeing; B, goddess. As the last.