

**ATTIC RED-FIGURED
VASES IN AMERICAN
MUSEUMS**

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Attic Red-Figured Vases in American Museums by J. D. Beazley

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AMERICAN MUSEUMS

BY

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TO
EDWARD WARREN
AND
JOHN MARSHALL

PREFACE

THE earliest vases dealt with in this book belong to the last quarter of the sixth century B.C., the latest to the end of the fifth or the beginning of the fourth. I have not included the fourth-century Attic fabrics: the Meidias hydria marks the lower limit of my enquiry, the upper is marked by the work of the Andokides painter, one of the first artists to use the red-figured style. Within the period thus determined, I deal primarily with the red-figured vases in United States museums: I have tried to find out who painted each. I have not been able to assign every vase to its author, although I do not consider that an impossible task, but I have managed to put in place most of the more, many of the less, important pieces. The greater number of the painters being both anonymous and hitherto unknown, I have been obliged to write down lists of their works, whether preserved in Europe or in the United States: for it was not enough to say that this vase was by the same hand as that other: two points given, a straight line can be drawn which will pass through them; three, and the circle can be made: but an artist's activity is not to be compared with a simple geometrical figure.

I neither expect that all my attributions will be unhesitatingly accepted, nor wish that they should. Some of them will be self-evident, most of them require to be studied and checked. Part of this checking can be done by means of published reproductions, but of published reproductions only a small proportion are trustworthy, none equivalent to the vase itself. To supply a good picture of every vase mentioned was naturally beyond my power, but the generosity of the authorities has enabled me to figure a good number of unpublished vases in the museums of America and Europe, to which I have added new and better illustrations of some vases which have been reproduced before: one or two of my pictures are repeated unaltered from older publications.

Most archaic vases, nearly all later vases, are unsigned. The signatures that occur are of two kinds: the proper name is followed either by *ἔγραψεν* — "so-and-so painted me" — or by *ἐποίησεν* — "so-and-so made me." The first kind of signature tells the name of the artist who painted the vase: the second merely the name of the man who owned the workshop from which the vase came. It cannot be said that the *best* vases are signed either by painter or by "maker": some of the best are, most are not. One may take it as certain that many artists never signed their names, many others only rarely. If the Helen kotyle, now in Boston, had not been found, a leading vase-painter would have remained nameless. Nameless, but not unknown: for the name of an artist is the least important thing about him.

The process of disengaging the work of an anonymous artist is the same as that of attributing an unsigned vase to a painter whose name is known. It consists of drawing a conclusion from observation of a great many details: it involves comparing one

vase with another, with several others, with all the vases the enquirer has seen. Enough *ἔργα* vases have been preserved to show that the Attic vase-painter possessed a highly individual style. However obscure he may be, the artist cannot escape detection if only sufficiently delicate tests be applied. It was hard at first, I remember, to distinguish the Syriskos painter from the painter of the Copenhagen amphora, or even the Villa Giulia painter from the painter of the Chicago stamnos. But now it is quite easy.

There is always danger, of course, of mistaking for the master's work what is really a close imitation by a pupil or companion; of mistaking for the pupil's work what is a late, a careless, or an erratic work by the master; of confounding two closely allied artists. One or other of these things must have happened more than once in the following pages: but I believe that most of what I have written will stand; and when I have felt doubt I have expressed it.

Most, one might say, of the archaic, and many of the later painters in red-figure, are represented in America by one or more pieces. It follows that the vases mentioned in this book form no inconsiderable fraction of extant red-figured vases. I have given the shape and subject of each vase cited and said where it is to be found and where, if at all, it has been reproduced. I have not given complete bibliographies, but have indicated only the best or the primary publications; derivative publications I have commonly, corrupted publications nearly always, ignored. The full names of books and of collections, abbreviated in the text, will be found in the publicational and museumographic indices respectively. The list of shapes, which precedes the indices, explains what I mean by a calyx-krater, a Nolan amphora, an oinochoe type 6, and the like. I have used the word "pot" to signify a vase which is not a cup: a better word can be easier imagined than discovered. At the publisher's request, I have called the picture on the interior of a cup I, the outside pictures A and B: instead of calling the inside picture A, as has hitherto been my habit, the outside B(a) and B(b). I have been guilty of a certain looseness, in retaining the phrase 'signed by Brygos as maker', when I mean 'bearing the name of Brygos as maker.' I have recorded the love-names used, although the love-name is immaterial for determining the authorship of a vase. Attributions adopted from others are acknowledged: in the lists, by the originator's name within square brackets.

I wish to offer my warmest thanks to the authorities of the American museums for the courteous welcome they gave me when I was in the United States, and for their generosity in allowing me to choose vases in their care for publication: to Dr. L. D. Caskey and Mr. Morris Carter at Boston, to Miss G. M. A. Richter, Dr. Edward Robinson, and Mr. H. F. Davidson at New York, to Miss Dudley at the Fogg Museum of Harvard University, to Dr. Edith Hall and Dr. G. B. Gordon at Philadelphia, to Miss Reed and Professor Rhys Carpenter at Bryn Mawr, to Professor D. M. Robinson at Baltimore and to Professor Paul Baur at Yale.

I wish also to thank Mr. A. H. Smith for his kindness in allowing me to publish vases in the British Museum, and Mr. E. J. Forsdyke and Mr. F. N. Pryce for help with photographs: Mr. D. G. Hogarth for his permission to publish vases in the Ashmolean Museum: Dr. Oscar Waldhauer, in Petrograd, Mr. Edmond Pottier, in

the Louvre, the late Mr. de la Tour, in the Paris Cabinet des Médailles, Professor Christian Blinkenberg, in Copenhagen, Dr. Julius Bankò, in Vienna, Dr. Adolf Köster, in Berlin, Dr. Johannes Sieveking, in Munich, Mr. B. P. Lascelles, in Harrow, Mr. Charles Ricketts and Mr. Charles Shannon, and Mr. E. P. Warren, in their collections. Mr. Warren also made me free of his collection of drawings.

I am deeply indebted to the Syndics of Harvard University Press for undertaking to publish my book, and to the staff for the pains taken in producing it, and I owe a very special debt to Dr. Joseph Clark Hoppin for recommending it to the Press, for furnishing guarantees, for verifying references, for suggesting improvements, in fact for a hundred services without which the book could not have appeared. My warmest thanks are also due to Miss Lucy Buckler, who superintended the typing of my manuscript, to Mr. Andrew Gow, who, as well as Dr. Hoppin, has read the proofs, and has improved the text in many places by his scholarly criticism; and to Professor G. H. Chase and Mr. W. H. Buckler, who showed me great kindness.

This book is dedicated to Edward Warren and John Marshall, a dedication doubly appropriate as an expression of gratitude for constant kindness, and as a recognition of their unwearied labour in building up the magnificent collections of vases in America.

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