

*With the regards of the writer
J. C. H.*

NICOLE'S CORPUS DES CÉRAMISTES GRECS

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Reprinted from the AMERICAN JOURNAL OF ARCHAEOLOGY, Second Series
Vol. XXI (1917), No. 3

Hoppin

Bibliothèque Maison de l'Orient



149200

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THE publication in 1886 of the second edition of Klein's memorable work on the *Meistersignaturen* was the signal for the appearance of a number of articles by other archaeologists supplementing and rectifying some of the data therein contained. With such a precedent it may not therefore be amiss if in the following pages the same task be undertaken with regard to the 'Corpus des Céramistes Grecs' which appeared this winter in the last number of the *Revue Archéologique*¹ from the pen of Professor Georges Nicole, well known to scholars from his Supplementary Catalogue of the Athens vases and his illuminating study of the work of the vase-painter Meidias.

Ever since Klein's work appeared the need of an additional work along the same lines has been manifest, a need increasing from year to year until now it has become a vital necessity. Professor Nicole has attempted to supply the deficiency in his Corpus and the thanks of all scholars are due him for his article. The material is compactly and systematically arranged, and it will certainly be a valuable addition to the library of any student who is working in the field of Attic ceramics.

Unfortunately, the presentation of the material is not completely successful, as some rather vital omissions occur and a number of faulty references have crept into the text. Considering the difficulties which confront the European scholar at the present time and the fact that in this case the author was in Geneva while the article was being printed in Paris, a large number of errors must be laid at the door of the printer.

The article, as stated in the preface, is to form part of a truly monumental work, the *Recueil archéologique Paul Milliet*, which is to appear in time and consist of three volumes containing all the literature, ancient and modern, pertaining to all the Greek artists—in fact a glorified and complete edition of Overbeck's famous *Schriftquellen*, but far wider in its scope. Although the

¹ *R. Arch.* IV, 1916, pp. 373-412.

work is not as yet finished, the part dealing with the vase painters has been published in a preliminary and provisional form, since to quote the introduction "il nous a semblé que nos récapitulations ne pouvaient que gagner à passer une première fois sous les yeux des directeurs de musée et des céramographes. Les corrections et les compléments qu'ils voudront bien nous suggéreront seront insérés dans la deuxième édition, lors du tirage du Recueil Paul Milliet."

In accordance with this request I am emboldened to offer the following suggestions and corrections. The page numbers refer to those of the *R. Arch.* and the others to the headings of the artists as enumerated by Professor Nicole.

Page 377. 12 (Amasis. No. 1: Cab. de Méd. 222 not 212. Nos. 3 and 7 are the same vase, and the reference in the case of 7 is *Annual Report*, 1901, not 1902.

Page 378. 16 (Archikles).¹ No. 4 is signed by Glaukytes alone. No. 5 is in the collection of Sig. Augusto Castellani, Rome.

19 (Epitimos). Dr. Robert Zahn wrote me last year that the cylix had been seen by him a few years before in the possession of the French engineer, M. Vivanet, at Cagliari, Sardinia.

Page 379. 21 (Ergotimos). No. 4 also bears the signature of Klitias. The Berlin number of 5 is Inv. 3151 (*Arch. Anz.* 1889, p. 91). Nos. 6-7: *B.S.A.* 1898-99, not 1896-97.

23 (Euphiletos). The pinax is in the museum at Eleusis, not at Athens.

Page 380. 24 (Exekias). No. 9 is in the possession of Sig. Augusto Castellani. The fragment in Klein's possession (*Meistersignaturen*, p. 40, no. 6) is omitted. The reference to *J.H.S.* should be 1885, p. 28, not 1887.

26 (Hermogenes). Nos. 16 and 18 are the same vase. No. 19 is signed by Taleides alone. Klein, No. 17 (*C.I.G.* 8191) is omitted from the list.

Page 381. In the paragraph at the top of the page Vente Sambon should be Vente Canessa; the catalogue of the Canessa sale was prepared by Arthur Sambon.

29 (Kleimachos). The fragment is from the top of a large vessel, probably an amphora; it is not a pinax.

Page 383. 46 (Sokles). No. 3 from the collection of Noel des Vergers, not Desnoyers.

49 (Taleides). No. 5: as stated above, Berlin 1762 is signed by Taleides alone and not in collaboration with Hermogenes. No. 1: *Wiener Vorlegeblätter*, 1889, pl. v, 1, not v, 2.

Page 384. The artist Telesaia(s) (Pollak, *Arch. Epigr. Mitt.* 1895, p. 19) is not included in the list.

¹ The spelling of Greek names is that of M. Nicole.

53 (Tleson). No. 9: *Arch. Anz.* 1890, p. 11, no. 15, not p. 140, pl. viii. No. 27: Coll. Dzialinska; better *Vases à l'hotel Lambert*.

Page 385. Nos. 41 and 42 are the same vase, in Boston. The reference to the *Annual Report* should be 1898 instead of 1899. The following vases signed by Tleson are omitted from the list: Boston 92.2655 (Robinson, Cat. 364); Brit. Mus. 411; Taranto (*Not. Scav.* 1903, p. 205); Naples 2627, a r. f. cylix (Schneider, *Röm. Mitt.* 1889, p. 164) which Klein, *Meistersignaturen*, p. 75, rejected on entirely insufficient grounds; and Washington (*A.J.A.* IV., 1900, p. 161).

54 (Théozotos). Louvre F 69 is a cyathos, not a cantharos.

57 (Xenokles). No. 6 is in the Faina Coll. Orvieto. No. 7, the same. The reference to Pollak refers, as far as I can discover, to a third cylix with the signature in the Museo Civico, Orvieto. Two signed vases are omitted from the list: Boston 98.921 (Klein, No. 9) and 99.529 (*Ann. Rep.* 1899, p. 71, No. 27).

Page 386. 59 (Epiktetos). No. 3 has been published by Walters, *J.H.S.* 1909, pl. 12.

Page 387. Nos. 6 and 7 are the same, Louvre G 5. No. 10: Brit. Mus. E 37 not 7. No. 23: Fig. 207 in Perrot refers to No. 7, Louvre G 5. No. 30: there is no fragment in Constantinople signed by Epiktetos, as Professor Nicole acknowledged after it had been called to his attention. Klein, Nos. 5 and 22, as well as an Acropolis fragment with the signature, have been omitted from the list.

Page 388. 60 (Hischylos). The cylix signed by Hischylos in the Ricketts-Shannon Collection, London, (Walters, *J.H.S.* 1909, pl. 8) has not been included in the list.

61 (Nicostrates). No. 14: the Perrot reference is fig. 166, not 186.

Page 389. No. 26: *Wiener Vorlegeblätter*, 1890-91, pl. ii, 1a, refers to No. 23. Nos. 36 and 49 are the same vase. Nos. 37-39: only Klein, No. 6, has disappeared: Klein's Nos. 7 and 8 are 16 and 17 in Nicole's list. Nos. 42-48: eight vases have disappeared, not seven. No. 55 is a cyathos not a celebe.

Page 390. No. 59: the Perrot reference is to No. 58, and should be fig. 170, not 159. No. 61: the reference should be *Wiener Vorlegeblätter*, 1889 instead of 1890-91. No. 62; the Perrot reference should be under No. 61. No. 63: the foot with the signature does not belong to the vase. No. 66: Klein, No. 60 not 59. No. 67 is a phiale and should have been included in the section below. Nos. 72-76: only four fragments of cylices from the Acropolis are provided with signatures, not five. No. 77 is a cyathos not a cylix. No. 86: Perrot, fig. 165, not 166. The following have been omitted from the list: Rome, Castellani Collection (Klein, No. 55); cyathos in the Brit. Mus. (*J.H.S.* 1898, p. 292); cylix in Philadelphia (*A.J.A.* 1909, p.

142); and the following in Klein's list, Nos. 9, 17, 18, 45, 52, and 59.¹

Page 391. 62 (Pamphaios). No. 2: Milliet-Giraudon, class 5, not 1. No. 5 is a cylix, not a hydria.

Page 392. No. 8: the signature does not belong to the vase. No. 25: the reference should be *Boll. Arte* 1909, p. 474. Three vases with signature have been omitted from the list: Boston 95.32; Klein, No. 15 (Mus. Stieglitz, Petrograd); and No. 23 (in the possession of M. Vivanet, Cagliari).²

Page 393. 65 (Skythes). No. 4: Perrot, p. 580, not 586.

Page 394. 70 (Brygos). No. 5: *Wiener Vorlegeblätter*, Ser. C, pl. vii, not viii.

Page 395, section 2. Brit. Mus. E 68, not 47. Hartwig, pl. 35 refers to the vase in Florence: pl. 36 to the vase in Orvieto. Furtwängler-Reichhold, pl. 94, not 44, and pl. 84 refers to the Vienna scyphos, not the vase in Munich.

71 (Chachrylion). No. 3: Boston, *Ann. Rep.* 1895, not 1902.

Page 396. No. 12: the reference in Perrot is to E 41 not 40. Under attributions, Berlin, Inv. 3232, not 3222.

Page 397. No. 6 is in Boston. No. 13: Perrot, p. 550, not 556. No. 24: *Wiener Vorlegeblätter*, pl. x, not pl. v. No. 26: Hartwig, pl. 67, not 57. As far as I know the fragment is still in the possession of M. Theodor Reinach, Paris. No. 29: the inscription is doubtful and the style does not seem to be that of Douris. In any case it is problematical whether it ought to be included among the signed vases.

Page 398. No. 33: the reference in *J.H.S.* is to Athens, CC 1166, generally attributed to Euphronios. No. 34 has no inscription. Sect. 2. Hartwig, pl. 68, refers to Louvre G 123.

Page 400. Sect. c. No. 8: Perrot, figs. 256-257 bis: 258 is the vase, Louvre G 108. No. 9 has only the signature of Euphronios. Omitted from list: Hauser's cylix, signed, *J.H.S.* 1915, p. 124. Sect. 3. Hartwig, p. 102, not 2.

Page 402. 81 (Euxitheos). No. 3: if the Leyden amphora is attributed above (p. 401, No. 5: "attribution quasi certaine") to Euthymides, it is difficult to see how "on attribue avec certitude" the same vase to Euxitheos.

83 (Hegesiboulos). No. 1: now in New York, 07.286.47.

85 (Hermaios). No. 1 is in the British Museum, 96.10-22.1. This vase is identical with No. 4. No. 3 is in Petrograd.

87 (Hermonox). No. 4: Boston, *Annual Report*, 1901, not 1902.

Page 403. 88 (Hieron). No. 29 has the patronymic, not 28. No. 1: Furtwängler-Reichhold, pl. 46 belongs to No. 11. No. 16: *Gaz. Arch.* 1887, not 1889. Nos. 31-36: one of these is in New York, 12.231.1 = Leonhard, No. 30.

¹ I may mention here in addition that there are two more signatures in Baltimore and Harvard University which have not been published.

² So I am informed by Dr. Zahn.

Page 404. No. 37 is the same as No. 26. No. 20 is not in Boston. Sect. 2. No. 3 is usually attributed to Xenotimos; certainly not to Hieron. No. 10 is in Boston.

Page 405. 92 (Kleophrades). No. 1: Cabinet de Médailles, 535, not 585; Luynes, pl. 44, not 45. Omitted from the list of artists: Kallis, cf. *Gaz. Arch.* 1888, p. 171.

Page 406. 99 bis (Nikon). *Annali*, 1877, p. 279, not 79.

Page 407. 104 (Peithinos). Sect. 2. Hartwig, pl. 11 is in Cracow; the reference to the Boston vase is Hartwig, pl. 26.

106 (Phintias). No. 5 is not signed, and the inscription is to be read as *'Αρτίας καλός*. No. 8 has only the letters NTIA and can hardly be classed as a signed vase. No. 9 is in Eleusis. Sect. 1. There is no instance of a Θ among the signatures of Phintias.

Page 408. 107 (Pistoxenos). No. 2 is a cotyle. No. 3 is a cotyle; the reference to Klein, No. 3, is wrong as that vase is a cylix which has now disappeared. No. 5 is a one-handed cup.

108 (Polygnotos). No. 2: Klein, No. 1, refers to British Museum, E 284.

Page 409. 114 (Sotades). Sect. 2. No. 3: the vase is in Brussels, not Boston.

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