

ATTIC HORSE-HEAD AMPHORAE

(PLATES VIII–XVII)

DURING the first half of the sixth century B.C. a particularly distinctive type of black-figured vase was produced in Athens. This was the panel amphora decorated with the profile of a horse's head. A number of these 'horse-head amphorae' has survived to modern times and one such was purchased by the British Museum in 1964 with the aid of funds from the Ready Bequest.¹ Hitherto this class of amphora had been represented in the National collection only by sherds, notably the four found at Tell Defenneh which R. M. Cook published in 1954.² However, the subsequent re-organisation of the sherd collection produced four more, still unregistered, sherds, of which one was found to make a join with one of the published Tell Defenneh ones.³ The publication of the British Museum's newly-acquired amphora, together, for the sake of completeness, with all the London fragments as we now have them, provides the first reason for the present paper.

Moreover, in recent years there has been a spate of Attic horse-head amphorae, re-discovered or arriving fresh, in museums and private collections all over the world. So many are now known that a simple list to supplement that of Beazley's *Attic Black-figured Vase-Painters* and *Paralipomena* seemed unworthy of what must now be recognised as an important series of Attic black-figured vase. My other present objective is, therefore, a stylistic classification. I leave for another occasion, or even for others to take up, the many other aspects which the complete discussion of the subject should include. Here I am concerned with stylistic analysis, with making at least a start in distinguishing individual painters and workshops.

This paper falls into two parts: one detailing all the British Museum material, the other taking the form of a *Catalogue* of over one hundred examples, complete and fragmentary, of Attic horse-head amphorae.

As a preliminary, however, it seems worthwhile describing, at least briefly, the characteristics of this class of amphora. Although exceptions will be found to all the 'rules', the typical horse-head amphora

- (a) is Attic;
- (b) is a panel amphora of Type B;
- (c) has a horse's head in either panel;
- (d) has the head in profile to right;
- (e) shows the horse wearing a simple halter.

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¹ Registration number 1964 4-15 1.

² *CVA British Museum* viii 43 and pl. 101, nos. 1-4.

³ These sherds were registered 1965 9-30 835, 836 and 837; their possible provenience is Naucratis, Egypt. The fourth, the joining sherd, is the lower part of 1952 5-5 23; see p. 48 *infra*.

As the latter point is one that is most commonly misunderstood, horse-head amphorae often being described as depicting *bridled* horses, the difference between a bridle and a halter calls for explanation: whereas the bridle is designed to take a bit, the halter is not. In the present connexion we have to do with a strap running from behind the horse's ears down either side of the head (*cheek-strap*), joined, by a ring, to a strap passing right round the nose (*nose-band*); there is usually also a strap under the forelock (*brow-band*); less often, a strap under the upper jaw (*throat-lash*) may also be found. The difference in design between the bridle and the halter should, of course, reflect a difference in purpose. One would expect the bridle to be used for working a horse, whether riding or driving, whilst the halter would be gear for the horse in stable or paddock, as J. K. Anderson so rightly says.⁴ I do not, however, at this stage wish to go further into this aspect of the horse-head amphora. I proceed instead to the first part of the present paper—a full description of the sherds and new amphora in the British Museum. After each entry a forward reference is given to the second part of this paper, the *Catalogue*, wherein the sherds and amphora may be found again. I begin with the amphora.

London 1964 4-15 I. A, PLATE VIII; B, detail, PLATE XIa.

Amphora Type B; flaring mouth with slight overhang; top of the mouth flat and glazed; glazed inside neck to a depth of 7 cm; round handles, glazed entirely; echinus foot.

A and B, head and neck of a haltered horse to right; on A mane divided into eight locks, B into seven, over neck; both sides show a forelock divided into two locks between the ears. The individual locks of the mane, the various component parts of the halter and the facial features of the horses are marked by deep incision. Added red is used for the mane, being applied in a broad swathe from the forelock across the ears down to the withers; added red also for the lower, upper and inner edges of the mouth of the vase; lines above and below handles; top frame line (only) of panels; two lines below panels; line on edge of foot.

Height of amphora 31.1 cm; width, with handles, 23.7 cm; diameter of mouth 15.5 cm; width of lip 1 cm; diameter of foot 12.2 cm.

The foot has been slightly broken and mended.

The glaze is uneven and has fired orange-brown in parts, especially on the reverse. The glaze has also flaked and peeled in places.

The provenience and history of the amphora before it reached the London market are unknown.

Cat. Sotheby, 24 February 1964 no. 94, and pl. at p. 30. A, *The Times*, 16 April 1964; *BMQ* xxviii (1964) 106; *Archaeological Reports* 1966-7 47, fig. 1; *Paralipomena* 10. *Infra*, *Catalogue* group A, 1.

The London sherds are all single fragments except where described otherwise.

London B 129.1 (88 2-8 92a), from Tell Defenneh. PLATE IXa.

Top of horse's head to right; broken across fifth lock of mane and below eye.

Incision for mane, ear, forelock, eye, cheek-strap; added red: mane (but excluding ear), forelock, pupil of eye, frame of panel, line above panel.

Greatest dimensions 18.2 cm by 7.5 cm; thickness 3 mm to 6 mm. Uneven firing.

Flinders Petrie, *Tanis* ii pl. 31, 12; *BM Cat.* B 129.1; *ABV* 16, 12; *CVA* pl. 101, 1; *Paralipomena* 9, 12.

Infra, *Catalogue* Section U (II), 17.

⁴ J. K. Anderson, *Ancient Greek Horsemanship* 43.

London B 129.1.2 (88 2-8 92b), from Tell Defenneh. PLATE IXb.

Fragment composed of two joined sherds including handle.

Top of horse's head to right; broken at root of seventh lock of mane and through the horse's eye.

Incision: locks of mane, ear, eye, forelock, cheek-strap; added red: locks of mane, frame of panel, line above panel.

Greatest dimensions 23 cm by 10 cm; thickness 3 mm to 6 mm.

Even firing but the glaze has flaked and peeled badly, especially from the handle.

Much of the added red from the mane has also peeled away.

BM Cat. B 129.1.2; *ABV* 17, 25; *CVA* pl. 101, 2.

Infra, Catalogue Group B, 11.

London 1952 5-5 22, from Tell Defenneh (given by Professor Martin Robertson in 1952). PLATE Xa.

Muzzle of a horse in profile to right.

Incision: nostril, lips and teeth; added red: lower frame of panel, two lines below panel. Greatest dimensions 4.5 cm by 7.1 cm; thickness 3 mm. Evenly fired.

ABV 17, 26; *CVA* pl. 101, 3; *Paralipomena* 9, 26.

Infra, Catalogue Section U (II), 14.

London 1952 5-5 23, from Tell Defenneh (given by Professor Martin Robertson in 1952). PLATE Xb.

Two sherds, the lower added in 1965 (see introductory comments p. 46). Muzzle and lower part of neck of horse to right.

Incision: the five locks of mane, lips, nostril, nose-band and ring; added red: the two best-preserved locks of mane, lower frame of panel and one line below panel.

Greatest dimensions 8.4 cm by 6.5 cm; thickness 3 mm. Evenly fired but the glaze has flaked considerably.

ABV 17, 26; *CVA* pl. 101, 4; *Paralipomena* 9, 26. (All these references are, of course, to the upper sherd only.)

Infra, Catalogue Section U (II), 14.

London 1965 9-30 835, possibly from Naucratis. PLATE Xc.

Two locks of mane (of horse's head to right).

Incision: between the locks of mane; added red: locks of mane, line framing panel.

Greatest dimensions 7.4 cm by 4.4 cm; thickness 2.5 mm to 3 mm.

Infra, Catalogue Section U (II), 7.

London 1965 9-30 836, possibly from Naucratis. PLATE Xd.

Four locks of mane (of horse's head to right).

Incision: between locks of mane; added red: in a swathe carried across upper part of mane; lacks vertical line framing panel.

Greatest dimensions 6.5 cm by 3 cm; thickness 3 mm to 6 mm.

Infra, Catalogue Group A, 5.

London 1965 9-30 837, possibly from Naucratis. PLATE Xe.

Three locks of mane (of horse's head to right).

Incision: between the locks; added red: at roots of locks of mane.

Greatest dimensions 2.5 cm by 3.5 cm; thickness 3 mm.

Both the black glaze and the added red have flaked.

Infra, Catalogue Section U (II), 8.

A few immediate comments may be made here. The two largest sherds, B 129.1 and B 129.1.2, are clearly from different vases and by different hands as the treatment of the horses' ears shows. For the two fragments, reg. nos. 1952 5-5 22 and 23, I follow Beazley in attributing them to the same hand, indeed vase.⁵ Of the remaining three sherds, all very small, one, reg. no. 1965 9-30 836, exhibits the swathe of added red over the mane noted as characteristic of the amphora. Moreover, this characteristic treatment of the mane common to the London sherd and amphora I find one of the key features in a group which I have consequently called the 'London horse-head Group'. With the details of this Group I begin my present stylistic classification of Attic horse-head amphorae.

Immediately before doing so, I must, however, stress the preliminary nature of this *Catalogue*. A variety of circumstances has prevented me from examining at first hand a fair proportion of the material, scattered as it is now over all continents. Further, the hundred-and-second example may well be imminent, but there comes a point at which a start must be made with what there is already and, as the proverb has it, a journey of a thousand miles begins with the first step.

CATALOGUE

The order is not chronological (for instance, some of the earliest horse-heads are to be found in Group F) but the stylistic relationships between the Groups have been indicated whenever possible.

Wherever possible three main measurements are given; they are abbreviated as Ht. for height; D.m. for diameter of mouth; D.f. for diameter of foot. Except where it is indicated to the contrary, centimetres are to be understood.

Lack of space has precluded complete bibliographical detail for each entry in the *Catalogue*; instead, the appropriate reference to Beazley is given, the main publication or, wherever relevant, a note of forthcoming publication.

In choosing illustrations to the *Catalogue*, preference has been given to those pieces around which Groups have been formed, and to previously unpublished or poorly illustrated ones.

A. LONDON HORSE-HEAD GROUP

This Group shows a horse with a finely-arched neck, large head, and halter composed of cheek-strap, nose-band with ring denoted by a double incised circle, and brow-band. There is a large eye, long mouth, 'D'-shaped nostril, long, looped ear with small circle within. The mane is characteristically treated with added red applied in a broad swathe from forelock to withers, with the division into individual locks over the neck marked by incision. The first three, whose potter work is especially close, are attributed to one hand.

I. *The Painter of the London horse-head*

1. London 1964 4-15 1. Ht. 31.1. A, PLATE VIII; B, detail, PLATE XIa.
Full description is given on p. 47 above.
2. Paris, Larosière. Ht. 31.4.
Aukt. XXVI Basel (1963) pl. 26, 86; *Paralipomena* 10.
3. Paris, Niarchos. Ht. 37.
Aukt. XVIII Basel (1958) pl. 21, 83; *Paralipomena* 10.

⁵ *Paralipomena* 9, 26, following on from *ABV* 17, 26.

II. *Closely related in style*

4. Boston 63.2401. A, detail, PLATE XIb.
Ht. 33-33.4; D.m. 15-15.3; D.f. 12.4.
C7 lxiv, No. 2 (Nov. 1968) 59 figs. 15-16 (Vermeule); *Paralipomena* 10. Publication in *CVA* by Dr Hoffmann forthcoming.
Amphora with fillet over foot. Although very close in many respects the exaggerated ear, the extra wisp of forelock instead of the browband and the fuller mane with its slopingly-incised locks set it apart from the first three.
5. London 1965 9-30 836, *fr.*, possibly from Naucratis. PLATE Xd.
Fully described on p. 48 above.
Though only a small sherd, the swathe of added red for the mane and the left-to-right slope in the incision denoting the locks connect this fragment with the Boston amphora.

III

Within the general area of the Group but clearly by different hands:

6. Once Lucerne Market (A.A.). *Paralipomena* 10.
This is an ovoid neck-amphora with base-rays over the foot. The treatment of the forelock connects it with Boston 63.2401 (no. 4) and the Group as a whole, but here exceptionally the added red of the mane is continued down into the individual locks.
7. Münster 64. A, PLATE XIc.
Ht. 30.2; D.m. 15.2; D.f. 12.
Griechischen Vasen und Kleinplastik March 18-28, 1971, 11, no. 18; publication forthcoming by Dr K. Stähler in *CVA*.
Connected with the Group by the pose of the head and treatment of the mane (swathe of added red) but differing in the details of eye, ear and forelock and cursorily-drawn muzzle.

B. SYRACUSE HORSE-HEAD GROUP

In this Group the horse has a longer neck with 11-12 locks to the mane over the neck; the forelock is characteristically sub-divided; large eye and simple halter of cheek-strap joined by a ring to a nose-band. The first five are by one hand, as may also be the fragments nos. 6-8.

I. *The Painter of the Syracuse horse-head*

1. Syracuse 11889, from Megara Hyblaea Grave 778. A, PLATE XIIa.
Ht. 36; D.m. 16.5; D.f. 13. Graffito on neck.
ABV 679.
2. Copenhagen 14933. B, detail, PLATE XIIb.
Ht. 36; D.m. 15.7 (inner 13.1); D.f. 13.3. Red dipinto.
Aukt. XXXIV Basel (1967) pl. 30, 119 (where Cahn suggested that it might be by the same hand as New York 26.60.45, no. 5 below).
3. Los Angeles 50.8.3 (once numbered A.5933.50.9).
Formerly William Randolph Hearst, Cowdray and probably also Hamilton Gray, Collections.
Ht. 33.7 to 34; D.m. 15.6; D.f. 13.1. Graffito on underside of foot.
Cat. Sotheby, 2 December 1946 no. 49; *Hesperia* xxiv (1955) 23; *ABV* 17; *Paralipomena* 10.

4. Würzburg 242, from Vulci.
Ht. 35·5; D.m. 15·1–15·4 (inner 12·7); D.f. 13·5. Red dipinto.
A, Langlotz pl. 68, 1; *ABV* 17, 33.
5. New York 26.60.45. Said to be from Etruria.
Ht. 38; D.m. 17; D.f. 14.
Richter and Milne fig. 2; *ABV* 16, 19; *Paralipomena* 9, 19. Full publication by D. von Bothmer, *CVA* iii, pl. 3.

Probably also the fragments:
6. Athens, Agora P 1248, *fr.*, from Athens.
Width of fragment 15 cm; thickness 1 mm.
ABV 16, 11; *Hesperia* vii (1938) 372, 5 (middle).
7. Villa Giulia, unnumbered, *frr.*
3 *frr.* joined. Ex Coll. Castellani.
8. Athens, Fetiche Tjami, *frr.*, 1961–NAK 272 α – β , from Athens.
Two fragments.
Dimensions (α) 3·9 by 7·6; (β) 4·5 by 7·3.
Deltion xix (1964) i pl. 29 γ (fragment β) and pp. 43–4 where the similarity of the mane to that of Würzburg 242 (no. 4 above) noted (Papadopoulos-Kanellopoulos); *Paralipomena* 10.

II. Closely related in style

9. Louvre E 820, from Etruria. Type C.
Ht. 33; D.m. 10·2. Dipinto on foot.
CVA pl. 9, 7 and 10; *ABV* 17, 44.
10. Lyons 6870.
Ht. 31; D.m. 13·4; D.f. 11·3.
ABV 17, 28.
11. London B 129.1.2, *fr.*, from Tell Defenneh. PLATE IXb.
Fully described on p. 48 above.

Perhaps also:
12. Rome market (ex Woodyat, Naples). Type C.
Ht. 33.
Pollak, *Cat. de la Vente de l'ancienne collection Woodyat* (1912) pl. 2, 20; *ABV* 679.
13. Istanbul A 22–3312, *frr.*, from Xanthos.
Three fragments from the same amphora; 10 by 16; 7·5 by 11·5; 11 by 8·7.
Paralipomena 10; *Xanthos* iv pl. 35, 163, where Professor Metzger notes the similarity with Copenhagen 14933 (no. 2 above) and Munich 1361 (Group E, 3).

C. CABINET DES MÉDAILLES HORSE-HEAD GROUP

The horse's head has a long neck with, usually, 12 thick locks of mane over it; forelock characteristically sub-divided; looped ear with circle within; very large eye; long mouth. The halter has a very round double ring; on no. 2 there is also a throat-lash. Much added red: mane and forelocks, pupil of eye, nose-band ring, mouth and nostrils.

I. *Painter of the Cabinet des Médailles horse-head*

1. Cabinet des Médailles 204, from Corinth. B, detail, PLATE XIIIa.
Ht. 34; D.m. 15·3.
ABV 16, 20; *CVA* pl. 32, 12 and 14 and p. 25 for full bibl.
2. Louvre E 821, from Etruria.
Ht. 35·5; D.m. 13. Graffito on rim. Halter includes throat-lash.
ABV 16, 21; *CVA* pl. 9, 8 and 11 and p. 9 for full bibl.

II. *Related in style*

The neck is shorter and more rounded; fewer locks to mane but similar treatment of forelocks and facial features of horse.

3. Louvre, Camp. 10622, from Etruria.
Ht. 36; Diam. 25; Width 27.
CVA pl. 121, 2.
4. Taranto 4349, from Vaccarella.
Ht. 36. B is mostly missing.

D. AACHEN HORSE-HEAD GROUP

A Group, with obvious similarities to C, formed by two amphorae attributable to one hand. The most distinguishing characteristic is the single looped ear with the added red oval within.

Painter of the Aachen horse-head

1. Aachen, Ludwig.
Ht. 36·5. Dipinto under foot.
Lullies, *Griechische Kunstwerke, Sammlung Ludwig* pls. 37 and 38 (no. 16).
2. Rome, Guglielmi, from Vulci.
ABV 16, 22.

E. ERLANGEN HORSE-HEAD GROUP

A Group related to B but differing in the treatment of the mane and the simpler drawing of the forelock. Especially characteristic here is the single incision for the cheekstrap, nose-band and ring of the halter as found on the first three.

I

1. Erlangen M 930 (ex Munich J.743), from Vulci. B, detail, PLATE XIIIb.
Ht. 26; D.m. 11; D.f. 10.
JdI xxii (1907) 86; Grünhagen, *Antike Originalarbeiten des Kunstsammlung des Instituts* (1948) 36; *ABV* 17, 32.
2. Munich 1362 (J. 741), from Vulci.
Ht. 26·5. Dipinto under foot.
JdI xxii (1907) 86 and fig. 7; Pfuhl, fig. 201; Langlotz, *Bildhauerschulen* 176, fig. 14;
CVA pl. 3, 3 and pl. 5, 2; *ABV* 17, 34.

3. Munich 1361 (J.739), from Vulci.
Ht. 30.
JdI xxii (1907) 86; Ferri, *Divinità ignote* pl. 33, 3; *CVA* pl. 4, 1 and pl. 5, 3; *ABV* 17, 35.

II

4. Rome, Conservatori, 8 (40).
Ht. 36; D.m. 26; D.f. 13·6.
ABV 17, 37; *CVA* pl. 16, 4; *Paralipomena* 9, 37.

F. NEW YORK-ATHENS HORSE-HEAD GROUP

Most of the amphorae in this Group are, unfortunately, incomplete, two being fairly small fragments. The Group is, therefore, wider than it might otherwise have been. The common characteristics include a rather stubby horse-head, generally thick locks to the mane and a rather detailed treatment of the forelock which is divided into two straight locks falling between the eyes and two others drawn parallel to the ear and defined by multiple incised lines. The mouth is nearly always long, and incision frequently defines the muzzle.

I. *New York sub-group*

1. New York 22.139.7. Said to be from Anavyssos.
Ht. 57·6; D.m. 24·5; D.f. 18·2.
ABV 16, 4; *CVA* pl. 1 where D. von Bothmer notes its early shape and compares the mouth with Athens 16401 (no. 6 below); *Paralipomena* 9, 4.
2. Athens 903 (CC. 662), *fr.*, from Velanideza.
JdI xxix (1914) 256, fig. 41; *ABV* 16, 5; Arias, Hirmer and Shefton, *A History of Greek Vase Painting* pl. 38; *Paralipomena* 9, 5.
3. Thorikos TC. 66.67, *fr.*, from Thorikos excavations. PLATE XIVa.
Dimensions 11·8 by 17.
Thorikos 1966-7 (IV), 125.
4. Heidelberg 204, *fr.*, from Athens.
Dimensions 7·7 by 6·5.
CVA pl. 31, 12.

II. *Athens sub-group*

5. Athens, Agora, P 18528, *fr.*, from Athens.
D.m. 20·6. Upper part only preserved; has heavy collared rim.
ABV 16, 8.
 6. Athens 16401, *fr.*, from Vari.
Max. Ht. 33; max. D. 34.
 7. Athens 904 (CC. 663), *fr.*, from Velanideza.
ABV 16, 6.
- Compare also for the increasingly distinctive forelock treatment:
8. Athens 1003 (CC. 661), from Athens.
Collignon-Couve, pl. 27; *JdI* xxix (1914) 256 fig. 42; *ABV* 16, 3.
 9. Athens 16402, *fr.*, from Vari.
Max. Ht. 35; max. D. 33.
This horse has a bridle with throat-lash and bit.

III. *Related*

10. Athens, Agora, P 290, from Athens.
Mended from many fragments and restored.
Ht. as restored, 52; D.m. 24.
11. Athens, from Athens.
Ergon 1960 (1961) 6, fig. 3; *Archaeological Reports 1960-61* 5, fig. 2; *Paralipomena* 10.
12. Athens, Agora, P 13385, from Athens.
Present Ht. 22·2; D.m. 20.
ABV 16, 7.
13. Dresden ZV 1773, from Attica.
Ht. 54·5.
JdI xxix (1914) 221; *ABV* 17, 27.
14. Taranto 4354.
Ht. 41. B is patchy, with some restoration and re-painting.

G. TARANTO HORSE-HEAD GROUP⁶

This Group is not far distant from the Aachen Group (*q.v.*) in the pose of the head and the treatment of the mane. The head is larger and slimmer and the halter has a throat-lash with low nose-band. The drawing of the eye and forelocks is noteworthy. Both vases are attributable to one hand. Both have base-rays.

Painter of the Taranto 20.248 horse-head

1. Taranto 20.248, from Taranto. B, PLATE XIVb.
Ht. 38. No throat-lash on B.
2. Taranto 117.588, from Taranto.
Ht. 39.

H. FLORENCE-TARQUINIA HORSE-HEAD GROUP⁷

In this Group the treatment of the mane is distinctive if cursory; the ear, and 'third' forelock falling almost vertically to the eye, are unusual. Both amphorae are attributable to one hand.

Painter of the Tarquinia RC 2802 horse-head

1. Tarquinia RC 2802, from Tarquinia.
Ht. 36·4; D.m. 15·2; D.f. 12·5.
ABV 17, 29.
2. Florence, formerly in the Campana Collection. Type C.
A, *Boll.d'Arte* viii (1928) 170 fig. 2b; *ABV* 17, 36 or 45.

I. TOKYO HORSE-HEAD GROUP

This Group is characterised by the diamond-shaped forelock. The amphora is small and the fragment (no. 2) may come from an amphora of similarly small dimensions.

⁶ There are four horse-head amphorae in Museo Nazionale, Taranto, my C, 4; F, 14 and G, 1 and G, 2; I do not know which of them are the two listed by Beazley, *ABV* 17, 24 and 40.

⁷ I understand from Dr Maetzke that there is only one horse-head amphora in Florence; hence *ABV* 17, 36 or 45.

1. Tokyo market A, PLATE XVa.
Ht. 22·3.
2. Basle, Cahn, *fr.* PLATE XVb.
Either from an oinochoe, Type III or V (olpe), or small amphora.
Dimensions 4·3 by 9·8. The other side is completely reserved.
The incision is fairly crudely done.
Perhaps comparable, another fragment:
3. Basle, Cahn, *fr.* PLATE XVc.
Either from an oinochoe, Type III or V (olpe), or small amphora.
Dimensions 8·1 by 7·5. The other side is completely reserved.
Crude incision.

J. TOCRA-VIENNA HORSE-HEAD GROUP

The horses 'float' in the panels in the Group; the locks of the manes are cursorily treated by single incised lines with stripes of added red; rosettes, painted or incised, feature in the field. The two amphorae may well be by the same hand (Boardman).

1. Tocra 1028, *fr.*, from Tocra.
Part only preserved; estimated D. at belly 27; width across bottom of panel 20·9. Has a rosette incised below horse's muzzle. On horse's neck on A, graffito.
Boardman and Hayes, *Tocra: The Archaic Deposits* i pl. 73.
2. Vienna IV 3595, formerly in the Scaramanga Collection. A, PLATE XVIa.
Ht. 34; D.m. 14·1; width 24·4. Has base rays.
A and B, rosettes painted in field.
Archäolog.-epigraph. Mitt. aus Österreich iii (1879) 74, no. 6; Masner, *Die Sammlung antiker Vasen und Terracotten im K.K. Österr. Museum* 13, no. 138.

K. LOUVRE-CAMPANA HORSE-HEAD GROUP

A small but very distinctive Group incorporating some exceptional features, the principal one being that all the horse-heads face left. One reverse, however, has a man's head. Three of the five pieces are ovoid neck-amphorae. Two heads are equipped with bridle and bit (nos. 3 and 4). The treatment of the mane is characteristic throughout.

I

1. Louvre E 822, from Etruria. Ovoid neck-amphora. A, PLATE XVIb.
A, horse-head in profile to left; B, man's head in profile to left.
Ht. 34; D.m. 12·5.
Inv. Campana 1071; Pottier *Cat.* 564, E 822; *CVA* pl. 9, 9 and 12; *ABV* 17.
2. Louvre Camp. 10621, from Etruria. Ovoid neck-amphora.
Ht. 35; Diam. (belly) 23.
CVA pl. 120, 5 and pl. 121, 1.

II

(Nos. 3 and 4 may be by the same hand.)

3. Louvre Camp. 10623, *fr.*, from Etruria.
Part of one panel only preserved. Ht. 13; width 18.
CVA pl. 122 1.

4. Louvre Camp. 10624 *fr.*, from Etruria.
Part of one panel only preserved. Ht. 14; width 16·5.
CVA pl. 122, 2.
5. Louvre Camp. 10626 *fr.*, from Etruria. Ovoid neck-amphora.
Part of one panel only preserved. Ht. 11·5; width 18.
CVA pl. 122, 4.
Perhaps also:
6. Istanbul A 22-3296 bis, *fr.*, from Xanthos.
Horse-head to left. Dimensions 6 by 5·8.
Xanthos iv pl. 35, 162, where Professor Metzger notes the similarity with Louvre E 822 (no. 1 above).

U. UNASSIGNED

In this section, subdivided into (I) vases, more or less complete and (II) fragments, are listed those which I hesitate at present to classify more closely, although stylistic affinities are noted.

I. *Vases (more or less complete)*

1. Munich 1360, from Athens.
A, female head in outline to right; B, horse-head to right.
Ht. 54.
Main publication in *CVA* pls. 1-2 and pl. 3, 1; *ABV* 16, 2; Diepolder, *Festschr. Weickert* 112 and *passim*; *Paralipomena* 9.
The eye, ear and forelock suggest some connexion with the New York-Athens Group (F).
2. Boston 63.1611.
A and B, Heads of two horses confronted; A side has painted and incised rosette between heads. Base-rays.
Ht. 29·5-29·8; D.m. 14·1-14·3; D.f. 12·8.
Paralipomena 10; *CJ* lxiv no. 2 (Nov. 1968) 58, figs. 13-14 (Vermeule); publication in *CVA* by Dr Hoffmann forthcoming. The enormous eye, the halter, mouth and nostrils connect this with no. 3 following. The mane is unusually treated.
3. Villa Giulia 20843, from Cervetri.
Ht. 50.
ABV 17, 31; *Mon Ant* xlii (1955) 289, fig. 44; *Paralipomena* 9, 31.
See no. 2 above; the pose of the head suggests some relation with the London Group (A).
4. Rhodes, from Ialysos, Sep. no. 48 (A 1934).
Ht. 20. Has base-rays.
Clara Rhodos viii 168, fig. 156; *ABV* 17, 41.
See no. 6 following.
5. Greifswald 154, from Aegina.
Ht. 24; greatest D. 15·6.
ABV 17, 23; Hundt and Peters, *Greifswalder Antiken* pl. 14, 154.
See no. 6 following.
6. Sydney 30 (R 713).
Ht. 33·5; D.m. (inner) 12, (outer) 14·5; D.f. 12·5.
Handbook to the Nicholson Museum (2nd ed., 1948) 273, fig. 58b; *JHS* lxxi (1951) 179 no. 1 (not illustrated); *ABV* 17, 38.

Nos. 4-7 may be broadly related, the ears and forelocks becoming progressively more exaggerated. The present amphora relates best overall to the New York-Athens Group, *cf.* F, 6 and 7.

7. Karlsruhe 70/17 (formerly Munich market, Lindner). A, PLATE XVIc.
Ht. 27·7, D.m. 12; D.f. 11·3.
J. Thimme, *Jahrb. der Staatl. Kunstsammlung in Baden-Württemberg* viii (1971) 251 f.; publication in *CVA* by Dr Metzler forthcoming.
Comparable with nos. 5 and 6, but even more exaggerated, in the drawing of the ear. The treatment of the mane is unusually formalised, comparable with no. 11 following. For the shape compare the Tokyo amphora (Group I, 1).
8. Toulouse 26.169, perhaps from Etruria. A, PLATE XVIIa.
Ht. 34; D.m. (inner) 13, (outer) 15; D.f. 12·5.
ABV 16, 16.
For the ear and forelock *cf.* Münster 64 (Group A, 7), and Taranto 20.248 (Group G, 1).
9. Once Lucerne Market (A.A.).
Ht. 34·1. Right handle modern.
Ars. Ant. Aukt. ii pl. 54, 135; *Paralipomena* 10.
The finely-arched neck and the facial features recall London Group (A). The mane is, however, quite different.
10. Tarquinia 633, from Tarquinia.
Ht. 37; D.m. 18. Has base-rays.
ABV 17, 30; *CVA* pl. 23, 6; *Paralipomena* 9, 30.
11. Berlin F 1654, from Camirus.
Ht. 31·2; D.m. 13·9; D.f. 12.
ABV 17, 39.
Crude bridle; mane comparable with that of no. 7.
12. Athens, Agora P 12526, from Athens.
Present Ht. 25·7; D. (body) 19·5.
Hesperia viii (1939) 229 fig. 25; *ABV* 17, 43.
A fantastic treatment in some ways comparable with Tocra-Vienna Group (J); mane comparable with that of no. 13 following.
13. Munich 1363 (J. 738), from Vulci.
Ht. 34. Has base-rays. The horse is bridled.
ABV 17, 42. Main publication in *CVA* pl. 3, 2 and pl. 5, 1.
Compare mane with that of no. 12.

I have no information at present on

14. Athens Market. *ABV* 16, 13.
15. Paris Market (Mikas). *ABV* 16, 17.
16. Once Tarporley, Brooks (later Achillopoulos). *ABV* 16, 18.
17. Athens, T.E., from Athens. *Paralipomena* 10.
and neck-amphorae (ovoid)
18. Athens, T. E. from Athens. *Paralipomena* 10.
19. Swiss, private. *Paralipomena* 10.

II. *Fragments*

There is no special significance in the order; the list is headed by those fragments about which, for various reasons, information has not been available, and by the smallest fragments.

1. Athens, Agora P 26631, *fr.*, from Athens. *Paralipomena* 10.
2. Athens, *fr.*, from Perachora. *ABV* 16, 14.
3. Megara Hyblaea 7.163, *fr.*, from Megara Hyblaea.
Vallet-Villard, *Megara Hyblaea* i 95 (no illustration).
4. Leipsic T 349, *fr.*, from Athens. *ABV* 16, 15.
Lost in the War, as also the photographic negative.
5. Athens, Agora P 4217, *fr.*, from Athens.
Dimensions 11.6 by 8.7. The roots of three locks of mane in the top left corner of a framed panel. Two added red lines visible above panel.
ABV 16, 10.
6. Athens, Fetiche Tjami, *fr.*, 1961-NAK 417a-γ, from Athens.
3 *fr.*, *Deltion* xix (1964) i pl. 29a and pp. 43-4 (Papadopoulos-Kanellopoulos); *Paralipomena* 10.
7. London 1965 9-30 835, *fr.*, possibly from Naucratis. **PLATE Xc.**
See above p. 48.
8. London 1965 9-30 837, *fr.*, possibly from Naucratis. **PLATE Xe.**
See above p. 48.
9. Megara Hyblaea 7.162, *fr.*, from Megara Hyblaea.
Vallet-Villard in *Megara Hyblaea* ii pl. 82, 2; *Paralipomena* 10.
10. Louvre, Camp. 10625, *fr.*, ex Collection Campana.
Ht. 11; width 11. Part of mane only.
Published in *CVA* pl. 122, 3.
11. Villa Giulia, unnumbered *fr.*, ex Collection Castellani.
Two joining fragments; perhaps comparable, in its drawing of the locks continuing untapered to the line of the panel, with Athens 904 (Group F, 7).
12. Heidelberg 205, *fr.*, from Athens.
Ht. 6.9; greatest D.11.
Published in *CVA* pl. 31, 13.
13. Heidelberg 203, *fr.*, from Athens.
Ht. 6.7; D.12. There is a throat-lash, a feature which usually accompanies a low nose-band.
Published in *CVA* pl. 31, 11.
14. London 1952 5-5 22 and 23, *fr.*, from Tell Defenneh. **PLATE Xa and b.**
Fragments from the two sides of one amphora (see p. 48 above).
Widely-spaced, untapered locks not carried right down; large circular ring to nose-band.
15. Athens, Acr. 394, *fr.*, from Athens.
Remarkable for the upright pose of the neck, the added red on the underside of the neck, and for the teeth.
Graef pl. 14; *ABV* 16, 1.
16. Athens, Agora P 25352, *fr.*, from Athens.
Dimensions 7.5 by 5.
Upper part of head with ear, forelock and four locks to mane.

Double incised lines defining the locks of the mane. For the ear and forelock *cf.* Group F; for the wiggly line dividing main forelock compare Athens, Agora P 13385 Group F, 12.

Paralipomena 10.

17. London B 129.1, *fr.*, from Tell Defenneh. PLATE IXa.
'Leaf-like' ear; see p. 47 above for full description.
18. Athens, Agora P 18529, *frr.*, from Athens.
Dimensions (*a*) 11.8; (*b*) 12.4; (*c*) 4.8; (*d*) 3.7. Four (*a*) and three (*b*) joining fragments; two non-joining ones, (*c*) and (*d*).
Unusual treatment of mane as the locks are defined by multiple incised lines; eye is small; largish, circular ring to nose-band; incision outlines all the head that is preserved.
ABV 16, 9.
19. Athens, Agora P 26636, *fr.*, from Athens.
Dimensions 16.5 by 7.8.
An unusual feature is the cheek-strap realistically carried over the mane behind the horse's ears. The mane has short locks immediately behind the ears, comparable with New York (no. 20 below); simple ear and realistic curving line to the cheekbone.
JdI lxxvi (1961) 42; *Paralipomena* 10.
20. New York, *fr.* (on loan to Brooklyn, L68.11.22). PLATE XVIIIb.
Dimensions: max. ht. 15.5; max. width (on diagonal) 30.
For the mane compare no. 19 above and the Florence-Tarquinia Group (H); for the eye, no. 18 above; the ear is, apparently, not drawn.
Paralipomena 10 [Bothmer].
21. Philadelphia E 154.1, *fr.*, from Tell Defenneh.
Dimensions 8.1 by 12; thickness 2 to 4 mm.
(Noted by R. M. Cook, *CVA British Museum* viii 43).
22. Reading, 22. xi. 80, *fr.*, from Tell Defenneh.
Dimensions 3.6 by 5.6.
Lacks frame to panel; *cf.* London, amphora (Group A, 1), and sherd, 1965. 9-30.
836 *fr.* (Group A, 5).
CVA pl. 23, 35.
23. Istanbul, A 22-3296, *frr.*, from Xanthos.
Two non-joining fragments; 14.5 by 8.3 and 7 by 7.
Paralipomena 10; *Xanthos* iv pl. 35, 161.

ADDENDUM

The foregoing was already in press when Maria Grazia Picozzi's article, 'Anfore Attiche a protome equina', *Studi Miscellanei* xviii (pp. 5-64 and pls. I-LXIV), appeared (March 1972). The 88 horse-heads there described (the numbering is consecutive and the arrangement based on provenience) include 5 vases and 8 fragments not previously known to me. These, which I have incorporated into my *Index*, with concordance of references, below, bring up the present total strength of horse-heads to 114; and I add them to the *Catalogue* as follows:

A. LONDON HORSE-HEAD GROUP

6 *bis.* Paestum 21834. Picozzi, No. 61.

E. ERLANGEN HORSE-HEAD GROUP

- 2 *bis.* Milan market. Picozzi, No. 79.
 3 *bis.* Villa Giulia, unnumbered *fr.* Picozzi, No. 47.
 3 *ter.* Villa Giulia, unnumbered *fr.* Picozzi, No. 48.

L. TARQUINIA 633 HORSE-HEAD GROUP

A new Group based on two amphorae attributable to one hand, hence
Painter of the Tarquinia 633 horse-head.

1. Tarquinia 633 (*Catalogue*, section U (I), 10 where full refs.)
 2. Milan market. Picozzi, No. 78.

U. UNASSIGNED: I. Vases

20. Athens, Ceramicus 2784. Picozzi, No. 8 (not illustrated).
 21. Athens, Ephoria Γ, 1144. Picozzi, No. 9.

II. Fragments

24. Athens, Agora P 26743, *fr.* Picozzi, No. 88.
 25. Athens, Ephoria Γ, *fr.* Picozzi, No. 10.
 26. Miletus, *fr.* Picozzi, No. 71.
 27. Villa Giulia, *fr.* Picozzi, No. 50.
 28. Villa Giulia, *fr.* Picozzi, No. 51.
 29. Villa Giulia, *fr.* Picozzi, No. 52.

INDEX TO COLLECTIONS

Including a Concordance with J. D. Beazley's *Attic Black-figure Vase-painters and Paralipomena*, and Maria Grazia Picozzi's 'Anfore Attiche a protome equina,' *Studi Miscellanei* xviii (1971), pp. 5-64 and pls. I-LXIV.

COLLECTIONS	CATALOGUE (<i>supra</i>)	BEAZLEY	PICOZZI
AACHEN, Dr P. Ludwig	Group D, 1	—	No. 73
ATHENS, National Museum:			
903 (CC. 662) <i>fr.</i>	Group F, 2	<i>ABV</i> 16, 5	No. 18
904 (CC. 663) <i>fr.</i>	Group F, 7	<i>ABV</i> 16, 6	No. 19
1003 (CC. 661).	Group F, 8	<i>ABV</i> 16, 3	No. 6
16401 <i>fr.</i>	Group F, 6	—	No. 20
16402 <i>fr.</i>	Group F, 9	—	No. 21
<i>fr.</i> (from Perachora)	U (II), 2	<i>ABV</i> 16, 14	—
(provisionally stored; no number)	Group F, 11	<i>Paralipomena</i> 10	No. 3
ATHENS, Acropolis collection (in the National Museum): 394 <i>fr.</i>	U (II), 15	<i>ABV</i> 16, 1	No. 17
ATHENS, Agora Museum:			
P 290	Group F, 10	—	No. 7
P 1248 <i>fr.</i>	Group B, 6	<i>ABV</i> 16, 11	No. 14
P 4217 <i>fr.</i>	U (II), 5	<i>ABV</i> 16, 10	No. 16
P 12526	U (I), 12	<i>ABV</i> 17, 43	No. 2
P 13385	Group F, 12	<i>ABV</i> 16, 7	No. 13
P 18528 <i>fr.</i>	Group F, 5	<i>ABV</i> 16, 8	No. 12
P 18529 <i>fr.</i>	U (II), 18	<i>ABV</i> 16, 9	No. 15
P 25352 <i>fr.</i>	U (II), 16	<i>Paralipomena</i> 10	No. 86
P 26631 <i>fr.</i>	U (II), 1	<i>Paralipomena</i> 10	No. 87
P 26636 <i>fr.</i>	U (II), 19	<i>Paralipomena</i> 10	No. 11
P 26743 <i>fr.</i>	<i>Addendum</i> U (II), 24	—	No. 88

ATTIC HORSE-HEAD AMPHORAE

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COLLECTIONS	CATALOGUE (<i>supra</i>)	BEAZLEY	PICOZZI
ATHENS, Ceramicus Museum: 2784	<i>Addendum</i> U (I), 20	—	No. 8
ATHENS, Ephoria A (Fetiche Tjami): NAK 272 α - β <i>fr.</i> NAK 417 α - β <i>fr.</i>	Group B, 8 U (II), 6	<i>Paralipomena</i> 10 <i>Paralipomena</i> 10	No. 23 No. 22
ATHENS, Ephoria Γ : 1144 <i>fr.</i> no number	<i>Addendum</i> U (I), 21 <i>Addendum</i> U (II), 25	— —	No. 9 No. 10
BASLE, Dr Herbert Cahn: <i>fr.</i> <i>fr.</i>	Group I, 2 Group I, 3	— —	— —
BERLIN, Staatliche Museen: F 1654	U (I), 11	<i>ABV</i> 17, 39	No. 64
BOSTON (Massachusetts), Museum of Fine Arts: 63.1611 63.2401	U (I), 2 Group A, 4	<i>Paralipomena</i> 10 <i>Paralipomena</i> 10	No. 84 No. 75
COPENHAGEN, Nationalmuseum: 14933	Group B, 2	—	No. 74
DRESDEN, Albertinum: ZV 1773	Group F, 13	<i>ABV</i> 17, 27	No. 5
ERLANGEN, University: M 930 (<i>ex</i> Munich J.743)	Group E, 1	<i>ABV</i> 17, 32	—
FLORENCE, Museo Archeologico Etrusco: (type C)	Group H, 2	<i>ABV</i> 17, 36 or 45 (see p. 54, n. 7)	No. 43
GREIFSWALD, University (actually in Göttingen Univ. Arch. Inst.): 154	U (I), 5	<i>ABV</i> 17, 23	No. 28
HEIDELBERG, University: 203 <i>fr.</i> 204 <i>fr.</i> 205 <i>fr.</i>	U (II), 13 Group F, 4 U (II), 12	— — —	No. 24 No. 25 No. 26
ISTANBUL, Museum: A 22-3296 <i>fr.</i> A 22-3296 <i>bis fr.</i> A 22-3312 <i>fr.</i>	U (II), 23 Group K, 6 Group B, 13	<i>Paralipomena</i> 10 — <i>Paralipomena</i> 10	— — —
KARLSRUHE, Badisches Landesmuseum: 70/17	U (I), 7	—	—
LEIPSIK, University: T 349, <i>fr.</i>	U (II), 4	<i>ABV</i> 16, 15	—
LONDON, British Museum: B 129.1 <i>fr.</i> B 129.1.2 <i>fr.</i> 1952.5-5.22 <i>fr.</i> 1952.5-5.23 <i>fr.</i> 1964.4-15.1 1965.9-30.835 <i>fr.</i> 1965.9-30.836 <i>fr.</i> 1965.9-30.837 <i>fr.</i>	U (II), 17 Group B, 11 U (II) 14 U (II), 14 Group A, 1 U (II), 7 Group A, 5 U (II), 8	<i>ABV</i> 16, 12 <i>ABV</i> 17, 25 <i>ABV</i> 17, 26 <i>ABV</i> 17, 26 <i>Paralipomena</i> 10 — — —	No. 66 No. 67 No. 69 No. 68 No. 85 — — —
LOS ANGELES, County Museum of Art: 50.8.3 (once A.5933.50.9)	Group B, 3	<i>ABV</i> 17 and <i>Paralipomena</i> 10	No. 76
LYONS, Musée: 6870	Group B, 10	<i>ABV</i> 17, 28	No. 72
MEGARA HYBLAEA, Antiquarium: 7.162 <i>fr.</i> 7.163 <i>fr.</i>	U (II), 9 U (II), 3	<i>Paralipomena</i> 10 —	No. 63 —

COLLECTIONS	CATALOGUE (<i>supra</i>)	BEAZLEY	PICOZZI
MILETUS, Museum: <i>fr.</i>	<i>Addendum</i> U (II), 26	—	No. 71
MUNICH, Museum antiker Kleinkunst:			
1360	U (I), 1	<i>ABV</i> 16, 2	No. 1
1361 (J. 739)	Group E, 3	<i>ABV</i> 17, 35	No. 37
1362 (J. 741)	Group E, 2	<i>ABV</i> 17, 34	No. 38
1363 (J. 738)	U (I), 13	<i>ABV</i> 17, 42	No. 39
MÜNSTER, Westfälische Wilhelms- Universität Archäologisches Seminar: 64	Group A, 7	—	—
NEW YORK, Metropolitan Museum of Art:			
22.139.7	Group F, 1	<i>ABV</i> 16, 4	No. 4
26.60.45	Group B, 5	<i>ABV</i> 16, 19	No. 35
NEW YORK (on loan to The Brooklyn Museum, L 68.11.22) <i>fr.</i>	U (II), 20	<i>Paralipomena</i> 10	—
PAESTUM, Museo: 21834	<i>Addendum</i> Group A, 6 <i>bis</i>	—	No. 61
PARIS, Musée du Louvre:			
E 820	Group B, 9	<i>ABV</i> 17, 44	No. 42
E 821	Group C, 2	<i>ABV</i> 16, 21	No. 40
E 822	Group K, 1	<i>ABV</i> 17	No. 44
Camp. 10621	Group K, 2	—	No. 45
Camp. 10622	Group C, 3	—	No. 41
Camp. 10623 <i>fr.</i>	Group K, 3	—	No. 53
Camp. 10624 <i>fr.</i>	Group K, 4	—	No. 54
Camp. 10625 <i>fr.</i>	U (II), 10	—	No. 55
Camp. 10626 <i>fr.</i>	Group K, 5	—	No. 56
PARIS, Bibliotheque Nationale, Cabinet des Médailles: 204	Group C, 1	<i>ABV</i> 16, 20	No. 27
PARIS, Larosière:	Group A, 2	<i>Paralipomena</i> 10	No. 80
PARIS, Stavros Spyros Niarchos:	Group A, 3	<i>Paralipomena</i> 10	No. 81
PHILADELPHIA, University Museum:			
E 154.1 <i>fr.</i>	U (II), 21	—	—
READING, University: 14.IX.80 <i>fr.</i>	U (II), 22	—	No. 70
RHODES, Museum:	U (I), 4	<i>ABV</i> 17, 41	No. 65
ROME, Museo Nazionale di Villa Giulia:			
20843	U (I), 3	<i>ABV</i> 17, 31	No. 29
<i>fr.</i>	Group B, 7	—	No. 46
<i>fr.</i>	<i>Addendum</i> Group E, 3 <i>bis</i>	—	No. 47
<i>fr.</i>	<i>Addendum</i> Group E, 3 <i>ter</i>	—	No. 48
<i>fr.</i>	U (II), 11	—	No. 49
<i>fr.</i>	<i>Addendum</i> U (II), 27	—	No. 50
<i>fr.</i>	<i>Addendum</i> U (II), 28	—	No. 51
<i>fr.</i>	<i>Addendum</i> U (II), 29	—	No. 52
ROME, Museo del Palazzo dei Conservatori: 8 (40)	Group E, 4	<i>ABV</i> 17, 37	No. 30
ROME, il marchese Giacinto Guglielmi:	Group D, 2	<i>ABV</i> 16, 22	No. 33
SWISS, PRIVATE: (neck-amphora ovoid)	U (I), 19	<i>Paralipomena</i> 10	—
SYDNEY, University, Nicholson Museum:			
30 (R 713) [98.19]	U (I), 6	<i>ABV</i> 17, 38	No. 77
SYRACUSE, Museo Nazionale: 11889	Group B, 1	<i>ABV</i> 679	No. 62
TARANTO, Museo Nazionale:			
4349	Group C, 4	} Two amphorae { are <i>ABV</i> 17, 24 and 40 See p. 54 n.6	No. 58
4354	Group F, 14		No. 57
20.248	Group G, 1		No. 60
117.588	Group G, 2		No. 59

ATTIC HORSE-HEAD AMPHORAE

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COLLECTIONS	CATALOGUE (<i>supra</i>)	BEAZLEY	PICOZZI
TARQUINIA, Museo Nazionale (Tarquiniense):			
RC 2802	Group H, 1	ABV 17, 29	No. 32
633	U (I), 10; now <i>Addendum</i> Group L, 1	ABV 17, 30	No. 31
THORIKOS, (site Apotheke) TC.66.67 <i>fr.</i>	Group F, 3	—	—
TOCRA, (Department of Antiquities) Museum 1028 <i>fr.</i>	Group J, 1	—	—
TOULOUSE, Musée St. Raymond: 26.169 (335)	U (I), 8	ABV 16, 16	No. 34
VIENNA, Kunsthistorisches Museum IV 3595	Group J, 2	—	—
WÜRZBURG, University, Martin von Wagner-Museum: 242	Group B, 4	ABV 17, 33	No. 36
VASES—present whereabouts unknown			
ATHENS market	U (I), 14	ABV 16, 13	—
ATHENS, T.E. (neck-amphora ovoid)	U (I), 17 U (I), 18	<i>Paralipomena</i> 10 <i>Paralipomena</i> 10	— —
LUCERNE market (Ars Antiqua) [A.A] (amphora type B) (neck-amphora, ovoid)	U (I), 9 Group A, 6	<i>Paralipomena</i> 10 <i>Paralipomena</i> 10	No. 82 —
MILAN market (Finarte, 1970) 41	<i>Addendum</i> Group L, 2	—	No. 78
42	<i>Addendum</i> Group E, 2 <i>bis</i>	—	No. 79
PARIS market (Mikas)	U (I), 15	ABV 16, 17	—
ROME market (ex Woodyat, Naples) (amphora type C)	Group B, 12	ABV 679	No. 83
Once TARPORLEY, the Hon Marshall Brooks, later Achillopoulos	U (I), 16	ABV 16, 18	—
TOKYO market (recently London market, Christie, <i>Catalogue 12 July 1972</i> , no. 356 and pl. xxv)	Group I, 1	—	—

ANN BIRCHALL

British Museum, London

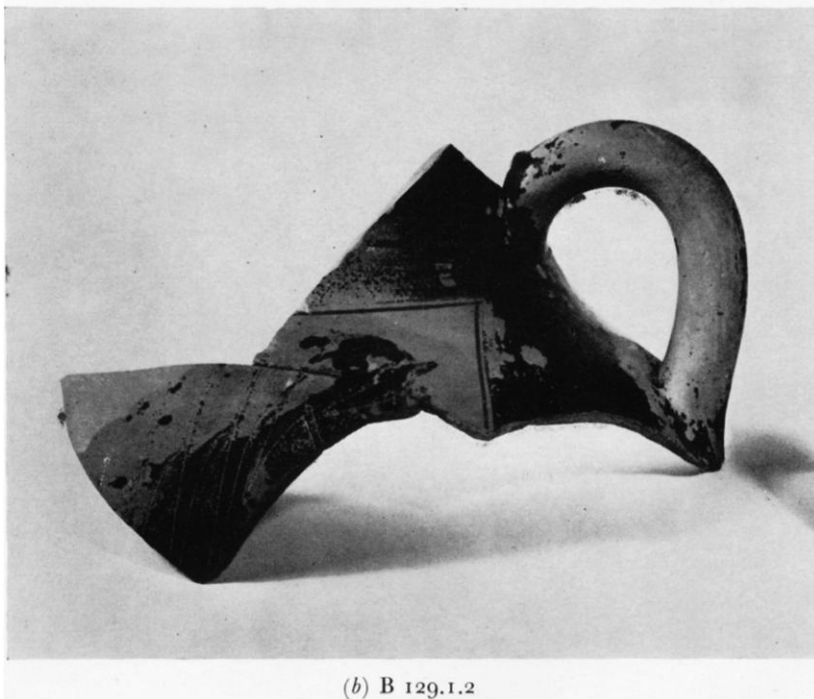


Attic horse-head amphora in the British Museum, 1964 4-15 1, side A

ATTIC HORSE-HEAD AMPHORÆ



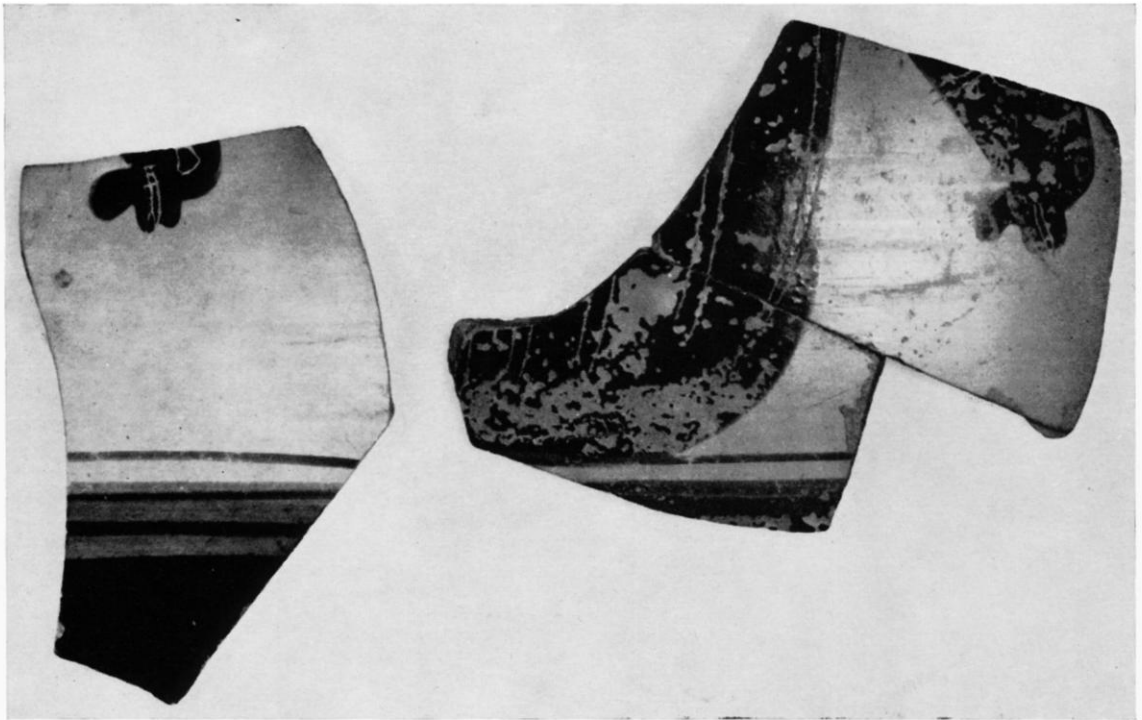
(a) B 129.1



(b) B 129.1.2

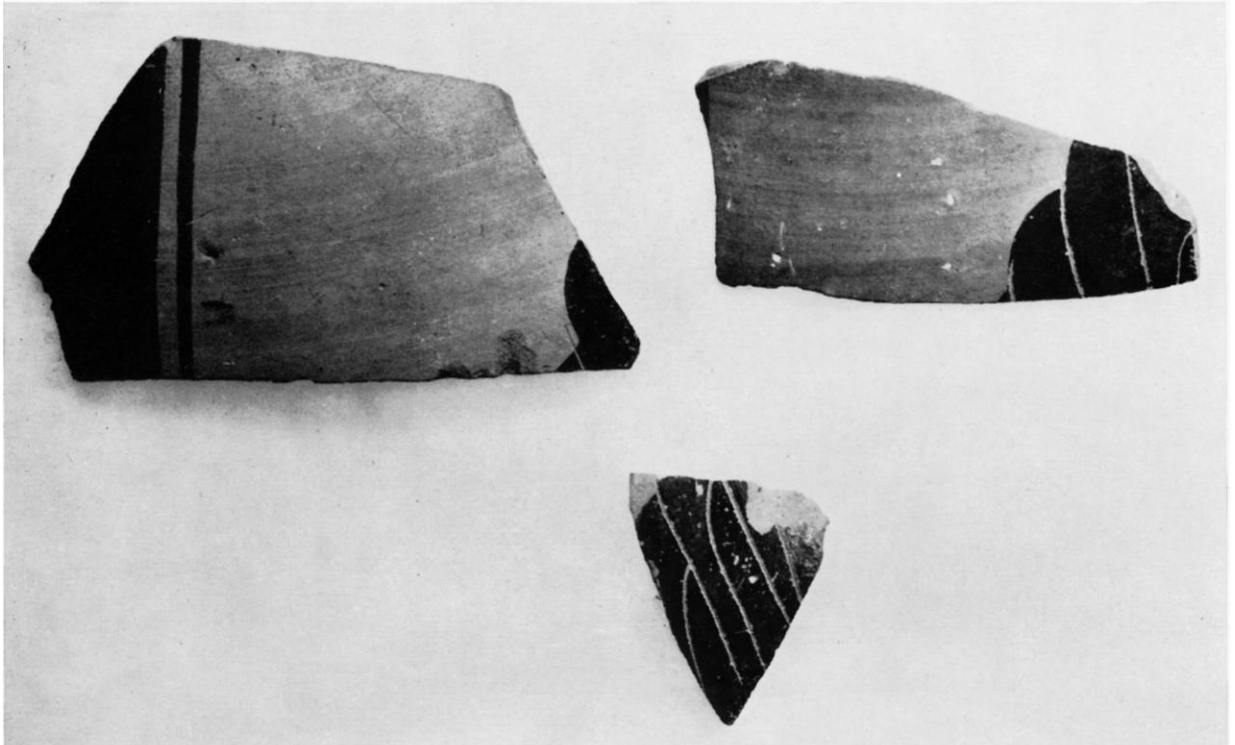
Attic horse-head amphora fragments in the British Museum. Scale 1 : 2

ATTIC HORSE-HEAD AMPHORÆ



(a) 1952 5-5 22

(b) 1952 5-5 23 (lower Sherd added in 1965)



(c) 1965 9-30 835

(e) 1965 9-30 837

(d) 1965 9-30 836

Attic horse-head amphora fragments in the British Museum. Scale 1 : 1

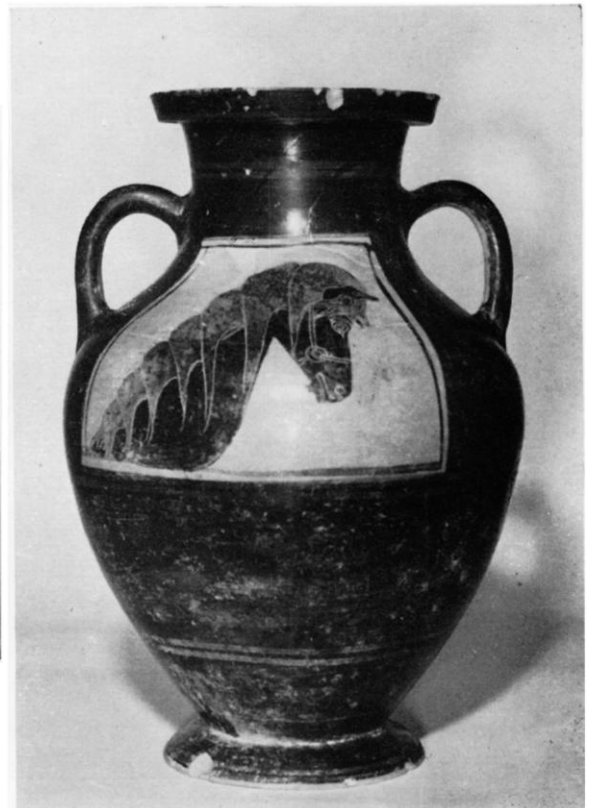
ATTIC HORSE-HEAD AMPHORÆ



(a) Detail, side B, London 1964 4-15 1



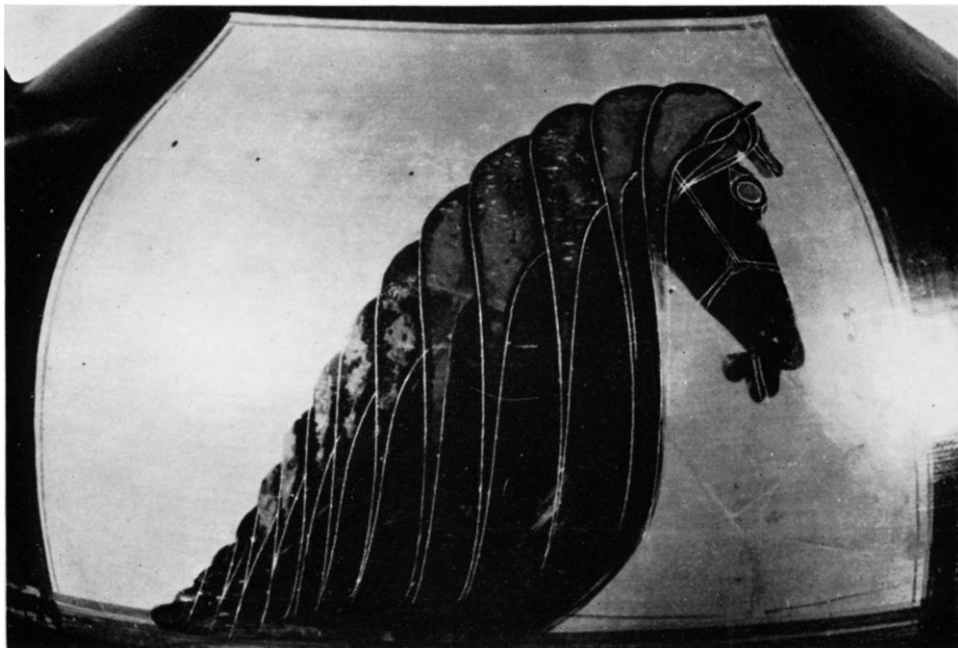
(b) Detail, side A, Boston 63. 2401



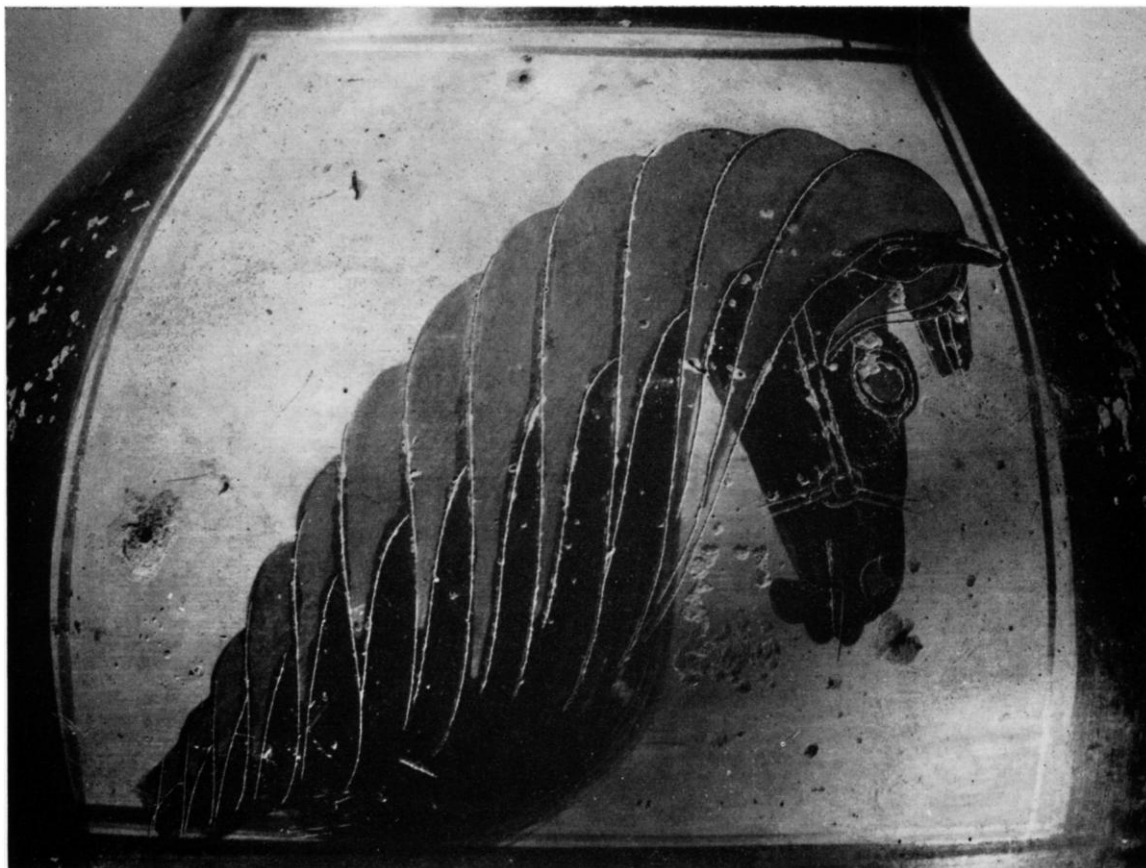
(c) Side A, Münster 64



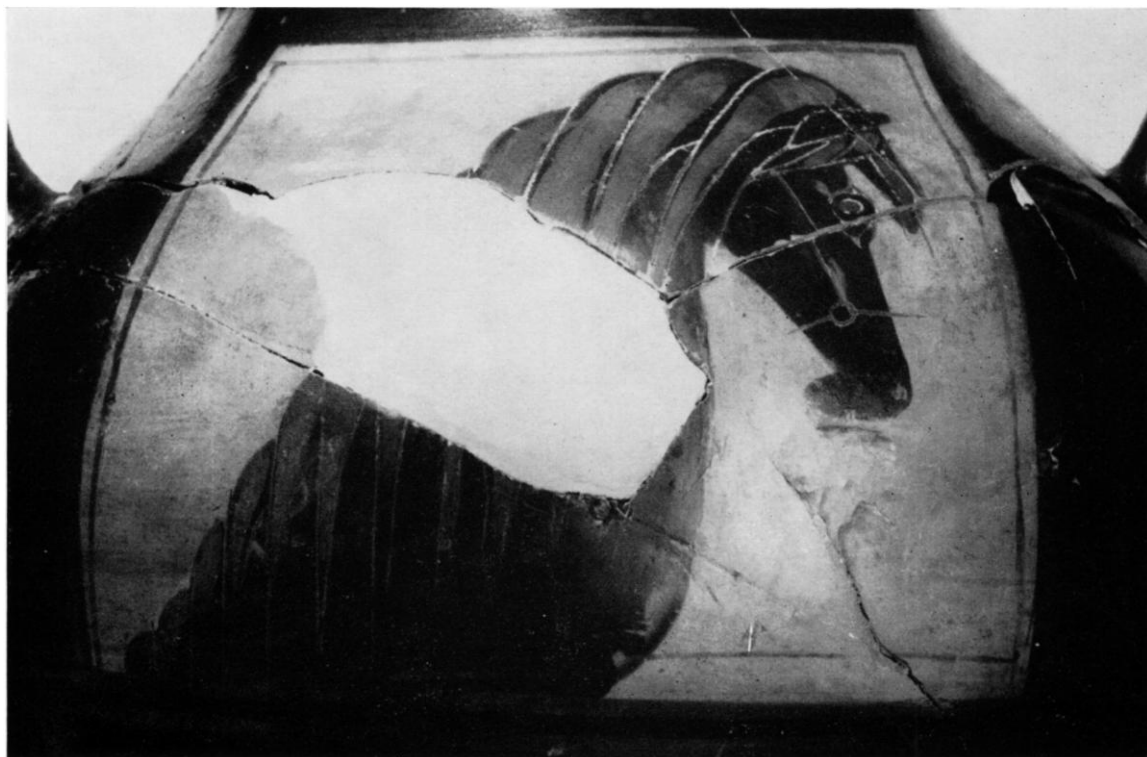
(a) Side A, Syracuse 11889



(b) Detail, side B, Copenhagen 14933

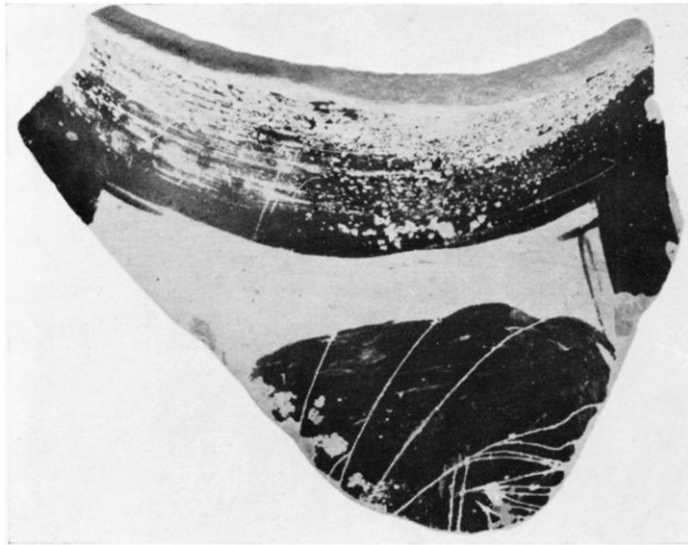


(a) Detail, side B, Cabinet des Médailles 204

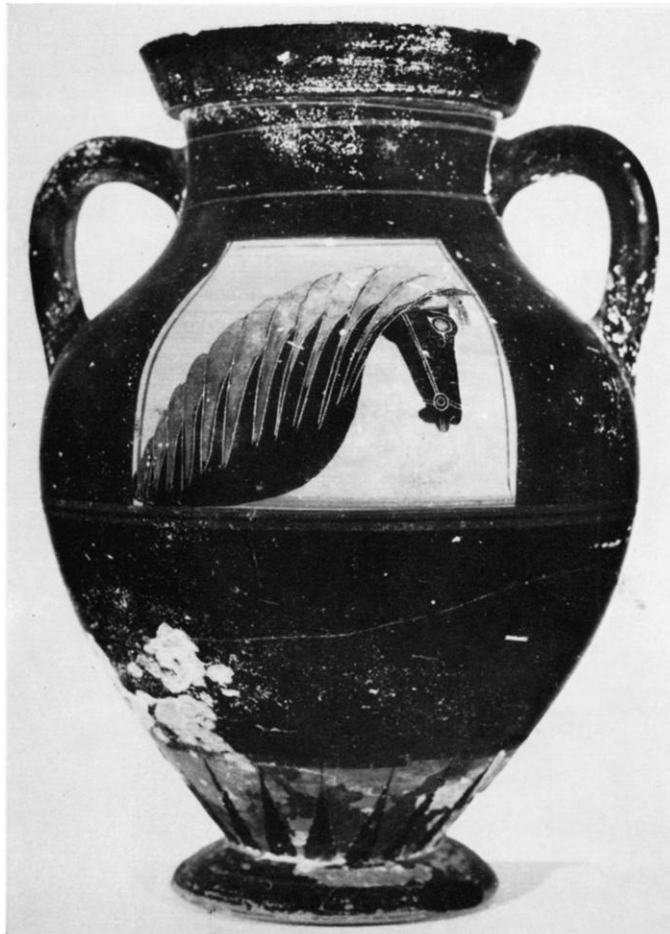


(b) Detail, side B, Erlangen M 930

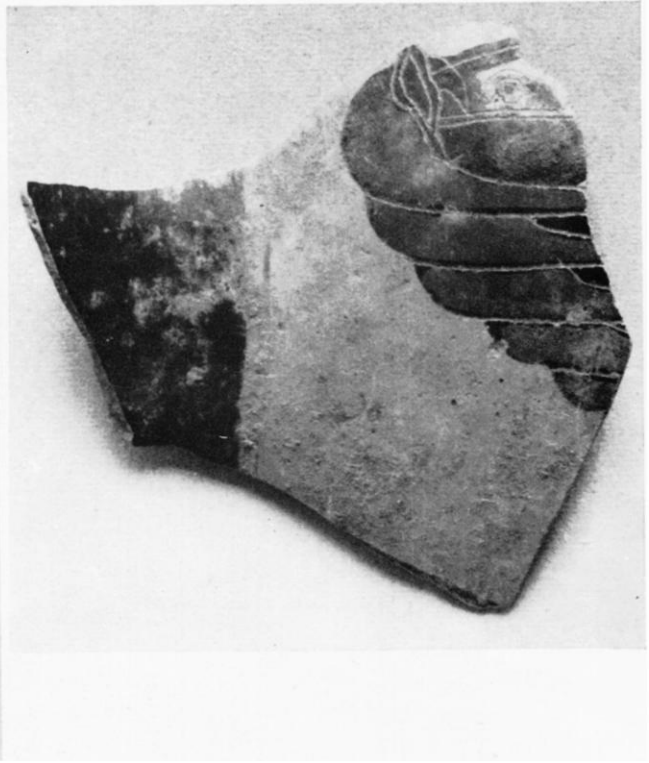
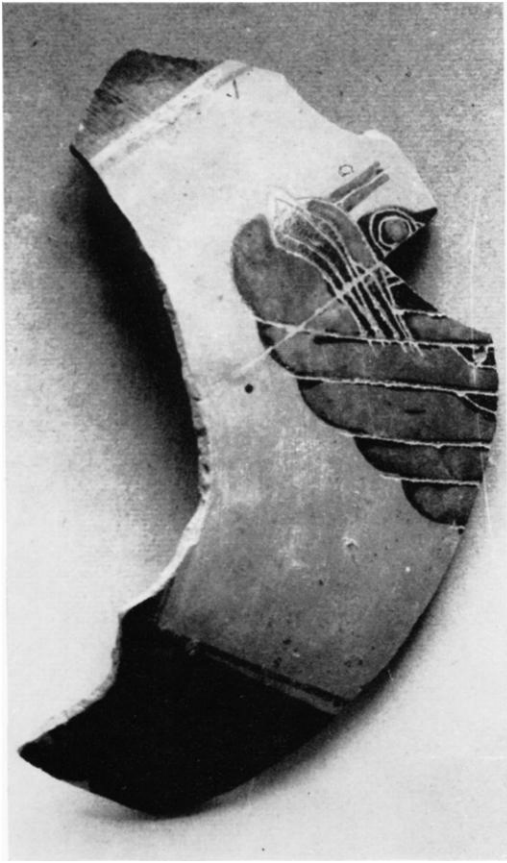
ATTIC HORSE-HEAD AMPHORÆ



(a) Thorikos TC.66.67 fr. Scale 1 : 2



(b) Side B, Taranto 20.248

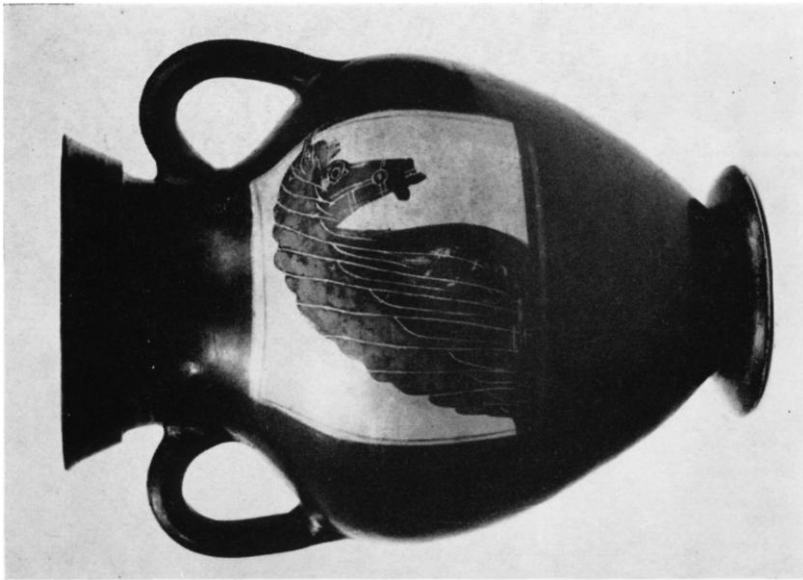


(b)-(c) Fragments in Basle, Cahm. Scale 1 : 1

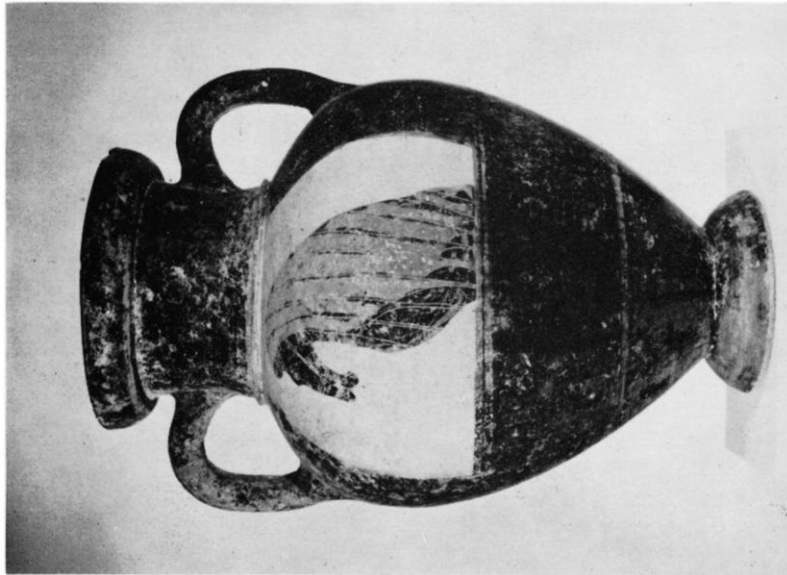
ATTIC HORSE-HEAD AMPHORÆ



(a) Side A, Tokyo market



(c) Side A, Karlsruhe 70/17



(b) Side A, Louvre E 822

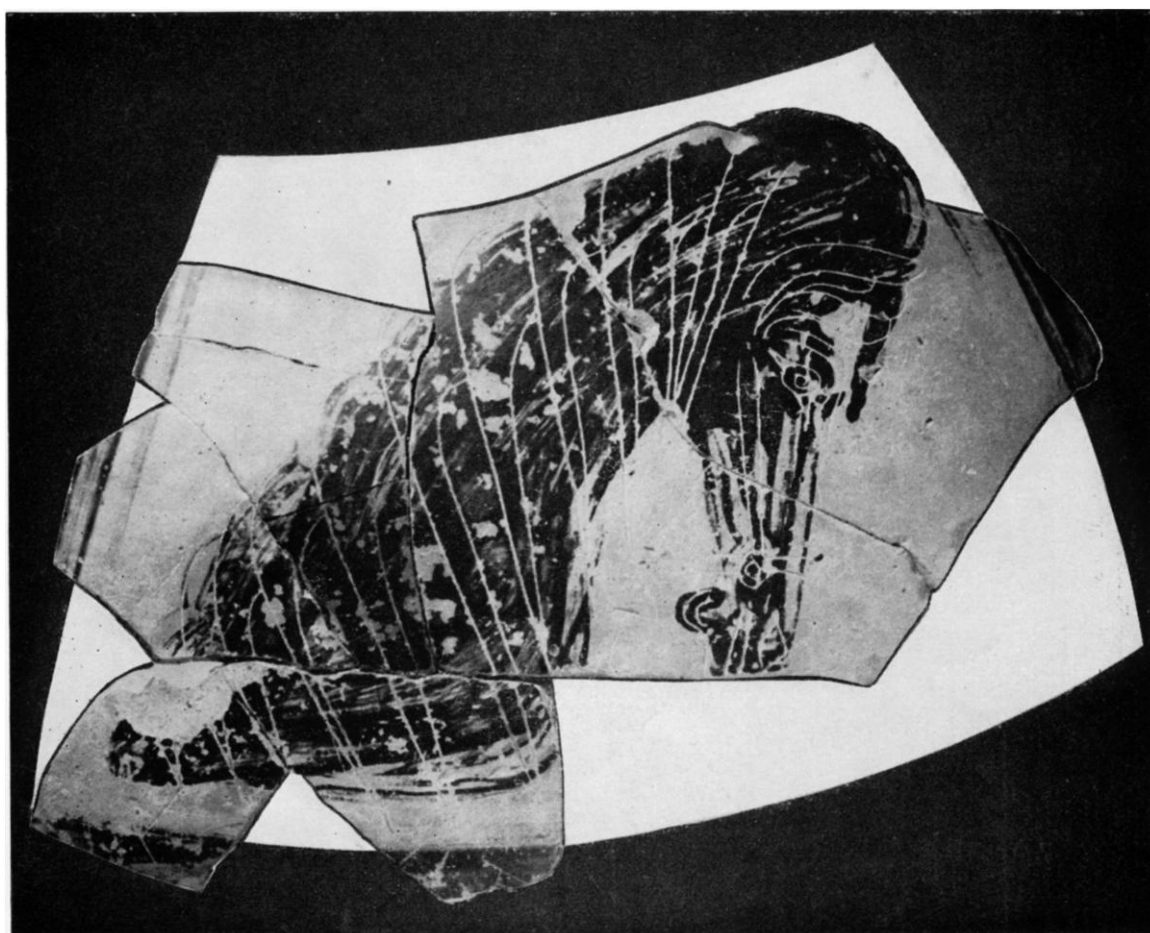


(a) Side A, Vienna IV 3595

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(a) Side A, Toulouse 26.169



(b) Fragment in New York (on loan to Brooklyn, L68.11.22)

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