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Sir John Beazley's Notebooks: A New Resource for the Study of Athenian Figure-Decorated Pottery

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# SIR JOHN BEAZLEY'S NOTEBOOKS

## A NEW RESOURCE FOR THE STUDY OF ATHENIAN FIGURE-DECORATED POTTERY

### ABSTRACT

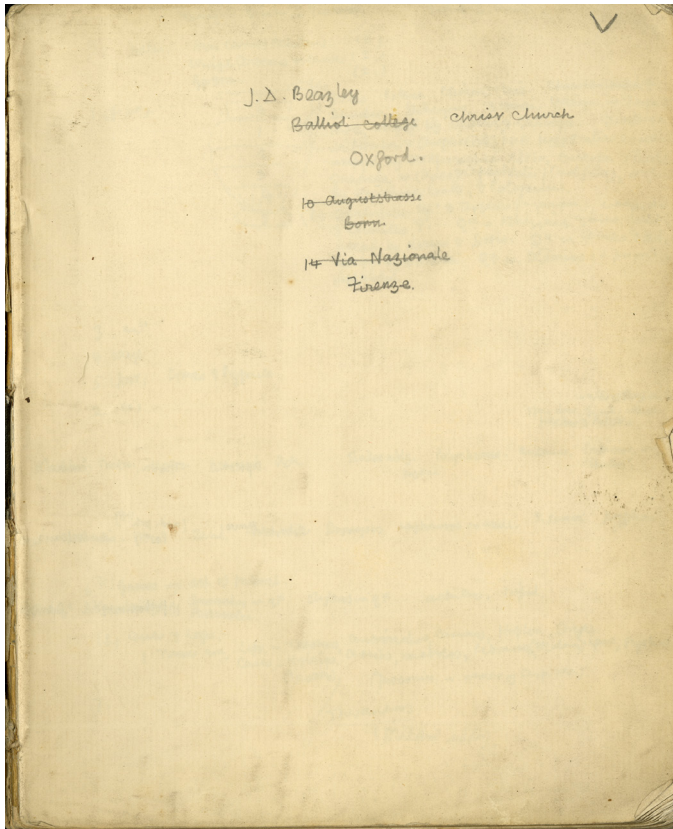
Sir John Beazley used notebooks to record the vases he saw in European and American museums. Of these notebooks, 154 are kept in the Beazley Archive in Oxford. Most of these are undated, but they are known to span Beazley's career from 1907 until he abandoned them for a system of loose-leaf notes some 30 years later. The notebooks shed light on Beazley's formative period and on the development of the methodologies he used in his research. They are a good source of information about individual painters and works, as well as about the history of many art collections. The present article publishes this material and offers a reasoned chronology of the notebooks with the aim to foster further research on the subject.

### INTRODUCTION

The scholarly achievement and the relevance of the work of Sir John Davidson Beazley on the study of Athenian figured pottery cannot be understated even now, some 50 years after his death in 1970.<sup>1</sup> Despite the welcome new avenues that research in this field has taken in recent years (which have gradually departed from Beazley's scholarship mainly in the shift from connoisseurship to an archaeological approach to Greek figured pots), it is indisputable that anybody embarking on serious research on the topic of Archaic and Classical Athenian pottery inevitably is bound to come back to Beazley's seminal works, *Attic Black-Figure Vase-Painters (ABV)* and *Attic Red-Figure Vase-Painters (ARV)*, whether to follow his approach, to criticize it, or to build upon his research. Therefore, the more information we have about how Beazley worked, the more accurate our understanding of his work will be, and this can only be of benefit to both the old and the new types of scholarship on Athenian pottery. It is in this spirit that I present my research on Sir John Beazley's notebooks.

Beazley's work cannot be understood without mentioning the system of data collection he used throughout his life, which allowed him different ways of organizing information so that it was ready for instant retrieval.

1. This article would not exist if it were not for the kindness and assistance of many individuals, all of whom are acknowledged in full at the end of this article.



**Figure 1. The first page of one of Beazley's earliest notebooks.**

Courtesy Beazley Archive, Classical Art Research Centre, University of Oxford

For this purpose, he utilized mainly notebooks, loose notes, drawings, and tracings, all of which undoubtedly aided and assisted his phenomenal knowledge of Attic figured pottery. Taken together, these form what can be called his apparatus of learning. Of special importance are the hundreds of drawings (in the widest sense of the word) of figures and decoration patterns of Athenian vases that he created during his lifetime. From a very early stage, the act of drawing became indispensable for him, whether in the form of drawings, finished drawings, tracings, or simple sketches. The imitation on paper of the lines that the ancient craftsman had done in clay is a central part of his method. The drawings showed better than any other reproduction system available at the time (mainly photography) many of the elements on which Beazley based his attributions: the system of forms and inner anatomical details idiosyncratic to individual painters. Since both his drawings and his method have been sufficiently discussed in earlier publications,<sup>2</sup> I shall confine myself to the notebooks in the present article.

## THE NOTEBOOKS

In his early years, Beazley used notebooks during his visits to museums. In them he noted aspects of the vases that he found remarkable, including brief bibliographical references and more-or-less detailed sketches of the figures and decoration. The Beazley Archive of the Classical Art Research Centre (CARC) in Oxford currently houses 154 of these notebooks. Their chronological order is unknown: most are undated but are known to span

2. Robertson 1976; Hoffmann 1979; Bothmer 1983, 1985, 1987; Kurtz 1983, 1985a, 1985b; Kurtz and Beazley 1983; Robertson and Beard 1991; Sparkes 1996, pp. 90–113; Williams 1996; Neer 1997, 2005; Whitley 1997; Oakley 1998, 1999, 2004; Turner 2000; Boardman 2001, pp. 128–138; Rodríguez Pérez, Mannack, and Neagu 2016. On the importance of attribution more generally, see Kreuzer 2009.



Figure 2. Portrait of Sir John Davidson Beazley in 1926, taken by the photographer Lafayette (Lafayette Ltd). Courtesy National Portrait Gallery, London

Beazley's career from 1907 until he finally abandoned them for a more convenient system of loose-leaf notes some 30 years later.<sup>3</sup> Despite this, they are of the utmost importance in shedding light on Beazley's formative period because they sometimes offer the only instance either of the name given to a painter that did not make it to the published scholarship or of earlier attributions of well-known vases. Albeit laconic, the notebooks are the most genuine window into Beazley's thoughts for this period.

A typical notebook is of a foolscap quarto size (6.5 × 8 inches, or 16.5 × 20 cm) and contains Beazley's affiliation written on the first page (either Balliol for the earliest ones or Christ Church) along with the addresses of the hotels where he stayed during his visits to the different collections (Fig. 1). Lafayette's 1926 portrait of Beazley shows him writing on a pile of sheets that seem to match the format of these notebooks (Fig. 2). Beazley's preferred stationery suppliers seem to have been William Hunt at 18 Broad Street, Oxford, and Slatter & Rose Ltd. at the Mitre House, 16 High Street, Oxford (in business from 1901–1956),<sup>4</sup> but he also bought notebooks elsewhere as needed—at the Papeterie Artistique in Paris, at Heinrich Schultze Geschäftsbücherfabrik in Berlin, or at the Emporium of Arts, Luigi Pierro in Naples, to mention just a few additional sources.

The notebooks were annotated in his unique style. He crossed out the addresses of the hotels on the first page when he left one city and moved to the next. Several collections usually are included in the same notebook, and changes of page orientation between sections covering

3. The notebooks have white numbers written on their covers, but these do not reflect their original sequence as they were assigned after Beazley's death according to the order in which they were retrieved from his house when his belongings were moved to the Ashmolean Museum.

4. For more on 16 High Street in Oxford, see <http://www.oxfordhistory.org.uk/high/tour/north/016.html>.

different collections are not uncommon. He also often numbered the pages of the individual collections in discreet sequences that extend over several notebooks, which helps us to establish their relative chronology. The few dated notebooks help anchor the series. This numbering peculiarity should be borne in mind when consulting the digitized notebooks,<sup>5</sup> wherein each notebook's pages are numbered consecutively, starting with the front cover and proceeding systematically to the end, ignoring the page numbers of the individual collections.<sup>6</sup> Within the collection, he usually gives the inventory number of the vase with its shape and technique. The notebooks were never intended to be published or even to be read by others; Beazley used abbreviations profusely throughout, and these are not always easy to decipher. Nonetheless, familiarity with his handwriting and comparison between the annotations made in the notebooks and the information that he recorded when he mentions a given vase in publications greatly helps overcome this difficulty.

The information that Beazley provides for each vase varies considerably among notebooks, and his style clearly evolves over the years. The earliest notebooks, those of 1907–1908,<sup>7</sup> are full of annotations, which became much scarcer later on. He gives very rough sketches of the figures in what seems aimed more at getting to a general idea of the look of the vase than at rendering anatomical details for close study. But these details are by no means absent: ears, hands, and details of folds populate these notebooks, too, but in a much cruder way than in the later ones. Moreover, in the earlier notebooks, annotations take up much more space, sometimes encroaching on the sketch, while in the later notebooks drawings become prominent. At the early stage, drawings still need to be profusely supplemented with annotations to clarify the execution of little details in the original. Mentions of relief lines, reserved areas, and dilute brown features abound, as well as other appreciations concerning his sketches in relation to the originals, such as “much less handsome than this!”, “my head too large!”, “less pleasant looking”; or “uglier than this” (Fig. 3).<sup>8</sup>

Likewise, records in the early notebooks do not usually extend over more than one page, while a single entry later can take up to four pages, always at the expense of the text. A comparison between two typical pages of two notebooks of the different periods regarding the same vase serves to illustrate the difference (Fig. 4).<sup>9</sup> In the timespan between the two notebooks, a change has taken place; it is not so much a change in

5. The digitized notebooks can be found online at <http://www.beazley.ox.ac.uk/tools/beazley/>.

6. As part of the Beazley Notebooks Research Project, cropped images of the notebook sections where particular vases from the collections of the Ashmolean Museum, the Antikensammlungen of Munich, and the Yale University Art Gallery are discussed have been added to the Beazley Archive Pottery Database (703 records). The vases are referenced as follows: notebook number, notebook

actual page number (distinct from collection page number), and vase number within the page (by order of appearance). A slightly different system but equally comprehensive has been used by Susan Matheson in the last *Corpus Vasorum Antiquorum (CVA)* of the Yale collection (Yale 2, [USA 39], pp. 138–139).

7. These notebooks, in chronological order, are Notebooks 127, 102, 101, 142, 4, 40, 41, 115, 97, 110, 109, 125, and 106, respectively. Within this article, notebooks will be listed

in their estimated chronological order as outlined by this study.

8. These comments are respectively found in the following notebooks: Notebook 127, p. 36; Notebook 125, p. 8; Notebook 110, p. 41; Notebook 127, p. 41.

9. In this instance, the two entries (the first from Notebook 127, dated to 1907, and the second from Notebook 23, dated to the late 1910s) reference a red-figure cup attributed to the Painter of Munich 2676 in the Ashmolean Museum (inv. no. 307: BAPD 204235).

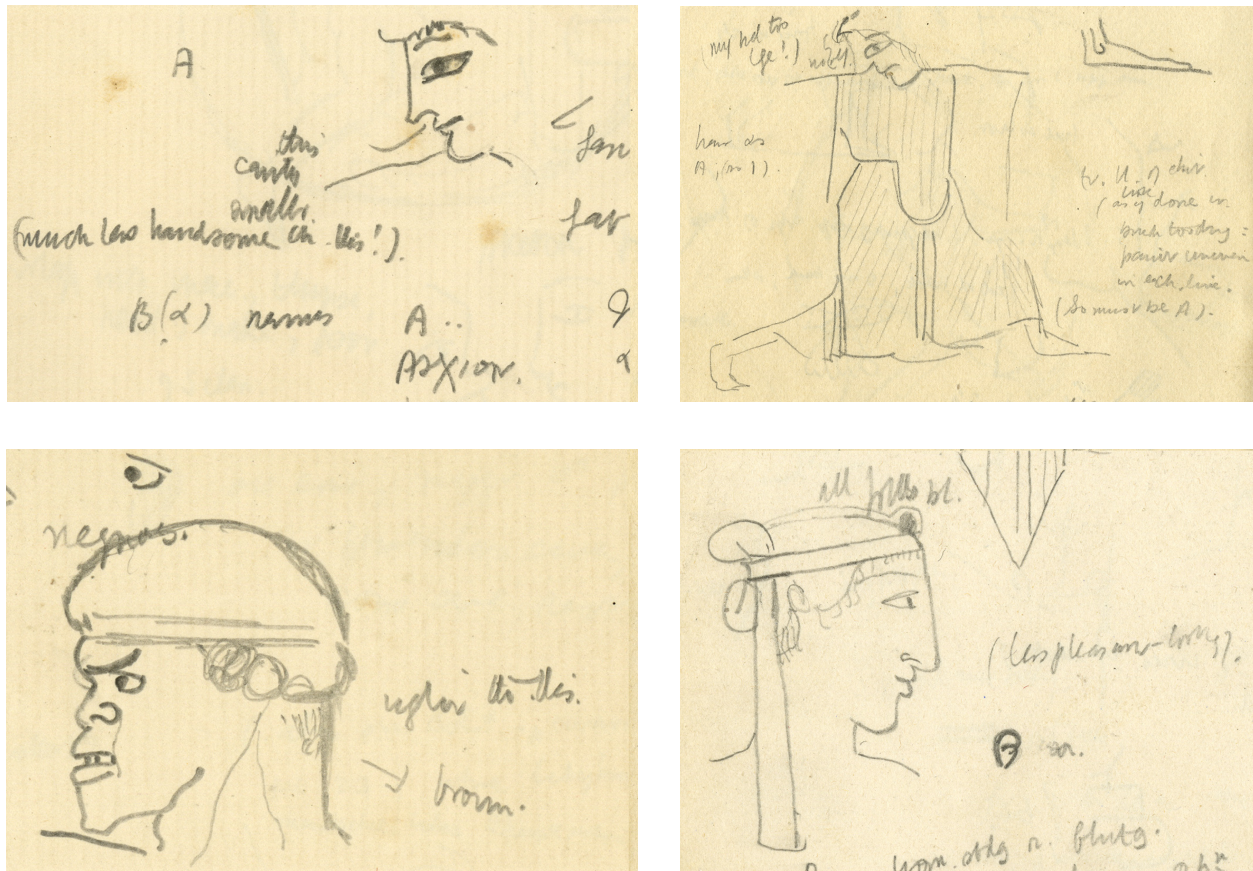


Figure 3. Detail of sketches from various early notebooks with annotations noting discrepancies between Beazley's drawing and the original vases. Clockwise from top left: Notebook 127, p. 36; Notebook 125, p. 8; Notebook 110, p. 41; Notebook 127, p. 41. Courtesy Beazley Archive, Classical Art Research Centre, University of Oxford

interests as an evolution in the way Beazley visually rendered the information. His drawing style developed, becoming much more efficient and informative, and he devised a new system to translate the way in which lines were physically executed on the original vases: inner anatomical details are now rendered in lighter strokes, and relief lines are marked in a darker tone by exerting more pressure with the pencil. This treatment becomes evident in the notebooks after 1908–1909, and one might wonder to what extent such a development could be linked to Beazley's visit to Karl Reichhold in Munich in 1908, when the German shared with him his drawing conventions and taught him how to trace a figure from the curved surface of a vase.

After a number of years using notebooks, Beazley created a more convenient and flexible system that he maintained until his death: loose-leaf notes. Now every object was accommodated on its own sheet or sheets of foolscap quarto size. These notes were later sorted and piled on shelves. The arrangement of the vases in both the *ABV* and the *ARV* reflects this system of organization to a large extent: the loose-leaf notes were organized by painters and shapes, while unattributed vases were often placed next to attributed ones if Beazley felt they were related; if not, he simply arranged them by shape. Among these notes, there are hundreds of tracings of vases and sketches on tracing paper, which are usually slipped in next to the descriptive pages to which they belong. The exact date when he switched from notebooks to loose-leaf notes cannot be ascertained, but the



last notebooks preserved—those dating to the 1920s—show evidence that he was finding this form of data collection burdensome and had already exhausted it, as the many remains of cut-off pages from those notebooks and the insertions of loose-leaf notes in them attest.

The individual museum collections within the notebooks are numbered sequentially, and while there are occasional conflicts in numbering—particularly in the case of large collections, where, upon availability, Beazley seems to have been using two notebooks at the same time—the relative chronology that can be established using the sequential page numbering for a collection is reliable. In other words, the notebook containing page 5 of a given collection must be earlier than the one with page 100 of the same collection. The numbering most likely occurred upon revision of the material shortly after the visits. It is then when he elaborates on the notes and indicates the collections and page ranges on the first page of the notebook. The dated notebooks serve as chronological anchor points for the series. Stylistic and paleographical analysis is helpful also, as a clear development can be observed in aspects such as the drawing style, the information he records, his handwriting, or the layout of the notebook.

## FUNDAMENTS OF THE CHRONOLOGY

The chronology that I present below is built upon a number of dated notebooks, together with external information about Beazley's trips coming from various sources. These sources include previously unknown correspondence interspersed in books from Beazley's own collection now kept in the Beazley Archive, letters to Donald and Petica Robertson, to and from Andrew Gow and Lacey D. Caskey, and to the Wilenski family, among others.<sup>10</sup> Other sources comprise documents from the archives of Christ Church, the British Museum, the Metropolitan Museum of New York (Gisela M. A. Richter Archives), the Royal Museums of Art and History of Brussels, the United Kingdom National Archives, the National Library of Scotland, the *London Gazette*, the archives of Bletchley Park, the records of the British Schools at Athens and Rome (BSA and BSR, respectively), and data published in the *British School at Athens Annual (BSA)*. Additionally, previous publications about Beazley and his friends or acquaintances serve to provide information about his travels and life during these times.<sup>11</sup>

10. The letters kept in the Beazley Archive do not have inventory numbers and are therefore referred to here by date or addressee. Donald Robertson was Regius Professor of Greek at the University of Cambridge, and he and his wife Petica were parents to Martin and Giles Robertson. Martin would later be Bernard Ashmole's successor as Lincoln Professor of Classical

Archaeology and Art at the University of Oxford from 1961 to 1978. Andrew Gow was a classical scholar from Cambridge (Trinity College) and Beazley's lifelong friend. Lacey Davis Caskey (1880–1944) was the curator of Classical Art at the Boston Museum of Fine Arts from 1912 to 1944. Reginald Wilenski was an occasional painter and British writer on modern art who had

a close relationship with Beazley, of whom he also painted a portrait. Both were students of Percy Gardner (Lincoln Professor of Classical Archaeology and Art at Oxford University from 1887 to 1925).

11. Bowra 1966; Ashmole 1970; Robertson 1971, 1976; Kurtz 1985a, 1985b; Waterhouse 1986; Rouet 1996; Wallace-Hadrill 2001; Gill 2011.

## EARLY TRAVELS

Beazley traveled extensively around Europe after graduating from Balliol College (University of Oxford) in 1907 and during his first years at Christ Church (University of Oxford), especially between 1907 and 1908 and the outbreak of World War I in 1914. He traveled both alone and with friends like James Elroy Flecker,<sup>12</sup> Edward (Ned) Perry Warren and John Marshall;<sup>13</sup> Andrew Gow; or his mother, Mary, whom he took on a trip to Florence in 1911. Often, he provided his parents' address in Brussels to Christ Church for mail redirection purposes.<sup>14</sup> Not many details about these early travels are known today, and any attempt to shed light on them must be pursued together with the dating of the notebooks. Tracing his early travels means obtaining an estimated date for the notebooks containing collections of the cities he visited. Likewise, establishing an estimated chronology for the notebooks would automatically inform us of his trips. The main source of Beazley's early travels are the notebooks themselves, together with letters to the Robertsons and to the Wilenski family, some correspondence with Gow recently discovered in the Beazley Archive, the records of the Governing Body of Christ Church, and some occasional acknowledgments to museum curators that he gives in his early publications. A reconstruction of the order of Beazley's travels can be found in Appendix 1.

A brief comment on Beazley's early correspondence shall be allowed here, for besides its more immediate value for the purpose of chronology, it is a rare testimony of the young Beazley's spirit. The few letters and postcards preserved are charming and reflect "Jacky's" characteristic wit and disposition quite well; a spirit that he seemed to have lost later on, when the world of scholarship claimed him and, very especially, when Marie Bloomfield (later Beazley) entered his life. The spirit of those early letters is that of a learned and well-educated youngster who enjoyed the company of his friends, in particular of Flecker, and who seems to have made the most of his time, experiencing all sorts of situations and living life as it came, but always in a restrained manner. Some of this transpires in one of his little poems:

The secret of happy days—  
 Would you know it?  
 Suck the juice out of things, then away, and forget them.  
 Who sips and never is drunken, wise is he: Though I fade, and my  
 eyes are sunken, look at me.<sup>15</sup>

The satiric drawings that accompany many of the letters and postcards from this period are in line with his drawings for *The Best Man*, the Oxford University magazine that Flecker launched in the early summer of 1906, and, as it appears, in the "Yellow Book of Japes."<sup>16</sup> But virtually nothing of this can be perceived from as early as the mid-1910s, and as T. E. Lawrence put it in 1927:

Beazley is a very wonderful fellow, who has written almost the best poems that ever came out of Oxford: but his shell was always hard, and with time he seems to curl himself tighter and tighter into it.<sup>17</sup>

12. On Flecker's life and his relationship with Beazley, see his biography by John Sherwood (Sherwood 1973).

13. Warren was a Harvard-educated art collector and Bernard Berenson's friend and sponsor, who—together with his partner the archaeologist John Marshall—befriended Beazley in the 1910s. The couple went to live in Lewes House (East Sussex), a manor house where Warren tried to carry out his very own dream: to create a brotherhood of elite aesthetes modeled on ancient Greek patterns. They were generous collectors who contributed to the enlargement of the main art collections in the United States and elsewhere.

14. E.g., a postcard from Gow, sent from Berlin and postmarked September 5, 1912, was redirected from Christ Church to Gosselies, Brussels. Ironically, in the postcard, Gow wrote: "I guess from your p.c. [postcard] . . . that you have received nothing from me and have, as usual, gone away without leaving an address." This postcard was recently found inside Beazley's own copy of Furtwängler 1885a, kept in the CARC library.

15. Rowse 1985, p. 58.

16. Sherwood 1973, p. 45. The "Yellow Book" was a private notebook that Beazley and Flecker shared and used to record literary witticisms that occurred to them. It is unclear if it survives, but it was known within their social circle at the time.

17. Sherwood 1973, p. 146.

Already in 1912, Flecker had found him so plunged in melancholy that he had to “give him a toy woodpecker . . . to cheer him up.”<sup>18</sup>

Beazley's first documented travels correspond with Notebook 127, the earliest, which he used between July and September 1907, just after graduating from Balliol. During that period, he was in Italy and in Germany (Bonn, Cologne, and Frankfurt in August; Brescia, Verona, Bologna, and Florence in September 1907). Before that summer, in January 1907, he must have been in Paris, where he acquired a copy of Edmond Pottier's *Catalogue des vases antiques de terra cuite* (1896–1906) of the Louvre Museum, which is now housed in the CARC library and bears Beazley's signature, along with “Paris” and “January 1907” handwritten on the first page. He spent an academic year (1907–1908) at the BSA, which was then under the directorship of Richard McGillivray Dawkins.<sup>19</sup> According to David Gill, Beazley was admitted under reciprocal arrangements at both the BSA and BSR and was working on Athenian pottery in Rome,<sup>20</sup> as can be established from Notebook 110, dated to July 1908, which contains some Roman collections, and Notebook 125, of August–September 1908, where he includes the address (at the time) of the BSR (Palazzo Odescalchi) on the first page. Since the Schools were partner institutions, the previous requirement of a minimum stay of three months for admission at the BSA was changed to allow students to move between Athens and Rome, and from then on “an aggregate residence of four months at the two Schools will be accepted as alternative to three months' residence in Greece.”<sup>21</sup>

An odd fact regarding Beazley's time at the BSA is that he does not appear in the “List of Directors, Honorary Students, Students, and Associates” published in the *British School at Athens Annual* until 1912–1913 (vol. 19), when he is listed as an Honorary Student elected in 1914 but without any mention of his earlier stays.<sup>22</sup> Thanks to the kind assistance of Amalia Kakissis, Archivist at the BSA, a copy of a letter from the London Secretary dated October 14, 1908, has been located, replying to an application submitted by Beazley to be a “student” of the School, in which the Secretary lets him know that his application had been approved.<sup>23</sup> Nevertheless, he was not included in the 1908–1909 *Annual Report of Subscribers*.

There is evidence that he was in Athens in October 1908, as the first entries of the collection of the National Museum are included in Notebook 119, one of the few dated notebooks. The page containing his addresses is not preserved for this notebook, but Notebook 76, the third with Athenian collections, whose estimated date is October 1908, lists the BSA as his address in Athens. The earlier Notebook 115, from June 1908, which does not include any Athenian collections, gives the address of the School in French (“École anglaise, rue spevsippe, Athènes”) next to the crossed-out addresses of his hotels in Italy. Odos Spevsippou was the original name of the street to the north of the School, which, together with Odos Alopekis, were later changed to Odos Souidias and Odos Elvetias to commemorate the life-saving work done by the Swedish Red Cross and the Swiss in protecting the building and using it as a relief distribution center during World War II.<sup>24</sup> Judging from the notebooks, it is evident that Beazley was indeed in Athens in 1908; the reason why he is not listed in the annual report for the BSA remains obscure. Furthermore, another

18. Sherwood 1973, p. 161.

19. See the entry for Beazley in the *Oxford Dictionary of National Biography* (Robertson 2004).

20. Gill 2011, p. 146; see also Wallace-Hadrill 2001. In Rome, Beazley met Eugénie Strong (née Sellers) from Girton College, Cambridge, who had worked on Athenian white-ground lekythoi from Eretria. She was the Assistant Director of the BSR under Thomas Ashby and a practitioner of the Morellian method, which she had used to attribute the Aberdeen Head in the British Museum to Praxiteles in her English translation of Furtwängler 1885b (Sellers 1895). See also Beard 2000, p. 23.

21. See the Regulations of the British School at Athens (section XX) in Gill 2011, p. 146.

22. British School at Athens 1912–1913, p. 288.

23. A. Kakissis, pers. comm. January 15, 2016.

24. Waterhouse 1986, p. 36.



proof of Beazley's absence from Oxford is found within the Governing Body papers of Christ Church, which records that he was granted a leave of absence for the Easter, Trinity, and Michaelmas terms of 1908.<sup>25</sup>

In 1908, there are records of him being in Brussels in January, as well as in Paris in March–May. He spent the summer visiting several cities in Italy (Palermo, Agrigento, Terranova/Gela, Syracuse, Reggio di Calabria, Naples, Rome, Corneto/Tarquinia, Orvieto, Perugia, Cortona, Arezzo, Volterra, Florence, Bologna, Ferrara, Parma, Adria, Ruvo di Puglia, Taranto, Lecce, Athens; Fig. 5). This must be the trip where the anecdote recalled by Bernard Ashmole of Beazley being stranded penniless with his friend Flecker in Florence belongs.<sup>26</sup> On that occasion, the Danish landlady of the hostel where he was staying advanced him the money for his return fare, after which Beazley would hold all Danes in high esteem. That *pensione* would become his base of operations in Florence, for Gow also recalls a trip to the city with Beazley and probably Alwyn Faber Scholfield (Cambridge librarian), when they stayed in a Danish pension and Beazley conversed in fluent Danish with the proprietress. This must surely be the *Pensione Scandinavia*, whose address, 14 Via Nazionale, Beazley notes on the first page of his early notebooks containing the Florence collections.<sup>27</sup>

**Figure 5. Map of John Beazley's trips in Italy, summer–autumn 1908 (modern borders).** D. Rodríguez Pérez

25. J. Curthoys, pers. comm. May 11, 2016.

26. Notebooks 101, 127, 102, and 125; see also Ashmole 1970, pp. 445–446.

27. On this *pensione*, see p. 756, below.

After a trip to Athens sometime in October 1908, he went to Munich, where he met Reichhold, who was at the time working on the drawing of the Pan Painter's name vase in Boston for the second series of *Griechische Vasenmalerei* with Adolf Furtwängler. This meeting was particularly important for Beazley and introduced him to the technique of tracing figures from the curved surface of a vase using tracing paper.<sup>28</sup> From Munich, he went on to Berlin, where he took the first notes on the vases in the Antikensammlung.

During the Easter vacation of 1909, Beazley was working at the Louvre, and it is likely that he visited several collections in Britain, too, such as those in Glasgow, Edinburgh, Liverpool, or Birmingham. It is well known that he was with Gow in Paris in the following year, 1910, when they discovered a painted panel of Saint Ansanus, which they ascribed to Simone Martini and bought for £20. Later on, they would sell the work for £800 to Langton Douglas, and it was acquired later by Philip Lehman in 1916.<sup>29</sup> This would not be the only work of art they bought together, for in a letter of January 13, 1912, to Reginald Wilenski (whom Beazley always addresses as "Master"),<sup>30</sup> Beazley explains about the acquisition of an "old Master" at a curio shop in Paris. The panel painting was hanging on the wall and caught Beazley's eye, and he immediately recognized the hand of Lippo Memmi in it. Afterward, he told Gow about it, and the two men decided to set up an "Art Collections Fund" and acquired the work, a Siene painting of the 14th century, for £25. He writes that

we shall possess it, Gow and I, as Aphrodite and Persephone once Adonis (and still, for all I have heard), or as Castor and Polydeukes shared their immortality; as Persephone herself spent the winter months beside her dark tyrant Hades, and the summer months with her mother in the cornfields.<sup>31</sup>

Thanks to a letter to Donald Robertson, Beazley can be placed in Naples at the end of 1910 or beginning of 1911, from where he went to Paris to work at the Petit Palais. He stayed in Paris for two nights and spent a long and jolly evening at the Bal Tabarin cabaret with a Danish friend. In March–April of 1911, he traveled with his mother to Italy, shortly before the family moved to the United States. They visited Rome, Orvieto, Ferrara, Florence (where they met Gow), and other cities in the country. Marshall, who owned a flat in Rome, seems to have accompanied them during this trip or met them at some point during it.

Beazley was in Berlin in August 1911. He intended to go to St. Petersburg, but since the Hermitage Museum was closed, he changed his itinerary and went to Copenhagen (via Schwerin) instead. From Denmark, he returned to his family house in Brussels,<sup>32</sup> stopping at Brunswick, Hannover, and Aachen (Fig. 6). He kept on traveling at the same pace in the following years. In March 1914, he could finally visit St. Petersburg, and on Thursday, July 30, 1914, he sailed to America on the RMS *Cedric*. This was his first trip to America, and it resulted in the publication of his first list of painters and vases four years later in 1918 under the title, *Attic Red-Figured Vases in American Museums*.

28. Kurtz 1983, p. 6. Beazley first purchased tracing paper in Munich and kept tracing vases throughout his life. His tracings are not restricted to the objects themselves; there is also evidence that he traced illustrations of vases from publications.

29. It is now in the Robert Lehman collection in the Metropolitan Museum in New York: New York, Metropolitan Museum of Art 1975.1.13.

30. Reginald Wilenski, like Beazley, was among Percy Gardner's "more distinguished" students, and as Boardman (1985, p. 48) recalls, he seems to have "exercised an odd fascination over the young Beazley for some years."

31. Letter of January 13, 1912, from Beazley to Reginald Wilenski.

32. Beazley's family had moved to Brussels in 1897, where his father, an interior decorator, had gone to learn the technique of glassmaking. Later on, in 1912, they moved to West Virginia, where both Beazley's father and brother took up work at a glass factory.



Figure 6. Map of John Beazley's trips in Europe, spring–autumn 1911 (modern borders). D. Rodríguez Pérez

During World War I (1914–1918), Beazley seems to have been one of the unsung heroes serving as code-breakers at Room 40, the British Government's top-secret listening post and code-breaking department, based in the Admiralty complex in London,<sup>33</sup> which played a pivotal role in bringing World War I to an end. The Royal Naval Volunteer Reserve (RNVR) Officers Service Record for John Beazley has him registered as temporary lieutenant from July 8, 1917, until December 18, 1918, when he is "to be demobilised from date of ceasing duty (24.11.18)."<sup>34</sup> Prior to this, he had been working for the army for some six months,<sup>35</sup> stationed at

33. See Robertson 2004. See also Ashmole 1985, p. 60; Gill 2006, p. 427. I thank David Gill for pointing me to his publication and sending me an extract of his article "Cryptography and Vasology: J. D. Beazley and Winifred Lamb in Room 40," forthcoming in a volume in honor of Michael Vickers. Beazley's and Lamb's time at Room 40 coincided with the sale of the Hope

Collection at Christie's on July 23, 1917, where Lamb would acquire seven vases that she would subsequently publish (Lamb 1918).

34. National Archives, file ADM 337/125/116, accessible online at <http://discovery.nationalarchives.gov.uk/details/r/D7721909> (accessed July 15, 2016).

35. *London Gazette* Supplement,

no. 29513, p. 3025, March 17, 1916; no. 29774, p. 9648, October 3, 1916. *London Gazette* Supplements can be accessed online at: <https://www.thegazette.co.uk>. A file held in the National Archives (WO 339/55765) seems to refer to Beazley's censorship work and covers the range 1914–1922, but it has not yet been digitized and made accessible online.

the Censor's Office at Gare Maritime, Boulogne, in France. His transfer to the navy occurred shortly after, in 1916, where he initially served as a civilian advisor.<sup>36</sup> After the end of the war, Beazley's name continues to appear on the RNVR lists for a while, with no indication, either, of his having been actually demobilized or of the department he was serving in, which somewhat contradicts the Admiralty file mentioned above that states his service ceased at the end of the war.<sup>37</sup>

While no mention can be found in his correspondence of his involvement with the Intelligence services of the Royal Navy for obvious reasons, his experience in the Censor's Office in France and his feelings at the outbreak of the conflict are explicit in his early correspondence with Caskey at the Museum of Fine Arts in Boston and Edith Hall Dohan at the University Museum of the University of Pennsylvania.<sup>38</sup> In several of the letters dating to the first months of the War, Beazley talked about his future in the conflict. On November 28, 1914, he tells Hall that he is becoming a soldier and will join the army in January 1915. At around the same time, he writes to Caskey that his publication, *Attic Red-Figured Vases in American Museums*

will be ready by January, when I am going to become a kind of soldier. I shan't be sent to camp till the late spring at any rate, you begin by drilling at Oxford and if you are not grossly incapable you get sent away to some other place.<sup>39</sup>

The first letters show his eagerness for the "challenge" (his spirit enlivened by songs like Irving Berlin's "Ragtime Soldier Man"), but his mood started to change as the conflict went on, and in June 1915 he writes to Caskey: "I have decided after all not to be a soldier, at least until I must. When the fit was on me, I couldn't, and now the fit has passed." But with conscription looming over British young males, he starts to get anxious about his future, exclaiming, "What a mistake nations are!" The letters reflect his anxiousness as he tried to avoid the front line and be assigned a staff job as a military censor or a position in the artillery commission instead. Not much traveling could have happened in those years, as he openly acknowledges to Caskey in a letter from February 5, 1916: "I think of publishing the Harrow vase by the Kleophrades painter in next *JHS*, but have no time now for vases." As mentioned above, Beazley finally got the job as a military censor that he was longing for, and several copy letters sent from the Censor's Office at Gare Maritime, Boulogne, are kept in the Beazley Archive, the last of them dating to July 14, 1916. But even in such unhappy days, a letter dated to April 3, 1916, indicates that he was still trying to draw vases in the collections of the museum of Boulogne.

After the war, Beazley was appointed Voluntary Assistant at the British Museum "in the work of reconstruction" in the Department of Greek and Roman Antiquities, for which he was given the keys to the cases.<sup>40</sup> He held that position for six weeks, returning the keys on January 15, 1919. At that time, he was already considered "one of the first English authorities on Greek vases."<sup>41</sup>

36. Giles Richardson has searched the Royal Navy lists for me and has found Beazley in a notice of the Director of Naval Education dating from September 18, 1916, listing a number of "gentlemen appointed for temporary service during the War"; see the National Library of Scotland, British Military Lists, Navy Lists: <http://digital.nls.uk/92074518>. Other names include Frank Ezra Adcock, later Professor of Ancient History at Cambridge, and A. D. "Dylly" Knox, classics scholar and papyrologist at King's College, Cambridge, celebrated for helping decrypt the Zimmermann Telegram.

37. Beazley is mentioned in passing by Patrick Beesley (1982, p. 173) as one of the university teachers recruited in 1918 for the war effort. Beesley himself was a British author and intelligence officer during World War II.

38. Xeroxed copies of these letters are kept in the Beazley Archive.

39. November 27, 1914, from Beazley to Caskey.

40. Minutes and Reports of the Department of Greek and Roman Antiquities of the British Museum (December 4, 1918). I thank Charles Arnold for granting me access to this material.

41. Minutes and Reports of the Department of Greek and Roman Antiquities of the British Museum, December 4, 1918.

## OTHER EVIDENCE FOR THE CHRONOLOGY

## HOTELS AND ADDRESSES

I have researched the hotels where Beazley stayed and that he lists on the first page of most notebooks. Although, in general terms, this has not been a very fruitful search, on some occasions it has been possible to establish a terminus ante quem for Beazley's stays at particular hotels, as is the case with the Hotel Cecil (80 Strand, London), which was requisitioned for the war effort in 1917, becoming the headquarters of the newly created Royal Air Force (RAF) from 1918 to 1919. The hotel was demolished in 1930 to make space for the building currently at that location, and a Westminster's Green Plaque marks the site in remembrance of its important past use. Therefore, for the notebooks of the London collections with the address of this hotel, a date earlier than 1917 is assumed.

A rather puzzling situation concerns the Pensione Scandinavia in Florence. Three notebooks give three different addresses for this pension: 14 via Nazionale in Notebook 125 of 1908 (the earlier Notebooks 127, 102, and 101 give the same street, but without the pension's name); 47 via Nazionale in Notebook 126 (estimated date of 1908); and 53 corso dei Tintori in the slightly later Notebook 84. Furthermore, the online *Repertorio delle architetture civili di Firenze* locates the pension on a different street altogether: Lungarno Serristori 25.<sup>42</sup> This address occurs again on a postcard from the Catalan painter, architect, and art historian Josep Francesc Ràfols sent to his friend, the painter Joan Miró, postmarked on November 13, 1922,<sup>43</sup> and on one sent by the Uruguayan-Catalan artist Joaquín Torres-García (Quim Torres) to Ràfols in October 1922.<sup>44</sup> Thanks to the kind assistance of Claudio Paolini, I have discovered that in the first decades of the 20th century, there was a Pensione Scandinavia both at Lungarno Serristori 25 and at Corso dei Tintori, and they may have belonged to the same owner. The one at Corso dei Tintori was located in the building that today bears the number 27. Most interestingly, next to this pension there was a palace, the Palazzo Corsi, today's Museum Horne, which was inhabited by the art collector and historian of Italian art Herbert Horne from 1911 to 1916.<sup>45</sup> Horne, one of the founders of the *Burlington Magazine*, collaborated with Bernard Berenson and Aby Warburg, with whom he shared an interest in the art of the Italian Renaissance, especially that of the Florentine Quattrocento and the painter Botticelli. The Palazzo Corsi, transformed into a living museum of Renaissance life, became a meeting point for English scholars at the time.

While not a hotel, another example of how an address listed in the front of a notebook aided in establishing the chronology is provided by Notebook 154, covering the Madrid collection. In this notebook, "The Judge's Lodgings/Oxford/England" is written as the address. This impressive house is located at 16 St. Giles and is now part of St. John's College. According to the censuses and directories, Beazley lived there from 1925/1926 to 1929,<sup>46</sup> when he and his wife Marie moved to 100 Holywell Street, the address at which they spent the rest of their lives.

42. See <http://www.palazzospinelli.org/architettura/scheda.asp?offset=2340&ID=613>.

43. Miró, Soberanas, and Fontbona 1993, p. 61.

44. García-Sedas 1997, p. 64.

45. C. Paolini, pers. comm. June 6, 2016.

46. Information taken from <http://www.oxfordhistory.org.uk/stgiles/tour/east/16.html>.

## BEAZLEY'S AFFILIATION

The first pages of most notebooks contain Beazley's college affiliation. While the contents of a notebook might date much later than what could be assumed by the affiliation recorded on it, this does not seem to be the case at least for the main core of the collections within. What are usually later are the annotations made inside the back and front covers, which often bear no connection with the contents of the notebook. To my mind, then, the college affiliation, Balliol or Christ Church, provides a reliable date for the core content. Admittedly, most of the notebooks span his time at Christ Church before he devised his loose-leaf notes system, and therefore the affiliation does not provide more than a range of around 15 years. While this is not perfect, it has been a very useful way to identify the earliest notebooks, those belonging to his last year or months at Balliol.

## USE OF THE TERMS "MASTER" OR "PAINTER"

Another relevant aspect for the dating of a notebook is Beazley's use of the terms "master" or "painter." It is known that in his early years, he was influenced by the scholarship on Renaissance painting and used the term "master" to refer to his painters. In his published work, the change from "master" to "painter" occurs in 1916, with the publication of his article, "Fragment of a Vase at Oxford and the Painter of the Tyszkiewicz Krater in Boston" in the *American Journal of Archaeology (AJA)*.<sup>47</sup> The underlying assumption is that such a change also takes place around the same time (or earlier) in his private notes, and so the use of "master" in a notebook would date it before 1916. Stylistic and paleographical analysis seems to support this. Nevertheless, one must bear in mind that Beazley's notebooks are most likely not the product of a single moment in time but were subject to various revisions. Therefore, it should not be assumed or expected that the annotations within one particular notebook are fully contemporary.

There are several features that prove Beazley did in fact revisit his notes: the presence in a securely dated notebook of later bibliographical references; the inclusion of notes written in a different handwriting or pencil; instances of attributions or reattributions next to which he added a date in square brackets and that I understand to be later than the core of the notebook; or by the presence of both "master" and "painter" in the same notebook. In this last case, a "master" attribution is usually crossed out or erased, and a new one using the term "painter" is added on top (see, e.g., Notebooks 70, 72, and 73).

## BIBLIOGRAPHICAL ADDITIONS

As mentioned, the notebooks include many bibliographical references, both about the individual vases recorded and about completely unrelated subjects. Although these are undoubtedly of great interest, they do not provide much information as to the actual date when Beazley took the notes on a particular collection. On some occasions, the date of the reference and the actual date of the notes might be not very distant, however.

47. Beazley 1916a.

## MUSEUM ACCESSION DATES

A potential source of information about the date of a particular notebook is provided by the acquisition dates for the vases recorded in it. For practical reasons, it has not been possible to check the accession dates of each of the many hundreds of vases contained in the notebooks. Nevertheless, these dates are sometimes obvious from the inventory numbers of some museums, as in the case of the old numbers of the British Museum, which included the year in their format, or those of the Ashmolean Museum. Thus, when obvious, the accession dates have indeed been considered as a *terminus post quem* for the notebook.

## THE PROPOSED CHRONOLOGY OF THE NOTEBOOKS

The estimated chronology that I present here is the result of multiple learned guesses using the little information about Beazley's early years that is known to us. All of the aspects mentioned above have played a role when estimating a date range for a particular notebook, and although the chronology seems to me to reflect reality broadly, some refinement and rearrangements are of course possible (and very welcome) if more information about this period of Beazley's life becomes available. The notebooks included at the end under "Notebooks of Undetermined Date" cannot be dated as accurately as the rest, and therefore I have grouped them separately.<sup>48</sup> For each notebook, I index some information that I consider of potential relevance both for the dating of the particular notebook and for scholars working on individual painters or collections. Needless to say, the selection of included information from the notebook contents is based on hugely personal perceptions, and while representative, it is not exhaustive and should therefore not deter any interested scholars from firsthand inspection of the material either from the Beazley Archive at the CARC in Oxford or online through the Beazley Notebooks Project.<sup>49</sup>

The entries in the proposed chronology below are organized in the following manner. The first row gives the notebook number and the estimated date for its use. The inclusion of "dated JB" after a date or date range indicates that Beazley himself wrote the date in the notebook, usually on the opening page of each collection.<sup>50</sup> In the few instances when each visit is dated, I have given the chronology in ranges instead of recording the individual dates (e.g., Notebook 127). An asterisk next to the notebook number indicates the degree of reliability of the chronology: when present, it means that the likelihood of the proposed date is very high. This will always be the case with dated notebooks but not with those with an estimated date. When there is an asterisk next to the number of a notebook whose chronology is given as "estimated," it means that there is strong external evidence for that date, such as letters or other external events, but the date was not written on the notebook by Beazley himself (e.g., Notebook 118).

The collections and page sequence covered (when numbered by Beazley) follow on the next line. It should be borne in mind that the page ranges

48. Notebooks 56–59 are missing from the chronology because they do not include drawings and are written in pen. They are catalogues of the art collection of Bowdoin College (gifts of Edward Perry Warden).

49. See <http://www.beazley.ox.ac.uk/tools/beazley/>.

50. For a tabular presentation of the notebooks and their chronology, as well as a list of pages on which the entries appear, see Appendix 2.

given refer to those for the individual collections, not to the actual pages of the notebook.<sup>51</sup> The next two lines list any addresses or affiliations provided by Beazley within the notebook.<sup>52</sup> Following this information is a section with various comments that I find relevant for the reader. These comments range from explanations of the rationale behind my proposed chronology to other miscellaneous aspects, such as bibliographical references present in the notebook or uncontextualized names of people and addresses that might not make a lot of sense at first, but might be meaningful to readers with a better knowledge of the particular collections covered. Finally, because of their relevance in helping to date the notebooks, I make note of whether the use of the terms “master” or “painter” or both appear in Beazley’s attributions.<sup>53</sup>

Beazley died on May 6, 1970.

## NOTEBOOKS FROM 1907

Notebook 127\* July 23 to September 18, 1907 (dated JB)

*Collections:* Oxford (pp. 4–33); Bonn (pp. 1–17, 18–25); Cologne (p. 1); Frankfurt (pp. 1–4); Brescia (pp. 1–2); Verona; Bologna (pp. 1–18); Florence (pp. 1–57); Vatican (unnumbered).

*Addresses:* 10 Auguststrasse (Bonn); 14 Via Nazionale (Florence).

*Affiliation:* Balliol College (crossed out); Christ Church.

*Comments:* Pages 1 to 18 include notes and drawings extracted directly from FR (series 1), as well as notes drawn from Furtwängler 1883–1887; Bulard 1906; McMahon 1907; notes also taken on an index to Reinach 1899.

Beazley was with Flecker during all or part of this trip. They shared a room in the pension at Bonn, where Flecker was learning German, and later on in Florence, where Flecker was now learning Italian, while Beazley was inspecting vases (see Sherwood 1973, p. 68).

Use of “master.”

Notebook 102\* September 21, 24–25, 1907 (dated JB)

*Collections:* Florence (pp. 58–100).

*Addresses:* 14 via Nazionale (Florence).

*Affiliation:* Balliol College (crossed out); Christ Church.

*Comments:* Pages 58 to 61 of the Florence collection are loose sheets of paper pasted into the notebook. Notes on Lechat 1904.

Notebook 101\* September 26–27, 1907 (dated JB)

*Collections:* Florence (pp. 1–25; not vases, mostly sculpture).

*Addresses:* 14 via Nazionale (Florence).

*Affiliation:* Balliol College (crossed out).

## NOTEBOOKS FROM 1908

Notebook 142\* January 1908 (dated JB)

*Collections:* Brussels (pp. 1–58).

*Addresses:* Hôtel de Bordeaux (Brussels).

*Affiliation:* Christ Church.

Notebook 4\* March–April 1908 (dated JB)

*Collections:* Cambridge (pp. 1–7); Paris, Louvre (pp. 1–16); London, British Museum (pp. 183–227).

51. For more information on the methodology of the page sequences of collections, see pp. 745–746, 749, above.

52. Beazley usually crossed out the addresses once he moved to the next city or back home (see Fig. 1), but to ease the reading I am not adopting that convention here. Likewise, I will use modern capitalization conventions for the hotel names and addresses. Other than that, they are given here as they appear in the notebooks. The resulting inconsistencies in the spelling and notation of the hotel names therefore derive from the original notebooks. Greek addresses are transliterated.

53. See discussion, p. 757, above.

*Addresses:* 28 Russell Street, Brixton (London); Hôtel St Pierre, rue de l'École de Médecine (Paris) (not Beazley's handwriting); "en case de perte, prière de renvoyer à Hôtel de Suez, boulevard Saint Michel (Paris)."

*Affiliation:* Christ Church.

*Comments:* The notes are arranged with different orientations. The notes of the British Museum collection date to March 18, 1908, but their number in the collection sequence, pages 183–227, poses a challenge. The notes that would come earlier in the sequence are undated and belong to Notebook 1 (pp. 1–60), Notebook 2 (pp. 61–146), and Notebook 3 (pp. 147–233), but they cannot be chronologically earlier than those in Notebook 4 (March 1908). Two reasons account for this: (1) the sequence number and relative chronology of the other collections included in Notebooks 1, 2, and 3; and (2) the style of the annotations. Those in Notebook 4 fully match the crude style of contemporary dated notebooks, while the remaining notebooks show a slightly more developed style. Beazley presumably numbered the pages of the different collections shortly after his visits, and it is not difficult to imagine him numbering different installments of the same collection at the same time. A small margin of error in the sequences must therefore be allowed.

Notebook 40 Spring 1908 (est.)

*Collections:* Paris, Louvre (pp. 17–93); Paris, Cabinet des Médailles (pp. 1–12); Paris, de Witte.

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The text has different orientations. The notebook was purchased at Papeterie Artistique, Bouclet, 37 boulevard Saint Michel, Paris.

Notebook 41\* May 1908 (dated JB)

*Collections:* Paris, Cabinet des Médailles (pp. 13–92); Paris, Louvre (pp. 94–129); Brussels (pp. 58–70).

*Addresses:* Hôtel de Suez, 31 bould. Saint Michel (Paris); Hôtel de Bordeaux, rue du Midi (Brussels).

*Comments:* The notebook was purchased at Papeterie Imprimerie G. Gouillet, 24 boulevard Saint Michel, Paris.

Notebook 115\* June 1–11, 1908 (dated JB)

*Collections:* Palermo (pp. 1–51); Agrigento (pp. 1–9); Terranova (pp. 1–6); Syracuse (pp. 1–51); Reggio (unnumbered); Naples (pp. 1–78); Vatican (unnumbered).

*Addresses:* 83 via Lincoln (Palermo); Albergo Vermouth di Torino (Syracuse); Albergo Patria, via Gugl. San Felice (Naples); 20 via Caracciolo (Naples); École anglaise, rue Spensippe (Athens).

*Comments:* The notebook was purchased at Papeterie Imprimerie G. Gouillet, 24 boulevard Saint Michel, Paris. An introduction to the Sicilian notebooks can be found in Kurtz 1996. Terranova was renamed Gela in 1927.

Notebook 97 June 1908 (est.)

*Collections:* Naples (pp. 80–184).

*Address:* Pensione Dinesen, 49 via dei Mille (Naples).

*Affiliation:* Christ Church.

Notebook 110\* July 1908 (dated JB)

*Collections:* Rome, Museo Gregoriano (pp. 1–126); Rome, Museo Kircheriano; Rome, Villa Giulia (pp. 1–92); Rome, Museo delle Terme (pp. 1–3).

*Addresses:* Scuola Inglese, Palazzo Odescalchi (Rome).

*Affiliation:* Christ Church.

*Comments:* The Palazzo Odescalchi was the first location of the BSR before it was transferred to the building on the hill above the Valle Giulia in 1916.

Use of "master."

Notebook 109\* July 1908 (dated JB)

*Collections:* Corneto, Museo Tarquiniense (pp. 1–88); Corneto, Bruschi (pp. 1–32); Corneto, Tombs; Rome, Museo Gregoriano (pp. 127–165).

*Addresses:* Albergo Tarquinia (Corneto).

*Affiliation:* Christ Church.

*Comments:* This notebook also includes a couple of vases from the sales catalogue of the Forman Collection (presumably Smith 1899) and of FR. Text oriented in different directions.

Corneto was renamed Tarquinia after the ancient Etruscan city in 1922.

Use of "master."

Notebook 125\* August 1–September 14, 1908 (dated JB)

*Collections:* Orvieto, Faina and Museo Civico (pp. 1–106); Perugia (pp. 1–30); Rome, Museo Artistico Industriale (pp. 1–9); Rome, Museo Gregoriano (pp. 166–182); Volterra (pp. 1–9); Cortona, Lucca (p. 1); Arezzo (pp. 1–9); Florence (pp. 112–209), Bologna (pp. 1–72).

*Addresses:* Palace Hôtel (Orvieto); British School, Palazzo Odescalchi (Rome); Pensione Scandinavia, 14 via Nazionale (Florence).

*Affiliation:* Christ Church.

*Comments:* Inside this notebook, there were two postcards, one illustrating the painting *Madonna col figlio e santi*, by Benvenuto di Giovanni, an attribution with which Beazley apparently disagreed, as the name of the painter is crossed out in pencil, and another with the pulpit of the Cathedral of Prato (Tuscany, Italy), a work of Donatello dated ca. 1428–1438.

Notes include those taken from FR, as well as a list of vases (with pages) published in *Archäologischer Anzeiger (AA)* and *Jahrbuch des Deutschen Archäologischen Instituts (JdI)* from 1886 to 1907, the *Jahreshefte des Österreichischen archäologischen Instituts in Wien (ÖJh)* of the years 1898–1899, the *AJA* of 1904, and the *Mitteilungen des Deutschen Archäologischen Instituts (MdI)* of 1887–1902 (pp. 191–193).

The Museo Artistico Industriale di Roma was created in 1874 thanks to the efforts of men like Baldassarre Odescalchi and Augusto Castellani. It had several locations through its short history. When Beazley visited it in 1908, it was located in the former monastery of San Giuseppe a Capo le Case. The archaeological collection of the Museo Artistico Industriale (285 objects) passed to the Musei Capitolini in 1957.<sup>54</sup>

As in the previous year, Beazley spent the summer of 1908 with Flecker in Italy, traveling extensively through northern Italy (Perugia, Bologna, Rimini, Ravenna, Venice, and Sienna). A letter that Flecker sent to Frank Savery upon his return to Cambridge sheds some light on the trip: "Had far too good a time in Italy with Toto. Much too good. Sulky at being back here with finances in ruin. Sulky at being unable to write anything at all. Nothing, black nothing for 3 months. We saw all the pictures in Italy" (Sherwood 1973, p. 81). This is the only instance of the nickname "Toto" applied to John Beazley, who was otherwise referred to as "Jack" or "Jacky" by his family and close friends.

Use of "master."

Notebook 106 Summer 1908 (est.)

*Collections:* None given.

*Addresses:* None given.

54. For the Museo Artistico Industriale at Lignarius, see: [http://www.lignarius.net/images/pubblicazioni/1999\\_mai.pdf](http://www.lignarius.net/images/pubblicazioni/1999_mai.pdf).

*Affiliations:* None given.

*Comments:* Odd notebook, of a smaller size than the rest: 3 × 5 inches (ca. 8 × 12 cm) as opposed to the average 6 1/2 × 8 inches (ca. 16.5 × 20 cm). Because of its size and contents, this notebook does not look like it was intended to record collections but was used for notes from Beazley's daily life instead. It includes several trip plans with details of the times and prices of trains but, unfortunately, no dates. He gives details of pages of what is presumably a travel guide from which he extracts the information, but I have not been able to identify which one it might have been. The travel comments recorded are:

Florence to Rome on a 3rd class men all-night train (7 francs extra if travelling 2nd class).

Rome to Bari via Pescara (with details of times).

Excursion Bari to Ruvo.

Bari to Taranto.

Taranto to Lecce, train bound for Brindisi, change at Francavilla to Lecce.

Italy to Greece, boat times with several companies to Patras and Piraeus, including with the Austrian Lloyd, which started operating pleasure cruises in 1907.

These travel plans loosely match the visits included in the next dated notebook (see Notebook 119 below).

Notebook 119\*

October 1908 (dated JB)

*Collections:* Bologna (pp. 73–158); Parma (pp. 1–4); Adria (pp. 1–20); Bologna (pp. 159–174); Ruvo (pp. 1–36); Taranto (pp. 1–26); Lecce (pp. 1–17); Athens (pp. 14–163).

*Addresses:* None given.

*Affiliations:* None given.

*Comments:* The address and affiliation page is not preserved.

At the end of the notebook, in a different orientation, appears a list of vases from Gerhard 1858.

In a later draft letter written in Italian that is kept in the Beazley Archive, Beazley writes to the director of the museum of Adria asking for permission to study some red-figure pottery fragments outside the showcases and to photograph them. He mentions this 1908 visit at the opening of the letter. The Museum of Adria opened its doors in 1904.

Use of “master.”

Notebook 126

Autumn 1908 (est.)

*Collections:* Turin (pp. 1–8); Genoa (pp. 1–10); Orvieto (pp. 107–127); Perugia (pp. 31–40); Bologna (pp. 175–188); Florence (pp. 210–242).

*Addresses:* Pensione Scandinavia, 47 via Nazionale (Florence).

*Affiliation:* Christ Church.

*Comments:* The last pages include notes about paintings, ivories, and other works of art in Turin and Genoa (e.g., works by Caravaggio, Velazquez, della Robbia, Rembrandt, Rubens, van Dyck, and Vermeer).

Use of “master.”

Notebook 145

Autumn 1908 (est.)

*Collections:* Athens (pp. 164–208).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The address and affiliation page is not preserved.

Apart from vases, the notebook includes sketches of the Lysias and Aristion stelai, as well as annotations from periodicals up to 1908.

Notebook 76 Autumn 1908 (est.)

*Collections:* Athens (pp. 209–229); Munich (pp. 1–191); Berlin (pp. 1–27).

*Addresses:* British School (Athens); Hôtel Germania, Senefelderstrasse (Munich); Hôtel Hollstein, Königgrätzer/Anhaltstrasse (Berlin, now Stresenmannstraße/Ebertstraße).

*Affiliation:* Christ Church.

*Comments:* The last pages of this notebook include a list of works (p. 123) extracted from volumes 1 and 2 of Michel 1905–1929, mainly depicting the Virgin Mary, such as the sculpture of Nuestra Señora la Blanca on the mullion of the entrance of the Cathedral of León (Spain), but also other Christian figures, such as the Saint Theodore from Chartres (France). Pages 124–125 include an early short list of red-figure lekythoi arranged by groups/types (some unnamed), with a short description of their characteristic features followed by inventory numbers and very brief subject descriptions. On page 127, there is also a list of Euphronios vases found in Hartwig 1893.

The last page of the notebook (p. 128) contains the ballad “Ich bin durchs Leben auf dich zugegangen” by Börries von Münchhausen, a German poet who enjoyed some popularity before he aligned with Hitler’s ideology after World War I. On the same page, in a different handwriting, are two bibliographical references: Ebe 1898 and Dehio 1905–1908.

The notebook was purchased in Athens.

Use of “master.”

Notebook 77 Autumn 1908 (est.)

*Collections:* Munich (pp. 192–282); Munich, Gyps-Museum (and various vases in other museums, from photos, pp. 1–17).

*Addresses:* Hôtel Germania, Senefelderstrasse (Munich).

*Affiliation:* Christ Church.

*Comments:* This notebook is particularly rich in attributions to painters whose names Beazley changed later on, such as “Socrates Master” for the later Berlin Painter, “Berlin Pelike Master” for the Washing Painter, or “Brussels Master” for the Paris Gigantomachy Painter.

The last pages include the usual lists of Renaissance artists.

Use of “master.”

Notebook 137 Autumn 1908 (est.)

*Collections:* Vienna, K. K. Museum für Kunst und Industrie (pp. 1–28); Vienna, Hofmuseum (pp. 29–86); Vienna, Universität (pp. 87–96).

*Addresses:* Hôtel City, Wallfischgasse (Vienna).

*Affiliation:* None given.

*Comments:* This notebook includes extensive notes on paintings by the Gothic Flemish painter Geertgen tot Sint Jans, among them, the painting *Bewening* (Lamentation for Christ), which was in the Kunsthistorisches Museum Gemäldegalerie. Beazley even sketches parts of figures (the nose of Mary Magdalene) and of the landscape (trees in the background) and—as he does with vases—also notes similarities with other paintings in different collections.

The Kaiserliche Königliche Österreichische Museum für Kunst und Industrie is today the MAK, Österreichisches Museum für angewandte Kunst/Gegenwartskunst.

For the dating of this notebook, please refer to Notebook 138.

Use of “master.”

Notebook 138 Autumn 1908 (est.)

*Collections:* Vienna (pp. 96–153); Munich (pp. 283–285); Brussels (pp. 9–39).

*Addresses:* Hôtel City, Wallfischgasse (Vienna); Hôtel Germania, Senefelderstrasse (Munich); Hôtel de Bordeaux, rue du Midi (Brussels).

*Affiliation:* None given.

*Comments:* Beazley seems to have been using Notebooks 77, 78, 137, and 138 in parallel. Notebook 138 interrupts the series of Notebooks 77 and 78 to include a couple of pages on the Munich collection, which allows us to place this notebook chronologically in the same period; stylistic analysis as well as the name of his hotel in Munich both support this dating. The notes regarding the vases in Brussels are slightly later than the rest of the notebook and follow the sequence initiated in Notebook 1.

Like the previous notebook, this one also includes many notes about Renaissance and Baroque paintings.

Use of “master.”

Notebook 78 Autumn 1908 (est.)

*Collections:* Munich (pp. 286–298, 298–377).

*Addresses:* Hôtel Germania, Senefelderstrasse (Munich); Hôtel Bavaria, Schillerstrasse (Munich); Hôtel zum Reichstag (Berlin).

*Affiliation:* Christ Church.

*Comments:* This notebook seems to comprise two different trips or, at least, visits to the Munich collections. Collection pages 286–298 (crossed out) would correspond to the first visit, when Beazley presumably stayed at the Hôtel Germania, while the second batch of numbers, pages 298–377, would belong to the second visit. That would also explain why the address “Christ Church, Oxford” (and that of the Hôtel Germania) are crossed out, and those of the Hôtel Bavaria and Hôtel zum Reichstag show a different handwriting (but still Beazley’s own). We cannot be certain about the date of this second visit, but judging by the style of the notes, it is possible that not much time passed between the two occasions.

Page 22 shows a later annotation that provides a terminus ante quem for the notebook: the attribution of the volute krater in the Antikensammlungen with inv. no. 2381 (*BAPD* 202099) to the Nikoxenos Master, for which Beazley gives the date February 1, 1912, in parentheses.

Use of “master.”

Notebook 69 Autumn 1908 (est.)

*Collections:* Berlin (pp. 28–177).

*Addresses:* Hôtel Hollstein, Königgrätzer (now Stresenmannstraße/Ebertstraße); Hôtel Coburg, Georgestrasse; Hôtel zum Reichstag (all in Berlin).

*Affiliation:* Christ Church.

*Comments:* As usual in these early notebooks, this one also includes a long list of Italian “masters” and works, including Fra Angelico, Masaccio, Donatello, Giorgione, Sansovino, della Robbia, and many more.

Use of “master.”

Notebook 1 Autumn 1908 (est.)

*Collections:* Berlin (pp. 178–203); Brussels (pp. 1–8); London, British Museum (pp. 1–60).

*Addresses:* Hôtel Hollstein, Königgrätzerstrasse (Berlin); Jumet (Charleroi, Belgium).

*Affiliation:* Christ Church.

*Comments:* The notebook was purchased at Heinrich Schultze Nachf. Geschäftsbücherfabrik, Berlin.

Use of "master."

## NOTEBOOKS FROM 1909

Notebook 39\* Spring 1909 (est.)

*Collection:* Paris, Louvre (pp. 1–96).

*Addresses:* Hôtel Jacob, rue Jacob (Paris); Hôtel Foyot, rue de Tournon (Paris).

*Affiliation:* Christ Church.

*Comments:* During the Easter break of 1909, Beazley was in Paris with Flecker and other friends, as evidenced by Flecker's own letter to his parents (Sherwood 1973, p. 84). Notebooks 39, 42, 2, 44, and 33 likely belong to this moment, respectively.

Use of "master."

Notebook 42\* Spring 1909 (est.)

*Collection:* Paris, Louvre (pp. 97–139); Paris, Cabinet des Médailles (pp. 93–149).

*Addresses:* 44 rue Jacob (Paris).

*Affiliation:* Christ Church.

*Comments:* Beazley's stay in Paris during the Easter vacation of 1909 is confirmed by a letter from Flecker to his parents (see comments on Notebook 39).

Use of "master."

Notebook 2 Spring 1909 (est.)

*Collections:* London, British Museum (pp. 61–146); Leiden (pp. 1–21); Paris, Louvre (pp. 150–156)

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* The notes of the three collections might not be fully contemporary, as there are slight differences in style. The core of the notebook covers the British Museum collection, which might have followed immediately after Notebook 1 (of autumn 1908), whereas the section on Paris would belong to a slightly later time, but one that is still earlier than the Leiden installment.

Beazley's stay in Paris during the Easter vacation of 1909 is confirmed by a letter from Flecker to his parents (see comments on Notebook 39).

The notebook was purchased at Clarke and Davies, London.

Use of "master."

Notebook 43\* Spring 1909 (est.)

*Collections:* Paris, Louvre (pp. 157–261).

*Addresses:* Hôtel Jacob, rue Jacob (Paris); Hôtel de l'Université, rue de l'Université (Paris).

*Affiliation:* None given.

*Comments:* Use of "master."

Notebook 44\* 1909 (est.)

*Collections:* Paris, Louvre (pp. 262–366).

*Addresses:* 44 rue Jacob (Paris).

*Affiliation:* Christ Church.

*Comments:* Page 24 contains notes about the red-figure oinochoe G240 that is attributed to the Dutuit Painter (*BAPD* 203152). Beazley writes "tracing *ap. me*"

and the abbreviation “*JHS*” next to the inventory number of the vase. In other words, he indicates that he did a tracing of the vase (which is kept in the Beazley Archive), and that it was published in the *Journal of Hellenic Studies* in 1913 (Beazley 1913a), which offers a terminus ante quem for the notebook. In the notebook, the vase is attributed to the Archinos Master, an earlier name for the Dutuit Painter. A close inspection of this area of the page reveals shadows of letters that would probably belong to an earlier attribution that was erased at some point.

Indications next to the vase entries of tracings or photographs that he owns are not restricted to this notebook but are fairly common in all of them.

Beazley’s stay in Paris during the Easter vacation of 1909 is confirmed by a letter from Flecker to his parents (see comments on Notebook 39).

Use of “master.”

Notebook 33\* Spring 1909 (est.)

*Collections:* Glasgow (pp. 1–6); Edinburgh (pp. 1–24); Liverpool (pp. 1–8); Birmingham (pp. 1–7); Boulogne (pp. 1–10); Rouen (pp. 1–7); Paris, Louvre (pp. 367–404).

*Addresses:* Hotel Foyot (Paris).

*Affiliation:* Christ Church.

*Comments:* The notes of the British collections seem to be slightly earlier than those of Paris. The last pages include annotations about other works of art in Rouen, Birmingham, and Liverpool, as well as vases featured in the June 1910 issue of the *Bulletin of the Metropolitan Museum of Art, New York (BMMA)*. Beazley still refers to the Dutuit Painter as the Archinos Master, as in the previous notebook.

Beazley’s stay in Paris during the Easter vacation of 1909 is confirmed by a letter from Flecker to his parents (see comments on Notebook 39).

The Hôtel Foyot was destroyed in 1937.

Use of “master.”

Notebook 3 1909–1910 (est.)

*Collections:* London, British Museum (pp. 147–215); Harrow (pp. 1–7); London, British Museum (pp. 216–233).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* The notes for the British Museum are interrupted by the pages with the Harrow School collection. These include the notes about the name vase of the Harrow Painter, which Beazley published in 1916 (Beazley 1916b). He acknowledges M. P. Lascelles for permission to publish vases from the Harrow School Museum.

Julia Walton (pers. comm. June 17, 2016) confirmed that there are no records of Beazley’s visit in the archives of the Harrow School.

Use of “master.”

## NOTEBOOKS FROM 1910

Notebook 61 1910 (est.)

*Collections:* “America” (mainly New York, from publications) and various other collections (pp. 1–112).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Notebooks 61 and 62 contain notes about vases from American collections, mainly those in New York. These do not derive from firsthand inspection (Beazley did not travel to America until 1914) but are extracted from publications,

mainly the *BMMA* (years 1909–1910), as well as photographs of vases sent to him. The notebook also covers vases in Boston, Leipzig, and Oxford.

Use of “master.”

Notebook 62 1910 (est.)

*Collections:* “America” (mainly New York, from publications) (pp. 113–146); London, British Museum (pp. 234–253).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Apart from the notes about vases in American collections, this notebook also includes a number of pages with works in the British Museum that can be dated roughly to the same time.

Use of “master.”

Notebook 5 1910 (est.)

*Collections:* London, British Museum (pp. 254–353).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Page 45 of this notebook is illustrative of the kind of information that this material can contribute to the study of Athenian potters and painters. This page contains a red-figure pelike in the British Museum (inv. no. E362: *BAPD* 206764) that Beazley ultimately would attribute in 1925 to an “undetermined Mannerist” in *Attische Vasenmaler* (p. 248). In the notebook, he attributes the same vase to the “Schwerin Master,” a name that he will not retain later on, and he dates the attribution to 1913 (which is not contemporary with the main annotations on the vase). As Thomas Mannack kindly suggested to me, it is highly likely that this is an early name for the later Nausicaa Painter, to whom is later attributed a red-figure bell krater in the Staatliches Museum of Schwerin (*BAPD* 214651). At this early stage, Beazley attributed the vase in London to the same hand, then later disregarded it, opting for the more general “Early Mannerist” in *ARV*<sup>2</sup> (p. 585, no. 34).

Use of “master.”

Notebook 6 1910 (est.)

*Collections:* London, British Museum (pp. 354–428).

*Addresses:* Hotel Cecil (London).

*Affiliation:* Christ Church.

*Comments:* The Hotel Cecil (80 Strand, London) was requisitioned for the war effort in 1917.

Use of “master.”

Notebook 7 1910 (est.)

*Collections:* London, British Museum (pp. 429–521).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Use of “master.”

Notebook 70 Autumn 1910 (est.)

*Collections:* Berlin (pp. 204–283); Dresden (pp. 1–24).

*Addresses:* Hôtel Coburg, Georgenstrasse (Berlin); Hôtel Kaiser Wilhelm (Dresden); Hôtel zum Reichstag (Berlin).

*Affiliation:* Christ Church.

*Comments:* This notebook contains Beazley's notes on the name vase of the Berlin Painter (notebook pp. 29–31.1; collection sequence pp. 255–260), which he published in 1911 (Beazley 1911). The estimated date for the notebook is 1910 as it contains the collection sequence prior to Notebook 71, which is dated to 1911 on the basis of external evidence.

There are two main reasons why I do not place Notebook 70 immediately before Notebook 71 and give both the same date of 1911: (1) the notes on the Berlin Painter's name vase, which I assume must precede the 1911 *JHS* publication; and (2) the hotel sequence on the first page of the notebook. There is a first hotel name written at the same time as Beazley's name on the top right of the page in a relatively thick and pale pencil. As usual, the hotel name was crossed out when he moved to the hotel in Dresden, the address of which shows the same characteristics. But the Dresden hotel was crossed out, too, at a later stage, and "Hôtel zum Reichstag, Berlin" was added below. The handwriting of this last address, in a thinner and sharper pencil, differs from the previous ones but is very close to the one on Notebook 71 (same hotel, uncrossed in both notebooks). This indicates that Beazley took this notebook on his trip to Berlin in the following year when he probably revised his notes. Further revisions were made later on, as can be inferred from the occurrence of the denomination "painter" added to some of the vases (e.g., Nausicaa Painter on the bottom right hand side of p. 4). The denomination "painter" starts to appear in this notebook; however, as explained above (p. 757), it is not contemporary with the notes on the vases but is the result of Beazley's later and frequent revisions of the attributions.

I would like to thank Richella Doyle, Executive Secretary of the Society for the Promotion of Hellenic Studies, for confirming that the 1911 volume of the *JHS* was indeed published later that year (pers. comm. June 23, 2016).

Use of both "master" and "painter."

Notebook 88 Autumn 1910 (est.)

*Collections:* Leipzig, University Museum (pp. 1–60); Leipzig, Kunstgewerbemuseum (pp. 61–67); Dresden (pp. 25–32); Dresden, Kunstgewerbemuseum (pp. 33–34); Naumburg (not vases, pp. 1–8).

*Addresses:* Lebeschôtel, Parkstrasse (Leipzig); Hôtel Kaiser Wilhelm (Dresden).

*Affiliation:* Christ Church.

*Comments:* Page 10 contains an attribution dated to 1914. The pages related to Naumburg contain sketches of various features of the choir screen of the cathedral (e.g., the Crucifixion and the draperies of St. John and Mary.)

Use of "master."

Notebook 89 Autumn 1910 (est.)

*Collections:* Würzburg (pp. 1–62).

*Addresses:* Bahnhofhotel (Würzburg).

*Affiliation:* Christ Church.

*Comments:* This notebook might be earlier.

Use of "master."

Notebook 87 Autumn 1910 (est.)

*Collections:* Würzburg (pp. 63–84); Bonn (pp. 1–21).

*Addresses:* Bahnhofhotel (Würzburg).

*Affiliation:* Christ Church.

*Comments:* This notebook might be earlier. Notebook 127, the earliest one, already contained a first installment of the collection in Bonn (pp. 1–25), but Beazley

might have forgotten about it and started this notebook at page 1 again instead of resuming from page 26. Like Notebook 89, Notebook 87 might also be earlier.

Use of "master."

Notebook 84 Autumn 1910 (est.)

*Collections:* Mannheim (pp. 1–26); Heidelberg (pp. 1–44); Karlsruhe (pp. 1–29); Strasburg; Florence; Vatican (pp. 182–231).

*Addresses:* Hôtel Kronprinz (Mannheim); Hôtel Reichspost (Heidelberg); Hôtel Victoria (Karlsruhe); Hôtel National (Strasbourg); Pensione Scandinavia, 53 corso dei tintori (Florence); 52 via Valadier (Rome).

*Affiliation:* Christ Church.

*Comments:* The last pages of the notebook include references to works from the Galleria Corsini, the collection Carrand au Bargello at the Museo Nazionale di Firenze, and the collections of the Uffizi.

Beazley published fragments of Euergides' cup from the Heidelberg University collection (inv. no. 19: *BAPD* 200812), in Beazley 1913b.

Use of "master."

Notebook 131\* late 1910 (est.)

*Collections:* Rome, Vatican (pp. 232–259); Rome, Conservatori (pp. 1–7); Rome, Marshall (p. 1); Rome, Hauser (pp. 1–5); Rome, Castellani (pp. 1–73); Rome, Hartwig (pp. 1–12); Rome, Jandolo (p. 1); Naples (pp. 185–214).

*Addresses:* 52 via Vala[dier] (Rome); Pensione Dinesi, 49 via dei Mille (Naples).

*Comments:* On the last page of the notebook, there is an address "28 via Gregoriana," which is the location of the Bibliotheca Hertziana of the Max Planck Institute for Art History. It was founded by donation of Henriette Hertz in 1912, but the installation of the library on the ground floor of the Palazzo Zuccari started in the winter of 1910–1911,<sup>55</sup> the time when Beazley might have visited.

Apart from the sequence with the next securely dated notebook, Notebook 118, a request that Beazley makes to Donald Robertson in a letter dated January 23, 1911 (see comments on Notebook 118) anchors this notebook chronologically. Beazley writes:

If Hauser shows you the plates of the next *Heft* of *FRH*, I wish you'd note the number of the 2 Panathenaic amphorae by the Berlin-Master (on one page: Perseus and Medusa; Her.[akles] and Apollo). I noted it on an old envelope and have mislaid the envelope. I think it was 134.

He is obviously referring to plate 134 of *FR*, a series that Hauser joined after Furtwängler's death in 1907.

Augusto Castellani died in 1914.

Use of "master."

Notebook 118\* December 1910–January 1911 (est.)

*Collections:* Rome, Hartwig Apparatus (pp. 1–12); Rome, Deutsches Archäologisches Institut (DAI) Apparatus (pp. 1–28); Naples (pp. 215–217); Florence (pp. 243–251); Paris, Petit Palais (pp. 1–19); Paris, Louvre (pp. 405–419).

*Addresses:* Pensione Dinesen, 49 via dei Mille (Naples).

*Affiliation:* Christ Church.

*Comments:* It has been possible to date this notebook thanks to a letter to the Robertsons dated January 23, 1911, in which Beazley shares with them a number of details about his recent trip from Naples to Paris. He advises them not to miss a

55. See <http://www.biblhertz.it/en/institute/history-of-the-institute/>.

particular vase if they happen to be in Naples, a red-figure aryballos (Museo Archeologico Nazionale 86055/RC177: *BAPD* 200996) that he describes in these terms:

one of the most precious vases I have ever seen . . . as light as a feather, with five little men scraping themselves like mad. Early red figure—Epiktetan Kleophradean, like the Vienna Epiktetos amphora. You will roar with laughter at a mannie looking down his own back. It is in the Cumana room, inside a krater on the floor.

He includes a sketch of this man in the letter, very similar to the one he draws in the notebook (p. 28). He later attributed this aryballos to the Kleomelos Painter. In the letter, he also mentions that he stopped in Florence for a day to have a look at “a splendid example of the Berlin master,” an amphora of Panathenaic shape (Florence, Museo Archeologico Etrusco 3989: *BAPD* 201822).

Sherwood’s (1973, p. 95) mention that Flecker and Beazley shared a room in Paris during Christmas 1910, when the second was working at the Louvre, helps anchor this notebook.

Beazley acknowledges Dr. Köster and Dr. Delbrück for allowing him to inspect the Apparatus of the Berlin Museum and of the DAI in Rome (Beazley 1911, p. 276).

Use of “master.”

## NOTEBOOKS FROM 1911

Notebook 128\*

April 1911 (est.)

*Collections:* Bologna (pp. 189–209); Orvieto, Museo Civico (pp. 128–133); Orvieto, Faina (pp. 134–142); Vatican (pp. 260–274); Rome, Villa Giulia (pp. 100–112, 113–119); Rome, Museo Kircheriano (pp. 5–6); Rome, DAI Apparatus (pp. 29–36); Corneto (pp. 89–103); Corneto, Bruschi (pp. 33–44); Florence (pp. 252–269).

*Addresses:* Hôtel Pellegrino (Bologna); 53 corso dei Tintori (Florence); Albergo Belle Arti (Orvieto); Pensione Hayden, piazza Poli (Rome); Albergo Tarquinia (Corneto); 53 corso dei Tintori (Florence); Hôtel Brun (Bologna); Scuola Britannica, Palazzo Odescalchi (Rome).

*Affiliation:* Christ Church.

*Comments:* This notebook can be dated thanks to several letters to the Robertsons and one to Gisela Richter. In the first, written in Oxford on March 9, 1911, Beazley mentions that he intends to go to Florence with his mother in a fortnight, and that they shall reach the city on about the 25th of the month. In the second, postmarked in Rome on April 11, 1911, he explains that they had been to Bologna, Florence, and Orvieto, and that they are getting near the end of a week in Rome. This is precisely the itinerary of Notebook 128. Finally, on April 14, 1911, he sent another postcard (Fig. 7), this time from Florence, with an allegorical drawing of four animals (a gull, a pelican, one other unidentified animal, and a frog) over the words “Roma Aeterna,” which he explains in these terms: “these are meant to typify American, German, English and French tourists.” On April 12, 1911, he sent a letter to Gisela Richter from Tarquinia (Corneto), as Joan Mertens (pers. comm. July 24, 2016) kindly lets me know.

The two last addresses, the Hôtel Brun and the BSR, belong to a different trip (see Notebook 95).

On one of the last pages, he includes a list of works published in various issues of the *BMAA* from 1907 to June 1910.

Use of “master.”

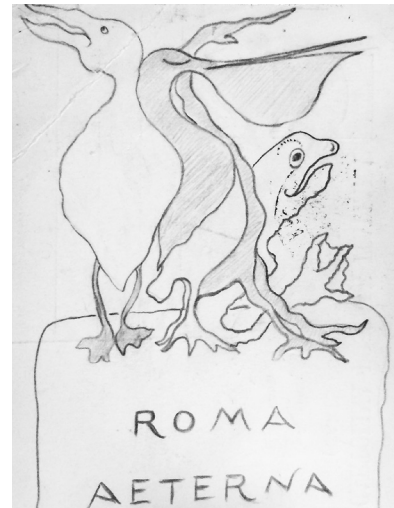


Figure 7. Postcard sent by Beazley to the Robertsons from Florence on April 14, 1911. From left to right, the sketch shows a gull, a pelican, an unidentified animal, and a frog, which Beazley explains represent American, German, English, and French tourists in Rome. Courtesy Beazley Archive, Classical Art Research Centre, University of Oxford

Notebook 111 April 1911 (est.)

*Collections:* Florence (pp. 270–282); Lewes House (pp. 147–216, 246–292).

*Addresses:* 53 corso dei Tintori (Florence); Hôtel Regina (Venice).

*Affiliation:* Christ Church.

*Comments:* Although Beazley gives an address in Venice, the notebook does not seem to include any vases in Venetian museums.

Use of “master.”

Notebook 79 Summer 1911 (est.)

*Collections:* Munich (pp. 378–467); Altenburg (pp. 1–52).

*Addresses:* Hôtel Bavaria, Schillerstrasse (Munich); Europäischer Hof (Altenburg).

*Affiliation:* Christ Church.

*Comments:* In a letter sent to the Robertsons from Berlin on August 29, 1911, Beazley mentions that he “had a splendid time in Munich with Sutton.” The overall style of the notebook fits nicely within that chronology.

Use of “master.”

Notebook 71 August 1911 (est.)

*Collections:* Berlin (pp. 284–384); Berlin, Gerhard’s Apparatus (pp. 1–55).

*Addresses:* Hôtel zum Reichstag (Berlin).

*Affiliation:* None given.

*Comments:* The date for this notebook is given by the next notebook in the sequence containing the Berlin collections (Notebook 72), which external evidence allows us to date to the summer of 1911 (see comments to Notebook 72). Page 68 includes an attribution of a cup in Gerhard’s Apparatus to Oltos next to the date “1913” in brackets, which indicates a revision of the notes at that time.

Use of both “master” and “painter.”<sup>56</sup>

Notebook 72\* August–September 1911 (est.)

*Collections:* Berlin (pp. 385–451); Schwerin (pp. 1–33); Copenhagen, National Museum (pp. 166–192); Brunswick (pp. 1–25); Aachen (pp. 1–2); Hanover (pp. 1–5); Brussels (pp. 40–41).

*Addresses:* Hôtel zum Reichstag (Berlin); Stern’s Hôtel (Schwerin); Palads Hotel (Copenhagen); Hôtel Monopol (Brunswick); Hôtel du Nord (Aachen); Hôtel du Régent (Brussels); Grand Place (Gosselies).

*Affiliation:* Christ Church.

*Comments:* We can date this notebook thanks to a letter sent to the Robertsons, postmarked August 29, 1911, and written from the Hôtel zum Reichstag in Berlin. Beazley tells them that he wanted to go to St. Petersburg, but the museum was closed “as usual.” Instead, he is going to Copenhagen “in a day or two,” stopping at Schwerin on the way, where he intends to solve the “Pistoxenos-problem.”

The notebook was purchased at A. Gerspacher, Friedrichstrasse 79, Berlin.

Use of both “master” and “painter.”

Notebook 143 August–September 1911 (est.)

*Collections:* Brussels (pp. 42–140); Louvain (pp. 1–6); Leiden (pp. 22–62); London, British Museum (pp. 817–823).

*Addresses:* Grand Place (Gosselies); Hôtel Futura (Leiden).

*Affiliation:* Christ Church.

*Comments:* The notebook resumes the sequence for Brussels from Notebook 72. The notes of the British Museum follow the sequence from Notebook 8, of 1913, and are therefore later than the rest of the notebook. This is also suggested by the

56. For this and subsequent notebooks that use the combination of “master” and “painter” attributions, see the comments on Notebook 70.

way in which the names of the collections are arranged on the small title space on the front cover: the names “BRUXELLES,” “LOVVAIN,” and “LEIDEN,” all in capital letters, are equally spaced in the center, and “BM 817–823,” in different handwriting, is squeezed in beneath.

Use of “master.”

Notebook 73 August–September 1911 (est.)

*Collections:* Berlin (pp. 452–483).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The notebook contains the reattribution of the vase Berlin, Antikensammlung F4037 (*BAPD* 207737) from the Dutuit Master to the Yale Lekythos Painter.

Use of both “master” and “painter.”

Notebook 152 September 1911 (est.)

*Collections:* Copenhagen, National Museum (pp. 1–165).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* This notebook must have been written in parallel with Notebook 72, which can be dated to August–December 1911.

Use of both “master” and “painter.”

Notebook 47 1911–1912 (est.)

*Collections:* Paris, Louvre (pp. 420–565).

*Addresses:* Hôtel de l’Université, rue de l’Université; Hôtel Foyot, rue de Tournon (all Paris).

*Affiliations:* None given.

*Comments:* The Hôtel Foyot was destroyed in 1937.

On page 34 of this notebook (collection p. 480), Beazley indicates that he has a tracing of the Louvre cup G156 (*BAPD* 202280), of which he also offers a sketch in the notebook and adds the notation “B.S.A.” Indeed, the tracing was published in volume 18 of the *BSA* (Beazley 1911–1912, fig. 5).

Use of “master.”

Notebook 45 1911–1912 (est.)

*Collections:* Paris, Cabinet des Médailles (pp. 134–252).

*Addresses:* 44 rue Jacob; Hôtel de l’Université, rue de l’Université; Hôtel Foyot (all Paris).

*Affiliations:* None given.

*Comments:* The Hôtel Foyot was destroyed in 1937.

Use of “master.”

## NOTEBOOKS FROM 1912

Notebook 48 January 1912 (est.)

*Collections:* Paris, Cabinet des Médailles (pp. 253–268); Paris, Louvre (pp. 566–574).

*Addresses:* Hôtel de l’Université, rue de l’Université (Paris).

*Affiliation:* None given.

*Comments:* The notebook was purchased at Papeterie, Fournitures Classiques G. Gouillet, Paris.

Use of “master.”

## Notebook 46\*

January 11, 1912 (dated JB)

*Collections:* Compiègne (pp. 1–50); Musée Vivienel; Paris, Cabinet des Médailles (pp. 269–349).

*Addresses:* Hôtel de l'Université, rue de l'Université (Paris).

*Affiliation:* None given.

*Comments:* This trip is mentioned in a letter to Petica Robertson dated February 7, 1912. A letter to Reginald Wilenski, written on January 13, 1912, from the Café Vachette in Paris, also comments on it. In this letter, Beazley tells Reginald about his stay in the French capital and mentions a short trip to Compiègne on January 11, where he discovered the ninth example by the hand of Euthymides. He plans to stay in Paris until the following Wednesday at least (January 17) and complains that he lost much time because the Louvre was shut most days, and Edmond Pottier was away. The experience in the Cabinet des Médailles apparently did not go very well—"bitter old and sordid man," he says about the curator. In the same letter, he tells about Gow's and his descent into the "fecality of Paris" by visiting the *revue* at the famous Bataclan theater. A postmark dates a humorous postcard sent to Wilenski from Paris on January 17, in which a desperate Beazley begs the "master" to help him in an important matter:

"You will hardly believe it. I couldn't keep my hands off my picture, and in an insane moment I scraped some of it away! I haven't removed any of the original paint but I have taken some of the restoration off and made a gash. I want you, if you care for me at all, to take some honey-brown colour and restore the restoration! It will take you five minutes and it will set the picture to right and hide my shame from my co-owner [presumably, Andrew Gow]. . . . Please, do this for me dear Master."

Then, he self-schedules his visit to Wilenski's studio in London for Friday at 11 a.m. Since the postmark is the 17th (Wednesday), we can assume that he planned to be back in England not on that coming Friday but by January 26.

The notebook was purchased at F. Flammarion and A. Vaillant, Paris.

Use of "master."

## Notebook 95\*

March 20–25, 1912 (est.)

*Collections:* Bologna (pp. 210–359); London, British Museum (pp. 592–601).

*Addresses:* Hôtel Brun (Bologna); Scuola Britannica, Palazzo Odescalchi (Rome).

*Affiliation:* Christ Church.

*Comments:* Of all the notebooks containing the collections from Bologna, this appears to be the best candidate to be connected with a letter to the Robertsons dated March 12, 1912, sent "from the café of Cleopatro Cobiانchi, Bologna." Further to this, some correspondence with Reginald Wilenski and with Mrs. Wilenski helps anchor the date of the trip. On March 20, 1912, Beazley was on his way to Bologna and sent a set of two postcards to Reginald: one bears Beazley's humorous attempt at Futurist-style painting, and the other includes the key to that painting, which he entitles "Futurist Capo-Fergon[?]. Someone-you-know-delayed-in-Milan." On Saturday, March 23, he writes to Mrs. Wilenski on letterhead from the Gran Hôtel Brun, telling her about the missed train in Milan and the postcard he had sent to Reginald from the station, and he shares his intention to stay in Bologna until Monday (March 25).

Use of "master."

Notebook 129\* March–April 1912 (est.)

*Collections:* Florence (pp. 283–320); Orvieto, Faina (pp. 143–150); Orvieto, Museo Civico (pp. 151–155); Orvieto, Faina (pp. 156–162); Vatican (pp. 275–294); Rome, Villa Giulia (pp. 120–140); Naples (pp. 218–219); Catania, Museo Municipale; Agrigento (pp. 10–13); Agrigento, Baron Gaspare Giudice (pp. 14–55).

*Addresses:* Scuola Britannica, Palazzo Odescalchi (Rome).

*Comments:* In the letter of March 12, 1912, mentioned above (see Notebook 95), Beazley tells Robertson that he is going to Sicily “soon,” which allows us to date this notebook (the first allotment of the collection at Agrigento was included in Notebook 115, dated June 1908).

This must have been the occasion when Beazley had access to the Campana fragments in Florence thanks to the generosity of Antonio Minto, the museum director (Bothmer 1985, p. 10; Iozzo 1996, p. 8; Sarti 2013, p. 182. I thank Mario Iozzo and Susanna Sarti for this information).

In the Beazley Archive, there is an “*urgentissima*” letter that was handed to Beazley at the BSR on behalf of one Mario Zuccarelli or Zucarrello, most likely an art dealer, asking Beazley to come to him “*subito*” at 52A via Babuino on April 3, 1912, to see a Greek vase (judging by the sketchy drawing, a Corinthian olpe) that he had bought the previous Friday.

In a letter of April 3, 1912, sent to Wilenski from Syracuse, Beazley mentions this stay in Rome: “Marshall was away when I visited Rome, but I saw Mrs. Marshall and she told me most important news.” Beazley is referring to Auguste Rodin and the Duchess of Choiseul’s first ever visit to Rome earlier that year (for this trip, see Butler 1996, pp. 467–469).

Use of “master.”

Notebook 113\* April 1912 (est.)

*Collections:* Palermo (pp. 1–139); Agrigento (pp. 56–81).

*Addresses:* Albergo Centrale (Palermo); Scuola Britannica, Palazzo Odescalchi (Rome).

*Affiliation:* None given.

*Comments:* Use of “master.”

Notebook 93\* April 1912 (est.)

*Collections:* Syracuse (pp. 1–162).

*Addresses:* Hôtel des Etrangers (Syracuse).

*Affiliation:* None given.

*Comments:* A letter to Wilenski sent from Syracuse on April 3, 1912, dates this trip. He also mentions his visit to Palermo (Notebook 113) on the forthcoming Sunday (April 7), where he was to meet Edgar Forsdyke, later Director and Principal Librarian of the British Museum from 1936 to 1950.

For the dating, see also comments to Notebook 95 and Notebook 129.

Some attributions/reattributions bear the date “1913.”

Use of “master.”

Notebook 112\* April 1912 (est.)

*Collections:* Syracuse (pp. 163–200); Rome, Villa Giulia (pp. 141–163); Vatican (pp. 295–317); Rome, Jandolo and Tavazzi.

*Addresses:* Scuola Britannica (Rome).

*Affiliation:* None given.

*Comments:* For the dating, see the comments on Notebook 95 and Notebook 129. Some attributions or reattributions bear the date "1913." There are no sketches of vases from the art gallery of Jandolo and Tavazzi that I could identify. He might have intended to take notes of objects in the auction of the Woodyatt Collection, which took place in Rome between April 15 and 19, 1912, the catalogue title of which he gives on page 82 of Notebook 9.

Use of "master."

## NOTEBOOKS FROM 1913

Notebook 8 1913 (est.)

*Collections:* London, British Museum (pp. 602–607, pp. 731–816); Deepdene, Hope (pp. 1–63).

*Addresses:* Imperial Hôtel, Russell Square (London).

*Affiliation:* Christ Church.

*Comments:* There is no solid evidence to date the following group of notebooks with vases from the British Museum, but the sequence for the Deepdene Collection, resumed in Notebook 153, provides some anchoring point, which is also supported by the style of the notebooks.

The Imperial Hotel in London was built in 1907 and went through extensive refurbishment in 1910, when the adjacent Bolton House was demolished to make space for the hotel's extension (Harris 1995, pp. 74–75). The Hope Collection went under the hammer in 1917.

There are traces of several attributions that were later erased, with a new one added after 1916, when Beazley starts to use "painter."

One of the last pages contains a poem based on the *Divine Comedy* that Beazley made with his painters:

Vedrai . . .  
 Evergide che mille tazze finse  
 Vedrai Panfeo, e con Eufronio Smicro  
 Cleofrade che tutti gli altri minse  
 Quell'altro ateniese, accanto a loro,  
 Che di Berlino l'anfora dipinse  
 [. . .] Brigo e il buono Apollodoro<sup>57</sup>

Use of both "master" and "painter."

Notebook 9 1913 (est.)

*Collections:* Lewes House (pp. 217–245); London, British Museum (pp. 609–730).

*Addresses:* Imperial Hotel (London).

*Affiliation:* None given.

*Comments:* The acquisition dates (1912) of some of the vases provide a terminus post quem for this notebook; for example, London, British Museum 1912,0709.1.

Use of "master."

Notebook 10 1913 (est.)

*Collections:* Boulogne-sur-Mer (pp. 11–44); London, British Museum (pp. 819–923).

*Addresses:* Hôtel du Louvre (Boulogne).

*Affiliation:* Christ Church.

*Comments:* This notebook captures several visits to the British Museum, as can be inferred from the way in which Beazley indicates the page ranges on the

57. I thank Milena Melfi for her help with the transcription of the poem.

first page: in one visit, he did pages 819–848; in the second, pages 848–860; and the last one covered pages 860–923.

The last pages include annotations from journals and auction catalogues, the latest of which date to 1913.

Use of “master.”

Notebook 11 1913 (est.)

*Collections:* London, British Museum (pp. 924–1058); Harrow, Harrow School (pp. 8–14).

*Addresses:* Imperial Hôtel, Russell Square (London).

*Affiliation:* Christ Church.

*Comments:* Some attributions/reattributions in this notebook bear the dates 1919 and 1922.

Use of “master.”

Notebook 12 1913 (est.)

*Collections:* London, British Museum (pp. 1059–1221); London, South Kensington Museum.

*Addresses:* Imperial Hôtel, Russell Square (London).

*Affiliation:* Christ Church.

*Comments:* Some attributions/reattributions in this notebook bear the date 1922.

South Kensington Museum was the official name of today’s Victoria and Albert Museum from to 1854 to 1899.

Use of “master.”

Notebook 13 1913 (est.)

*Collections:* London, British Museum (pp. 1222–1366).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The acquisition date (1912) of some of the vases gives a terminus post quem for this notebook; for example, London, British Museum 1912,0626.243.

Some attributions/reattributions in this notebook bear the date 1922.

Use of “master.”

Notebook 35 1913 (est.)

*Collections:* London, Ricketts and Shannon; Manchester (pp. 1–8); Castle Ashby (pp. 1–66).

*Addresses:* 296 King’s Road, Chelsea (London).

*Affiliation:* None given.

*Comments:* Beazley’s own acknowledgment of his visit to Castle Ashby (1929, p. 1) dates this notebook:

My own acquaintance with the collection goes back to 1913, when Lord Northampton kindly allowed me to pay several visits to Castle Ashby. . . . In 1927 Lord Northampton gave me permission to resume my studies of his vases. This time I had the assistance of my wife; and her photographs are the prime justification of this article.

There is no notebook that would correspond to the 1927 visit. It is likely that he was already using loose-leaf sheets by that time.

Charles Ricketts died in 1931, and Charles Shannon in 1937.

Use of “master.”

Notebook 153 Summer 1913 (est.)

*Collections:* Paris, Petit Palais (pp. 20–47).

*Addresses:* Hôtel de l'Université, 22 rue de l'Université (Paris).

*Affiliation:* Christ Church.

*Comments:* Beazley still uses the name “See-Saw Master” for the later Pig Painter after a fragmentary hydria in Boston with a seesaw scene that he would later attribute to the Leningrad Painter. The name is retained in *Attic Red-Figured Vases in American Museums* (1918) but was abandoned in *Attische Vasenmaler des rotfigurigen Stils* (1925).

Much of the notebook is unused.

It might belong to the same batch as the ones just listed below, although the evidence is limited (see the comments on Notebook 117).

Use of “master.”

Notebook 117 Summer 1913 (est.)

*Collections:* Paris, Louvre (pp. 575–714).

*Addresses:* Hôtel de l'Université, rue de l'Université; Hôtel Foyot, rue de Tournon; 17 rue Campagne Première (all Paris).

*Affiliation:* Christ Church.

*Comments:* A postcard recently discovered at the Beazley Archive was sent to Beazley at the Christ Church address on August 16, 1913, and resent from there to the Hôtel Foyot, rue de Tournon, Paris. There are several notebooks with this address, so it is not easy to decide which of them, if any, would correspond with the 1913 travel, but Notebooks 117, 153, 116, 49, 50, and 146 are likely candidates.

Use of “master.”

Notebook 116 Summer 1913 (est.)

*Collections:* Rome, Barraco (pp. 1–2); Vatican (pp. 318–331); Rome, Villa Giulia (pp. 164–168); Rome, Antiquarium (pp. 1–2); Paris, Louvre (pp. 715–726).

*Addresses:* Albergo delle nazioni, Bocca di Leone (Rome).

*Affiliation:* Christ Church.

*Comments:* The Museo Barracco, on Corso Vittorio Emanuele II, opened its doors in 1905 to host the collection of sculpture and other works of art donated by Giovanni Barracco to the city of Rome. The building was demolished in 1938, and the artworks were transferred to the Capitoline Museum's warehouse, where they remained until 1948. The part of the notebook that contains the Rome collections might predate the Louvre section. There are no other instances of the hostel at Bocca di Leone Street among Beazley's notebooks. I place the notebook here in the chronology because of the sequential relation with the previous one (Notebook 116).

Much of the notebook is unused.

Use of “master.”

Notebook 49 Summer 1913 (est.)

*Collections:* Paris, Louvre (pp. 727–831).

*Addresses:* Hôtel Foyot, rue de Tournon; 17 rue Campagne Première (both Paris).

*Affiliation:* Christ Church.

*Comments:* Use of “master.”

Notebook 50 Summer 1913 (est.)

*Collections:* Paris, Cabinet des Médailles (pp. 350–368); Paris, Louvre (pp. 832–912).

*Addresses:* 17 rue Campagne Première (Paris).

*Affiliation:* Christ Church.

*Comments:* This notebook follows the style of the previous ones and resumes the Louvre sequence, which suggests that it was part of the same trip. Nevertheless, the external evidence for this group of notebooks is slim.

Use of “master.”

## NOTEBOOKS FROM 1914

Notebook 146\* December 1913–January 1914 (est.)

*Collections:* Paris, Louvre (pp. 913–934); Lecce (pp. 18–51); Athens (pp. 230–320).

*Addresses:* British School (Athens).

*Affiliation:* None given.

*Comments:* This notebook can be dated thanks to a couple of letters kept at the BSA. In one of them, dated November 20, 1913, Beazley requests that the Secretary arrange permission for him to see material in the National Museum of Athens in a fortnight’s time. The Secretary’s reply (copy letter) dated December 2, 1913, was positive, confirming that he would arrange the permissions with Athens staff and give him a “student” status. In addition, since the School is facilitating his request, the Secretary asks him to become a subscribing member, which he did a couple of days later. That is the reason why Beazley is listed as “honorary student” for 1914 in the 1913–1914 Annual Report of the School.

A mention of this 1914 stay in Greece is also found in a letter sent from Flecker to another of his lifelong friends, Frank Savery, on January 17, 1914, when he and Beazley were no longer friends. Flecker tells Savery that his parents had accidentally encountered Beazley at a station called Sion while on their way back from visiting him at the Swiss Sanatorium, where he was receiving treatment for tuberculosis. He writes (1926, p. 70):

They met in the train at a station called Sion on their way back, that scoundrel Jack Beazley of all people and made him write to me. He’s back from Greece—lucky beast.

Some attributions/reattributions in this notebook bear the date 1915.

The notebook was purchased at Slatter & Rose, Mitre House, 16 High Street, Oxford. Same style as Notebook 147 and Notebook 148.

Use of “master.”

Notebook 147\* December 1913–January 1914 (est.)

*Collection:* Athens (pp. 321–475).

*Addresses:* British School (Athens).

*Affiliation:* None given.

*Comments:* For the dating, see the comments on Notebook 146, directly above.

Some attributions/reattributions in this notebook bear the date 1914.

The notebook was purchased at Slatter & Rose, Mitre House, 16 High Street, Oxford. Same style as Notebooks 146 and 148.

Use of “master.”

Notebook 148\* January 1914 (est.)

*Collections:* Athens (pp. 476–598); Paris, Louvre (pp. 935–936).

*Addresses:* British School (Athens).

*Affiliation:* None given.

*Comments:* For the dating, see the comments on Notebook 146.

Some attributions/reattributions in this notebook bear the date 1920.

The notebook was purchased at Slatter & Rose, Mitre House, 16 High Street, Oxford. Same style as Notebooks 146 and 147.

Use of "master."

Notebook 133\* March 1914 (dated JB)

*Collections:* St. Peterburg (pp. 1–163).

*Addresses:* Grand Hôtel.

*Affiliation:* Christ Church.

*Comments:* Use of both "master" and "painter."

Notebook 134\* March 1914 (est.)

*Collections:* St. Petersburg (pp. 164–317); St. Petersburg, Stieglitz Museum.

*Addresses:* Grand Hotel.

*Affiliation:* Christ Church.

*Comments:* Use of both "master" and "painter."

Notebook 135\* March 1914 (est.)

*Collections:* St. Petersburg (pp. 318–436).

*Addresses:* Grand Hôtel.

*Affiliation:* Christ Church.

*Comments:* Annotations dated 1920.

Use of both "master" and "painter."

Notebook 136\* March 1914 (est.)

*Collections:* St. Petersburg (pp. 437–509).

*Addresses:* Grand Hotel.

*Affiliation:* Christ Church.

*Comments:* Annotations dated to 1920.

Use of both "master" and "painter."

Notebook 63\* Spring–summer 1914 (est.)

*Collections:* New York (pp. 1–157).

*Addresses:* Gotham Hôtel, 55th Street (New York); Essex Hôtel (Boston).

*Affiliation:* Christ Church.

*Comments:* Annotations dated to 1920 and 1922.

The notebooks of the American collections (Notebooks 63–68) are being studied by Susan Matheson, and therefore I shall not address them in any detail here. A concordance list of Yale vases in Notebook 68 has just been published in Matheson's last fascicle of the *Corpus Vasorum Antiquorum (CVA)* documenting the collection of the Yale University Art Gallery (Yale 2 [USA 39], pp. 138–139). Matheson is also working on a chronology of Beazley's trips within America during his 1914 visit.

Use of both "master" and "painter."

Notebook 64\* Spring–summer 1914 (est.)

*Collections:* New York (pp. 158–256); Boston (pp. 1–56).

*Addresses:* Hôtel Gotham, 55th Street (New York); Essex Hôtel (Boston).

*Affiliation:* Christ Church.

*Comments:* Annotations dated to 1920 and 1922.

Use of both "master" and "painter."

Notebook 65\* Spring–summer 1914 (est.)

*Collections:* Boston (pp. 57–209).  
*Addresses:* Hôtel Essex (Boston).  
*Affiliation:* Christ Church.  
*Comments:* Use of both “master” and “painter.”

Notebook 66\* Spring–summer 1914 (est.)

*Collections:* Boston (pp. 210–311).  
*Addresses:* Hôtel Essex (Boston).  
*Affiliation:* Christ Church.  
*Comments:* This notebook also includes annotations on gems and other art-works in Boston.  
 Use of both “master” and “painter.”

Notebook 67\* Spring–summer 1914 (est.)

*Collections:* Cambridge, Mass., Fogg Museum (pp. 1–18); Philadelphia, University Museum and Memorial Hall (pp. 1–57); Bryn Mawr (pp. 1–27).  
*Addresses:* Hôtel Essex (Boston); Hôtel Vendig (Philadelphia).  
*Affiliation:* Christ Church.  
*Comments:* Annotations dated to 1922.  
 This notebook also includes annotations on Renaissance paintings in the Fogg Museum and vases from the Loeb collection.  
 Use of “master.”

Notebook 68\* Summer 1914 (est.)

*Collections:* Baltimore, University and Robinson Collections (pp. 1–21); Yale (pp. 1–43); New York (pp. 257–264).  
*Addresses:* Hôtel St. Charles (Baltimore); 827 Sixth Street (Charleston, W.Va.); Hôtel Garde (New Haven).  
*Affiliation:* Christ Church.  
*Comments:* Use of both “master” and “painter.”

## NOTEBOOKS FROM 1915

Notebook 14 1915 (est.)

*Collections:* London, British Museum (pp. 1367–1469); London, Mrs. Hall (pp. 1–10).  
*Addresses:* None given.  
*Affiliation:* Christ Church.  
*Comments:* The parts concerning the British Museum collection seem to have been done over several visits. For the dating, refer to the comments to Notebook 15.  
 I am not sure if the Mrs. Hall on whose collection Beazley made notes is the prominent American archaeologist Edith Hayward Hall, who became Mrs. Dohan after marrying the Pennsylvanian lawyer Joseph Dohan in 1915. As far as I know, there is no evidence that she lived in London.  
 Use of both “master” and “painter.”

Notebook 15 1915 (est.)

*Collections:* London, British Museum (pp. 1470–1524); Blakiston; Weber; Sotheby.  
*Addresses:* Hôtel Cecil (London).  
*Affiliation:* None given.  
*Comments:* Like the previous notebook, this one seems to have been in use for some time. The earlier parts look similar to the previous examples with the

London vases, but they are not quite contemporary. The designation “master” still appears, but Beazley also uses “painter” throughout. While on other occasions I have considered the “painter” attributions as later revisions, this hypothesis does not seem to apply here: the painter attributions do not sit on previous erased or crossed-out ones but rather seem contemporary to the entries they accompany, and therefore they would point to a later date for those parts. A certain degree of hesitation can nevertheless be perceived between the use of “master” and “painter” in contemporary entries (e.g., collection p. 1486). The notebook could be dated to ca. 1915, with the Sotheby's vases being a later addition since they were auctioned in 1919 (see, e.g., *BAPD* 13536, included in this notebook).

The Hotel Cecil was requisitioned for the war effort in 1917.

Use of both “master” and “painter.”

## NOTEBOOKS FROM 1919

Notebook 139 1919 (est.)

*Collections:* Leiden (pp. 63–103); Hague, Scheurleer (pp. 61–123); Vienna, Hofmuseum (pp. 154–204).

*Addresses:* Hotel Bellevue (Hague); Pension Washington, Ebendorferstrasse (Vienna).

*Affiliation:* None given.

*Comments:* The Hofmuseum is today's Kunsthistorisches Museum, one of the two museums (the other is the Naturhistorisches Museum) built on the Ringstrasse, Vienna's grandest boulevard, at the end of the 19th century to host the various imperial collections previously housed in different palaces. It was officially opened on October 17, 1892, by Emperor Franz Joseph I. It retained the name Hofmuseum until November 1920, when it became the Kunsthistorisches Staatsmuseum Wien under the First Austrian Republic, and later just the Kunsthistorisches Museum.

The collection of the banker C. W. Lunsingh Scheurleer (1881–1941) now is partially in the Allard Pierson Museum and in the University Library of Amsterdam. Previously, it was displayed in the Musée Scheurleer in The Hague, built at the initiative of its owner and opened to the public in 1924 (*CVA*, The Hague 1 [Netherlands 1], p. iii). Beazley's visit precedes the opening of the Museum.

Use of “painter.”

Notebook 140 1919 (est.)

*Collections:* Vienna (pp. 205–502).

*Addresses:* Pension Washington, Ebendorferstrasse (Vienna).

*Affiliation:* None given.

*Comments:* This notebook also covers the collections located at the Hofmuseum/Kunsthistorisches Museum.

Use of “painter.”

Notebook 141 1919 (est.)

*Collections:* Vienna, Oesterreichisches Museum (pp. 503–537); Vienna, University (pp. 538–564); Vienna, Matsch (pp. 565–570); Vienna, Liechtenstein (pp. 571–609); Vienna, Frohlich (pp. 610–612); Vienna, Isolnay (pp. 612–613); Vienna, Liechtenstein (pp. 614–617); Vienna, Market (p. 619); Vienna, Trau (pp. 620–631).

*Addresses:* Pension Washington, Ebendorferstrasse (Vienna).

*Affiliation:* None given.

*Comments:* Today's MAK, Österreichisches Museum für angewandte Kunst/ Gegenwarts Kunst is referenced in the notebook as Österreichisches Museum. Previously, in Notebook 137 (of 1908), the name is given as K(aiserliche) K(önigliche) Österreichische Museum für Kunst und Industrie. This detail is important because

it offers a clue as to when the visit might have taken place, that is, after the end of World War I and the establishment of the First Austrian Republic in 1919 but before the integration of Austria into Nazi Germany in 1938, when the name changed again to Staatlichen Kunstgewerbemuseums in Wien.

Marion Meyer (pers. comm. July 21, 2016) kindly confirmed that there is no correspondence from or to Beazley in the archives of the Archäologische Sammlung of the University of Vienna.

Use of “painter.”

Notebook 82 1919 (est.)

*Collections:* Vienna, University (pp. 632–646); Bonn, University (pp. 22–116); Vienna, Estensische Sammlung (pp. 647–649).

*Addresses:* Pension Washington, Ebendorferstrasse (Vienna); Hôtel Continental (Bonn).

*Affiliation:* None given.

*Comments:* The Estensische Sammlung or collection of the Archduke Franz Ferdinand of Austria-Este was transferred to the Hofmuseum/Kunsthistorisches Museum after the murder of Ferdinand in Sarajevo in 1914, an event that precipitated World War I. The art historian Leo Planiscig, who had been the artistic advisor to the Archduke, was appointed curator of the exhibition, and later he became Director of Sculpture and Decorative Arts in 1933. He published the catalogue of the Estensische Collection in 1919.

Use of “painter.”

## NOTEBOOKS FROM 1922

Notebook 149 Summer 1922 (est.)

*Collections:* Athens (pp. 601–780).

*Addresses:* British School, odos Alopekis (Athens).

*Affiliation:* None given.

*Comments:* This notebook belongs to the same batch as Notebooks 150 and 151 (below) and can be dated to the summer of 1922 thanks to the information recorded in the proceedings of the “Annual Meeting of Subscribers 1921–1922” (*BSA* 25, 1921–1922, p. 439): “Mr. Beazley examined red-figured vases in the Museums at Athens, Eleusis and Myconos.” For the dating, see also Notebook 150, below.

Use of “painter.”

Notebook 150 August 1922 (est.)

*Collections:* Athens (pp. 781–1009); Eleusis (pp. 1–22).

*Addresses:* British School, odos Spevsippou (Athens).

*Affiliation:* None given.

*Comments:* This notebook belongs to the same batch as Notebooks 149 and 151 and can be dated to the summer of 1922 thanks to the information recorded in the proceedings of the “Annual Meeting of Subscribers 1921–1922” (*BSA* 25, 1921–1922, p. 439): “Mr. Beazley examined red-figured vases in the Museums at Athens, Eleusis and Myconos.”

The last pages contain a recommendation letter written directly in the notebook by Semni Papaspyridi (later Karouzou) to Mr. Kaselidis, from the Museum of Eleusis, to grant Beazley access to the collection.<sup>58</sup> The date of the letter is August 24. Since the report of the BSA corresponds to the activities of the session of 1921–1922, I assume that this visit must have taken place in 1922.

Use of “painter.”

58. I thank Maria Stamatopoulou for her help with the translation of the letter.

Notebook 151 August 1922 (est.)

*Collections:* Athens (pp. 1010–1257).

*Addresses:* British School, odos Spevsippou (Athens).

*Affiliation:* None given.

*Comments:* This notebook belongs to the same batch as Notebooks 149 and 150 and can be dated to the summer of 1922 thanks to the information recorded in the proceedings of the “Annual Meeting of Subscribers 1921–1922” (*BSA* 25, 1921–1922, p. 439): “Mr. Beazley examined red-figured vases in the Museums at Athens, Eleusis, and Myconos.” For the dating, see also Notebook 150.

The last pages contain a long list of vases and pages from Harrison 1912.

Use of “painter.”

Notebook 132 pre-1922(?)

*Collections:* Rome, Villa Giulia (pp. 169–310); Naples (pp. 218–245); Castellani (pp. 74–78).

*Addresses:* 79 via Sistina (Rome).

*Affiliation:* None given.

*Comments:* This notebook precedes the sequence in Notebook 98. For the chronology, see the comments related to that notebook, below.

It includes several bibliographical references of the years 1918 and 1919, as well as attributions/reattributions with the date 1922 enclosed in square brackets.

Use of “painter.”

Notebook 98 pre-1922(?)

*Collection:* Naples (pp. 246–439).

*Addresses:* Hotel Riviera, Riviera di Chiaia (Naples).

*Affiliation:* None given.

*Comments:* The dates of this and the next notebooks (respectively Notebooks 99, 100, 103, 105, 120, and 96) are not easy to ascertain. The reference point to establish their relative chronology is Notebook 123. The inclusion of an installment on the Athenian collections in Notebook 123 dates it to 1922, while the number sequences for the collections in the mentioned notebooks indicate that they are earlier than Notebook 123. They might belong to a time earlier in the same summer of 1922, but the presence of attributions/reattributions bearing the date 1922 enclosed in square brackets, which I understand as noncontemporary to the core of the notebooks, makes that dating (summer of 1922) doubtful. Exactly how much earlier they might be, I cannot say, but they do not look too distant from Notebook 123 in style. A date within 1920–1921 would seem plausible.

Notebooks 99, 100, and 103 were all bought at the same time at Emporium of Arts, Luigi Pierro, via Roma 50, Naples. Their front covers (light brown) bear the word “Album” and a floral decoration of long-stemmed four-leaf clovers to the left.

Use of “painter.”

Notebook 99 pre-1922(?)

*Collections:* Naples (pp. 440–579).

*Addresses:* Hotel Riviera, Riviera di Chiaia (Naples).

*Affiliation:* None given.

*Comments:* For the dating, see Notebook 98.

Use of “painter.”

Notebook 100 pre-1922(?)

*Collections:* Naples (pp. 580–688); Turin (pp. 9–19).

*Addresses:* Hôtel Riviera (Naples).

*Affiliation:* None given.

*Comments:* For the dating, see Notebook 98.

“Ernesto Trifari, Museo” is written toward the end of the notebook.

Use of “painter.”

Notebook 103 pre-1922(?)

*Collections:* Rome, Villa Giulia (pp. 311–332); Florence (pp. 321–390); Rome, Marshall (pp. 1–15); Rome, Ruspoli.

*Addresses:* 79 via Sistina (Rome); Pensione Rigatti, Lungarno Generale Diaz (Florence).

*Affiliation:* None given.

*Comments:* This notebook was bought in Naples and lists the Hotel Riviera as an address, but it does not include the collection from the city. For the dating, see Notebook 98. Note also that the address in Rome is the same as in Notebooks 103, 105, and 120, but different from that in Notebook 123.

John Marshall died in 1928.

Use of “painter.”

Notebook 105 pre-1922(?)

*Collections:* Vatican (pp. 332–512).

*Addresses:* 79 via Sistina (Rome).

*Affiliation:* None given.

*Comments:* This notebook likely belongs to the same trip as Notebooks 103 and 120.

Attributions/reattributions appear with the date 1922 enclosed in square brackets.

Use of “painter.”

Notebook 120 pre-1922(?)

*Collections:* Chiusi (pp. 1–24); Orvieto, Faina and Museo Civico (pp. 163–215); Rome, Conservatori; Bologna (pp. 360–434); Rome, Villa Giulia (pp. 333–364).

*Addresses:* Albergo Colonna (Chiusi); Albergo della Posta (Orvieto); 79 via Sistina (Rome); Hôtel Brun (Bologna).

*Affiliation:* None given.

*Comments:* For the dating, see Notebooks 103 and 123.

Inside the notebook, there is a visiting card of Francesco Proni, Assistant at the Museo Archeologico of Bologna.

Use of “painter.”

Notebook 96 pre-1922(?)

*Collection:* Bologna (pp. 435–493).

*Addresses:* Hotel Brun (Bologna).

*Affiliation:* Christ Church.

*Comments:* This notebook follows the Bologna sequence from Notebook 120 and belongs to the same trip. For the dating, see Notebooks 120, 130, and 123.

Use of “painter.”

Notebook 123 Summer 1922 (est.)

*Collections:* Rome, Villa Giulia (pp. 365–373); Corneto (pp. 148–215); Taranto (pp. 31–136); Athens (pp. 1258–1280).

*Addresses:* Albergo Hassler, Monte Pinero (Rome); Albergo Tarquinia (Corneto); Albergo Europa (Taranto); British School (Athens).

*Affiliation:* None given.

*Comments:* Across the last pages of the notebook, there are several pencil drawings of a dreamy-looking lady who resembles Marie Beazley. She reclines on her chair, with eyes shut, head on right hand, and hat on.

The date of the notebook can be established by the sequence for the Athenian collections (see Notebooks 149, 150, and 151) and Beazley's stay at the BSA, documented for the 1921–1922 session.

Use of "painter."

## NOTEBOOKS FROM 1923

Notebook 74\*

Spring 1923 (est.)

*Collections:* Berlin (pp. 484–689); Berlin, University.

*Addresses:* Hotel Coburg, Georgenstrasse (Berlin).

*Affiliation:* Christ Church.

*Comments:* Inside this notebook, there was a stamped paper from the Staatliche Museen of Berlin with a note written by Robert Zahn, then "Zweiter Direktor" of the Antikensammlung, dated April 14, 1923 (Saturday), giving John Beazley and his wife access to the rooms of the department, where they would be working the following Monday ("Herr J. Beazley und Frau Gemahlin haben die Erlaubnis in den Räumen der Antikensabteilung zu arbeiten").

As usual, the inner covers are crowded with annotations and bibliographical references. There are also several names of people and addresses: Carl Blümel (archaeologist) and a French address that is not easy to read; Josef Altmann(?); the address Kaiserin Augusta Strasse 12, Jena; and Franz Studniczka's address at Leibnitzstrasse 11 (where Beazley would stay during his trip to Leipzig in spring 1926; see Notebook 85). A list of seven vases (crossed out) headed by the date October 1923 is also given. It most likely is a to-do list of works that perhaps needed to be seen or photographed.

There is also a reference to Friedländer's work of 1912.

Inside the notebook, there was a rather unassuming piece of loose graph paper of small dimensions with faint handwriting that has provided valuable information for the dating of the later Notebook 24.

Also inside was a clipping of the jacket of the book *Lord Peter Views the Body* (spine and part of front and back covers). This book was the first collection of short stories about the fictional upper-class detective Lord Peter Wimsey, written by the Oxford crime writer Dorothy L. Sayers, some eight years younger than Beazley, and published in the 1920s. It chronicles the early adventures of Lord Peter, a character who at that time was still a crossover between a "silly ass" (as he describes himself) and a superhero of detection.<sup>59</sup> It looks like quite fitting reading for Beazley.

Use of "painter."

Notebook 94

Summer 1923 (or 1922) (est.)

*Collections:* Syracuse (pp. 201–485).

*Addresses:* Hôtel des Etrangers (Syracuse)

*Affiliation:* None given.

*Comments:* Several loose papers were included inside the notebook; one of them is a letter from the manager of the Barclays Bank branch on the Oxford High Street dated July 28, 1923, and addressed to Beazley at the BSR in Valle Giulia. It confirms the allowance of an overdraft on Beazley's account that he had previously requested. It is likely that this letter is contemporary to the notebook, and that the trip happened in 1923, when he stayed at the BSR (see Notebook 124), although the summer of 1922 could be a plausible date as well.

59. On the Lord Peter series, see Rhodes 2001, pp. 150–151.

Also inside the notebook was an invoice dated October 1928, whereby Sotheby's London pays Beazley £149.91 for cataloguing property in sales (by commission); a photograph of a bronze statuette with indication of weight and dimensions done at Fotografia Gi Guglielmini(?) in Terranova di Sicilia. Terranova was renamed Gela in 1927.

There is also a folded paper with annotations of vases in Turin.

Use of "painter."

Notebook 122 Summer 1923 (or 1922) (est.)

*Collections:* Terranova (pp. 1–50); Agrigento (pp. 82–159); Palermo (pp. 140–185).

*Addresses:* Albergo Trinacia (Terranova); Albergo Belvedere (Agrigento); Hôtel de France (Palermo).

*Affiliation:* None given.

*Comments:* This notebook would precede the second installment in Notebook 144 (Palermo, Rome, and Adria). Terranova was renamed Gela in 1927.

Terranova/Gela covers the collection in the "Biblioteca" and those of Salvatore Nocera, Navarra, and Aldisio Carta, and Agrigento includes the Giuliana and Giudice Collections and the Museo Archeologico.

For the dating, see also Notebooks 94, 144, and 124.

There is an attribution/reattribution with the date of 1924 enclosed in square brackets.

Use of "painter."

Notebook 144 Summer 1923 (or 1922) (est.)

*Collections:* Brussels (pp. 141–295); Rome, Villa Giulia (pp. 373–421); Palermo (pp. 186–203); Rome, Villa Giulia (pp. 421–429); Adria (pp. 21–71); Brussels (pp. 296–298).

*Addresses:* Hotel Splendid, rue des Croisades, Gare du Nord (Brussels); Albergo Hassler al Pincio (Rome) (twice); Hotel de France (Palermo); Albergo Olivani (Adria).

*Affiliation:* None given.

*Comments:* This notebook includes several trips, as can be inferred from the double appearance of the address in Rome and from the way the collection names and numbers are recorded on the first page. One visit might have covered Brussels and Rome, and the second, Palermo, Rome again, Adria, and Brussels again.

The sequence numbers for the Villa Giulia (pp. 371–429) make this notebook earlier than the securely dated Notebook 124 (pp. 501–553), and its relation with Notebook 123 points to the year 1922 or the summer of 1923 prior to August. Nevertheless, if this notebook is contemporary to Notebook 124 (1923), it would make more sense that the address in Rome included in this notebook was also the BSR. On the other hand, the visit to Adria was contemporary to that recorded in Notebook 108, which happened when he was staying at the BSR in 1923.

Inside this notebook, there were a couple of loose sheets of the kind that Beazley would use later, as well as an unfinished letter dated October 11, 1938 to Miss Lorimer on paper bearing a letterhead for 100 Holywell Street.

Use of "painter."

Notebook 108 Summer 1923 (est.)

*Collections:* Naples (pp. 690–754); Adria (pp. 72–89).

*Addresses:* Albergo Riviera (Napoli); Albergo Olivani (Adria); Hôtel de Malte, rue de Richelieu (Paris).

*Affiliation:* None given.

*Comments:* This notebook mostly contains text and very rough sketches.

In the Beazley Archive, there is a draft of a letter (undated) written in Italian on letterhead from the Hotel Riviera in Naples addressed to the Director of the Museo Civico of Adria to request permission to study pottery fragments outside the showcase and to take some photographs of them when Beazley next visits the Museum "*la settimana prossima*." This was going to be his second visit to the place; the first visit was in 1908. He asks the Director to write to him at the BSR at Valle Giulia. Notebooks 144 and 108 were the products of this second visit to Adria.

The address of the Hôtel de Malte, in Paris, was added later. It is the hotel where he stayed during his visits to Paris in the 1920s (see Notebooks 51, 53, and 154).

The notebook includes some attributions/reattributions—one with the date 1925 enclosed in square brackets, and one dated to 1956.

Use of "painter."

Notebook 130

Summer 1923 (est.)

*Collections:* Vatican (pp. 513–519); Ruvo (pp. 51–140); Bari (pp. 1–35); Rome, Conservatori (pp. 40–54); Rome, Marshall (pp. 31–35); Athens, Melas (pp. 1–8)

*Addresses:* Scuola Britannica, Valle Giulia (Rome); Albergo Cavour (Bari).

*Affiliation:* None given.

*Comments:* This notebook includes other material alongside vases, mainly sculpture (e.g., the head of Sappho at the Galeria Geographica of the Vatican or works from the Antiquarium/Museum Forense. This museum was the work of the architect, engineer, and archaeologist Giacomo Boni (1859–1925).<sup>60</sup> It is located in the rooms of the former convent of the Church of Santa Francesca Romana at the Colosseum end of the Forum Romanum. It was formally instituted on July 22, 1908, and was inaugurated by Benito Mussolini in 1935. In Beazley's notes, the name of the museum is given as "Antiquarium," but later on, when Beazley revisited the notebook he added "Antiquarium (now Mussolini)" in black ink.

I thank Cristina González Longo for checking Giacomo Boni's notes and letters for me in search of mentions of John Beazley that could help date this notebook. No information regarding Beazley's visit to the museum is preserved, but González Longo (pers. comm. August 18, 2016) did find a mention of an excavation carried out by Giacomo Boni in 1910 in Rome in which a ceramic fragment was dated by Beazley.

Use of "painter."

Notebook 124\*

August 1923 (est.)

*Collections:* Würzburg (pp. 200–214); Munich (pp. 700–742); Rome, Villa Giulia (pp. 501–553); Vatican (pp. 600–605); Corneto (pp. 220–274); Naples (pp. 760–779); Orvieto (pp. 250–277); Florence (pp. 600–650); Castellani (from photos).

*Addresses:* Hotel Germania, Senefelderstrasse (Munich); Scuola Britannica, Valle Giulia (Rome); Corneto; Albergo Baglione (Florence).

*Affiliation:* None given.

*Comments:* As mentioned above in the comments to Notebook 74 (spring 1923), a piece of graph paper with faint handwriting that was found inside that notebook helps date Notebook 124. The paper reads as follows: "Monday 13. Corneto 13–16 Thursday. Naples Fri–Fri 17 24" ("17" and "24" are written just beneath each "Fri"). I take this as a rough plan of a forthcoming trip, which would correspond to part of the itinerary covered in Notebook 124 (in no other notebook are Corneto and Naples covered in this order). The combination of dates and days

60. González Longo 2006, pp. 1344–1345.

of the week fits only one possible month and leaves no doubt as to the date of this trip: August 1923. Another piece of evidence supports this chronology: the watermark of the paper reads “Old Mora Mill,” a brand name that also occurs in a number of letters sent by Ezra Pound from Venice in May 1922.<sup>61</sup>

The BSR moved from the Palazzo Odescalchi to the building on the hill above the Valle Giulia in 1916.

Evidence of cut-off pages is increasingly common in these late notebooks, as are loose sheets interspersed inside.

The entries on the Castellani vases are taken from photos.

This notebook is the last one for all the collections covered therein.

Use of “painter.”

## NOTEBOOKS FROM 1925

Notebook 52 1925 (est.)

*Collections:* Paris, Louvre (pp. 1130–1232); Paris, Cabinet des Médailles (pp. 370–448); London, British Museum.

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* Although this notebook contains the Louvre installment that immediately precedes Notebook 53, it most likely belongs to a different visit.

Apart from vases, gems and sculpture are also covered in this notebook, as well as a few casts from the Louvre. This interest in recording casts might have something to do with one of the tasks involved in the Lincoln and Merton Professorship of Classical Archaeology and Art that Beazley had just taken up that year (if our dating of the notebook is correct): to curate and enlarge the Oxford collection of plaster casts. In a letter sent to Caskey on May 23, 1925, he explicitly acknowledges that “I am trying to improve our collection of casts in every way” and asks him for two casts from Boston to be sent to the Ashmolean (the Polykleitan head of Hermes and the Chios head), receipt of which he acknowledges on August 3, 1925.

Use of “painter.”

Notebook 53 1925 (est.)

*Collections:* Paris, Louvre (pp. 1233–1284); Paris, Cabinet des Médailles (pp. 449–480); London, British Museum.

*Addresses:* Hôtel de Malte, rue Richelieu (Paris).

*Affiliation:* None given.

*Comments:* The Louvre sequence precedes the one in Notebook 154, which, taken in conjunction with Beazley’s hotel in Paris and the overall style of the notebook, points to a date shortly before Notebook 154.

The notebook was purchased at Papeterie de la Bourse, rue Richelieu, Paris.

Use of “painter.”

Notebook 154\* 1925 (est.)

*Collections:* Paris, Geladakis; Paris, Feuardent; Paris, Mikas (pp. 1–10); Paris, Kalebđjian; Madrid, Museo Arqueológico (pp. 1–156); Paris, Serrure; Paris, Louvre (pp. 1286–1289).

*Addresses:* The Judge’s Lodgings (Oxford); Hôtel de Paris, Puerta del Sol (Madrid); Hôtel de Malte, rue Richelieu (Paris).

*Affiliation:* None given.

*Comments:* In Beazley’s obituary, Ashmole (1970, p. 448) dates John and Marie’s trip to Spain in 1924, but further research allows us to suggest a different date: spring 1925.

61. For more on Ezra Pound, see Rainey 1991, p. 232.

The address on this notebook is “The Judge’s Lodgings, Oxford,” today’s St. Giles’s House at 16 St. Giles, currently part of St. John’s College. Beazley is listed as a tenant of that house from 1926 to 1929, according to the information provided by Stephanie Jenkins on her website “Oxford History.”<sup>62</sup> Ms. Jenkins (pers. comm. July 1, 2016) lets me know that she has extracted this information from *Kelly’s Directories* (a Victorian version of today’s Yellow Pages), which are not always up-to-date and were not published every year. A previous tenant, Miss Price, is listed in the 1925 edition of the directory, which was probably published in 1924. Dated correspondence from the Lodgings starts in 1925 (various letters to Caskey, Warren, Paul Jacobstahl, and others).

Irrefutable evidence regarding Beazley’s trip to Spain comes from a letter sent by William H. Buckler to José Ramón Mélida, Director of the Archaeological Museum of Madrid, on March 2, 1925, which Paloma Cabrera kindly retrieved for me. Buckler writes to Mélida to tell him that his friend John Beazley and his wife would be visiting Spain for the first time soon, that they would stop in Madrid for a few days, and that Beazley wanted to see all things ancient in the museum, mainly sculpture and pottery. Therefore, the date of 1924 for the trip must be rebutted: the Beazleys’ first travel to Spain most likely happened in the spring of 1925.

The Grand Hôtel de Paris or Fonda de Paris was an expensive and elite hotel located in the eastern part of the Puerta del Sol in Madrid. It was among the first hotels in the city to have a bathroom in each room. It opened in 1864 and closed in 2006. Its rooftop was the seat of the highly iconic neon sign of the Tío Pepe sherry bodegas (a sombrero-wearing, guitar-toting bottle), which was dismantled when Apple took over the site of the old hotel in June 2014 to open their flagship store in the Spanish capital city, replacing the Tío Pepe sign with their own Apple logo.

The Kalebdjian brothers, of Armenian origin, had an antiquities shop in Paris, Kalebdjian Frères, from 1905 to 1930.

According to the information provided by the British Museum, Felix Feuarent, initially associated with Claude Camille Rollin, was an antiquities dealer with offices in Paris and London. He died in 1907, but the firm continued operating under the name of Feuarent Frères at 4 rue de Louvois until about 1953.<sup>63</sup>

Use of “painter.”

Notebook 54 1925 (est.)

*Collections:* Paris, Louvre (pp. 1291–1485); Feuarent.

*Addresses:* Hôtel Louvois (Paris).

*Affiliation:* None given.

*Comments:* This notebook contains mostly sculpture and casts from the Louvre. The sequence with Notebook 154 (above) places it in 1925. This date gets some support from a reference in the notebook to the exhibition of the collection of Wladimir de Grüneisen at Gallerie Bing, 10 rue Saint-Georges, Paris, in 1925.

Inside the notebook, there were two empty corporate envelopes from the Hôtel Louvois, a photograph of an Egyptian seal impression, and several other clippings and loose notes.

Use of “painter.”

Notebook 55 1925 (est.)

*Collections:* Paris, Louvre (pp. 1486–1491); Paris, Cabinet des Médailles (pp. 494–522); Sèvres (pp. 1–26); Segredakis (pp. 1–22); Guimet.

*Addresses:* Hôtel Louvois, square Louvois (Paris).

*Affiliations:* None given.

62. See <http://www.oxfordhistory.org.uk/stgiles/tour/east/16.html>.

63. See [http://www.britishmuseum.org/research/search\\_the\\_collection\\_database/term\\_details.aspx?bioId=93014](http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?bioId=93014).

*Comments:* The notebook was purchased at W. Isacke, manufacturing stationer at 211 Edgware Road, London Paddington, a stationary shop where Alexander Fleming also used to buy some of his notebooks in the 1920s.<sup>64</sup>

Use of “painter.”

Notebook 121 post-1925 (est.)

*Collections:* Bologna (pp. 550–536); Paris, Louvre (pp. 1500–1506).

*Addresses:* Hôtel Louvois (Paris).

*Affiliations:* Ashmolean Museum, Oxford.

*Comments:* There is not much evidence to anchor this notebook to a particular year. Beazley’s affiliation with the Ashmolean Museum and not Christ Church points to 1925 or later, as well as the overall style of the notebook and the collection numbers sequence.

Use of “painter.”

## NOTEBOOKS FROM 1926

Notebook 85 Spring 1926 (est.)

*Collections:* Berlin (pp. 690–694); Leipzig (pp. 61–171); Dresden (pp. 35–117).

*Addresses:* At Professor Studniczka’s, 11 Leibnitzstrasse (Leipzig); Hotel Weber (Dresden).

*Affiliation:* None given.

*Comments:* Franz Studniczka, Professor of Classical Archaeology at the University of Leipzig and one of Beazley’s referees for the Lincoln Professorship, died on December 4, 1929. This notebook naturally precedes Notebook 91, both because of its style and the sequence for the Berlin collection. For the dating, see also Notebook 91.

Inside this notebook, there was a loose sheet with “Dresden” written on the top left. While this might well be unrelated, it could also be an indication that Beazley was already starting to employ the system of loose-leaf notes that he would use for the rest of his life.

Use of “painter.”

Notebook 91\* Spring 1926 (est.)

*Collections:* Berlin (pp. 700–733); Cracow, University and Czartoryski Museum (pp. 1–47); Warsaw, Prehistory Museum; Goluchow (pp. 1–82); Berlin, Falkenhausen (pp. 734–743).

*Addresses:* Gran Hotel (Cracow); Hôtel Polonia (Warsaw).

*Affiliation:* None given.

*Comments:* The date of this notebook can be established thanks to Beazley’s mention of this travel in the preface to *Greek Vases in Poland*, published in 1928 (p. viii): “I visited Poland in the spring of 1926, and the book was written by the end of July.” During this trip, he visited the three collections of Greek vases in Poland: the collection of Prince Czartoryski at Castle Goluchow, to whom he dedicated the volume (a letter from the prince dated January 31, 1927, in which he thanked Beazley for this honor was kept inside the book); the collection preserved in the Czartoryski Museum at Cracow, also the property of the Czartoryski family; and the teaching collection of the University of Cracow.

Use of “painter.”

Notebook 92\* Spring 1926 (est.)

*Collections:* Goluchow (pp. 83–132); Berlin (pp. 744–761); Brussels; Berlin, Gerhard’s Apparatus (pp. 56–107).

64. On Fleming, see British Library, The Alexander Fleming Papers, Add. MS 56154: <https://www.bl.uk/reshelp/pdfs/fleming.pdf>.

*Addresses:* Goluchow; Coburger Hof, Georgenstrasse (Berlin); 251 Chaussée de Wavre (Brussels).

*Affiliation:* None given.

*Comments:* For the dating of this notebook, see Notebook 91.

Use of "painter."

## NOTEBOOK FROM 1952

Notebook 38 1952 (est.)

*Collections:* Paris, Louvre.

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This is the latest dated notebook preserved, although Notebook 90 is later. Notebook 38 dates to 1952 and includes some annotations done in 1954 and 1956. It contains inventory numbers and descriptions for many pottery fragments kept in the drawers of the storerooms of the Louvre. They are ordered by painters and groups (later, early) in a way that resembles quite closely the organization of *ABV* and *ARV*, published a few years later. At the end of the notebook there is a long list of painters and numbers preceded by the heading "Pots, spring 1952," the date crossed out and the words "May 1954" added next to it. The numbers do not match the pages of the published lists.

Use of "painter."

## NOTEBOOKS OF UNDETERMINED DATE

Notebook 21 1907–1908(?) (est.)

*Collections:* Oxford (pp. 1–69).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* There is some overlap in the numbering sequence of the first Ashmolean notebooks. Notebook 127, the earliest preserved, is dated to 1907 and covers pages 4–33, but no other notebook resumes the Ashmolean sequence on page 34. Instead, Notebook 21 covers pages 1–69, followed by Notebook 22 from page 70 onward.

This notebook looks slightly later than Notebook 127, which still bears the Balliol affiliation. Besides annotations of vases in the Ashmolean, there are sketches from FR and from various periodicals, as well as details of gems in the British Museum.

Inside the back cover, there is the address and name of a photographer who was active in Oxford around 1910: George Chaundy of 79 Howard Street, Iffley Road. In fact, a photograph of a fragmentary kotyle in Oxford published in Beazley's *JHS* article "Icarus" was taken by Chaundy (Beazley 1927, p. 226).

Use of "master."

Notebook 27 1914(?) (est.)

*Collections:* Jekyll (pp. 1–29).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This is a smaller notebook, similar to Notebook 106, of 3 × 5 inches (ca. 8 × 12 cm) as opposed to the average 6 1/2 × 8 inches (ca. 16.5 × 20 cm).

The collection of Greek vases of Edward Joseph Jekyll was sold on July 6, 1914, at Christie's London. It might be on that occasion that Beazley saw the vases and made his annotations.

Use of "master."

Notebook 22 1915(?) (est.)

*Collections:* Cambridge (pp. 1–14); Oxford (pp. 70–110).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* One of the works covered in the installment of the Ashmolean collection in this notebook is a cup by the Antiphon Painter that was presented to the Ashmolean by Warren in 1914 (*BAPD* 203507). There are mentions of published references from 1910 and 1914.

The overall style of the notebook is mature, with little text and drawings in different shades of pencil, similar to what we find in what we estimate to be roughly contemporary notebooks, such as the American ones (see Notebooks 63–68), and most especially the ones covering the British Museum (see Notebooks 14 and 15).

Use of “master.”

## NOTEBOOKS FROM THE LATE 1910s

Notebook 23 late 1910s (est.)

*Collections:* Oxford, Ashmolean and Pitt Rivers Museums (pp. 111–169); Northwick, Churchill collection (pp. 1–15); Oxford (pp. 170–172).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* A number of the vases included in this notebook were accessioned in 1911, 1912, and 1914. Some attributions/reattributions bear the date 1920 enclosed in brackets. It also includes some gems.

Inside the notebook was a photograph of Marie Beazley and a postcard sent from the hotel Cecil in London to Beazley at Christ Church. I have not been able to identify the sender by either the handwriting or the initials, but it was somebody close to Beazley, as the opening “Dearest Jack” suggests.

Use of “painter.”

Notebook 34 late 1910s (est.)

*Collections:* Cambridge (pp. 15–23, 35–99); Cambridge, Lewis Collection; St. Audries; Spink

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Some attributions/reattributions bear the date 1922 enclosed in brackets.

The Lewis Collection was bequeathed to Corpus Christi College, Cambridge, upon the death of Samuel Savage Lewis in 1891. Kate Beats, who has studied this collection, kindly lets me know that the name of John Beazley is not in the few visitor books that survive in the Corpus Christi archives (pers. comm. July 30, 2016).

Use of “painter.”

Notebook 86 late 1910s (est.)

*Collections:* London, Oppenheimer (pp. 1–72).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The notebook includes works from the collection of Henry Oppenheimer in London. The collection was sold at Sotheby’s after Oppenheimer’s death on July 22 and 23, 1936, but this notebook is earlier. Beazley gives dates next to many of the works he records, which, together with the price in pounds, seems to indicate when the collector bought that particular item. Sometimes he also gives the name of the sale (e.g., the Rustafjaell sale at Sotheby’s in 1913 for a lamp).

Notebook 30 1916–1917 (est.)

*Collections:* Canterbury, Royal Museum (pp. 1–3); Norwich (pp. 1–11); Richmond, Cook (pp. 1–15).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This notebook contains very few entries for objects in the collections of Canterbury, Norwich, and Richmond. It can be dated to ca. 1916–1917 on the basis of Beazley's use of "painter" and the terminus ante quem provided by the hotel Cecil in London.

Use of "painter."

Notebook 31 late 1910s (est.)

*Collections:* Wreyland, Torr; Churchill.

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* This notebook includes vases from the collection of Cecil Torr, kept in his house in Wreyland, Lustleigh, Devon. Torr died in 1928. Some of vases were included in Beazley's *Attische Vasenmaler des rotfigurigen Stils* (1925). It also covers some objects from Churchill's collection.

Use of "painter."

Notebook 28 late 1910s (est.)

*Collections:* London, unidentified sale.

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* Inside the front cover are some vases in bullet points with (lot?) number and price. Next to some of them, Beazley wrote "keep." There are also some additions, plausibly of the prices of the vases that he was thinking of buying.

Use of "painter."

Notebook 29 late 1910s (est.)

*Collections:* London, Sotheby (Buck).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This notebook is similar to Notebook 28. Some pages have been torn.

Use of "painter."

Notebook 81 late 1910s (est.)

*Collections:* Frankfurt (pp. 40–74); Würzburg (pp. 85–158).

*Addresses:* Reichshof (Würzburg).

*Affiliation:* None given.

*Comments:* There is a gap between the previous installment of the Frankfurt collections in Notebook 127, which includes collection pages 1–4, and the present notebook, which starts on page 40. The Würzburg part continues from Notebook 87, of autumn 1910, but it is much later. There is no fixed point to anchor it, but I estimate a date toward the end of the 1910s for this notebook and Notebooks 83, 75, and 80.

It contains references to publications of 1918 and 1919, as well as some attributions/reattributions with the date 1926 enclosed in square brackets. The overall style is similar to the London notebooks from the late 1910s to early 1920s (Notebooks 16–19).

Use of "painter."

Notebook 83 late 1910s (est.)  
*Collections:* Würzburg (pp. 159–193); Munich (pp. 468–488); Munich, Preyss (pp. 1–44).

*Addresses:* Hotel Marienbad, Barerstrasse (Munich).

*Affiliation:* Christ Church.

*Comments:* For the dating, see Notebook 81.

Use of “painter.”

Notebook 75 late 1910s (est.)

*Collections:* Munich, Arndt (pp. 1–57).

*Addresses:* Hotel Marienbad, Barerstrasse (Munich).

*Affiliation:* Christ Church.

*Comments:* For the dating, see Notebook 81.

Use of “painter.”

Notebook 80 late 1910s (est.)

*Collections:* Munich (pp. 489–676).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* For the dating, see Notebook 81.

Use of “painter.”

## NOTEBOOKS FROM THE 1920s

Notebook 51 pre-1922 (est.)

*Collections:* Paris, Louvre (pp. 937–1115).

*Addresses:* Hôtel de Malte, rue de Richelieu (Paris).

*Affiliation:* None given.

*Comments:* The estimated date for this notebook is the late 1910s–early 1920s.

The preceding one in the sequence is Notebook 148 and includes Athens and Paris. The date of the Athens part is early 1914, but the Louvre installment looks a bit later. This notebook includes some attributions/reattributions with the date 1922 enclosed in square brackets. Notebook 104 follows the Louvre sequence, and its date is also undetermined.

Use of “painter.”

Notebook 104 1920s (est.)

*Collections:* Paris, Louvre (pp. 1116–1129); Florence (pp. 391–556).

*Addresses:* Hotel Saint James, rue de Rivoli (Paris); Casa Buonvisi, Bagni di Lucca (Lucca); Pensione Rigatti, Lungarno Diaz (Florence).

*Affiliation:* None given.

*Comments:* There is no evidence to anchor this notebook in a particular year.

My inclination is to place it well within the 1920s because of its style and the date of the next notebook in the Florence series, Notebook 124 (pp. 600–650; note the gap in the sequence), and that of the Louvre in Notebook 52 (pp. 1130–1232). Nevertheless, it does not look contemporary or immediately prior to any of them (e.g., different hotel names, among other reasons).

Bagni di Lucca was a holiday resort to which Warren and the Marshalls, and presumably also Beazley, went “to take the waters” during the summers preceding John Marshall’s death in 1928 (Crauford 2003, p. 101).

Use of “painter.”

Notebook 20 1920s (est.)

*Collections:* London, British Museum, Lewes House (pp. 500–526), Ferrari.

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This notebook is similar to Notebook 32, below.

The accession dates of some of the objects included range from 1905 to 1920. There are some bibliographical references from 1920 and 1923. On the last page, there is an address in a different handwriting: 33 Elvaston Place, Queen's Gate.

Use of "painter."

Notebook 32 1920s (est.)

*Collections:* Mrs. Camperdowne; Christie's; Day; Evans Sales; Ferrari; Leeds; Lewes House (pp. 527–535, 536–550); London, British Museum; Sevastopoulos; Spink; Waterhouse (all London).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This notebook includes miscellaneous objects from different sales, probably from auction catalogues. The dates of the sales vary (e.g., 1918; June 24, 1920; 1921). There are some later annotations in black ink.

This notebook contains the sketches of Euphronios's red-figure cup from the collection of Guglielmo de Ferrari that Beazley published in the *Burlington Magazine* in 1922 (Beazley 1922).

Use of "painter."

Notebook 60 1920s (est.)

*Collections:* Lewes House (pp. 551–557).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The notebook contains few annotations.

Over the last pages there is a large excerpt from Francesco Berni's *Opere Burlesche*, as well as a number of hardly legible sentences, which are aphorisms commonly attributed to Benjamin Franklin (e.g., "a full belly is the mother of all evil," "never praise your cider, horse, or bedfellow," or "love your neighbor, yet don't pull down your hedge." Also, there is what looks like a bibliography for *The Holy Family with Saint John the Baptist and Saint Margaret* (a painting by Filippino Lippi, son of Filippo Lippi, in possession of Warren and which is now in the Cleveland Museum of Art), a selection of paintings from the Johnsons' collection with the entry number from Berenson 1913, and excerpts from Lucas 1904.

Use of "painter."

Notebook 16 ca. 1920 (est.)

*Collections:* London, British Museum (pp. 1525–1749).

*Addresses:* 35 Craven Hill Gardens (London).

*Affiliation:* None given.

*Comments:* This notebook is the first of the last batch of notebooks with the London collections. It resumes the sequence from Notebook 15 (pp. 1470–1524), of an estimated date of 1915, but this one is later. The style is similar to Notebooks 17, 18, and 19, and the hotel address is the same in all of them (35 Craven Hill, later the Hempel Hotel).

There is not enough external evidence to allow for a secure estimate. Several of the works covered were accessioned in 1917, and there is a comment with the date of 1922 enclosed in brackets.

Use of "painter."

Notebook 17 ca. 1920 (est.)

*Collections:* London, British Museum (pp. 1750–1766, 1777–1858).

*Addresses:* 35 Craven Hills Gardens (London).

*Affiliation:* None given.

*Comments:* For the dating, see Notebook 16.

The page numbers jump from 1766 to 1777 without any blank spaces in between.

It also includes some of Warren's vases.

Use of "painter."

Notebook 18 1920s (est.)

*Collections:* London, British Museum (pp. 1859–1950).

*Addresses:* 35 Craven Hills Gardens (London).

*Affiliation:* None given.

*Comments:* For the dating, see Notebook 16.

Some works covered in this notebook were accessioned in 1920. A number of tracing sheets were found in between pages 1914 and 1915. They contained additional notes and sketches of some of the works treated in those pages, mainly figure vases.

The notebook also includes some gems and notes on vases auctioned at Spink and Sotheby's.

Use of "painter."

Notebook 19 1920s (est.)

*Collections:* London, British Museum (pp. 3000–3061).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* The first page of the notebook is not preserved. There is a considerable gap in the page numbering between this notebook and Notebook 18.

For the dating, see Notebook 16.

Some of the works covered were accessioned in 1920. It also includes notes on Warren's vases, another in New York (possibly from publications), a sketch of an altar(?) from Sir John Soane's collection, and notes about various plaster casts, among many other objects. There are references to works published in the early 1920s (the latest from 1924). The text commonly changes direction. It is clear that the notebook was used for various miscellaneous annotations over a period of time.

There are several reminders of appointments and hotel addresses in the last pages of the notebook: "Wednesday Tea" plus an illegible name; "Manhattan Hôtel, Upper Bedford Place" (crossed out); "28 Horbury Crescent, W." (London street); "Warren c/o Cook, Place de la Constitution"; "Coins Saturday."

He also writes down an excerpt of the poem "Resolution and Independence" by William Wordsworth as quoted by Gatty (1917, p. 38):

There was a roaring in the wind all night;  
The rain came heavily and fell in floods;  
But now the sun is rising calm and bright;  
The birds are singing in the distant woods;  
Over his own sweet voice the Stock-dove broods.

Use of "painter."

Notebook 24 late 1920s (est.)

*Collections:* Oxford (unnumbered).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* Notebooks 24, 25, and 26 do not bear collection pages. They include mostly text with a few drawings and sketches. The entries are brief and the measurements of the vases are usually recorded, including undecorated vases. The accession dates of the vases go up to the late 1920s. The wording of the descriptions is very similar to the entries for the same vases in Beazley's *CVA* fascicules, the first of which was published in 1927 (Oxford 1 [Great Britain 3]), and the second in 1931 (Oxford 2 [Great Britain 9]). These notebooks were most likely his working notes for the two fascicules of the *CVA* with the Ashmolean collection.

Use of "painter."

Notebook 25 late 1920s (est.)

*Collections:* Oxford (unnumbered).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* See the comments on Notebook 24, above.

Use of "painter."

Notebook 26 late 1920s (est.)

*Collections:* Oxford (unnumbered).

*Addresses:* None given.

*Affiliation:* Christ Church.

*Comments:* See the comments on Notebook 24, above.

Use of "painter."

Notebook 36 late 1920s (est.)

*Collections:* Edinburgh (unnumbered).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* Thin notebook of a similar style to the Oxford ones (see above, Notebooks 24, 25, and 26). The notes are very brief, including only inventory number, date, fabric, and sometimes the subject description. The accession numbers go up to 1926.

Use of "painter."

Notebook 37 late 1920s (est.)

*Collections:* Paris, Louvre (unnumbered).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This thin notebook has lost its front cover. It includes annotations and inventory numbers (almost no drawings) of works in the Louvre (no sequence numbers are given) and some in Bari, mainly pottery but also plaster casts. Inside the notebook there was a clipping of what might have been a letter with the address at The Judge's Lodgings typed in. It was probably used as a page marker.

Notebook 107 1950s(?)

*Collections:* Agrigento (unnumbered).

*Addresses:* None given.

*Affiliation:* None given.

*Comments:* This is a thin notebook with lined paper similar to Notebook 38. It contains a few vases from the Louvre in Paris, and not vases in Agrigento. Blue ink.

Use of "painter."

Notebook 90

late 1960s (est.)

*Collections:* Karlsruhe (unnumbered).*Addresses:* None given.*Affiliation:* None given.

*Comments:* This is the latest notebook preserved. Although it is not dated, it is surely later than Notebook 38 of 1952. The handwriting here is that of an old, weary man, in line with that of his latest letters in the 1960s. It includes brief annotations in blue ink of vases in Karlsruhe; some of them, like the Panathenaic amphora Badisches Landesmuseum 65.45 (*BAPD* 350447), appeared in *Paralipomena*, published after his death in 1970. There is a reference to Stähler 1967, and to London's sales of July 1969.

## CONCLUSIONS

In sum, Sir John Beazley's notebooks are a powerful resource for the study of Athenian vase painting, and they provide a wealth of new information that can be used for various scholarly purposes. They contribute to a better understanding of Beazley's way of working not only in what concerns the aspects of the decoration of the vases that interested him the most for his attribution purposes, but also in demonstrating that his attributions were a work in progress, susceptible to alterations as he became aware of new vases or revisited old ones, and that the names of his painters varied through time, as in the cases of the Socrates-Berlin Painter or the Schwerin-Nausicaa Painter (see Notebook 5).

As the present study has hopefully shown, the notebooks provide an unrivalled insight into Beazley's formative period, a time long before he published the two long lists of painters and vases for which he was internationally known (*ABV* and *ARV*), and a period of time that had been barely explored before. Together with the information about Beazley's early travels extracted from his private correspondence, the notebooks can be used to document the early history of many major and minor art collections around the world. Last but not least, thanks to the anecdotal information they contain, the notebooks and letters bring us closer to the various personalities who helped shape the history of our discipline in the convulsive years of the first half of the 20th century.

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APPENDIX 1. A RECONSTRUCTION OF BEAZLEY'S TRIPS ACCORDING TO THE NOTEBOOKS

<i>Year</i>	<i>Country</i>	<i>City</i>	<i>Date</i>	<i>Dating Source</i>
1907	France	Paris	January	date on Pottier 1896–1906
	Germany	Bonn	August	dated Notebook 127
		Cologne	August	dated Notebook 127
		Frankfurt	August	dated Notebook 127
	Italy	Brescia	September	dated Notebook 127
		Verona	September	dated Notebook 127
		Bologna	September	dated Notebook 127
		Florence	September	dated Notebook 127 and Notebook 102
1908	Belgium	Brussels	January and autumn	dated Notebook 142
	United Kingdom	Cambridge	spring	dated Notebook 4
		London	March	dated Notebook 4
	France	Paris	March–May	dated Notebook 4 and Notebook 41
	Italy	Palermo	June	dated Notebook 115
		Agrigento	June	dated Notebook 115
		Gela	June	dated Notebook 115
		Syracuse	June	dated Notebook 115
		Reggio	June	dated Notebook 115
		Naples	June	dated Notebook 115
		Rome	July	dated Notebook 110
		Tarquinia	June	dated Notebook 109
		Orvieto	August	dated Notebook 125
		Perugia	August	dated Notebook 125
		Volterra	August	dated Notebook 125
		Cortona	August	dated Notebook 125
		Lucca	August	dated Notebook 125
		Arezzo	August	dated Notebook 125
		Florence	September	dated Notebook 125
		Bologna	September–October	dated Notebook 125
		Parma	October	dated Notebook 125 and Notebook 119
		Adria	October	dated Notebook 119
		Ruvo	October	dated Notebook 119
	Taranto	October	dated Notebook 119	
	Lecce	October	dated Notebook 119	
	Ferrara, Turin, and Genoa	summer–autumn	dated Notebook 119	
	Greece	Athens	October	–
	Germany and Austria	Munich	autumn	–
		Berlin	autumn	–
Vienna		autumn	–	

APPENDIX 1—*Continued*

<i>Year</i>	<i>Country</i>	<i>City</i>	<i>Date</i>	<i>Dating Source</i>
1909	France	Paris	spring	Flecker's letter to his parents
		Boulogne	spring	—
		Rouen	spring	—
	Netherlands	Leiden	spring	—
	United Kingdom	London	spring	—
		Glasgow	spring	—
		Edinburgh	spring	—
Liverpool		spring	—	
Birmingham		spring	—	
Harrow		spring	—	
1910	Germany	Berlin	autumn	—
		Leipzig	autumn	—
		Dresden	autumn	—
		Naumburg	autumn	—
		Würzburg	autumn	—
		Bonn	autumn	—
		Mannheim	autumn	—
		Heidelberg	autumn	—
		Karlsruhe	autumn	—
		Strasburg	autumn	—
	Italy	Florence	autumn	—
		Rome	late 1910–early 1911	letter to the Robertsons dated January 23, 1911
		Naples	late 1910–early 1911	letter to the Robertsons dated January 23, 1911
France	Paris	late 1910–early 1911	letter to the Robertsons dated January 23, 1911	
1911	Italy	Bologna	April	letters to the Roberstons (March 9, April 11 and 14) and to Gisela Richter (April 12)
		Orvieto	April	letters to the Roberstons (March 9, April 11 and 14) and to Gisela Richter (April 12)
		Rome	April	letters to the Roberstons (March 9, April 11 and 14) and to Gisela Richter (April 12)
		Tarquinia	April	letters to the Roberstons (March 9, April 11 and 14) and to Gisela Richter (April 12)
		Florence	April	letters to the Roberstons (March 9, April 11 and 14) and to Gisela Richter (April 12)
	Germany	Munich	summer	letter to the Robertsons dated August 29, 1911
		Altenburg	summer	—
		Berlin	summer	letter to the Robertsons dated August 29, 1911
		Schwerin	August–September	letter to the Robertsons dated August 29, 1911
		Copenhagen	September	letter to the Robertsons dated August 29, 1911
		Brunswick	September	—

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APPENDIX 1—*Continued*

<i>Year</i>	<i>Country</i>	<i>City</i>	<i>Date</i>	<i>Dating Source</i>
1911 (cont.)	Germany	Aachen	September	–
		Hannover	September	–
	Belgium and Netherlands	Brussels	September	–
		Louvain	September	–
		Leiden	September	–
France	Paris	1911–1912	–	
1912	France	Paris	January	letters to Reginald Wilenski and to Petica Roberston dated January 13 and February 7, 1912, respectively
		Compiègne	January	letters to Reginald Wilenski and to Petica Roberston dated January 13 and February 7, 1912, respectively
	Italy	Bologna	March	letter to the Robertsons (March 12) and to the Wilenskis (March 20 and 23)
		Florence	spring	letter to the Robertsons (March 12) and to the Wilenskis (March 20 and 23)
		Orvieto	spring	letter to the Robertsons (March 12) and to the Wilenskis (March 20 and 23)
		Rome	spring	letters from Mario Zuccarelli/Zuccarello and to Reginald Wilenski dated April 3, 1912
		Naples	spring	letter to Reginald Wilenski of April 3, 1912
		Catania	spring	letter to Reginald Wilenski of April 3, 1912
		Agrigento	spring	letter to Reginald Wilenski of April 3, 1912
		Palermo	spring	letter to Reginald Wilenski of April 3, 1912
	Syracuse	spring	letter to Reginald Wilenski of April 3, 1912	
1913	United Kingdom	London	–	–
		Deepdene	–	–
		Lewes	–	–
		Harrow	–	–
		Manchester	–	–
		Castle Ashby	–	–
	France	Boulogne	–	–
		Paris	summer	–
Italy	Rome	summer	–	
1914	France	Paris	late 1913–early 1914	–
	Greece	Athens	late 1913–early 1914	letters from Beazley to the BSA and from the BSA to Beazley dated November 20 and December 2, 1913, respectively; Flecker's letter to Frank Savery dated January 17, 1914
	Russia	St. Petersburg	March	dated Notebooks 133, 134, 135, 136

APPENDIX 1—*Continued*

<i>Year</i>	<i>Country</i>	<i>City</i>	<i>Date</i>	<i>Dating Source</i>
1914 (cont.)	USA	New York	spring–summer	–
		Boston	spring–summer	–
		Cambridge	spring–summer	–
		Philadelphia	spring–summer	–
		Bryn Mawr	spring–summer	–
		Baltimore	spring–summer	–
		Yale	spring–summer	–
1919	Netherlands	Leiden	–	–
		The Hague	–	–
	Austria	Vienna	–	–
1922	Greece	Athens	summer	proceedings of the BSA “Annual Meeting of Subscribers 1921–1922”
		Eleusis	summer	–
		Mykonos	summer	–
	Italy	Rome	–	–
		Naples	–	–
		Chiusi	–	–
		Orvieto	–	–
		Bologna	–	–
		Tarquinia	–	–
		Taranto	–	–
1923	Germany	Berlin	April	letter from Robert Zahn dated April 14, 1923
	Italy	Syracuse	summer	letter from Barclays Bank dated July 28, 1923
		Gela	summer	–
		Agrigento	summer	–
		Palermo	summer	–
		Adria	summer	–
		Ruvo	summer	–
		Bari	summer	–
		Rome	summer	paper with travel plans inside Notebook 124
		Tarquinia	summer	paper with travel plans inside Notebook 124
		Naples	summer	–
		Orvieto	summer	–
		Florence	summer	–
1925	France	Paris	–	–
	Spain	Madrid	spring	letter from William Buckler to José Ramón Mélida on John and Marie Beazley's visit to Madrid dated March 2, 1925

*Continued on next page*

APPENDIX 1—*Continued*

<i>Year</i>	<i>Country</i>	<i>City</i>	<i>Date</i>	<i>Dating Source</i>
1926	Germany	Berlin	spring	–
		Leipzig	spring	–
		Dresden	spring	–
	Poland	Cracow	spring	preface of Beazley 1928
		Warsaw	spring	preface of Beazley 1928
		Goluchow	spring	preface of Beazley 1928
1952	France	Paris	–	dated Notebook 38

## APPENDIX 2. SUMMARY OF NOTEBOOKS, CHRONOLOGY, AND ENTRY LOCATION

<i>Notebook No.</i>	<i>Estimated Date</i>	<i>Entry Page No.</i>
1	autumn 1908	pp. 764–765
2	spring 1909	p. 765
3	1909–1910	p. 766
4*	March–April 1908	pp. 759–760
5	1910	p. 767
6	1910	p. 767
7	1910	p. 767
8	1913	p. 775
9	1913	p. 775
10	1913	pp. 775–776
11	1913	p. 776
12	1913	p. 776
13	1913	p. 776
14	1915	p. 780
15	1915	pp. 780–781
16	ca. 1920	p. 795
17	ca. 1920	p. 796
18	1920s	p. 796
19	1920s	p. 796
20	1920s	p. 795
21	1907–1908(?)	p. 791
22	1915(?)	p. 792
23	late 1910s	p. 793
24	late 1920s	pp. 796–797
25	late 1920s	p. 797
26	late 1920s	p. 797
27	1914(?)	p. 791
28	late 1910s	p. 793
29	late 1910s	p. 793
30	1916–1917	p. 793
31	late 1910s	p. 793
32	1920s	p. 795
33*	spring 1909	p. 766
34	late 1910s	p. 792
35	1913	p. 776
36	late 1920s	p. 797
37	late 1920s	p. 797

<i>Notebook No.</i>	<i>Estimated Date</i>	<i>Entry Page No.</i>
38	1952	p. 791
39*	spring 1909	p. 765
40	spring 1908	p. 760
41*	May 1908	p. 760
42*	spring 1909	p. 765
43*	spring 1909	p. 765
44*	1909	pp. 765–766
45	1911–1912	p. 772
46*	January 1912	p. 773
47	1911–1912	p. 772
48	January 1912	p. 772
49	summer 1913	p. 777
50	summer 1913	pp. 777–778
51	pre-1922	p. 794
52	1925	p. 788
53	1925	p. 788
54	1925	p. 789
55	1925	pp. 789–790
56	1920s	–
57	1920s	–
58	1920s	–
59	1920s	–
60	1920s	p. 795
61	1910	pp. 766–767
62	1910	p. 767
63*	spring–summer 1914	p. 779
64*	spring–summer 1914	pp. 779–780
65*	spring–summer 1914	p. 780
66*	spring–summer 1914	p. 780
67*	spring–summer 1914	p. 780
68*	summer 1914	p. 780
69	autumn 1908	p. 764
70	autumn 1910	pp. 767–768
71	August 1911	p. 771
72*	August–September 1911	p. 771
73	August–September 1911	p. 772
74*	spring 1923	p. 785

An asterisk next to the notebook number indicates that the likelihood of the proposed date is very high: either Beazley himself wrote the date on the notebook, or we can account for the date with strong external evidence.

Notebooks 56–59 are not included in the comprehensive chronology above because they are catalogues of the art collection of Bowdoin College (gifts of Edward Perry Warren). They contain descriptions of the works but no drawings. They are written in pen.

*Continued on next page*

APPENDIX 2—*Continued*

<i>Notebook No.</i>	<i>Estimated Date</i>	<i>Entry Page No.</i>
75	late 1910s	p. 794
76	autumn 1908	p. 763
77	autumn 1908	p. 763
78	autumn 1908	p. 764
79	summer 1911	p. 771
80	late 1910s	p. 794
81	late 1910s	p. 793
82	1919	p. 782
83	late 1910s	p. 794
84	autumn 1910	p. 769
85	spring 1926	p. 790
86	late 1910s	p. 792
87	autumn 1910	pp. 768–769
88	autumn 1910	p. 768
89	autumn 1910	p. 768
90	late 1960s	p. 798
91*	spring 1926	p. 790
92*	spring 1926	pp. 790–791
93*	April 1912	p. 774
94	summer 1923 (or 1922)	pp. 785–786
95*	March 1912	p. 773
96	pre-1922(?)	p. 784
97	June 1908	p. 760
98	pre-1922(?)	p. 783
99	pre-1922(?)	p. 783
100	pre-1922(?)	pp. 783–784
101*	September 1907	p. 759
102*	September 1907	p. 759
103	pre-1922(?)	p. 784
104	1920s	p. 794
105	pre-1922(?)	p. 784
106	summer 1908	pp. 761–762
107	1950s(?)	pp. 797–798
108	summer 1923 (or 1922)	pp. 786–787
109*	July 1908	p. 761
110*	July 1908	pp. 760–761
111	April 1911	p. 771
112*	April 1912	pp. 774–775
113*	April 1912	p. 774
114	not preserved	
115*	June 1908	p. 760

<i>Notebook No.</i>	<i>Estimated Date</i>	<i>Entry Page No.</i>
116	summer 1913	p. 777
117	summer 1913	p. 777
118*	December 1910– January 1911	pp. 769–770
119*	October 1908	p. 762
120	pre-1922(?)	p. 784
121	post-1925	p. 790
122	summer 1923 (or 1922?)	p. 786
123	summer 1922	pp. 784–785
124*	August 1923	pp. 787–788
125*	August–September 1908	p. 761
126	autumn 1908	p. 762
127*	July–September 1907	p. 759
128*	April 1911	p. 770
129*	March–April 1912	p. 774
130	summer 1923	p. 787
131*	late 1910	p. 769
132	pre-1922(?)	p. 783
133*	March 1914	p. 779
134*	March 1914	p. 779
135*	March 1914	p. 779
136*	March 1914	p. 779
137	autumn 1908	p. 763
138	autumn 1908	p. 764
139	1919	p. 781
140	1919	p. 781
141	1919	pp. 781–782
142*	January 1908	p. 759
143	August–September 1911	pp. 771–772
144	summer 1923 (or 1922)	p. 786
145	autumn 1908	pp. 762–763
146*	December 1913– January 1914	p. 778
147*	December 1913– January 1914	p. 778
148*	January 1914	pp. 778–779
149	summer 1922	p. 782
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